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Re-envisioning Music Teacher Education: A Comparison of Two Undergraduate Music Education Programs in the U.S.

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Re-envisioning Music Teacher Education: A Comparison of Two Undergraduate Music Education Programs in the U.S.

by

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ABSTRACT

The coursework requirements for an undergraduate music education degree in the U.S. have remained relatively unchanged since its inception in the early twentieth-century. In light of the changing milieu of the twenty-first century music learner, some scholars and researchers have suggested redesigning particular components of the music education degree. A few universities in the U.S. have reacted by implementing changes to their undergraduate music education curricula. Preliminary data and reviews of literature revealed that limited investigations into these programs existed. The purpose of this research was to investigate two established music education degree programs in the U.S. where the faculty had redesigned their curricula, while extracting similarities and differences among them. Furthermore, this study was designed to investigate the impact of these curricular changes on students and faculty. Qualitative data were collected through interviews and observations. Lewin's (1947) *Change Theory* was used as the framework guiding the investigation. Data analyses and a cross-case synthesis suggested the redesigns took two to four years, which included removing courses in the general music study areas. There were four main themes extracted from these data: (1) faculty-directed process, (2) tension, (3) impetus, and (4) outcomes. These themes illuminated the challenges associated with the work and the influence of the redesign on student dispositions, experiences, musicianship, and future careers. Implications for the field of music education and suggestions for future research are provided in conclusion.

Chapter 1:

INTRODUCTION

In recent years, undergraduate music teacher education programs in the U.S. have been challenged to consider ways that enhance creativity, diversity, and integration (CMS Task Force, 2014). Patricia Shehan Campbell, past-president of the College Music Society, led a group of scholars to explore what it meant to be a musician and music educator in the twenty-first century. The committee agreed that music teacher education programs are vital to the sustainability, success, and continued integration of music teaching in formal K-12 education (CMS Task Force, 2014). The aforementioned calls by the CMS task force are not new. For example, several seminars and conferences in the field of music education have occurred since the mid-twentieth century, which addressed similar features. These included the Young Composers Project (1959-1962), Yale Seminar (1962), Contemporary Music Project (1963-1973), Manhattanville Music Curriculum Project (1966-1970), Tanglewood Symposium (1967), Comprehensive Musicianship Project (1965-1971), Multicultural Music Education Symposium (1990), and more (Choate, Fowler, Brown, & Wersen, 1967; Washburn, 1960; Werner, 1979). These early conferences made efforts to (1) include a diversity of musical genres and styles in formal music learning contexts, (2) enhance composing and improvising in K-12 music classrooms, (3) provide additional ensemble opportunities, (5) support student autonomy, and (6) increase community engagement.

In addition to these seminars and conferences, various researchers have suggested similar entities. For example, Frith (1978, 1981, 1988, 1998, 2002) outlined the vast opportunities in

teaching rock music, while additional writers have written about the need to include popular music in formal music learning contexts (Emmons, 2004; Green, 2002, 2008a, 2008b; Jaffurs, 2004; Kratus, 2007; Lebler, 2007; O'Flynn, 2010; Randles, 2009, 2013, 2014; Vasil, 2015; Woody, 2007). Other scholars identified strategies for supporting student autonomy, individualization, and aural/oral music learning (Caswell & Smith, 2000; Ezquerra, 2014; Finney, 2011; Folkstead, 2005, 2006; Green, 2002, 2008a; Karlsen & Vakäva, 2012; Randles, 2012; Williams, 2014a, 2014b, 2015; Woody & Lehmann, 2010; O'Flynn, 2010). Some illuminated the increasing role of music technology for performing, composing, and learning music in schools (Bauer, 2014; Folkstead, Hargreaves, & Lindström, 1998; King, 2015; Williams, 2011). These writings suggest a variety of considerations for enriching undergraduate music education programs, as it is likely students from these programs will significantly influence music teaching and learning in the twenty-first century (Campbell, 2002, 2007; Mark, 2000; Moon & Humphreys, 2010; Webster & Campbell, 2010; Williams, 2015).

