

A CURRICULUM IN INSTRUCTIONAL PEDAGOGY FOR MUSIC PERFORMERS:
DEVELOPING EDUCATIVE MUSIC TEACHING IN THE STUDIO, CLASSROOM,
AND BEYOND

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
May, 2013

Accepted by the faculty of the Jacobs School of Music,
Indiana University, in partial fulfillment of the requirements
for the degree Doctor of Music.

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*This is dedicated to my teachers, both formal and informal, and to my students from
whom I learn so much*

Acknowledgements

I express my deep thanks to my committee for their commitment to my education, particularly Dr. Brent Gault for his guidance throughout this project. I owe my deepest thanks to Professor Patricia Havranek for being an exemplar in every possible way, and to Dr. Estelle R. Jorgensen whose inspiration guides my teaching. I must also thank Cynthia Nasman for her personal and professional counsel as I wrote this document. Lastly, I offer my most profound gratitude to my family-- to my parents and my sister, who consistently, courageously, and unconditionally support me, and to Peter Thoresen with whom I choose to take this journey.

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Chapter I Introduction

Dual Role: Performer and Teacher

While performance majors enter collegiate degree programs with the primary career goal of performing, almost all of these individuals will find themselves in situations where they are also expected to teach. In spite of this fact, the curricula for music performance degrees provide a limited number of courses related to teaching. Students earning advanced degrees in music performance will find themselves teaching in a variety of settings that include private and classroom instruction, leading master-classes, directing ensembles, or numerous possible combinations of these settings. To better equip emerging music performance students for this challenge, advanced degrees in music performance should include training in teaching artistry along with training in performance artistry. In doing so, advanced music performance students are able to undergird their teaching with a strong understanding of what they do and why they do it.

During my own education and teaching experience within the academy, I have observed colleagues express anxiety about the teaching assignments associated with their performance degree programs. The responsibilities of teaching coupled with a lack of training in areas related to teaching fuels this anxiety and both students and educators suffer as a result. Frederickson examined graduate and undergraduate music education and music performance students' perceptions of teaching as part of their career in music. He found that the majority of students, music educators and music performers alike,

expected and hoped that teaching would be part of their career¹. Not surprisingly his study revealed that music performers strongly prefer teaching advanced students over beginners.² This supports the idea that while performers are comfortable coaching technically strong students, they may feel uncomfortable occupying a formational role in overall student development. Music performers and music educators in this study agreed that good performers are not necessarily good teachers, that good teaching is not an inherent ability, and that training in teaching is an essential part of degree programs in music³.

Teacher Training for Music Performers

For most music performance students, training for studio teaching is limited to observation of their own teachers, observation of other teachers, and one to two semesters of instrument or subject specific pedagogy. There is much to be learned from great masters and time honored techniques and practices. Yet this type of education alone leaves future music teachers with limited resources from which to build a strong teaching practice. In music performance particularly, there is an accepted culture of absorbing from master performers, of adopting methods and practices that worked for these performers and utilizing them with students. While in many cases this might be effective, how do educators address the needs of students for whom these practices do not work? While I do not suggest that we abandon the ideas of great teaching performers, I ask that teachers develop their own philosophies and practices and, in doing so, liberate themselves and their students from static teaching.

¹ William E. Fredrickson, "Music Majors' Attitudes toward Private Lesson Teaching after Graduation: A Replication and Extension," *Journal of Research in Music Education* 55, no. 4 (2007): 331.

² Ibid., 335.

³ Ibid.

Many music performers, particularly those who pursue teaching in higher education, will also have classroom teaching responsibilities. Training in studio teaching does not directly transfer to teaching in the classroom, and most advanced performance curricula lack courses in classroom pedagogy. Often performers who teach in the classroom are handed a semester's worth of course materials and find themselves alone--faced with the daunting responsibility of transforming information into learning experiences for their students. Further, these same teachers may be required to follow standard curricula, syllabi, course content and class assignments. While the value of proven materials and methods should not be ignored, neither should classroom teachers ignore the dynamic and individual needs of their students-- many of which lie outside of standard curricula.

With limited training, performers who teach put themselves and the students they teach at risk. Apart from the anxiety of an incomplete education in teaching, this scenario moves both teaching and learning toward a one size fits all model. Studio and classroom teaching must be more than a standard set of operations.⁴ Rather, teaching should be as creative an endeavor as performing and, with the proper training, it can be. Instead of relying on observation, blind intuition and occasional luck, performers who teach should have training in teaching as part of their advanced degrees in music.

General Curricular Guidelines for Advanced Degrees in Music Performance

An examination of the curricular guidelines established by the National Association of Schools of Music (NASM) for graduate degrees in music performance

⁴ Israel Scheffler, *Reason and Teaching* (Indianapolis: Hackett Publishing Company, Inc., 1993). 86-87.

reveals neglect in the area of instructional pedagogy for performers. Masters level performance majors dedicate two-thirds of their curriculum to performance studies while one-third is reserved for study of related fields including but not limited to theory and analysis, history and literature, musicology and ethnomusicology, and pedagogy⁵. At the doctoral performance level, NASM requires broad competencies in all areas related to performance, repertory and literature, yet only recommends courses in pedagogy⁶. The curriculum for a Masters of Pedagogy degree in music devotes two-thirds of course requirements to “pedagogy of a specific performance area and its repertory,” and one-third to fields outside of the major area, such as theory, history, musicology, ethnomusicology, and performance⁷. More comprehensive are the NASM guidelines for the Doctor of Pedagogy degree whose curricula may include a broad study of related fields including comparative methodologies, research in music and music education, performance, educational evaluation, psychology, sociology, aesthetics and music history⁸. Such loose guidelines allow for dynamic curricula, yet they may encourage programs to adopt secondary specialties while ignoring other integral components of the curriculum.

Instrument Specific Pedagogy versus Instructional Pedagogy

While NASM requires all advanced music performance students to study pedagogy, an important distinction exists between instrument specific pedagogy and instructional pedagogy. In the field of voice, for example, the study of vocal pedagogy

⁵ "National Association of Schools of Music Handbook," ed. National Association of Schools of Music (Reston, Virginia: National Association of Schools of Music, 2012), 125.

⁶ Ibid., 132.

⁷ Ibid., 125.

⁸ Ibid., 132.

involves voice science (anatomy and physiology), the examination of specific vocal techniques, models and methods, review and synthesis of historical vocal pedagogies and developments in vocal pedagogy research and teaching technologies. While I cannot speak for all courses and curricula, it would be rare to find a vocal pedagogy sequence that covers all these important topics related to vocal pedagogy and also addresses instructional pedagogy. I suspect that other instrument specific pedagogy tracts are similar. Like instrument specific pedagogies, instructional pedagogy is comprised of many pieces. These include foundational ideas from the fields of educational philosophy, learning theory, curriculum theory and development, and teaching practice. Knowledge of instructional pedagogy allows teachers to better transform what they know as performers into educative experiences for their students.

A New Model for Music Teaching: Realms of Instructional Knowledge

Studio and classroom music teaching is a complex endeavor. Much like in performance, studio and classroom teaching requires balancing multiple skill areas within one moment and throughout a long succession of moments. Performers are used to this, and are well trained to navigate diverse performance related challenges such as repertoire, technique, language, performance practice and staging. So too must teachers navigate multiple challenges, which for the purposes of this study I refer to as realms of instructional knowledge. Four knowledge realms emerge immediately for performers who teach. These four subject-specific realms, which I explore in greater detail in the following paragraph, are those most closely related to music performance: musical foundations, musical history and development, musical repertory, and instrument specific pedagogy.

The realm of musical foundations includes the fundamental aspects of understanding music from the most basic to the most complex. These include, but are not limited to, musicianship, theory and analysis. Instructors must also have deep knowledge of musical history and development that provides cultural, contextual, and sociological understanding of multi-cultural musical repertoires. Comprehensive knowledge of one's own repertoire is understood; and broad knowledge of the larger cannon within a given musical culture is implied. Educators must also gain knowledge of repertoire that falls outside of their musical culture, whether this is non-Western musics, or those not typically associated with the classical study of music. Further, knowledge of repertoire requires performance practice skill in order to interpret various literatures appropriately. The realm of instrument specific pedagogy, as discussed above, includes those fields related to the technical understanding, methods, models, practices and technologies related to particular instruments.

The fifth realm of instructional knowledge largely missing from graduate performance curricula is instructional pedagogy. Like the other realms, it is structurally complex and borrows from multiple fields. There are four important subject areas within this realm that help performers become effective teachers: educational philosophy, learning theory, curriculum theory, and practical aspects of teaching. While this list is by no means exhaustive, it provides a strong foundation on which to build an informed teaching philosophy and flexible teaching practice.

In addition to these concrete, subject-specific realms, educators must contend with two more abstract realms. The first of these concerns the dynamic needs and experiences of individual students as well as those of the collective student group. The final

instructional realm accounts for the creativity and artistry necessary to navigate amongst all realms, and to transform the complex act of instruction into meaningful, educative experiences for students. More than simply an intuitive ability to teach, this integral, connective realm depends on the ability to reason. While intuition is commonly regarded as an inherent or special gift, reason is a practiced and crafted skill.

While teachers instruct within and between these realms related to music, they must not ignore additional primary responsibilities. Scheffler warns against “collapsing” a subject upon itself and forgetting that subjects relate to one another⁹. So often we put skills and techniques related to performing neatly into one box and forget that learning transfers between subjects. Music educators are not only responsible for teaching subject related material, but also for cultivating students’ connective and critical thinking skills. Booth refers to this as training habits of mind¹⁰. In this way, learning transfers beyond subject and into the world that exists outside of the learning environment. Educators must strive to be part of a process that develops thoughtful human beings, not simply skillful ones¹¹.

Inspiration for the Realms of Instructional Knowledge Model

The idea of instructional realms represents a unique synthesis of the philosophical ideas of Phillip Phenix and Estelle Jorgensen. In her text *In Search of Music Education*, Jorgensen questions what is meant by the words education and music, and explores the

⁹ *Reason and Teaching*: 88.

¹⁰ Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (New York, New York: Oxford University Press, 2009). 66, 70-71. Booth suggests the following five habits of mind for music educators: attention, inquiry, playfulness, flexible empathy, and reflection.

¹¹ This relates to the ideas of Paul G. Woodford and his text *Democracy and Music Education*. (Bloomington: Indiana University Press, 2005).

fundamental tensions that exist as those terms collide in music education. In her definition, a person forms musical meaning through individual spheres of musical validity. The musical image of each sphere, shaped by myriad influences, coexists and combines with others to create unique patterns, an individual “collage of beliefs and practices.”¹² Effective education in music must emulate this process in that it too must draw from multiple influences and, further, must speak to the individual experiences of each learner. In that regard, a strong education in all instructional realms provides the necessary foundation for effective teaching.

The division of knowledge categories into individual realms borrows from the Realms of Meaning model proposed by Phillip Phenix. His philosophy posits that organizing and categorizing ideas is an inherent human activity, and by doing such we find meaning within each category. He calls these categories realms of meaning. All humans experience multiple realms of meaning simultaneously, and by using reason, express unique meanings through appropriate social and cultural forms¹³. In traditional Western educational practice for example, study-areas are neatly divided into particular subjects, and each exists in its own realm. Educators may look to the instructional realms model as a means to organize current skill areas and supplement gaps in their own educations.

Putting it Together: Navigating the Realms and what lies beyond them

Now let us return to the instructional realms and the responsibilities that lie beyond them. Consider that they coexist in a dynamic Venn diagram, overlapping and

¹² Estelle R. Jorgensen, *In Search of Music Education* (Urbana: University of Illinois Press, 1997). 66.

¹³ Phillip Henry Phenix, *Realms of Meaning: a Philosophy of the Curriculum for General Education* (New York: McGraw-Hill, 1964).

combining to create unique patterns at each moment of teaching, as demonstrated in Figure 1.

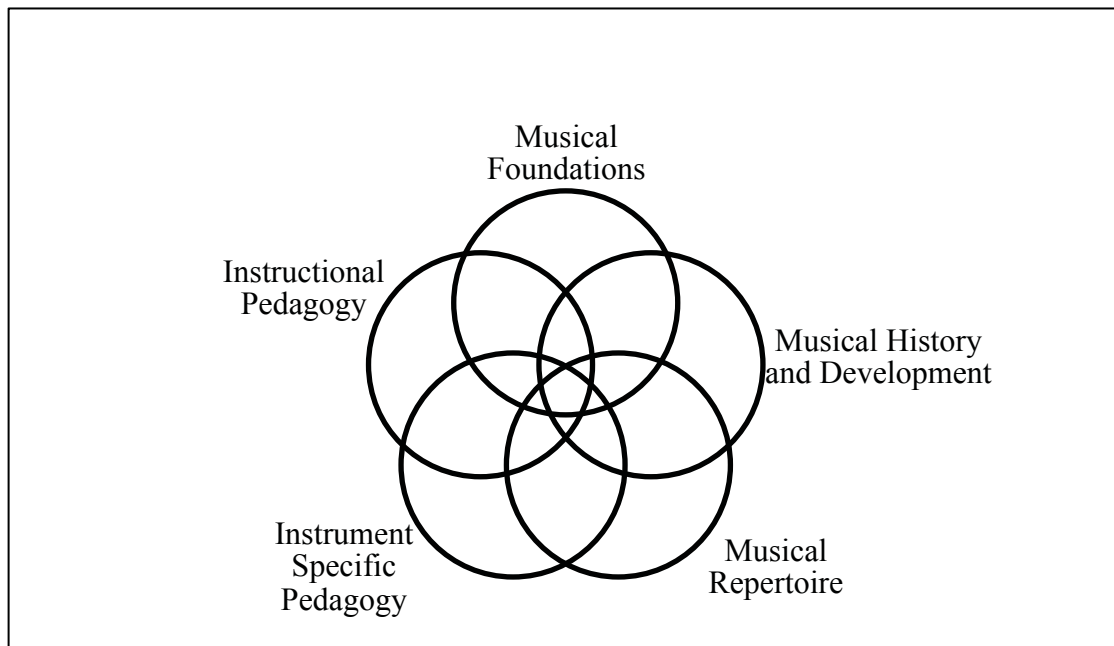


Figure 1. Realms of Instructional Knowledge Model

One sees how very complex the act of teaching can be. Given the luxury of time and abundant experience, effective educators learn to negotiate these realms through trial and error, reflection and practice. What if, however, advanced music performance students were afforded a jumpstart to this process through stronger teacher training? One useful teacher training model to consider is found in Israel Scheffler's *Reason and Teaching*. A synthesis of Scheffler's model reveals three core competencies that should be part of a teacher's education: subject matter, history and philosophy related to one's subject, and teaching practice¹⁴. Current NASM standards for advanced performance degrees are strong in subject competency, but vague in philosophy and teaching practice. Additionally, the Realms of Instructional Knowledge model shows that performers who

¹⁴ Scheffler, *Reason and Teaching*: 83-93.

teach are responsible for subject competencies outside of the realms related to performance.