Publications and conferences have covered similar topics about how to enrich the undergraduate music teacher curricula. For example, the CMS task report suggested various frameworks for diversifying the current model of undergraduate music teacher education (CMS Task Force, 2014). Other works reflected a desire to provide avenues for academic discourse around the topic, where administrators and music education faculty have considered the vision, goals, and practical of suggestions for future planning (Bartel, 2004; Jorgensen, 2010; Kratus, 2007; Miksza, 2013; Randles, 2009, 2012, 2013, 2014; Randles, Griffis, & Ruiz, 2015; Reimer, 2009; Williams, 2011, 2014a, 2014b, 2015). A growing body of literature has sought to combine the ideas of scholars and researchers around this topic (Barrett & Webster, 2014; Colwell, 2011; Kaschub & Smith, 2014).

Some scholars have outlined ideas for adding new music classes to the undergraduate music education curriculum; others believed that the field of music teacher education remains narrowly focused, not effectively supporting student-constructed learning (Barrett & Webster, 2014; Kaschub & Smith, 2014; Kratus, 2007; Randles, 2012, 2013; Webster, 2011; Williams, 2014a, 2015). For example, Webster (2011) argued, "It is safe to say that the field of music education practice has for years been dominated by directed instruction that is top-down in nature, often with little regard for student-constructed knowledge" (p. 45).

Kaschub (2014b) argued that re-envisioning undergraduate music teacher education programs should begin by modifying current curricular requirements, while Williams (2015) suggested a complete redesign. This has been referred to as adaptive and innovative change in the literature (Randles, 2013). In addition to curricular enrichments, Koza (2010) contended that the admissions process used to admit preservice music education students should be re-examined. Other scholars have re-envisioned undergraduate music education programs to include (1) pedagogical models associated with autonomous and student-centered learning environments (Abrahams, 2014; Heuser, 2011, 2014; Kaschub & Smith, 2014; Kratus, 2007; Williams, 2015), (2) composition and improvisation (Hickey, 2002, 2003; Randles, 2009; Stefanic & Randles, 2015; Webster, 2011), (3) technology for performing, composing, and disseminating music (Bauer, 2014; King, 2015; Lin, 2005; Watson, 2011), and (5) music learning beyond the Western-European tradition (Kratus, 2007; Williams, 2014b, 2015).

This chapter is organized in a way to outline the current state of music education in secondary music classrooms, including (1) the influence of popular music in youth culture, (2) the disparities between outside and inside formal school music, (3) research outlining declining enrollment figures in secondary music programs, and (4) the role of creativity. Next, I offer a

detailed purpose and rationale of the study, outline the research questions that guided my investigation, and provide an overview of Lewin's (1947) *Change Theory* as the theoretical framework that supported my research.

Background

Music is a central component of youth culture (Clements, 2008; North, Hargreaves, & O'Neill, 2000; Rentz, 1994). For example, youth listen to a wide range of music available, but are commonly found listening and engaging with popular music (Hargreaves & Marshall, 2003; Hargreaves & North, 1997). Research suggests that youth often prefer popular music genres to others (North et al., 2000; Snell, 2007; Vasil, 2015; Wells & Hakanen, 1991). This research suggests that popular music relates to the personal lives of youth, as they emulate the "dress, language, preferred activities, or temperament" (North et al., 2000, p. 15) of popular musicians. Socially, popular music provides them with opportunities to connect with friends and separates them from adult authoritative figures (Allsup et al., 2012; Clements, 2008; Hargreaves & North 1999).

Although adolescents enjoy listening and engaging with popular music, they also enjoy learning, creating, and making music on their own in this medium (Green, 2008a; Jaffurs, 2004; Vasil, 2015). This type of music learning has been referred to as "informal" and may occur across a wide range of settings, including online collaborative workspaces or garage bands (Jaffurs, 2004; Vasil, 2015). In these contexts, learning is often social (Green, 2002; Jaffurs, 2004), aurally transmitted (Green, 2002, 2008a; Vasil, 2015), and self-directed without adult mediation (Green, 2008a; Kuzmich, 1991; Rusinek, 2008).

These writings outline the significant influence of music in youth culture and the ways they learn. It also illuminates the difference between how music is learned in formal school

classrooms and outside school contexts. In formal music classrooms, scholars suggest that learning is often teacher-directed and non-democratic (Allsup, 2012; Webster, 2011; Williams, 2011) and instruments reflect an early twentieth-century culture (Kratus, 2007; Williams, 2011). This had led scholars to argue that, "the authenticity of secondary school music and its relation to music outside school is at the heart of the problem of contemporary music education" (Hargreaves et al., 2003, p. 156). The authenticity of music in adolescent life is largely dependent upon how related it is to outside school music (Allsup et al., 2012).

A growing body of literature suggests the need to include twenty-first century music in formal music classrooms (Bowman, 2002, 2005; Elliot, 1995; Goble, 2010; Griffin, 2009; Lamont et al., 2003; Younker, 2014). This literature also extends to undergraduate music education programs in higher education. As Allsup (2003) explained, there is a severe disconnect from the music studied in school and what he called the private musical world of college music students studying to be music teachers in higher education. He argued there is a "false dichotomy between so-called opposing cultures. If band programs provided a workable space where students and educators came together to share and create music, we might find greater cultural overlap" (p. 25). According to Williams (2015), this disparity is prevalent in many schools of music across the country. It invites a multitude of new ideas and opportunities for exploring the ways music teacher education programs might include a diversity of musical genres, styles and instruments in autonomous learning spaces.

It seems this disparity is one issue facing music teacher education programs. As Koza (2010) explained, to know and love all kinds of music – those of the culture and other cultures – is not good enough. Instead, most music teacher preparation programs are rooted in one musical language – Western-based art music. She explained, "The repertoire requirements are forthright

in their specificity about what will or will not be valued" (p.148). O'Flynn (2010) supported this claim, when he argued, "music education theory and practice continues to be dominated by the sensibilities of Western classical music" (p. 141).

These scholars illuminated the disparities between music students learn outside school and the types of music they engage with in school. It suggests that students might see music learning in K-12 schools and universities as disconnected from culture. Other writers support this notion (Griffin, 2009, 2011; Jaffurs, 2004; Lamont et al., 2003). Why is there such a disparity between school music and the music students experience outside of school? According to Jaffurs (2004), the primary reason is the teachers' role in decision-making. Her writing suggests that teachers often choose the music taught and performed, thus deciding what is "real" music. As she explained, "My attitude translates loud and clear to them: the music I care about is not the same as the music they care about. What they are trying to communicate to me is that they really enjoy music" (p. 198). Jaffurs (2004) argued that these disparities have led many students to believe that the "musicians they are in school are different from the musicians they are in their garage" (p. 199). As she argued, "they want to hear their music. For them, it's not about what will help them learn music, it's about what music is; it is their culture, every day, it is what is cool and what their brothers and sisters listen to. They love and enjoy music" (p. 199).

Researchers have argued that these disparities have added to declining enrollments in secondary music programs (Abril & Gault, 2008; Edwards, 2006; Elpus & Abril, 2011; Kratus, 2007; NJAEP, 2013; D.A. Williams, 2011; D.B. Williams, 2012). For example, Kratus (2007) found a 5.8% increase in overall student enrollment throughout California public schools, while enrollment in music programs fell by nearly 50%. Additional research by Williams (2011) found Florida enrollment in secondary music classes dropped by nearly 14.9% from 1985 to 1995, with

another 11.67% drop in enrollment from 1995 to 2005. Kaschub and Smith (2014) stated that, "music education remains positioned as an inverted triangle, precariously teetering from side to side, invested fully in less than 23% of the school population" (p. 21).