The purpose of this project is to create and outline a two semester course in the pedagogy of instruction for music performers. The design for the course represents an adaptation of Scheffler's model that integrates the Realms of Instructional Knowledge model described above. The course curriculum introduces students to important ideas and resources related to instructional pedagogy and offers practice in the craft of reason. It is designed to help teaching performers cultivate an informed instructional approach undergirded by foundational knowledge of the following topics: educational philosophy, learning theory, curriculum theory and development, and instructional practice. Through this course, students can begin to connect these concepts to their own learning and music instruction. Further, it asks students to critically examine the relationship between teacher and student and to build new bridges between the philosophical and practical aspects of teaching. While it does not advocate any specific philosophy, pedagogy, model or method, it affords students the ability to construct a unique and dynamic version of each¹⁵.

In Chapter Two I review selected literature related to my model of instructional pedagogy for performers. For the purposes of this project I limited the scope of my review to selected philosophies, theories and practices related to instruction and drew from resources in general education as well as music education. In accordance with my own knowledge in the area of voice, I discussed foundational texts in the field of vocal pedagogy and examined graduate training programs in this field. I look to the work of

¹⁵ This represents a modified vision of the philosophical construct proposed by Joseph J. Schwab in "The Practical: Arts of Eclectic," *The School Review*, no. 4 (August 1971): 493-542

Robert Duke to explore the qualities of effective music teachers before ending my examination with the limited literature specific to instructional pedagogy for music performers. This review excludes literature related to introductory music education methods, as well as instrument/subject specific pedagogies outside of voice such as choral, brass, wind, string, piano, music history or music theory pedagogies. In Chapter Three I provide a framework by which to design a course in instructional pedagogy for music performers. Here I explore philosophical assumptions and learning goals, and examine major course topics and expectations. Detailed course calendars and point distributions are provided in Appendices A, B, and C. In Chapter Four, I discuss implications and provide recommendations for practice of the course within the academy. Additionally, I review areas in which to further develop scholarship in this field.

While this course represents an important starting point in training performers to be effective teachers, it is not a complete curriculum for teacher training. Rather, it relies on selected resources in the areas of educational philosophy, learning theory, curriculum theory and development, and teaching practice as a foundation for strong teaching. Selected course content cannot provide an exhaustive examination of the invaluable resources in fields related to instructional pedagogy. For example, there is literature related to non-vocal, instrument specific pedagogy that might include aspects of instructional pedagogy. This literature is neither part of the course, nor included in my review. Yet, only by examining the surface are students curious about what lies beneath. While the primary goal for the course is to better train performers for teaching, a secondary goal is to inspire this curiosity, and to develop the connective skills necessary to discover, analyze and interpret related resources.

One of the goals of education is to foster intellectual and artistic independence in students. In doing so, teachers responsibly train students to be stronger artists and better teachers. Educators are not only responsible for the knowledge and skills required of a particular subject, but also for helping to build the habits of mind and connective skills that reach beyond the subjects we teach. This course represents an exemplar of such an approach to teaching, which honors and integrates the experiences of students and teachers alike, fosters community and promotes dialogue within the academy and beyond.

Chapter II

Review of Related Literature

This review includes five categories of literature related to developing stronger instructional pedagogy for graduate level music performance students. First I examine selected theoretical and philosophical writings related to learning theory and its application to music. I follow with a discussion of philosophical principles of music pedagogy. In terms of subject-specific pedagogical study, I review aspects of instructional pedagogy related to vocal pedagogy research and training programs. I then explore qualities of effective music instruction and end with an examination of the limited literature specific to music instruction for performers.

Theoretical and Philosophical Approaches to Learning Theory

An overwhelming amount of literature exists in the field of learning theory. Given the academic and performance demands involved in graduate level education, an exhaustive examination and mastery of learning theory is impossible. For music performers whose careers will involve teaching, a theoretical and philosophical understanding of learning theory and its application to music is necessary. Represented below is an exploration of the following theories: behaviorism, cognitivism, constructivism, developmental, multiple intelligences and motivation. Following the theoretical review is an examination of selected philosophical learning approaches including a philosophy of experience, an exploration of “ways of learning” and consideration of learning contexts.

Behavioral Learning Theory and Implications for Music Instruction

Driscoll's examination of behaviorism is based in B.F. Skinner's Theory of Radical Behaviorism and the principles of behavior management. For Skinner, learning represents a "... permanent change in behavior . . . detected over time."⁴ Therefore, the job of instruction is to change behavior. Practically speaking, behaviorist theory provides methods and patterns of instructional reinforcement to strengthen or weaken student responses as well as a framework to shape desirable behaviors and transform undesirable ones. Driscoll's technical exploration of behaviorist theory and its practice includes the following: principles of behavior management, teaching new behaviors, maintaining learned behaviors, and planning and implementing a program for behavioral change. This theory and its practice is useful in the music classroom but also has implications in the studio-- most specifically as it pertains to practice behavior and the pattern of instructional reinforcements during private lessons and following performances.

Cognitive Learning Theory and Implications for Music Instruction

Here I review three aspects of Cognitive Learning Theory: Information Processing, Meaningful Learning and Schema Theory, and Situated Cognition. I proceed with an overview of each followed by discussion of the implications of Cognitive Learning Theory for instruction, specifically music instruction.

⁴ Marcy P. Driscoll, *Psychology of Learning for Instruction*, 2nd ed. (Needham Heights, Massachusetts: Allyn & Bacon, 2000). 36.

Cognitive Information Processing

From a cognitive information processing perspective, human learners are like computers. Learning results from external input and internal processing, the product of which is some learned capability.⁵ Citing Shiffrin, Driscoll references the transformation and storage of learning by way of memory, *which* may be sensory, short term or long term.⁶ Automaticity occurs when a task (or learning objective) happens habitually and attention requirements are minimal.⁷

Driscoll also provides an overview of pattern recognition and perception models. Valuable here is the influence of past experience, or prior learning, on information processing and memory.⁸ In this regard, Driscoll reviews processes related to transforming information within the working memory to short-term and long-term storage.⁹ These processes include chunking, rehearsal, and encoding, or the process by which humans organize information and link it to ideas or concepts that already exist in memory. This happens through a variety of familiar organizational tools including, but not limited to, outlining, building hierarchies, concept mapping and using mnemonics and imagery.¹⁰

Meaningful Learning and Schema Theory

The Theory of Meaningful Reception Learning, developed by David Ausubel, differentiates *receptive learning*, or learning which you receive from external sources,

⁵ Ibid., 76.

⁶ Ibid., 68.

⁷ Ibid., 81.

⁸ Ibid., 87-88.

⁹ Ibid., 88-106.

¹⁰ Ibid., 91-92.

and *discovery learning*, learning which results from a self-guided cognitive process.¹¹

According to this theory, *meaningful learning* occurs when the learner occupies a cognitively active role in the process and both receptive and discovery learning can be meaningful. Driscoll provides a theoretically and psychologically complex exploration of Ausebel's theory complete with the cognitive organization and processes required for meaningful learning, retention and learning readiness.¹²

Driscoll's examination of Schema Theory synthesizes the ideas of several schema theorists. Schema Theory describes learning relative to one's ability to generalize or characterize experiences and events in one place and transform them to another place. Driscoll uses the examples of asking non-chefs how to make mayonnaise. Without a set of experiences related to cooking, or a cooking schema, they are unable to build a new schema in which they know how to make mayonnaise.¹³ Schema theory relies on prior knowledge and the ability to reconstruct that knowledge in new ways. Regarding the nature of schemas, Driscoll comments that they are like dynamic plays and theories. They provide the necessary variables particular to specific environments and help learners to interpret the world around them.¹⁴ While forming schemas is a cognitive process, schemas also influence action and performance. Driscoll offers a complete examination of schema processing, acquisition and modification.¹⁵

For Wiggins a schema is “. . . an image that can help us better understand how we as humans hold concepts in our minds.”¹⁶ Schemas are “. . . interactive networks of ideas. . .” that form through a combination of descriptors, experiences, memories, relationships,

¹¹ Ibid., 116-17.

¹² Ibid., 118-27.

¹³ Ibid., 127-29.

¹⁴ Ibid., 131.

¹⁵ Ibid., 131-37.

¹⁶ Jackie Wiggins, *Teaching for Musical Understanding* (Boston: McGraw Hill, 2001). 4.

connections and extensions.¹⁷ Furthermore, humans use schemas to accept new information and direct actions and future learning plans. Humans use schemas to relate new information to that which they already know, and because each person has a unique background, no two people interpret experiences the same way. Wiggins argues that schemas can either facilitate or hinder the learning process.¹⁸

Situated Cognition Theory

In Situated Cognition Theory, learning occurs at the intersection of knowledge and practice, and it “. . . shifts the focus from the individual to the sociocultural setting and the activities of the people within that setting.”¹⁹ Such settings are referred to as *communities of practice* that share a joint enterprise, mutual engagement and a shared repertoire.²⁰ As the Realms of Instructional Knowledge model suggests, one may occupy numerous communities of practice at one time that overlap and uniquely combine. The process of learning involves *Legitimate Peripheral Participation*, or, in other words, engaging in a particular sociocultural practice and becoming increasingly skilled at said practice.²¹ This process takes many forms including, but not limited to, apprenticeship.²²

Implications of Cognitive Learning Theory for Instruction and Music Instruction

The instructional implications related to Cognitive Information Processing concern organizing instruction, arranging extensive and variable practice and helping

¹⁷ Ibid., 5.

¹⁸ Ibid., 8-9.

¹⁹ Driscoll, *Psychology of Learning for Instruction*: 155-56.

²⁰ Ibid., 157-63.

²¹ Ibid., 164.

²² Ibid., 166.

learners enhance control of information processing.²³ Specific to music, Cognitive Information Processing is important in the overall organization of learning within the music classroom and private studio. Furthermore, current research in the field of vocal pedagogy by Katherine Verdolini Abbott explores the connection between sensory memory, motor learning and vocal instruction, specifically the potential for the automaticity of certain physiological aspects of singing.²⁴

In terms of the instructional implications connected to Meaningful Learning and Schema Theory, teachers are responsible for creating educative environments. Using the principles of meaningful learning and schema theory, educators can activate students' prior knowledge, design meaningful instructional materials and help students use prior knowledge in new contexts.²⁵ In music studio and performance spaces, schema processing and construction is especially important, specifically when transferring technical and/or performance practice skills across numerous musical genres and from the practice room to the performance hall. Wiggins explores various musical schemas held by experts and novices, with special mention that music instructors must be aware of the unique, dynamic and diverse musical schemas of their students.²⁶

The principles of Situated Cognition Theory, particularly in the area of legitimate peripheral participation, are directly applicable to the study of music and the practice of music instruction. By its nature music making is social, particularly in collaborative musical environments such as choirs, bands, orchestras, chamber ensembles, operas and musical theater. Young musicians are peripheral participants in beginning ensembles,

²³ Ibid., 106.

²⁴ Katherine Verdolini, "Releasing learning : myths and truths in singing training " in *The National Association of Teachers of Singing Annual Conference* (Minneapolis, Minnesota2006).

²⁵ Driscoll, *Psychology of Learning for Instruction*: 138-49.

²⁶ Wiggins, *Teaching for Musical Understanding*: 24-25.

where they craft their musical skill. With time and dedicated participation, their skill set grows and they advance to more skilled musical groups, more complex repertoire or principle stage roles. Apprenticeship is also particularly relevant in music, and perhaps the basis of most pedagogies. Beyond the mentoring relationship that private instructors build with their students, apprenticeship occurs in musical disciplines including, but not limited to, conducting, stage directing and music research.

Constructivist Theory and Implications for Music Instruction

Constructivism is the theory that knowledge is built by learners as they seek to understand their experiences.²⁷ Instead of learners acting as empty receptacles waiting to be filled, they are active in seeking meaningful learning. As part of building understanding, learners test the limits of their own constructions against normative constructions and those of teachers or advanced peers.²⁸ Similar to Situated Cognition Theory, learning happens in the context of meaningful activity and is dynamic-- changing with the needs of the learner. Important in constructivism is the learner's participation in identifying and pursuing personal learning goals.²⁹

According to Driscoll, educators must ensure that certain conditions are met for constructivist learning to occur: 1) embed learning in complex, realistic, and relevant environments; 2) provide for social negotiation as an integral part of learning; 3) support multiple perspectives and the use of multiple forms of representation; and 4) encourage ownership in learning.³⁰ These conditions naturally influence instruction, and Driscoll

²⁷ Driscoll, *Psychology of Learning for Instruction*: 376.

²⁸ *Ibid.*, 377.

²⁹ *Ibid.*, 379-80.

³⁰ *Ibid.*, 382.

offers instructional principles in collaborative learning, problem scaffolding, goal-based scenarios and problem-based learning.³¹ Wiggins discusses problem-based learning in the context of the general music education classroom.³² While geared toward elementary classrooms, the philosophies, theories and structural practice of teaching through problem solving are valuable at any level of instruction.

Wiggins also connects constructivism to social contexts, recalling Lev Vygotsky. In this theory, social interaction is required in order to construct knowledge. Learning occurs within a society on two levels: interpsychologically, or through interaction with a knowledgeable other, and intrapsychologically, or through the ability to independently internalize information. More life experiences increase learners' abilities to function on an intrapsychological level.³³ Vygotsky refers to the area between where a learner is able to function alone and where s/he requires outside assistance as the zone of proximal development, important to the sequencing of lessons and the instructional scaffolding. Sequencing refers to building a succession of learning experiences that fall within the zone of proximal development, neither teaching too far above or below students' abilities. Scaffolding, as described by Bruner, refers to the role of teachers in providing instructional support for learners.³⁴ At all levels of music instruction, particularly in studio and ensemble settings, educators should consider students' ability levels when choosing repertoire and exercises. Instructional content should be challenging enough to inspire development, but not so difficult that growth is unachievable. Further, repertoire and exercises must be introduced and designed in a successive, progressive manor. In

³¹ Ibid., 391-95.

³² Wiggins, *Teaching for Musical Understanding*: 48-60.

³³ Ibid., 12.

³⁴ Ibid., 13-14.

terms of scaffolding in music instruction, teachers must provide appropriate supportive resources that encourage independent development. In the voice studio for example, a teacher should work with students to design effective practice strategies, as well as introduce resources that compliment musical growth. More than this, teachers and students must discuss the appropriate means by which to use resources.

Theory of Multiple Intelligences and Implication for Music Instruction

I include a brief mention of Howard Gardner's Theory of Multiple Intelligences as it relates to contemporary discussions of the influence of learning style on students' academic abilities and skills specific to particular subjects. This is neither a summary nor complete analysis of his theory, yet it raises important questions in the practice of music instruction. Gardner proposes that humans possess at least seven intelligence constructs: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, interpersonal and intrapersonal. Further he suggests that biology and culture shape cognitive predispositions to particular intelligences.³⁵ Wiggins comments that Gardner's theory allows for "... multiple ways of knowing the world."³⁶ Closely related is the Swassing-Barbe Modality Index, which categorizes learning preferences in terms of, audio, visual, and kinesthetic. In this regard, receptive learning depends on individual strengths in one or more of these areas.³⁷

In contemporary learning theory, there is much written about learning styles and processes of learning that work better for some learners than for others. Furthermore,

³⁵ Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences*, (New York, New York: Basic Books, 2011), <http://site.ebrary.com.ezproxy.lib.indiana.edu/lib/iub/docDetail.action?docID=10449816>. 34,61.