If these data are correct, then approximately three quarters of students do not participate in music throughout their secondary schooling years. This reveals stark contrasts to students' musical involvement outside of school (Jaffurs, 2004; Leming, 1987; North, Hargreaves, & O'Neill, 2000). Vasil (2015) argued that this is because, "musical preferences and popular music learning practices are often poorly addressed in secondary music education" (p. 4). Others have supported this statement, as researchers have posited many secondary music programs are not addressing the needs and interests of a vast majority of youth (Fowler, 1970; Kratus, 2007; Leonhard, 1980; North, Hargreaves, & O'Neill, 2000; Randles, 2014; Reimer, 2003; Williams, 2011). These writings suggest the influence of music in the everyday lives of youth culture and provide considerations for music educators to deliver additional music making opportunities, where learning is socially supported through aural/oral means.

The aforementioned scholars provided insight into understanding the ways youth experience and consume music, which offers considerations for enriching the undergraduate music education curricula in ways that include autonomous learning spaces, a diversity of musical genres and styles, and aural/oral learning. As nearly 80% of youth do not participate in formal secondary music ensembles, writers suggest that these youngsters are unable to "find a place for their musical abilities within traditional large ensembles" (Vasil, 2015, p.4). This raises important inquiries about the future of undergraduate music education. For example, in what ways might undergraduate music education programs address the disparities that exist between in-school and out-of-school music? How do music teacher education programs support and

enhance autonomous learning spaces, where students create their own music in socially constructed spaces? Some scholars believe that including popular music in undergraduate music education curricula may support preservice music education students with the skills to create similar spaces for their future students. These scholars also believed the inclusion of popular music learning supports creative activities, where composition and improvisation are encouraged and developed (Randles, 2013).

Creativity has also been argued as an important consideration for re-envisioning music teacher education (Kaschub & Smith, 2014; Priest, 2001; Williams, 2011, 2015). For example, many researchers in the field of music education have written about creativity in music education (Burnard, 1999, 2006a, 2006b, 2007; Gorder, 1980; Hickey, 2001; Priest, 2001; Randles, 2013; Webster, 2003). Previous research has explored various avenues for creative activities in music learning, which included composition and improvisation (Balkin, 1985; Bennett, 1975; Cheyette, 1977; Hoenack, 1971; Holderried, 1969; Randles, 2013; Sullivan & Willingham, 2002; Welwood, 1980). These writings outlined the value and significance of enhancing creative activities in music classrooms across all grade levels.

However, it has been argued that creativity is often neglected in music teaching and learning, specifically in secondary music ensembles (Webster, 2003). In these ensembles, performances often take precedence over creative opportunities for composing and improvising (Kaschub & Smith, 2014; Williams, 2011). This focus often requires quickly paced rehearsals, where the director makes many of the creative decisions (Williams, 2011). These scholars have outlined their belief in the importance of increasing creative opportunities in music teacher education. Some researchers have explored preservice music education student perceptions of creativity (Randles & Muhonen, 2014; Randles & Smith, 2012). This research outlined a

continued need for music teacher education curriculum to support songwriting, composition, and improvisation. Again, inquiries around this topic are important for consideration when enriching the music teacher education curricula. How will music teacher education programs enhance and support creative activities? How might individualized instruction, digital media, and technology influence creativity? Finally, how will undergraduate music education programs support improvisation and composition, so graduates from these programs might incorporate similar activities in their future careers?

Many scholars have argued that undergraduate music teacher education programs need to re-structure their curricula in ways that support a diversity of musical genres and styles, technology, and creativity in order to remain a dominate force in the twenty-first century. As Woody (2007) explained, "While American music has clearly flourished and evolved over the last several decades, it is difficult to say the same for American education. Although there are important reasons to preserve long-standing traditions of school music, one wonders why the content of our music curricula doesn't better reflect the musical world in which we live" (p. 32). There is hope for the future, however, as scholars and researchers explore the vast possibilities around enriching undergraduate music education programs.

These paragraphs have outlined arguments from the research of many scholars, who have suggested re-envisioning music teacher education in ways that include a diversity of musical genres and styles, autonomous learning spaces, and creative activities. They have argued that declining enrollment in secondary music programs provides evidence of our need to address the issue. These sections also illuminated the work of many scholars, who posited that secondary music ensembles often emphasize teacher-directed and non-democratic learning (Allsup, 2012),

instruments from the early twentieth-century (Kratus, 2007; Williams, 2011), and Western-European art music (Jaffurs, 2004; Kratus, 2007; Koza, 2010; Williams, 2011).