³⁶ Wiggins, *Teaching for Musical Understanding*: 7.

³⁷ Walter Burke Barbe and Raymond H. Swassing, *Swassing-Barbe Modality Index* (Columbus, Ohio: Zaner-Bloser Incorporated, 1979).

there are particular intelligences connected with specific areas of study, for example linguistic intelligence and literature. In my own teaching, I have found the concept of learning styles largely misunderstood by students, who often use this concept to excuse performance problems in subjects which they feel do not match their style. Students must develop capacity in all intelligences, and teachers must emphasize instruction that requires facility in each. Furthermore, both student and teacher should recognize learning strengths and use them to reinforce weaknesses. Music is among the most interdisciplinary studies and includes history, literature, philosophy, physics, and mathematics. In this regard music learning depends on facility in multiple intelligences.

Additional Theoretical Approaches to Learning

An extensive body of literature exists regarding developmental psychology and its relationship to learning. Piaget's Stage Theory describes four developmental stages through which children pass from birth to adulthood.³⁹ Related is Bruner's work on Modes of Representation and the sequential development of learning from enactive to iconic to symbolic.⁴⁰ While this curriculum focuses on college level learners, the study of learning development provides two benefits within this context. First, many music educators will work with children in private studio instruction or in ensembles and knowledge of learning ability and readiness is integral. Furthermore teachers should consider learning ability and readiness at all instructional levels from beginning to advanced.

³⁹ Patricia Shehan Campbell, *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning* (New York, New York: Schirmer Books, 1991). 85-86.

⁴⁰ Driscoll, *Psychology of Learning for Instruction*: 228-32.

Also notable is creativity theory. A leader in the historical, philosophical and practical discussion of creativity is Sternberg. In addition to his descriptive synthesis of nine historical approaches to creativity,⁴¹ he provides a unique model for creativity. In this model wisdom, intuition, creativity and synthesis work together as means toward creative ends.⁴² Specific to musical creativity, Campbell introduces Webster's Model of Creative Thinking in Music, which examines divergent thinking as it applies to composition, analysis and performance.⁴³ In this context, creativity theory reaches far beyond teaching students to be creative, further advocating creative approaches to teaching. Sternberg's model serves as a strong exemplar of the kind of teaching advocated in this curriculum.

Useful for adult and college-aged learners is motivation theory, specifically the relationship between motivation and self-regulation. Using Schunk's definition, motivation is "... the process whereby goal-directed behavior is instigated and sustained."⁴⁴ Motivation to learn arises from curiosity and interest, goals, goal setting, and self-efficacy.⁴⁵ Maintaining motivation is a self-regulatory process that depends on satisfying expectations, understanding attributions, monitoring progress and managing learning environments.⁴⁶ Driscoll introduces a number of models and processes for motivational design as well as strategies to stimulate motivation.⁴⁷ Frey-Monell writes specifically about motivation in the applied voice studio, reviewing basic theory and

⁴¹ Robert J Sternberg, *Wisdom, Intelligence, and Creativity Synthesized* (New York, New York: Cambridge University Press, 2003). Chapter 3.

⁴² Robert J. Sternberg, "Intelligence, Wisdom, and Creativity: Three is Better Than One," *Educational Psychologist* 21, no. 3 (1986).

⁴³ Campbell, *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning*.

⁴⁴ Driscoll, *Psychology of Learning for Instruction*: 303.

⁴⁵ *Ibid.*, 306-10.

⁴⁶ *Ibid.*, 318-24.

⁴⁷ *Ibid.*, 325-36.

providing motivational techniques and practices for use in the private voice studio. These include establishing a healthy practice environment, identifying intrinsic motivators, developing self-efficacy, understanding attribution theory as it relates to accomplishments, and practicing effective thought patterns.⁴⁸

Philosophical Approaches to Learning

I turn now from the technical details of learning theory to explore larger, more general philosophical principles about the nature of education and of learning. For this discussion I reference the writings of John Dewey, Vernon Howard and Estelle Jorgensen, looking first at broad experiential philosophy, followed by an examination of ways in which humans learn, and ending with a discussion of the various contexts in which learning occurs.

Philosophy of Experience

Dewey calls for a philosophy of experience in education. Central to this idea is that education, like democracy, is of, by, and for experience.⁴⁹ Therefore, the purpose of education is to build and nurture those experiences. In his examination, he explores both traditional and progressive approaches to education. He highlights the strengths and weaknesses of each and suggests that rather than seeing education on the extremes of an either/or continuum, philosophers and practitioners should develop an approach that

⁴⁸ Robyn Frey-Monell, "Motivation in the Applied Voice Studio: An Overview," *The Journal of Singing* 67, no. 2 (November/December 2012): 147-49.

⁴⁹ John Dewey, *Experience and Education* (New York, New York: Simon & Schuster, 1938; repr., 1997). 29.

addresses the lived experiences of learners' lives.⁵⁰ In Dewey's philosophy, experiences can be either educative or miseducative, either inspiring or hindering growth respectively.⁵¹ Furthermore, learning depends on the succession of experiences, recognizing that past experiences shape future learning.⁵² Teachers must keep in mind that miseducative experiences adversely influence both present and future learning.

The core components of building educative experiences are continuity and interaction. Continuity refers to the necessary direction and structure for learning experiences to have meaning, and interaction refers to the ways in which learners engage with content.⁵³ The educator's role here is twofold. Primarily, educators are responsible for designing educative experiences and cultivating the environments in which they are effective and meaningful. Moreover, educators are leaders—skillful guides through educative experiences rather than forceful dictators.⁵⁴ Dewey views learning as a primarily social activity, and calls for educators to prepare for and react to this through careful design and thorough consideration of the sequential influence of experiences upon one another.⁵⁵ Just as in a democratic society, Dewey stresses the importance of social control and individual freedom, two integral conditions for educative experiences.

Ways of Learning

Howard offers a comprehensive learning philosophy that links imagination and action in the act of learning. This is particularly important in music education and while Howard's text is not specific to teaching music, he uses musical illustrations as exemplars

⁵⁰ Ibid., 20.

⁵¹ Ibid., 25.

⁵² Ibid., 37.

⁵³ Ibid., 46-47.

⁵⁴ Ibid., 49,59.

⁵⁵ Ibid., 73-88.

in the training and practical use of imagination. Most relevant to the philosophical discussion of learning is his focus on four ways of learning: instruction, practice, example and reflection.⁵⁶

Instruction in Howard's view is structurally and grammatically complex. He differentiates between instruction and instructions, the former being the deliberate, explicate intention to teach, and the latter the guide or model for what should be done.⁵⁷ Instructions are end-focused, and the means by which to achieve them are subject to invention and subsequent instruction.⁵⁸ Howard's lengthy discussion of instructions and the instructional process illuminates the important structural role they play in the process of learning. More than a philosophical exploration, Howard provides an important undergirding for practicing effective instruction and providing educative instructions.

Practice is equally complex in Howard's vision. He distinguishes between *a* or *the practice* and *practise*. A (the) practice refers to the commonly regarded way of doing an activity, or, as in law, a profession. Practise, on the other hand, refers to the verb or the act of repeating an activity for the purpose of training and improvement.⁵⁹ For the purposes of this review, I will borrow his spellings in the name of clarity. Typically, the act of practise is shaped by the practice of a particular activity. In other words, the practice is looked to as ideal and learners engage in practise until that ideal is achieved.⁶⁰ Howard acknowledges that the concept of practise in the form of repetitive drill toward a static ideal outcome is problematic. Music provides a counter-example, considering that musicians continue to practise even after having mastered particular practices within their

⁵⁶ V.A. Howard, *Learning by All Means: Lessons from the Arts* (New York, New York: Peter Lang Publishing, Inc., 1992). 59-152.

⁵⁷ *Ibid.*, 64.

⁵⁸ *Ibid.*, 74.

⁵⁹ *Ibid.*, 89.

⁶⁰ *Ibid.*, 90.

discipline. In this way, practise can be imaginative and, if done thoughtfully, serves to influence the practice of a given activity.⁶¹ Important here is the notion that practise is more than a repetitive drill by which to build particular skills. Rather, it is imaginative, thoughtful, and intelligent, and serves purposes other than achieving ideal practice.⁶²

Example refers to demonstration with instructional intent.⁶³ He describes four ways of showing through example: 1) sample, or a typical instance; 2) model, or a scaled down design or pattern; 3) simulation, or an approximation of the real thing; and 4) exemplar, or an ideal realization.⁶⁴ Learning through example is particularly important in private studio music instruction. Not only do teachers typically provide examples for their students, but students also look to myriad exemplars. Examples are very strong and can be both educative and miseducative. Howard argues that examples are most effective when a student can extrapolate them, or reconfigure them in new situations—such as in the practice (practise) room or in the context of a new piece.⁶⁵

Lastly Howard addresses the importance of reflection, which he frames in aesthetics and the symbolic nature of experience. He asserts that learning is a symbolic process, and that reflection is the interpretation of the “. . . signs, signals and clues variously cloaked. . .” that happen during learning.⁶⁶ In this way, all ways of learning converge and emerge as new moments of learning. Music educators must consider reflection carefully and guide students toward educative moments of reflection.

⁶¹ Ibid., 96-97.

⁶² Ibid., 95-103.

⁶³ Ibid., 109.in

⁶⁴ Ibid., 116.

⁶⁵ Ibid., 125.

⁶⁶ Ibid., 140.

Learning Contexts

Different from ways of learning, Jorgensen explores the nature of education and the contexts in which humans learn. She provides five descriptive categories: schooling, training, education, socialization and enculturation.⁶⁷ Her analysis of each addresses the learner, instructor, and institution, revealing the strengths and weaknesses of each. I will look at the first three as those most closely associated with formal instruction and the last two as those more closely associated with informal learning.

Schooling “. . . refers to the undergoing of some sort of discipline whereby one is ‘formed’ or patterned in a particular mold . . .”⁶⁸ In a conservative view, schooling serves to preserve the past, and in a progressive view, schooling can help to shape and guide the future. Regardless, schooling as an organizational structure preserves groups and institutions and prepares learners “. . . systematically for collective or social life.”⁶⁹

Training “. . . refers to the methods or ways whereby a person is taught or learns skills, know-how or procedural knowledge, that is, how to do something.”⁷⁰ In terms of music education, training is certainly important and is accomplished through practice. In Jorgensen’s view training serves to focus musical practice and directly relates to what musicians do—make music. On the other hand, training may be overly dependent on the transmission of an instructor’s methods and knowledge to students, potentially limiting a students’ participation in the discovery process.⁷¹ Education refers to drawing out or developing, and depends upon a teacher’s ability to create situations in which this

⁶⁷ Jorgensen, *In Search of Music Education*: 8.

⁶⁸ *Ibid.*, 5.

⁶⁹ *Ibid.*

⁷⁰ *Ibid.*, 6.

⁷¹ *Ibid.*, 10-12.

naturally and effectively happens. This relates to the continuity and interaction Dewey describes as educative, otherwise the process of education can be miseducative. This involves students in the process of learning and requires teachers to consider the individual needs and interests of each.⁷²

Socialization is the life-long process of instilling the beliefs, values and customs of a particular group to its members. It occurs both formally and informally, through the processes of schooling and training, as well as within environments that exist beyond them. Moreover, it is not a static process, nor is it standardized across institutions, experiences or individuals. All humans are socialized in unique and dynamic ways and from myriad institutions and experiences. Socialization focuses on the social aspect of learning and helps to preserve important cultural traditions.⁷³ Related to socialization, enculturation is another life-long process through which “. . . people acquire a personal and collective cultural identity as humans.”⁷⁴ Students are encultured into music through the transmission, understanding and personal appropriation of music wisdom, as well as through practice in music making. Enculturation may cause the adoption, adaption or extinction of one musical culture as a result of a more powerful cultural presence.⁷⁵ However, enculturation can help learners understand culture specific content in the appropriate context. In this way, enculturation allows for an expanded understanding of particular perspectives and, ideally, a “. . . global view of humanity.”⁷⁶

⁷² Ibid., 13-15.

⁷³ Ibid., 18-21.

⁷⁴ Ibid., 23.

⁷⁵ Ibid., 25-27.

⁷⁶ Ibid., 24.

Foundational Philosophical Principles of Music Instruction

The following texts explore foundational principles of music instruction. While each approaches instruction differently and semantics and philosophical assumptions vary, the authors share a philosophical commitment to approach thinking about teaching rather than dictating how to teach.

Swanwick views all music teaching and music learning in a cultural context. He explores the nature of musical sound and how it becomes meaningful through a metaphorical process that transforms materials to expression, expression to form and form to value.⁷⁷ For Swanwick, music teaching is not simply handing down a musical culture or tradition, but engaging with traditions in “. . . a lively and creative way, in a network of conversations having many different accents.”⁷⁸ In this way all participants, including students, have a part in this conversation. Swanwick fears that music education in school and colleges quiets this voice, creating a “closed system” by which only certain music and musical understandings are valued.⁷⁹ Swanwick recognizes that musical learning happens in contexts other than the formal music classroom and urges educators to encourage this.⁸⁰

Swanwick introduces three principles of music education. The first is to care for music as discourse. He argues for discussion in and to music rather than static conversations about music. In this way, music becomes part of the conversation not simply a subject. Through conversation music itself changes, as do listeners’

⁷⁷ Keith Swanwick, *Teaching Music Musically* (New York: Routledge; repr., 2001). 19.

⁷⁸ *Ibid.*, 31.

⁷⁹ *Ibid.*, 37.

⁸⁰ *Ibid.*, 89.

perceptions, reactions and analyses of it.⁸¹ The second principle is to care for the musical discourse of students. Educators are responsible for engaging the curiosity and cultivating the competence of their students. In doing so there is room for “. . . choice, for decision-making and for personal exploration.”⁸² For Swanwick, composing represents an ideal form of personal exploration but must coexist with performing and music listening.⁸³ The third principle is fluency first and last, or the acquisition of music as a language. Swanwick separates musical fluency from musical literacy, questioning the paradigm of western music education that focuses on the ability to read traditional musical forms. While recognizing that musical literacy may be a valuable means to his ideal end, it is not the only one.⁸⁴

Duke develops a strong philosophy of practice for effective music instruction. He argues that formal teacher training is overly focused on the declarative knowledge of teaching and ignores procedural training in the act of teaching.⁸⁵ Armed with a strong background of teaching knowledge, educators must actually engage in teaching as part of the process of learning to teach. Through this process, Duke posits that teachers must develop clarity of thought and language in order to be effective. This means that effective educators must think about teaching and learning, and have the ability to express it in many forms including, but not limited to, philosophies, instructional organization and communication with students.⁸⁶

⁸¹ Ibid., 44-53.

⁸² Ibid., 54.

⁸³ Ibid., 55.

⁸⁴ Ibid., 55-56.

⁸⁵ Robert Duke, *Intellegent Music Teaching: Essays on the Core Principles of Effective Instruction* (Austin, Texas: Learning and Behavior Resources, 2005). 15.

⁸⁶ Ibid., 20-22.

The tension between declarative and procedural knowledge is a common theme throughout Duke's text. Declarative Knowledge, or "knowing stuff," as Duke describes it, is easy to express in symbolic form. Contrary to this is procedural knowledge or "knowing how to do stuff" which is far more difficult to express concretely.⁸⁷ In the field of music education, specifically studio teaching, this is incredibly important as music teachers are responsible for teaching procedural skills related to the technique of particular instruments. For Duke, to teach skills requires deeper instruction in practice and in cultivating productive habits. Therefore he advocates a skill-based curriculum over a content-based curriculum and argues that while content is important, it may not need to be taught. The skills related to such a curriculum are performance practice, knowledge of subject and music appreciation. Duke provides a detailed breakdown of the component parts of each of these skills for every instrument, which may be of practical use for music educators.⁸⁹

Duke continues by examining the following practical concerns in the field of music education: assessment, sequencing and feedback. For Duke, assessment is the connecting fiber of teaching. He shows the value of assessment as a teaching and learning tool more than an evaluative tool. Effective and active assessment promotes student progress and coexists with instruction and curriculum in the practice of teaching.⁹⁰ Central to assessment is collecting data, processing it and transforming it into educative instructional moments. In this way, assessment drives instruction.⁹¹ Effective instructional planning considers ability level at given moments in the learning process.

⁸⁷ Ibid., 24.

⁸⁹ Duke, *Intellegent Music Teaching: Essays on the Core Principles of Effective Instruction*: 37-47.

⁹⁰ Ibid., 49-50.

⁹¹ Ibid., 52-68.

This is commonly referred to as instructional sequencing. Duke states that truly artistic teachers are effective not because of their “. . . knowledge of how teach, but their ability to reliably identify *what to teach right now* . . .”⁹² He offers six principles for effective sequencing, a detailed discussion of which is available in his text. This is the most thorough, practical discussion of sequencing of the literature included in this review. Duke also offers a discussion of feedback, examining it in terms of timing, quantity and quality. He frames feedback broadly, noting that it comes from multiple sources outside of the instructional environment, Duke urges educators to assess all feedback and intelligently transform it.⁹³

Duke closes his examination of intelligent teaching by discussing transfer and effecting change. Important to effective teaching is the ability of students to transfer existing skills and apply them in new situations. Duke reminds readers that the skills of musicianship can be transferred physically and intellectually through behavior and the application of principles.⁹⁴ The effective educator facilitates transfer by cultivating an artful instructional process through which change occurs.⁹⁵ Duke offers a descriptive model for effecting change that divides instructional time into smaller instructional units. Each unit represents a microcosm of the larger teaching principles he promotes throughout his text.⁹⁶

Jorgensen approaches music teaching metaphorically as an art and craft-- an imaginative, creative process that is itself musical. Her use of metaphor serves to illumine music instruction rather than define it, and she uses this metaphorical lens to

⁹² Ibid., 90.

⁹³ Ibid., 122-37.

⁹⁴ Ibid., 144-50.

⁹⁵ Ibid., 154-57.

⁹⁶ Ibid., 160-69.

examine the practical work of music teachers. She offers the following questions as the structural framework for her study: “Who ought the music teacher be?”; “What is the nature of musicality at the heart of music teaching?”; and “How should music instruction be conducted?”⁹⁷

Who ought the music teacher be? Here Jorgensen looks to the relationship between self and teacher, moving toward a way of being. She provides descriptive attributes of teachers, examining them in terms of values, disposition, judgment and leadership. Her broad look at the teacher reveals the importance of developing an individual approach, not simply fitting one’s self into a predestined mold.⁹⁸ This process requires self-understanding, awareness, acceptance, and openness, in addition to careful and consistent refinement and practice of the teaching craft.⁹⁹ Next Jorgensen discusses value which she defines as “. . . an idea that one treasures and lives by.”¹⁰⁰ Values shape human behavior and, in turn, guide a teacher’s instructional practice. Jorgensen suggests the following integral values in music teaching: a common humanity; reverence; the good, the true, and the beautiful; and balance.¹⁰¹ Regarding disposition, or ways of acting, Jorgensen views tact, compassion, patience, enthusiasm and integrity as necessary attributes of effective teaching.¹⁰² Educators must also consider their role in exercising just and merciful judgment in a variety of instructional contexts from organizing content to assessing student progress.¹⁰³ Instructional leadership is essential in terms of modeling

⁹⁷ Estelle R. Jorgensen, *The Art of Teaching Music* (Bloomington, Indiana: Indiana University Press 2008). xi.

⁹⁸ *Ibid.*, 2.

⁹⁹ *Ibid.*, 3-15.

¹⁰⁰ *Ibid.*, 16.

¹⁰¹ For a complete discussion of values, please see Jorgensen, 2008, pages 18-34.

¹⁰² Jorgensen, *The Art of Teaching Music*: 35.

¹⁰³ *Ibid.*, 57-77.

and maintaining discipline as well as building morale, facilitating communication and strengthening programs through recruitment.¹⁰⁴

What is the nature of musicality at the heart of music teaching? Here Jorgensen examines the music teacher as musician, revealing the common threads between the effective musician and the artful educator. Here she reviews attributes and knowledge in the related to the musical instructional realms put forward in Chapter 1. Like musicians, teachers are artists participating in an activity steeped in tradition, pursuing a deeply personal career—one that is more a way of life than simply a job. Performing musicians are also exemplars of their craft and must exhibit mastery of musical context, literacy, performance practice, creation and scholarship.¹⁰⁵ Because music is experienced as sound, Jorgensen explores the importance of listening. She offers eight ways in which music can be listened to: intellectually, sensually, experientially, performatively, contextually, technically, peripherally and repetitively.¹⁰⁶ The act of listening, like teaching, is complex and occurs on multiple levels. Performers ought to listen on all these levels in order to give a comprehensive, artful performance, and teachers must cultivate this skill in their students. Of particular relevance to this project is Jorgensen's belief that those who teach performance must be accomplished performers.¹⁰⁷ She provides a philosophical framework by which to teach performance that includes antecedents, continuity, depth, breadth and integration.¹⁰⁸ Lastly, she examines the imaginative

¹⁰⁴ Ibid., 79-93.

¹⁰⁵ Ibid., 95-110.

¹⁰⁶ Ibid., 114.

¹⁰⁷ Ibid., 159.

¹⁰⁸ Ibid., 155-58.

importance of creating music and providing students with opportunities for the creative act of musical play.¹⁰⁹

How should music instruction be conducted? In this section, Jorgensen examines elements of organization, design and instruction. She believes that teachers must serve as organizational exemplars to students in thought, action and being. So too must educators organize instructional time, materials, space and personnel.¹¹⁰ In terms of instructional design, Jorgensen stresses that students must always be the reason for instructional choices; therefore instructional design must be the result of a thoughtful assessment of students' needs.¹¹¹ She reveals three helpful design principles for effective instruction: navigate between broad context and specific aims or methods; move from what is known to what is not known; and combine practical experience with related theoretical discussion.¹¹² She also discusses instructional approaches that are useful for organizing daily lessons, class discussions and semester curricula. Such approaches include cyclical, block, rhapsodic and dialogical. The dialogical approach is favorable for this study as it describes learning as a dialogue between teacher and student.¹¹³ She continues with a discussion of specific instructional techniques. For Jorgensen instruction is “. . . the point at which our plans and ideas about what we wish to do or think we might be able to accomplish as teachers meet the realities of our interaction with our students.”¹¹⁴ She explores four instructional techniques: exposition (explaining), interrogating (questioning), modeling (showing), and motivation (prompting).¹¹⁵

¹⁰⁹ Ibid., 161-82.

¹¹⁰ Ibid., 183-98.

¹¹¹ Ibid., 203.

¹¹² Ibid., 207.

¹¹³ Ibid., 208-09.

¹¹⁴ Ibid., 215.

¹¹⁵ Ibid., 217-32.

Instructional Pedagogy in Vocal Pedagogy Research and Training Programs

There are a number of standard, seminal texts that undergird study in vocal pedagogy. A primary figure in vocal pedagogy research and writing during the 20th century was Richard Miller, whose contributions include eight texts and countless articles in more than 120 journals. Other foundational texts include those by Doscher, Appelman, Coffin, and McKinney, in addition to centuries of literature by important historical pedagogues including Porpora, Tosi, Lamperti and Garcia. The primary focus of this literature is structure and function or, the study of the anatomy, physiology and science of singing. Generally this study is divided into four areas: respiration, phonation, registration and resonance. This project does not concern the function and structure of singing, and therefore I excluded writings on that subject and focused on the philosophy and practice of vocal instruction.

Vocal Pedagogy Texts

Many vocal pedagogy texts do include small segments on music instruction. Miller's text is regarded as one of, if not the most, important text in the field of vocal pedagogy. He approaches instructional pedagogy from the standpoint of instructional types in the voice studio. Teacher types include the over-compensating teacher, the technically intense teacher, the interpretation-oriented teacher, the technique-mystique teacher and the one-aspect teacher. Miller advocates pedagogical balance to be achieved by stability, growth, artistic imagination and musicianship.¹¹⁶ His framework for

¹¹⁶ Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: Schirmer Books, 1996). 205-13.

pedagogical balance addresses structure, function and methods in vocal pedagogy but excludes the kind of instructional pedagogy advocated in this study.

Ware's introductory vocal pedagogy text includes a chapter on teaching singing. After an historical and methodological discussion of vocal pedagogy, he outlines foundations for effective teaching. He describes the teacher in terms of metaphorical images, roles, categories, styles, modes and model characteristics.¹¹⁷ In an effort to enhance teacher performance, he offers strategies, techniques and tools for instructional organization and communication. He also describes ideal teaching models, offering suggestions for undergraduate vocal curricula and advocating competitive and collaborative teaching models.¹¹⁸

Within the past decade, research in the area of vocal pedagogy has expanded, and selected pedagogues advocate a holistic approach to singing and teaching singing. Sell links ethics and psychology to vocal pedagogy. She discusses the practical application of business and pedagogical ethics as a voice educator, and examines the relationships between teacher and student, teacher and parent, teacher and professional performer and teacher and musical colleagues.¹¹⁹ She calls for singing teachers to “. . . familiarize themselves with the long-standing tradition of educational psychology, and also with developmental psychology and music psychology.”¹²⁰ Her contribution to such a discussion includes her cursory review of cognitive and developmental psychologies and their general application to vocal instruction. Through this she opens a door for important discussion in the practice of voice teaching.

¹¹⁷ Clifton Ware, *Basics of Vocal Pedagogy: The Foundations and Process of Singing* (Boston, Massachusetts: McGraw-Hill, 1998). 255-61, 70.

¹¹⁸ *Ibid.*, 272.

¹¹⁹ Karen Sell, *The Disciplines of Vocal Pedagogy: Towards an Holistic Approach* (Aldershot, England: Ashgate Publishing Limited, 2005). 42-46.

¹²⁰ *Ibid.*, 47.

McCarthy introduces a holistic model for vocal pedagogy. She views teaching and learning to sing as part of a larger process of change, arguing that there is more to singing than good technique. Important to McCarthy are “. . . a wide range of roles and life-skills. . .” to sustain a musical career.¹²¹ Further she suggests methods by which to build a trusting student-teacher relationship based in supportive learning, to understand boundaries and to cultivate students’ self- awareness.¹²² McCarthy’s quasi-philosophical, feel-good writing is less practical than it is exploratory, yet offers curious pathways for voice teachers.

Caldwell and Wall provide the most in-depth discussion of instructional pedagogy in the area of voice in volume one of their five volume series on multilevel learning and teaching in singing. Without implicitly saying so, they construct a nine level model for singing excellence that spans from learning to sing to becoming an accomplished artist.¹²³ Levels 1, 2 and 3 deal specifically with the instructional process and advocate multi-level approaches to teaching and learning, understanding the voice and developing instructional and technical flexibility. In this approach multi-level means addressing multiple aspects of singing simultaneously, and connecting learning to sing with a process of instruction for singing. Merging these aspects is philosophically important and practically relevant. The philosophical crux of their model is that learning to sing and teaching singing is a stochastic process-- one that evolves along an unpredictable path. The stochastic process has three parts: a random component, a non-random

¹²¹ Marilyn McCarthy, "The H-Factor: Working Holistically Within the Teaching and Learning Partnership," in *Singing and Teaching Singing: A Holistic Approach to Classical Voice*, by Janice L. Chapman (San Diego, California: Plural Publishing, Inc., 2006), 178.

¹²² Ibid., 179.

¹²³ Robert Caldwell and Joan Wall, *Excellence in Singing: multilevel learning and multilevel teaching*, 5 vols., vol. 1 (Redmond, Washington: Caldwell Publishing Company, 2001). xx-xxi.

component and a unique result.¹²⁴ In voice teaching, the goal is to understand random structural, functional, and expressive events and to filter them. Those events that do not work are filtered out while others are transformed to non-random, purposeful events.¹²⁵ It is a teacher's responsibility to facilitate this process.

Vocal Pedagogy Training Programs

In 1996 Cleveland conducted a review of graduate degree programs in vocal pedagogy, publishing his findings in an eight part series over the course of two years.¹²⁶ His goal was to include all universities with vocal pedagogy programs. Cleveland's result surveyed twelve programs across ten universities, three of which were doctoral programs and the rest master level programs. The purpose of his study was fact finding--to uncover available programs for advanced study in this area and to investigate the course requirements to earn the degree. For the purposes of this study, a summary of pedagogy course requirements is relevant, while institutional specifics are not.

Cleveland quantified total course requirements in terms of units, as well as units per area of study. The degree program with the most course requirements had total course units of 66, while that with the fewest had 30. In terms of course units in the area of vocal pedagogy, the range spanned from three units to 16.¹²⁷ Generally speaking, the pedagogical course content for all degrees followed a similar pattern. The typical program included two vocal pedagogy courses, the first related to the structure and function of singing and the second to comparative methods and techniques for singing.

¹²⁴ Ibid., 21.

¹²⁵ Ibid., 23-26.

¹²⁶ Thomas F. Cleveland, "Voice Pedagogy Degree Programs: A Spread Sheet Comparison," *The Journal of Singing* 54, no. 4 (March/April 1998).

¹²⁷ Ibid., 52-53.

Some, but not all, programs featured a teaching practicum or observation course, while others showcased particular departmental specialties such as voice technology or clinical vocal assessment. Ohio State University offered an elective course called College Teaching, and was the only program in the study with a course possibly related to instructional pedagogy in music.

More recently Peterson explored the need for better teacher training for graduate assistants (GAs) teaching voice. She called for the development of three courses to better prepare GAs for their teaching responsibilities: 1. Anatomy and physiology; 2. Teaching Practicum; and 3. Teaching Young Voices.¹²⁸ She also discussed the mentoring program for GAs at her own university which includes a faculty mentorship program, programming opportunities, developing syllabi and assisting with the instruction of undergraduate courses in vocal pedagogy and diction.¹²⁹ She advocated training programs that “. . . produce good teachers, not clones,” a value strongly related to this curriculum.

In 2006 the *Journal of Singing* renewed its investigative series of graduate degree programs in vocal pedagogy, however only four degree programs were represented. Of these four, three maintained the curricular pattern represented in Cleveland's 1996 investigation of vocal pedagogy programs. The fourth, offered by The Frost School of Music at the University of Miami, was more comprehensive and included courses in studio teaching techniques and teaching in a college setting.¹³⁰ Separate from this series was Peeler's article detailing the graduate vocal pedagogy programs at her own university, Ohio State. In addition to courses in vocal physiology, comparative

¹²⁸ Patti H. Peterson, "Devising an Effective Teacher Training Program for Graduate Assistants," *The Journal of Singing* 61, no. 2 (November/December 2004): 156-57.

¹²⁹ *Ibid.*, 158.

¹³⁰ Christopher Arneson and Ester Jane Hardenbergh, "Teaching Voice Teachers," *The Journal of Singing* 65, no. 3 (January/February 2009): 318-19.

methods/techniques and a teaching practicum, Peeler's program included a two-quarter series of courses in applied music methods and materials. While designed as a course for undergraduate music education students, graduate performance students also enrolled.¹³¹

Qualities of effective music teaching

Here I look to two studies of effective music teaching, the first from an ensemble teaching perspective and the second from a private studio perspective.

Schmidt gathered data from four student teachers about their definitions and perceptions of good music teaching. While the study was limited to secondary instrumental teaching and is not exhaustive, it revealed qualities and instructional strategies perceived to be good. Good teachers were those who were respected, who developed a sense of community within their ensembles and who engaged students on an individual level.¹³² Schmidt less clearly identified her participant's perceptions of good instructional strategies. Generally speaking, admirable methods included employing motivational strategies, providing well-paced and interesting instruction, offering individual coaching and establishing high expectations.¹³³

Most important to Schmidt's study was her conclusion that there is no clear perception of what good music teaching is. She expressed concern that teachers in training are not equipped with the tools to recognize effective instruction, a problem she attributes to their own educational experiences.¹³⁴ In an effort to resolve this, Schmidt calls for a greater range of educational opportunities and time devoted to understanding

¹³¹ Karen Peeler, "Training the Artist-Teacher: Voice Pedagogy at The Ohio State University," *The Journal of Singing* 66, no. 2 (November/December 2009): 158.

¹³² Margaret Schmidt, "Defining "Good" Music Teaching: Four Student Teachers' Beliefs and Practices," *Bulletin of the Council for Research in Music Education* 138(Fall, 1998): 30.

¹³³ *Ibid.*, 32-33.

¹³⁴ *Ibid.*

good teaching. These include guided reflection, studying outside models and experimenting with teaching in safe environments.¹³⁵

Duke and Simmons analyzed 25 hours of recorded private lesson teaching by three internationally recognized artist-teachers. Their study revealed 19 common elements that contribute to the effectiveness of expert artist-teachers and their ability to inspire “. . . positive change in students’ performances.”¹³⁶ They divided their findings into three broad categories, summarized in Table 1.

Table 1. Categories and Specific Elements of Expert Artist Teachers, Duke and Simmons¹³⁷

Categories	Specific Elements
<i>Goals and Expectations</i>	<ul style="list-style-type: none"> • Repertoire fits within students’ technical capabilities • Clear auditory image of the piece that guides instructional judgments • Teacher demands consistent standards • Teacher selects technical or musical lesson targets • Targets are achievable relative to their skill level • Teacher remembers students’ past work and draws positive and negative comparisons between present and past
<i>Effecting Change</i>	<ul style="list-style-type: none"> • Pieces are performed from beginning to end, lessons are like performances and judged from a performance standard • Music directs the lesson, errors in student performance elicit stops • Teachers work to accomplish lesson targets, repeating passages until targets are reached • Fundamental technical flaws are immediately addressed • Lessons flow at an intense, rapid pace • Lesson flow includes “intuitively timed” breaks for students during which the instructor gives a demonstration or tells a story • Students are allowed to make guided performance choices, students are not permitted choices regarding technique
<i>Conveying Information</i>	<ul style="list-style-type: none"> • Teachers make fine, consistently articulated discriminations about student performance, so that the student is able to make independent discriminations • Teachers pair physical motion with its effect on sound production • Technical feedback is given in terms of creating interpretive effect • Negative feedback is clear, pointed, frequent and specific to a student’s performance • Instances of positive feedback are infrequent, intermittent, and unexpected, yet often of high magnitude and duration • Teachers model and their modeling is exquisite

¹³⁵ Ibid.

¹³⁶ Robert Duke and Amy L. Simmons, "The Nature of Expertise: Narrative Descriptions of 19 Common Elements Observed in the Lessons of Three Renowned Artist-Teachers," *Bulletin of the Council for Research in Music Education*, no. 170 (Fall, 2006): 10.

¹³⁷ Ibid., 11-15.

Instructional Pedagogy for Music Performers

Booth's text, *The Music Teaching Artist's Bible* is primarily a how to guide for teaching artists-- those who work as performing musicians, but who teach in an outreach capacity. While not a comprehensive text for full time educators, it has philosophical and practical merit. Two important philosophical concepts emerge immediately. The first is that developing teaching artistry strengthens performance artistry and ultimately helps to preserve the work of performing musicians.¹³⁸ The second, related to instruction, echoes Duke's commitment to teaching transferable "habits of mind" that can be exercised in multiple contexts.¹³⁹ Also philosophically relevant is Booth's broad belief in the liminal nature of music learning and the role of educators in creating zones in which musical learning occurs.¹⁴⁰

Booth's text includes great breadth of topics related to teaching artistry. Those most relevant to the study of instructional pedagogy are found in parts three and five: Learning to be a Teaching Artist, and Current Challenges, respectively. Booth approaches instructional pedagogy through a series of practical reflections on topics related to teaching including instructional entry points, planning lessons and curriculum, examining ways of learning and considering the influence of assessment on learning.¹⁴¹ Within this discussion he offers a brief but relevant overview of mentoring in the learning process.¹⁴²

Scott and Watkins explore a process by which musicians can become effective studio teachers. The authors believe there is a misunderstanding between the worlds of

¹³⁸ Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*: 42,45.

¹³⁹ *Ibid.*, 66-67.

¹⁴⁰ *Ibid.*, 61, 79-85.

¹⁴¹ *Ibid.*, 89-116.

¹⁴² *Ibid.*, 171-21.

teaching and performing, suggesting that upon entering college, students must choose performance or education.¹⁴³ For them, the path to stronger teaching is highly reflective, and throughout their text they provide personal inventories through which educators consider their past experiences and integrate them with current teaching practices. They examine three important domains necessary to develop strong teaching skills: the teacher as a performing musician, the art of teaching and the musician as a teaching professional. Most closely related to instructional pedagogy are parts one and two which provide a pedagogical example of effective reflective learning and a practical guide to instructional contexts.

In part one the authors examine the music educator as a performing musician and ask teachers to deeply consider their own educational processes. Scott and Watkins identify five skill areas within the act of music performing: musicianship, listening, technique, practice and performance. Within these larger categories are more specific musical skills. To better teach these skills, the authors ask the reader reflective questions that consider how, but more importantly why what they were taught is relevant.¹⁴⁴ This approach reminds teachers that they are musicians themselves and focuses attention on the reflective aspects of music making as important in the learning process. Honoring former learning experiences helps to validate the past and plays an important role in developing strong instructional pedagogy. Part three offers a practical guide to multiple instructional contexts, considerations and challenges. Among the topics discussed are establishing a private studio, designing a course, preparing course materials and running

¹⁴³ Cornelia Watkins and Laurie Scott, *From the Stage to the Studio: How Fine Musicians Become Great Teachers* (New York, New York: Oxford University Press, 2012). xii.

¹⁴⁴ *Ibid.*, 5.

rehearsals. This section serves as a general introduction to practical aspects of teaching but requires substantial supplementary material.

Scott and Watkins present a number of big ideas related to the philosophy and practice of teaching. A big idea, in this sense, is a broad statement, strong in sentiment, generally agreeable, yet difficult to establish in practice. Frequently big ideas lack strong philosophical undergirding. The big pedagogical ideas presented here include the following: teaching principles, sequencing, fostering student independence, comprehensive teaching and establishing a teaching philosophy. Each of these is remarkably important to the study of instructional pedagogy, and therefore, their presence in this discussion is commendable. Yet an incomplete analysis offers only a taste of their importance within a comprehensive instructional pedagogy. For example, the authors briefly explore 22 principles for effective teaching. These principles cover a wide range of instructional goals including “infecting students with a love for music making” to “giving students specific instructions for practicing.”¹⁴⁵ It cannot be argued that the principles they offer are important and valuable, however, they do not provide a strong foundation upon which to build a flexible instructional philosophy nor a dynamic instructional practice.

Most valuable is their discussion of fostering student independence. They map an intuitive process for educators to guide their students toward musical independence. This process begins with effective practice, which incorporates goal setting and time management as well as reflective assessment.¹⁴⁶ Further, it incorporates the student in the learning process through student centered activities and involvement in making musical

¹⁴⁵ Ibid., 90-93.

¹⁴⁶ Ibid., 124-29.

decisions.¹⁴⁷ They also insist that music educators teach comprehensively, on more than one level and in more than one instructional context. In music these levels include musical knowledge, musical skill and musical expression.¹⁴⁸ In terms of context, they discuss philosophical and practical approaches to assessment and offer practical suggestions for instructing musical knowledge, skill and expression.¹⁴⁹

Implications

In sum, there is a critical need for writing and educational programs devoted specifically to instructional pedagogy for music performers. This review considers an array of theoretical and philosophical ideas and a collection of methods, models, principles and techniques for effective music instruction. Across the literature, six common themes emerge. First, *effective teaching is complicated*; it is more than the transmission of content, or the act of instruction. Rather it has many layers that exist together, and educators must employ teaching expertise to create meaningful learning experiences. Second, *effective teaching does not happen by accident*, and significant training and practice in the act of instruction are essential. Third, *effective teaching is not static*, and there is no one-way to be an effective educator. Developing a philosophical and practical approach to instruction is dynamic and may change with each learner and within different learning contexts. Fourth, *effective teaching requires synthesis* and cannot be learned by blindly following an instructional how-to guide. Rather, it is an extended process of research, learning and practice, undergirded by knowledge in fields related to instructional pedagogy. Fifth, *effective teaching is not an end* but rather a

¹⁴⁷ Ibid., 130-32.

¹⁴⁸ Ibid., 144-52.

¹⁴⁹ Ibid., 154-59.

perpetual beginning. As educators respond to their students, they discover deeper and more sophisticated learning needs and develop new ways to meet those needs. Further, educators must be perpetual learners, engaging in research, inspiring innovation and providing discourse within their field. And last, *effective teaching has lasting implications*. The work of educators reaches beyond the content they teach and the instructional context in which they teach it. Educators must serve as exemplars of thought, behavior and being and influence similar productive habits within their students.

Chapter 3

Learning Goals and Course Content

Introduction

In this chapter I provide the philosophical assumptions and learning goals associated with my vision of a course in instructional pedagogy for music performers. Then I describe and defend the course design, including course concepts, questions, content and coursework. Appendices A, B, and C provide course calendars and point distributions for summative assessment.

Philosophical Assumptions

As described in the realms of instructional knowledge model detailed in Chapter One, instruction is a complex process comprised of multiple realms that coexist and interact. Navigating these realms is a thoughtful process guided by reason and supported by deep knowledge of and practice in instructional pedagogy. This is necessary so that teachers are equipped to design flexible instructional experiences that respond to the individual and collective needs of their students. For the purposes of this curriculum, instructional pedagogy means the multidisciplinary study and practice of the following: educational philosophy, learning theory, curriculum theory and practical aspects of teaching. This course requires advanced competency in the realms related to music, specifically musicianship, repertoire, performance practice and instrument specific pedagogy.

Philosophical Learning Goals

The primary philosophical learning goal of the course is to introduce students to ideas and research in the field of instructional pedagogy and to provide practical experience so that they can be stronger teachers. In an effort to achieve this aim, seven broad philosophical learning goals emerge. These goals are not specific to course content, but represent larger habits of mind that students can take from one learning context to another and throughout professional environments.

The first I call *recognition of the either/or phenomenon*, a phrase I borrow from Dewey (1938). In the academy and beyond, certain ideas, models and methods seem to offer all of the answers while others offer few to none. In this way, it is easy to adopt either one way or another way for teaching and learning. This is potentially polarizing and limits resources for teachers and students alike. Music educators should seek to understand diverse ideas, models, and methods within their discipline, to look for the deep truth within each, and critique them. Educators must also be aware that students struggle to do the same. In the field of vocal instruction, such struggles might include technical concerns such as breathing methods, or stylistic concerns such as musical theatre singing versus classical singing.

The second addresses *understanding and navigating dialectics* within the study and practice of music instruction, a concept I borrow from Jorgensen.¹ Given the diverse diverse ideas, models and methods available to music educators, and considering the need to acknowledge the either/or phenomenon, music educators must look to the tensions that exist within the theory and practice of their discipline. The Realms of Instructional

¹ Jorgensen, *In Search of Music Education*: Chapter 3.

Knowledge model establishes a dialectical framework by which to approach teaching, accounting for multiple perspectives that exist simultaneously. So too must educators recognize the myriad frameworks by which students approach learning and perceive specific disciplines. In vocal education, for example, students may arrive having been taught by numerous teachers and introduced to various techniques. Further, each student has formed an individual and unique understanding of music, shaped by institutional and cultural forces. In this way, educators are responsible for navigating tensions that exist between musical identities, as well as those between tradition and innovation, and institution and individual, among others.

The third goal involves the *reflective synthesis of ideas and experiences*. This describes a process for critical thinking, a phrase commonly used but less commonly understood. Rather than critical, I like to think of it as connective. Faced with conflicting and semantically complex philosophies, theories, methods, techniques and approaches, students must first seek deep truths within each and reassemble them into new, unique and cohesive structures. The same process applies to the reflective synthesis of educational experiences and an awareness of one's instructional effectiveness. In terms of vocal pedagogy, for example, students study national schools of singing as described by Richard Miller. As a student and future teacher of singing, it is necessary to understand the differences between each school, reveal the deep truths about each, and be prepared to have a comprehensive, cohesive, individual and flexible approach to teaching. Practically speaking, a teacher might synthesize a student's former approach to breathing with a newer, more efficient approach in an effort to connect prior learning with present learning.

The fourth concerns *connecting philosophy with practice*. Simply put, students' concepts of what "ought to be" in teaching should match what "actually is" in their teaching practice. In this way, teachers must inspire their students to critically analyze what they believe ought to be and what actually is. Furthermore, philosophy is strongly linked to and informed by instructional practice. This allows instruction to be flexible, individualized, and provides instructional continuity necessary for effective learning to occur. The application of this principle in the music studio and classroom is substantial and includes instructional consistency as well as organized systems of follow through for student progress, goals and expectations.

The fifth addresses the *practical application of reason*. This is where the reflective work of synthesis transforms into educative, informed instructional action. Jorgensen provides a framework for the practical application of reason as it concerns curriculum, the implications of which apply to the act of instruction. Here educators grapple with their thoughts and beliefs, undergirded by their syntheses of the thoughts and beliefs of others, to create experiences that represent what they believe ought to be in any given instructional context.² Mace offers a practical model for the process of reason which involves perception, reflection, transformation and action, informed and shaped by one's knowledge and repertory of past experiences.³ Reason guides teachers as they organize course material and plan instruction. Further, it influences how teachers react and adapt to students' individual and dynamic needs. In this way, reason helps with the

² "Philosophical Issues in Curriculum," in *The New Handbook of Research on Music Teaching and Learning*, ed. Richard Colwell and Carol Richardson (New York, New York: Oxford University Press, 2002), 55.

³ Joseph Mace, "Approaching a Multi-Relational Music Curriculum: A Study in the Relationship between Reason and Curriculum," *Music Education* (Indiana University Jacobs School of Music, 2010), 5.

improvisatory nature of teaching, guiding teachers as they encounter unexpected and potentially tangential requests from students.

The sixth goal is to *inspire intellectual curiosity and transform it into action*. As previously suggested, teachers must be perpetual learners. There are always new ideas to explore, or existing ideas that have been left unexplored. As educators continue to learn, they must practice more deeply informed instruction. A related goal is to *inspire informed, critical discourse about music teaching*. Students should not assume that the status quo is the only acceptable means by which to pursue their craft. Critical reflection is absolutely necessary, as is the ability to integrate important traditions and valuable innovations. This is especially important in the field of music performance where tradition and creative expression are so deeply integrated. In this way, artful music instruction can be an exemplar of artful music performance.

Students, teachers and performers also must *consider the relationship between teaching artistry and performance artistry*. Developing fluency as an effective teacher strengthens one's work as a performer. An examination of what, why, and how one practices one's art solidifies technique and informs performance. In my own experience, teaching the structure, function, and style of singing allows me to fully understand those elements myself, particularly as I craft instruction and assessment for my students. Modeling respect for teaching and performance is essential for effective instruction and helps unite two fields that are so inextricably linked.

Course Structure and Course Content

The course is designed to span two semesters. Structurally, each semester includes two, six- week segments, for a total of four segments over two semesters. The first week of each semester is reserved for a course introduction, the last for the course conclusion, and, at the midpoint of the semester, a one-week transition period between each segment. As there are four segments, each segment covers one of the four aspects of the instructional pedagogy design described throughout this study: philosophy, learning theory, curriculum theory, and practical aspects of teaching. Frequently a question frames each topic. Topic questions are designed to guide reading and establish context for class discussions. Time and reasonable course expectations limit a thorough study of all related topics. Instead I have chosen five or six ideas within each category, selected for their ability to offer a foundation on which to build informed and individualized instructional practice. Similarly, course readings must also be limited.

The class is a seminar course and its success depends on student preparation and involvement. It is not intended to be a lecture course, but the instructor can lecture should a topic warrant it. However, no class should go by without involving students. Class activities are designed to inspire dialogue and an on-line discussion forum helps students prepare for this dialogue. The course covers a great deal of material and expectations are high. There will be times when students must rely on collaborative reading to build an understanding of materials.

Course content is structured to move from the philosophical to the practical. In my quest for students to link philosophy with practice, I strive to do the same in the course design. In serving as exemplar in this manner, I also ask students to link

philosophy and practice in their own work, a discussion of which appears later in this chapter. What follows is an exploration of course concepts, questions, content and limited instructional commentary within each of the four class segments.

Segment I: Philosophy

What is the relationship between experience and learning? How does this influence performers who teach? Here students will explore the relationship between education and experience. They will study Dewey's critical discussion of traditional and progressive learning schemas, the *either/or* phenomenon and educative versus miseducative experiences.⁴ This study will help students understand and connect to their their own educational and instructional histories. In doing so, they are better able to separate educative experiences from miseducative ones and bring that knowledge to their own instructional practice. Further, Dewey acknowledges that learning is a collaborative process involving students, teachers, content and institutions. Students will critically examine Dewey's theoretical model for experiential education, based in continuity and interaction, and will practice adapting and implementing this model in the context of their own teaching. The practice of continuity is particularly relevant to studio teachers as they consider how to solidify healthy habits and cultivate musical skill over an extended period of time.

What is there to consider when forming a philosophy of music education? This topic examines the philosophical nature of education and of music and the influential tensions that exist at their intersection. Students will read Jorgensen and will study formal and informal learning contexts including schooling, training, education, socialization and

⁴ Dewey, *Experience and Education*.

enculturation.⁵ As students examine the diverse learning contexts present in their own educational histories, they become aware of the individualized influence this has upon all learners. Students will also consider the diverse spheres that shape musical understanding and contribute to individualized musical validities. Lastly students will examine the dialectics, or fundamental tensions, that exist in the study of music education—the tension between tradition and innovation, for example. In this regard, future teachers will consider the diverse learning contexts and musical spheres that influence each student. Further, they must recognize tensions within the study and practice of teaching music and plan dynamic instruction that embraces those tensions. Particularly in college music teaching, instructors encounter students with strong musical identities and a collection of techniques, methods and instructional practices. Navigating those must begin by acknowledging and understanding students' prior musical training and working from a place that respects and resolves fundamental tensions.

How can different philosophical frameworks for music education inform each other? This topic offers practical experience in approaching the either/or phenomenon within the field of music education philosophy. First students will study Reimer's philosophy of music education as aesthetic education⁶ followed by Elliot's praxial philosophy.⁷ This debate concerns music teaching as the education of feeling versus music as a participatory activity that intersects with particular cultural contexts. Students will extract the philosophical means and ends of each view of music education in order to

⁵ Jorgensen, *In Search of Music Education*.

⁶ Bennett Reimer, *A Philosophy of Music Education*, 3rd ed. (Englewood Cliffs, New Jersey: Prentice Hall, 1970).

⁷ David James Elliott, *Music Matters: A New Philosophy of Music Education* (New York, New York: Oxford University Press, 1995).

see their value within their own teaching. Pedagogically speaking, this introduces students to two conflicting views that actually work well together

What is the nature of music and musical performances? How does this influence instruction? This topic requires students to examine the structure of musical performance in the Western world. Students will read Small⁸ who questions society's pre-conceptions of "musicking," his descriptive term for the creation and consumption of music. Students will grapple with relationships between music makers and consumers, and will consider the role of music educators in uniting the various constituencies that exist in the musical world. This will challenge students' preconceptions about the music they perform and teach and the contexts in which this is done. Music, in this discussion, is a social activity built from performers, audience, educators, and administrators, to name a few. Future teachers must consider their role in engaging all types of "musickers," and acknowledge the various spheres in which music education takes place.

How can music education contribute to democracy? Students will approach this question by studying Woodford.⁹ While Woodford presents a deeply critical analysis of music education in the 21st century, he also empowers music educators to effectively model democracy in instructional contexts and musical communities. Here students will examine the status quo in the field of music education and question its relevance in the public sphere outside of academia. The goal is to inspire critical reflection of trends and traditions within their own field and to empower future music educators to actively sustain and improve communities. Teachers should allow their music studios, classrooms

⁸ Christopher Small, *Musicking* (Middletown, Connecticut: Wesleyan University Press, 1998).

⁹ Paul G. Woodford, *Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice*, ed. Estelle R. Jorgensen, Counterpoints: Music and Education (Bloomington, Indiana: Indiana University Press, 2005).

and rehearsals to be labs for informed public discussions of ideas, techniques, methods and interpretations. In order to do this however, educators must also equip their students with the knowledge and civil skills to engage in productive discussions.

Segment II: Learning Theory

In this segment, students will study major learning theories using selections from Driscoll's text.¹⁰ This text was chosen as it allows students to develop an understanding of the psychology of learning processes, to examine theoretical models and to connect learning theory with its practical application in the context of instruction. Preparatory reading includes two introductions to learning theory, one by Driscoll which offers a theoretical and historical overview of the subject¹¹ and a selection by Campbell which provides a framework for learning theory as applied to music education.¹² Throughout the discussion of learning theory, I will borrow Driscoll's method of reflection using a case study. In her text she writes about Kermit and the Keyboard, a study conveniently about music. For the purposes of this course, I will adapt her case study for college level classroom and studio music instruction.

Behaviorism, Processing and Memory: Here students will examine relevant theories related to learning from a behavioral perspective, including information processing and memory storage. Students will explore Skinner's theory of Radical Behaviorism and will study behavior conditioning and modification. Students will approach information processing by studying stage theory, the process of sensory, short-term, and long-term memory that allows for retention and retrieval of learned information

¹⁰ Driscoll, *Psychology of Learning for Instruction*.

¹¹ *Ibid.*, Chapter 1.

¹² Campbell, *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning*: Chapter 5.

and experiences. Further they will explore several models of memory storage, linking processing and storage to all aspects of instruction. This aspect of learning theory is particularly valuable when teaching study habits.

Learning Schemas and Situated Learning: Here students will study how learning becomes meaningful. They will explore the relationship between meaningful learning, prior learning and learning readiness. Students will be introduced to learning schemas, or packets of information and pre-existing mental models that guide learning. Practical instructional concerns include addressing how to activate prior learning, design meaningful materials and provide learning contexts in which prior knowledge can be applied. This is particularly relevant to college studio teaching which requires consistent reinforcement and/or manipulation of prior learning. It is also important to reinforce the concept of learning within diverse contexts, through myriad experiences and within communities. Consideration of situated learning is particularly relevant for music instruction as educators consider full integration of performance skills, and the practice of music making within the sheltered community of the academy.

Development: Study in this area will be limited to Piaget's four stages of development and a cursory review of Vygotsky and Bruner. Here students will consider the biological and development limitations to learning at various stages. They will study Bruner's Modes of Representation and will consider how learning modality influences instruction. In terms of Vygotsky, students will look specifically to his description of the Zone of Proximal Development, and the progression from peripheral to full participation in learning communities. As learners grow within any field, they become more involved

in the practice of a particular discipline and move from peripheral participation to full participation.

The study of development is helpful for educators whose careers will include teaching children while also providing a framework for instructional scaffolding. Furthermore, it addresses the need for sequencing and scaffolding instruction at all learning levels. Through this study, students will learn to question and identify “how much is too much” when approaching learners and planning instruction. Practically speaking, a teacher may wish to challenge a student with concepts or repertoire that is achievable over a two-year period, but not immediately. In order to do so, s/he must scaffold instruction in order to provide the necessary support to allow for learning to occur. Without such consideration the learning experience fails to be educative.

Motivation and Motivating: This topic concerns the structure of motivation and how interests, goals, and self-efficacy lead to achievement and action in learning. The study of music provides a natural environment for developing motivation. Generally speaking, music and music education students are motivated by a passionate interest in music. Motivation and self-discipline are natural products of the practice and effort required of achieving performance goals. A close theoretical analysis of motivational design helps future teachers to construct learning experiences that motivate students and inspire un-motivated students. Students will study the relationship between motivation and self-regulation, described by Zimmerman as a process of forethought, control and self-reflection.¹³ This theory is practically relevant to music instruction, particularly as related to strategies for successful practice. Students will also study motivational strategies. Integral here is Keller’s model of Motivation, Performance, and Instructional

¹³ Driscoll, *Psychology of Learning for Instruction*: 328-30.

Design which incorporates motivational inputs with instruction.¹⁴ For a reflective look at motivation students will study Eble's descriptions of intrinsic and extrinsic motivators and his framework for inspiring intrinsic motivation.¹⁵

Creativity: This portion of the class will address three topics in the field of creativity: theoretical approaches to creativity, a model for creativity and choosing creativity. Resources on creativity are drawn from the large body of literature written by Robert J. Sternberg, whose breadth and depth on the topic provides accessible and approachable material. In terms of theoretical approaches, students will study nine common approaches as synthesized by Sternberg that include cognitive, biological, social and mystical approaches.¹⁷ This examination will also include an introduction to investment and propulsion theories of creativity.¹⁸ They will then look to Sternberg's WICS model for creativity that describes the synthesis of wisdom, intelligence and creativity.¹⁹ Lastly, students will consider teaching creativity and will examine ways in which to model creativity through their own instruction.²⁰

Constructivism: Here students will examine learning as a constant process toward building knowledge. While there is currently no one dominant constructivist theory,²¹ it remains a primary pedagogical goal, particularly for instructors in higher education. Constructivist theory describes how learners actively build understanding through the synthesis and application of their own experiences. In this sense, experiences can be academic, personal and professional. As students mature, they are more able to construct

¹⁴ Ibid., 333.

¹⁵ Kenneth E. Eble, *The Craft of Teaching* (San Francisco, CA: Jossey-Bass Inc., 1988). Chapter 15.

¹⁷ Sternberg, *Wisdom, Intelligence, and Creativity Synthesized*: Chapter 3.

¹⁸ Ibid., Chapters 4, 5.

¹⁹ Sternberg, "Intelligence, Wisdom, and Creativity: Three is Better Than One."

²⁰ "Teaching College Students that Creativity Is a Decision," *Guidance & Counseling* 19, no. 4 (2004).

²¹ Driscoll, *Psychology of Learning for Instruction*: 386.

experiences from which they can learn new material and through which they might teach others. In this course, students will study the path toward constructivism by examining convergent and divergent modes of thinking and relating those modes to their own educational experiences. Naturally, teachers are required to be constructivist thinkers, and Driscoll provides a framework for constructivist learning. Simply put, constructivism allows for the development of innovative ideas, theories and inventions and is at the heart of musical composition and performance. Regarding a practical discussion of constructivism and music education, students will study Blair and Wiggins and will use this research to explore effective environments for constructivist learning in music.²²

How does musical learning relate to learning outside of music? At the end of a dense, complex and theoretical exploration of learning, students will turn to Howard's philosophical examination of learning.²³ Here students will explore the education of the imagination as applied to learning in the arts. Further they will examine the ways in which learning occurs through instruction, example, practice and reflection. Practically speaking, this provides insight into the relationship between instruction and learning and a framework by which to train imagination. Students will also study learning by means of imagery, a common tool in music education, particularly in the applied studio.

²² Deborah Blair and Jackie Wiggins, "Teaching for Musical Understanding: A Constructivist Approach," in *Navigating Music and Sound Education*, ed. Julie Ballantyne and Brydie-Leigh Bartleet, *Meaningful Music Making for Life* (Newcastle upon Tyne, United Kingdom: Cambridge Scholars Publishing, 2010).

²³ Howard, *Learning by All Means: Lessons from the Arts*.

Segment III: Curriculum

What is curriculum? As a means of introducing the complex nature of curriculum, students will read Jorgensen's writing on this topic.²⁴ They will view curriculum through multiple lenses and consider it in terms of content, system, processes, realms of meaning, application of reason and discourse. Students will begin to understand curriculum as a combination of multiple factors including, but not limited to, what they teach and how they teach it.

What is systematic about curriculum? Students will study Tyler's systematic model by which to build curriculum and lead instruction.²⁵ This approach is highly rational and built from the following four steps: establishing objectives, designing experiences that reflect those objectives, organizing experiences for effective instruction and evaluating experience for effectiveness. This rationale helps teachers approach their disciplines with clear educational objectives and a focused manner by which to achieve them. Further it requires educators to evaluate their effectiveness and provides a process by which to do so. Contrary to the instructional vision of this course however, Tyler's methods offers a one-size fits all teaching model, a concern that will be addressed in class discussion.

What is the relationship between learning processes and curriculum? For this question students will study Bruner's theory, which places cognition and development at the center of the instructional process.²⁶ Students will consider the relationship between

²⁴ Jorgensen, "Philosophical Issues in Curriculum."

²⁵ Ralph W. Tyler, *Basic Principles of Curriculum and Instruction* (Chicago, Illinois: The University of Chicago Press, 1949; repr., 1969).

²⁶ Jerome Bruner, *The Process of Education* (Cambridge, Massachusetts: Harvard University Press, 1960; repr., 1977).

curriculum and student development, or readiness to learn- critically important when planning for and executing instruction. Teachers must examine students' abilities and structure learning appropriate to and in consideration of said abilities. Bruner proposes a spiral curriculum method by which to best design learning experiences. In music instruction, teachers help students to cultivate a spiraled set of skills, or those that build upon one another and pass back over each other. In voice teaching, this might include integrating lower-level technical skills with higher-level ones. For example, the basic structure and function of breathing, phonation, registration and resonance as practiced in the complicated skill of coloratura singing. Without intermediate command of the former the latter is not possible.

How does reason influence curriculum and instruction? The study of reason is deeply important for this course as it serves as a binding thread for course topics. Students will approach the topic of reason by reading Scheffler²⁷ and Schwab.²⁸ In terms of Scheffler, students will explore the relationships between philosophy and practice and philosophy and curriculum and will look at philosophical models of teaching and teacher training. In accordance with the goals of this course, Scheffler offers an argument for a philosophy-based curriculum as opposed to a methodology-based curriculum. This vision of curriculum links the practice of reason with the ability to adapt and provide dynamic, individualized instruction. Ideally speaking, the more resources and experiences that inform one's teaching practice, the more likely it is to be adaptable and effective. Reason allows educators to navigate their repertoire of knowledge and

²⁷ Scheffler, *Reason and Teaching*.

²⁸ Joseph J. Schwab, "The Practical: Arts of Eclectic," *The School Review* 79, no. 4 (August 1971).

experience and transform it into educative action. Schwab describes this process as artful and eclectic.

Can curriculum exclude learners? How can I think about curriculum as inclusive? The literature related to curriculum as discursive, subversive and transformational is large and representative of a relatively new trend in the field of curriculum theory. In this portion of the class, students will consider the potential for a curriculum to exclude particular learners and potentially devalue their identities. They will study Britzman's reflections on queer pedagogy.²⁹ This is neither a discussion of sexuality nor of overcoming homophobia, but rather a deep philosophical exploration of curriculum as exclusively representative of normative cultures and identities. Future teachers should be critical of the status quo as it relates to curriculum design and instruction³⁰ and be able to honor the status quo as well as subvert it when necessary. This idea is political, personal and practical. Politically speaking, teachers are faced with institutional, and culturally traditional standards that might be in conflict with innovative and transformational teaching. Personally, teachers must also be considerate of their students' identities and be as inclusive as possible when designing and delivering instruction. Practically speaking, students in this course will discuss ways in which they can preserve tradition and inspire innovation as well as subvert instructional systems that are miseducative.

Nuts and Bolts I: How do I approach curriculum design? This topic provides a nice transition to the last segment of the course. In this section, students begin with a

²⁹ Deborah P. Britzman, "Is There a Queer Pedagogy? Or, Stop Reading Straight," in *Curriculum: Toward New Identities*, ed. William F. Pinar (New York, New York: Garland Publishers, 1998), Chapter 10.

³⁰ Michael W. Apple, *Official Knowledge: Democratic Education in a Conservative Age*, 2nd ed. (New York, New York: Routledge, 2000). Introduction.

practical study of McKeachie's techniques and tips for curriculum and lesson design.³¹ In regard to college music curriculum, they will look to Kelley's study of instructional design inspired by Fink's theory of integrated learning.³² Through this, students will consider multiple learning dimensions that curriculum can serve including application, integration, humanity, caring and learning how to learn.³³ Further they will study an example of this model as applied to a music course and discuss how they might integrate the model into their own studio and classroom teaching.

Segment IV: Practical Concerns of Teaching Music

What are philosophies of practice, and how do they relate to teaching music? To address this question, students will devote two weeks of study to different philosophies of practice for music education. This first is Jorgensen who describes music teaching as an art³⁴ and the second by Duke who advocates an intelligent approach to teaching.³⁵

What are some frameworks for thinking about instruction? During this portion of the course students will look at three instructional frameworks: instruction as craft, instruction as reflection, and instruction as a means to empower. Regarding teaching craft, students will study Eble's³⁶ framework for instruction as playful, informed and purposeful. Students will also look to Gagné's Theory of Instruction, the most practical reading within this cohort. Gagné suggests that effective instruction is built from three parts: identifying learning outcomes, establishing proper conditions for learning and

³¹ Wilbert J. McKeachie, *Teaching Tips: Strategies, Research, and Theory for College and University Teachers* (Boston, Massachusetts: Houghton Mifflin Company, 1999). Chapters 2, 3.

³² Bruce C. Kelley, "Design for Change: Creating Significant Learning Experiences in the Music Classroom," *College Music Symposium* 46(2006).

³³ *Ibid.*, 65.

³⁴ Jorgensen, *The Art of Teaching Music*.

³⁵ Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*.

³⁶ Eble, *The Craft of Teaching*.

delivering effective instruction.³⁷ In terms of instruction as reflective, students will study Schön's model of reflection-in-action.³⁸ This model discusses the relationship between action, perception, reflection and reaction, and is particularly relevant in studio teaching, assessment and in the context of the improvisatory nature of instruction. Students will then explore Shor's framework of instruction as a means to empower learners to be positive agents of change in their own lives.³⁹ A more detailed review of methods related to these frameworks will take place during the "nuts and bolts" weeks that follow.

Nuts and Bolts II, Studio Teaching: In this segment, students will think about studio teaching in terms of organization, teacher-student interaction and qualities of effective studio instruction. Students will consider the influence of instructional organization on learning and will take a practical look at the continuity and interaction model proposed by Dewey. Furthermore, they will return to Schön's model as guide for effective reflective, action-oriented collaboration between teachers and students.⁴⁰ Lastly, students will read Duke and Simmons' practical analysis of effective studio instruction, the attributes of which are described in Chapter Two of this examination.⁴¹

Nuts and Bolts III, Classroom Teaching: This portion of the course addresses four practical concerns of classroom teaching: classroom dynamics, cultivating discussions, effective questioning and designing lectures. For a study of classroom dynamics students will refer to Eble⁴² and McKeachie,⁴³ the former provides a theoretical

³⁷ Driscoll, *Psychology of Learning for Instruction*: 349.

³⁸ Donald A. Schön, *Educating the Reflective Practitioner* (San Francisco, California: Jossey-Bass, 1987).

³⁹ Ira Shor, *Empowering Education: Critical Teaching for Social Change* (Chicago, Illinois: University of Chicago Press, 1992).

⁴⁰ Schön, *Educating the Reflective Practitioner*: Chapters 5, 8.

⁴¹ Duke and Simmons, "The Nature of Expertise: Narrative Descriptions of 19 Common Elements Observed in the Lessons of Three Renowned Artist-Teachers."

⁴² Eble, *The Craft of Teaching*: Chapters 4, 5.

theoretical perspective of the subject and the latter a practical guide. Topics will include the physical organization of the classroom, distribution of time and practical techniques for engaging students on the first day of class. In terms of facilitating discussion, students will look to Shor's model for building a dialogic classroom.⁴⁴ This model emphasizes critical dialogue over teacher-talk and offers a practical process for fostering effective and inclusive classroom dialogue. Eble⁴⁵ and McKeachie⁴⁶ offer additional practical resources for facilitating classroom discussion. Lastly students will consider the relationship between lecturing and questioning. In terms of designing lectures and actively engaging learners during a lecture, students will consult McKeachie⁴⁷ and Eble for frameworks by which to approach lecture as a means of discourse.⁴⁸ Students will also study how to actively question students and establish problem-based expectations. For this they will look to Shor's theoretical and practical exploration of problem posing.⁴⁹

What is the role of assessment in the studio and classroom? The last practical aspect of teaching addressed in this course is assessment. Students will study various types of assessment including formative assessment, or assessment that contributes to learning, and summative assessment, or that which assigns numeric value to learning in the form of grades. McKeachie⁵⁰ offers a thorough discussion of assessment methods and and grading techniques, and Eble⁵¹ outlines problems and potential solutions regarding

⁴³ McKeachie, *Teaching Tips: Strategies, Research, and Theory for College and University Teachers* Chapter 4.

⁴⁴ Shor, *Empowering Education: Critical Teaching for Social Change*: Chapter 4.

⁴⁵ Eble, *The Craft of Teaching*: Chapter 7.

⁴⁶ McKeachie, *Teaching Tips: Strategies, Research, and Theory for College and University Teachers* Chapter 5.

⁴⁷ *Ibid.*, Chapter 6.

⁴⁸ Eble, *The Craft of Teaching*: Chapter 6.

⁴⁹ Shor, *Empowering Education: Critical Teaching for Social Change*: Chapters 2, 9.

⁵⁰ McKeachie, *Teaching Tips: Strategies, Research, and Theory for College and University Teachers* Chapters 7, 8, 9.

⁵¹ Eble, *The Craft of Teaching*: Chapter 13.

grades and grading. Assessment in the music studio is particularly important, and students will revisit Duke's discussion of the subject, ultimately researching assessment practices within their own disciplines. As part of this segment, students will examine sample assessment rubrics and will have the opportunity to draft one in class as applied to their own discipline.

Practicing Courage: At the end of the course students will read Palmer's empowering and hopeful reflection on teaching as an act of courage.⁵² Students will consider teaching within a framework of self-reflection and will question how to provide instructional authenticity and integrity that respects teacher, learner, institution and subject. They will also begin to approach teaching as an extension of the community of constituents which supports it and which it serves. Students will acknowledge that teaching can be intimidating and will study the anatomy of fear and a framework by which to address it. Students will end the course by returning to Jorgensen's vision of informed teaching as profoundly hopeful.⁵³ By this point, students will have a strong philosophical, theoretical, and practical undergirding and will be left with a hopeful charge as they approach teaching in action.

Description of Coursework

Synthesis Papers and Workshops: Synthesis involves the critical analysis and understanding of a cohort of resources. It requires students to make connections, reveal relationships and reassemble ideas in new and unique ways. For this course, students will write three synthesis papers over the course of two semesters, the first on philosophical

⁵² Parker J. Palmer, *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life* 10th Anniversary Edition ed. (San Francisco, California: John Wiley & Sons, 2007).

⁵³ Jorgensen, *The Art of Teaching Music: Afterward*.

topics, the second on learning theory and the third on curriculum. The structure of the paper is as follows: a ten to twelve page synthesis of course topics; a two page extension that allows for deeper exploration of a particular topic; and a two page reflection and analysis portion that examines topics within the context of their own experiences, or those they hope to provide in their own teaching. Because synthesis is complex and highly constructivist, the first paper will be guided and accompanied by in class workshops. These workshops will focus on building structure, clarifying expression and making connections between course topics and resources.

Reflections on Related Research (RRR): The RRR projects require students to engage in research of course topics in the context of their own performance disciplines. There is one RRR per semester, the first in learning theory and the second in music curricula. The RRR projects are designed to follow students' theoretical and philosophical exploration of course topics, so that they can see them in action within the practice of their discipline. For example, a student in voice might research Verdolini's work on procedural learning and singing.⁵⁴ In terms of curriculum research, students will reflect on their own musical training and compare curricula within their fields. Voice students may look to course requirements in higher education and examine the difference between degree programs. They may also choose to examine the National Standards for high school choral programs and compare those standards to their own musical experiences. The assignment requires a summary of the research, reflections and connections to course topics, and comments on potential application in the music studio or classroom.

⁵⁴ Verdolini, "Releasing learning : myths and truths in singing training ".

Constructivism Project: This assignment offers practice in designing learning experiences that allow students to construct their own understanding within their fields. Students will be expected to draft three in class activities, at least one of which is a group activity, as well as three out of class assignments.

Curriculum Project: The curriculum project is the first phase of the final project for the second semester of the course. The goal of this assignment is to get students thinking about designing an entire course on a topic of their choice. In this draft phase, students will determine topics, design the course structure, choose texts, provide a sample lesson plan and draft philosophical assumptions and learning goals. In the week that the project is assigned, students will study the “nuts and bolts” of curriculum, syllabus, and lesson planning, and in-class work will help guide students through the process of designing their courses. Students will further refine and build on this work for their final project.

Philosophy Statements: This assignment is placed relatively late in the course so that students have the benefit of study in philosophy, learning theory and curriculum. They will reflect on the construction of the philosophies they have studied in order to structure their own. Further they will consider their own education, experience, knowledge and values. Through a guided process, students will establish structural pillars of their philosophies and will begin to explore and build upon these pillars. Further, students will be able to provide practical examples of their philosophical ideas at work in the music classroom and studio.

Final Project: The final project for the course is an extension of the curriculum and philosophy statement projects. Students will submit a final product that includes a

fully integrated philosophical and practical plan for their course. In addition to updating and revising philosophical assumptions and learning goals, students will solidify the course calendar and determine readings and assignments associated with all course topics. As part of this product, students will do research of pedagogical and contextual literature related to the course they are teaching and will present an annotated bibliography of related resources. Students will also write a reflective synthesis statement about the trends within their research. Further, they will design five lesson plans and assignments and will discuss how they will assess course participants. The final product is a portfolio or course handbook that they can distribute to potential employers as reflective of their work, research and instructional capabilities.

Contributions to Classroom Discussion Board and In Class Participation: In keeping with technological trends, I will establish an online discussion board for the course where students will post comments and reflections on the work they are doing for the course. The class participants will determine how to most effectively handle this responsibility and will design a process by which the forum keeps current. As this is a seminar course, participation in class discussions and activities is paramount. Class activities are designed to inspire discussion and students should expect to be prepared so they can offer informed comments, questions and reflections.

Reflections

In tandem with my own doctoral course work in music performance, pedagogy and education, I was lucky to have extensive teaching opportunities in the classroom and the studio. Further, I worked primarily with students who struggled to understand their

identities as learners and their roles as effective members of their communities. Because of this, I had constant practice in reflective analysis and practical application of learning problems. In this way, I had a lab through which to practice what I had learned and to adapt it to diverse learning contexts. Ideally, a course such as this would provide a similar experience for all students. Therefore, this is simply a philosophical framework for teaching a course such as this one, not a static model. The design, concepts, questions and content are informed by my experiences teaching and performing and my observations of effective educator/performers. It is my hope that this framework inspires diverse and individualized interpretations and in doing so, empowers music educators.

Chapter 4

Integration, Further Research and Implications

Institutions of higher learning with graduate programs in music performance might consider a sequence of courses in instructional pedagogy. This could be part of elective course work, which most degrees require, or occupy a more permanent role in the curriculum, such as a secondary major, minor or certificate program. In addition to the courses described here, two additional courses complement a program such as this. The first is a seminar course on Research in Instructional Pedagogy. For this course, students would be responsible for expanding their understanding of Instructional Pedagogy by exploring, synthesizing and sharing their own research work. In this sense, research includes, but is not limited to, books, journals, studies, classroom and studio teaching observation and interviewing. The second course is a teaching practicum in students' particular performance fields. In the field of voice, this type of course already exists as part of advanced pedagogy programs. Equipped with the philosophical, theoretical and practical knowledge offered in the Instructional Pedagogy sequence, practicum teaching would be more informed and more effective.

Ideally the practicum experience would include both studio and classroom teaching. However, a studio teaching practicum is more practically possible, with potential students drawn from non-major student pools or through a volunteer process. Another scenario is to expand the course to include a weekly laboratory day, where students practice application of course concepts through analyzing case studies, critiquing instructional examples and teaching colleagues.

The focus of this examination of teaching resources focuses on voice pedagogy curriculums. Yet this course is practically useful for other performance disciplines as well. A formal, thorough study of instrument-specific pedagogies and pedagogy training programs is necessary, and should include pedagogy programs in music history and music theory. Through this a more complete picture of instructional pedagogy in musical disciplines is possible. To that end, a study of pedagogy and teacher training programs for all disciplines would contribute to this framework for instructional pedagogy in music.

This framework is also practically applicable for disciplines outside of music. While not universal, it does provide a diverse and dynamic approach to the philosophy and practice of teaching. I am particularly interested in this framework as compared to Middendorf and Pace's research in decoding disciplines, in which they question how students think and learn in their respective fields.¹ Burkholder has studied this in the context of music history instruction,² and there is potential for research in the discipline of music performance. There is also room to explore and expand the Realms of Instructional Knowledge Model. In the field of music performance for example, additional realms might include music business and music entrepreneurship.

Toward Changing Perspectives

Developing artful and informed teaching through the study of instructional pedagogy has the potential to create a paradigm shift for performers who teach.

Primarily, it offers skilled, sophisticated training in teaching at a level appropriate to the

¹ Joan Middendorf and David Pace, "Decoding the Disciplines: A Model for Helping Students Learn Disciplinary Ways of Thinking," *New Directions for Teaching and Learning*, no. 98 (Summer 2004).

² J. Peter Burkholder, "Decoding the Discipline of Music History for Our Students," *Journal of Music History Pedagogy* 1, no. 2 (2011), <http://www.ams-net.org/ojs/index.php/jmhp/article/view/22>.

skill and sophistication required of performing. Secondly, it clarifies and reinforces technique and artistry through consistent observation, reflection, experimentation and practice. Through this, the perception of teaching can change from the obligatory activity that financially sustains performing, to one that actively enriches a meaningful, artistic life.

Appendix A

Course Calendar I: Instructional Pedagogy, Philosophy and Learning Theory

Week 1- What is instructional pedagogy and what are the implications of instructional pedagogy for performers who teach?

Day	Topic	Reading Due	Homework Due
Day 1	Course Introduction; Images of pedagogy and reading academic writing		
Day 2	Re-imagining pedagogy	Marking your text article, Mace, Realms of Instructional Knowledge	
Day 3	Introduction to music education philosophy	Jorgensen, Philosophy and the Music Teacher: Challenging the Way We Think	Annotations

Week 2- What is the relationship between experience and learning and how does this influence performers who teach?

Day	Topic	Reading Due	Homework Due
Day 1	Philosophy of Experience	Dewey Part I	
Day 2	Philosophy of Experience	Dewey Part II	
Day 3	Review and Application	Review Dewey	

Week 3- What is there to consider when forming a philosophy of music education?

Day	Topic	Reading Due	Homework Due
Day 1	Examining Education & Music	Jorgensen, In Search of Music Education, Chapters 1 and 2	
Day 2	Dialectics	Jorgensen, Chapter 3	
Day 3	Review, Synthesis Workshop	http://www.scribd.com/doc/38175256/Differences-Between-Summarizing-and-Synthesizing-Information	Synthesis Practice I (Weeks 2 and 3)

Week 4- How can different philosophical frameworks for music education inform each other?

Day	Topic	Reading Due	Homework
Day 1	Aesthetic Philosophy for Music Education	Selections from Reimer, A Philosophy of Music Education.	Reimer Group Presentation
Day 2	Praxial Philosophy for Music Education	Selections from Elliot, Music Matters: A New Philosophy for Music Education	Elliot Group Presentation
Day 3	A Meeting of the Minds	Skim Reimer if you read Elliot Skim Elliot if you read Reimer	Ideas about how you might synthesize

Week 5- What is the nature of music and musical performances? How does this influence instruction?

Day	Topic	Reading Due	Homework Due
Day 1	Concert Hall	Small, Musicking, Prelude and 1-94	
Day 2	Music	Small, 95-130	
Day 3	Meaning	Small, 130-221	

Week 6- How can music education contribute to democracy?

Day	Topic	Reading Due	Homework Due
Day 1	Critical Philosophy	Woodford, Democracy and Music Education, Preface, Chapters 1, 2	
Day 2	Critical Philosophy	Woodford, Chapters 3, 4	
Day 3	Democratic Resolve	Woodford, Chapters 5, 6	

Week 7- What does it all mean? How do we make meaning from what we learned?

Day	Topic	Reading Due	Homework Due
Day 1	Synthesis Workshop I	Review Readings	Practice Synthesis II (Weeks 2,3,4,5)
Day 2	Synthesis Workshop II	Review Readings	Practice Synthesis III (Weeks 2-6)
Day 3	Synthesis Presentations	Review Readings	Synthesis Paper I

Week 8- *What is learning theory and what are the implications of learning theory for performers who teach?*

Day	Topic	Reading Due	Homework Due
Day 1	Introduction to Learning Theory	Driscoll, Psychology of Learning for Instruction, Chapter 1	
Day 2	Learning Theory and Music Instruction	Campbell, Lessons from the World, Chapter 5	
Day 3	Holiday		

Week 9- *Behaviorism, Processing and Memory*

Day	Topic	Reading Due	Homework Due
Day 1	Behaviorism	Driscoll, Chapter 2	
Day 2	Information Processing and Retention	Driscoll, Chapter 3	
Day 3	Schema Theory and Situational Learning	Driscoll, Chapter 4, 5	

Week 10- *Development Theories and Motivation*

Day	Topic	Reading Due	Homework Due
Day 1	Cognitive Development	Driscoll, Chapter 6	
Day 2	Motivation Theory	Driscoll, part VI	
Day 3	Motivating	Eble, The Craft of Teaching, Chapter 15	

Week 11- *Creativity*

Day	Topic	Reading Due	Homework Due
Day 1	Approaches to Creativity	Sternberg, Wisdom, Intelligence, and Creativity Synthesized, Part III	
Day 2	WICS Model	Sternberg, Intelligence, Wisdom, and Creativity: Three is Better than One	
Day 3	Choosing Creativity	Sternberg, Teaching College Students that Creativity is a Decision	

Week 12- *How can learners become their own teachers?*

Day	Topic	Reading Due	Homework Due
Day 1	Constructivism	Driscoll, Chapter 11	
Day 2	Constructivism in Music Education	Blair and Wiggins, Teaching for Musical Understanding, 16-30 Morford, Constructivism: Implications for Postsecondary Music Education and Beyond	
Day 3	Application and Introduce Related Research Project		Constructivism Assignment

Week 13- *What is the recent research on learning theory in your field?*

Day	Topic	Reading Due	Homework Due
Day 1	Library Day		
Day 2	Exploring Related Research I		
Day 3	Exploring Related Research II		Reflections on Related Research

Week 14- *How does musical learning relate to learning outside of music?*

Day	Topic	Reading Due	Homework Due
Day 1	Imagination	Howard, Part I	
Day 2	Ways of Learning	Howard, Part II	
Day 3	Catch Up/Application		

Thanksgiving Break!

Week 15- *What does it all mean? How do we make meaning from what we learned?*

Day	Topic	Reading Due	Homework Due
Day 1	Synthesis Workshop		
Day 2	Synthesis Group Workshop		
Day 3	Reflections, Implications		Synthesis II

Appendix B
Course Calendar II: Curriculum and Practical Aspects of Music Teaching

Week 1- Introduction to Curriculum and Curricular Images

Day	Topic	Reading Due	Homework Due
Day 1	Course Introduction		
Day 2	Images of Curriculum	Jorgensen, Philosophical Issues in Curriculum	
Day 3	Images in the Context of Music Education Discussion		

Week 2- What is systematic about curriculum?

Day	Topic	Reading Due	Homework Due
Day 1	Holiday		
Day 2	Ends and Means	Tyler, Basic Principles of Curriculum and Instruction, Chapters 1,2	
Day 3	Organization and Evaluation	Tyler, Chapters 3,4	

Week 3- What is the relationship between learning processes and curriculum?

Day	Topic	Reading Due	Homework Due
Day 1	Structure	Bruner, The Process of Education, Prefaces, Chapters 1, 2	
Day 2	Student and Teacher	Bruner, Chapters 3, 4, 5	
Day 3	Synthesis Work		Synthesis Notes

Week 4- How does reason influence curriculum and instruction?

Day	Topic	Reading Due	Homework Due
Day 1	A Philosophy of Reason	Scheffler, Reason and Teaching, Selections	
Day 2	Reason and Instruction	Scheffler, Selections	
Day 3	Reason as Artful	Schwab, The Practical: Arts of the Eclectic	

Week 5- *Can curriculum exclude learners? How can I think about curriculum as inclusive?*

Day	Topic	Reading Due	Homework Due
Day 1	Curriculum and Identity	Britzman, Is there a Queer Pedagogy?	
Day 2	Curriculum within a System	Apple, Official Knowledge, Introduction	
Day 3	RRR Reports		RRR II

Week 6- *Nuts and Bolts I: How do I approach curriculum design?*

Day	Topic	Reading Due	Homework Due
Day 1	Curriculum and Syllabus Design	McKeachie, Teaching Tips, Chapter 2	
Day 2	Lesson Planning	McKeachie, Chapter 3	
Day 3	Music Curriculum Discussion	Kelley, Design for Change	Curriculum Synthesis

Week 7- *What are philosophies of practice, and how do they relate to teaching music?*

Day	Topic	Reading Due	Homework Due
Day 1	Decoding the Disciplines	Middendorf and Pace, Decoding the Disciplines	
Day 2	Thinking about how to teach music	Duke, Intelligent Music Teaching, 7-89	
Day 3	Philosophy of Practice	Duke, pp. 89-end	

Week 8- *How is music teaching like an art?*

Day	Topic	Reading Due	Homework Due
Day 1	Teacher	Jorgensen, Art of Teaching Music, Preface, Chapters 1-5	Curriculum Project Outline
Day 2	Musician	Jorgensen, Chapters 6-9	
Day 3	Music Teaching	Jorgensen, Chapters 10-14	

Spring Break!

Week 9- *Curriculum Projects*

Day	Topic	Reading Due	Homework Due
Day 1	Review/Regroup		Curriculum Project
Day 2	Project Workshop		
Day 3	Project Workshop		

Week 10- *What are some frameworks for thinking about instruction?*

Day	Topic	Reading Due	Homework Due
Day 1	Instructional Frameworks: Craft	Eble, <i>The Craft of Teaching</i> , Preface-p. 41 Driscoll, Chapter 10, Epilogue	Philosophy Statements
Day 2	Instructional Frameworks: Reflect	Schön, <i>Educating the Reflective Practitioner</i> , Preface-p. 40	
Day 3	Instructional Frameworks: Empower Discussion of Philosophy Statements	Shor, <i>Empowering Education</i> , Introduction and Chapter 1	

Week 11- *Nuts and Bolts II: Studio Teaching*

Day	Topic	Reading Due	Homework Due
Day 1	Organization	Reading TBD	
Day 2	Interaction	Schön, 5, 8	
Day 3	Studies in Effective Studio Teaching	Duke and Simmons, <i>The Nature of Expertise: Narrative Descriptions of 19 Common Elements Observed in the Lessons of Three Renowned Artist-Teachers</i>	

Week 12- *Nuts and Bolts III: Classroom Teaching*

Day	Topic	Reading Due	Homework Due
Day 1	Classroom Dynamics	Eble, Chapters 4 and 5 McKeachie, Chapter 4	
Day 2	Discussion	Eble, Chapter 7 McKeachie, Chapter 5 Shor, Chapter 4	
Day 3	Lecturing and Questioning	Shor, Chapter 2 and 9 Eble, Chapter 6 McKeachie, Chapter 6	

Week 13- *What is the role of assessment in the studio and classroom?*

Day	Topic	Reading Due	Homework Due
Day 1	Assessment versus Grades	Eble, Chapter 13 McKeachie, Chapter 7	
Day 2	Assessment and Music Learning	Review Duke, Intelligent Music Teaching 49-87	
Day 3	Practicing Assessment in your own teaching	Find an article on the practice of assessment in your own discipline	Assessment Reflection

Week 14- *Practicing Courage*

Day	Topic	Reading Due	Homework Due
Day 1	Individual	Palmer, The Courage to Teach, 1-90	
Day 2	Community	Palmer, 91-180	
Day 3	Transformation and Renewal	Jorgensen, The Art of Teaching Music, Afterward Palmer, Afterward	

Week 15- *What does it all mean? How do we make meaning from what we learned?*

Day	Topic	Reading Due	Homework Due
Day 1	Final Projects		Final Project
Day 2	Final Projects		
Day 3	Final Projects		

Appendix C
Distribution of Points for Summative Assessment

Semester I- Philosophy and Learning Theory

Synthesis I Practice	5%
Synthesis Paper I	25%
Reflections on Related Research I	15%
Synthesis II	25%
Constructivism Assignment	10%
Contribution to Class Discussion Board	10%
In Class Participation	10%

Semester II- Curriculum and Practical Application of Music Teaching

Curricular Images Synthesis	25%
Reflections on Related Research II	15%
Curriculum Project	20%
Philosophy Statement	10%
Final Project	25%
Contributions/Participation	5%

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