The challenge of addressing these calls is not a simple task. However, the aforementioned arguments raise important questions about the future direction of music teacher education. For example, how will music teacher education programs continue to address the needs of graduates in the changing milieu of the twenty-first century youth culture? Will we embrace new spaces for music teaching and learning that include a diversity of music genres and styles? In what ways might undergraduate music education programs enhance creative activities? These important questions continue to challenge our conceptions about the future of music teacher education in the twenty-first century and pose exciting new inquiries for consideration.

The Purpose

The purpose of this study was to investigate two music education degree programs in the United States where the faculty had redesigned their undergraduate music education curriculum. These enrichments sought to increase creative activities, such as improvisation and composition, support autonomous learning spaces, and include a diversity of music styles and genres. A qualitative case study design was used to investigate these two universities, by examining (1) the process of change in the music education curriculum at each university, (2) any courses modified, removed, or added in the process, (3) methods of musical instruction that included autonomous learning spaces, (4) the perceptions of faculty around the implemented changes at the university, (5) the types of musical styles, genres, and instruments used throughout the program, (6) any changes to the admission procedures, and (7) the impact of these changes on students.

Research Questions

I used the following research questions to guide my research:

1. What was the process for change in the undergraduate music education degree at the university?
2. What were the driving forces that influenced those changes?
3. What were the resisting forces associated with those changes?
4. In what ways did the changes within the courses support music learning through informal, autonomous, student-centered, or vernacular musicianship?
5. How did the courses reflect a variety of styles, genres, and instruments?
6. What were the music faculty perceptions around the changes implemented in the music education degree at the university?
7. What were the preservice music education students' perceptions around the changes implemented in the music education degree at the university?
8. What were the admission procedures to the undergraduate music education degree?
9. What were the impacts of the new curriculum on students?

The Rationale

Researchers and scholars have provided insight into the important role of music in youth culture (Clements, 2008; North, Hargreaves, & O'Neill, 2000; Rentz, 1994), autonomous learning spaces that support democratic learning (Allsup, 2002, 2003; Allsup & Olson, 2012; Kaschub & Smith, 2014; Reimer, 2003; Vasil, 2015; Williams, 2011, 2014a, 2014b, 2015), and opportunities for students to compose and improvise (Hickey, 2012; Kaschub & Smith, 2014; Randles & Muhonen, 2014; Randles & Smith, 2012; Webster, 2003, 2011). The rationale for my research was grounded in understanding how these areas have been addressed in the

undergraduate music education curriculum. A review of literature revealed that investigations into these types of programs were limited. As many avenues exist for investigating and considering curricular enrichments, this research sought to investigate a few of them.

First, many scholars agreed that enriching the undergraduate music education curricula begins by understanding and mirroring the ways our culture experiences music (Abrahams, 2005; Benedict & Schmidt, 2014; Heuser, 2014, Kratus, 2007; Williams, 2011, 2014a, 2015). The integration of technology offers one avenue for consideration in this area. For example, one does not need to look far to see how electronic portable devices have changed the way humans interact with one another. As individuals are now socially active in physical isolation through the use of their electronic devices, they use applications and social media available on portable devices to communicate with others from the other side of the world (Rinsema, 2012). These electronic devices have created a more individualized society, where iPhones, iPads and multiple other devices are now available for experiencing music in new and exciting ways (Greher, 2011, 2014; Kaschub & Smith, 2014; Kratus, 2007; Randles, 2013; Ruthmann & Dillon, 2012; Williams, 2014a). However, many scholars argued that these types of innovative changes are often not recognized in music teacher education programs (Abrahams, 2014; Kratus, 2007; Williams, 2011). Further research investigating these mediums may provide insight into developing technology classes in music teacher education programs.

Second, scholars and researchers have suggested increasing approaches to pedagogy in undergraduate music education curricula that are more individualized and autonomous (Allsup, 2002, 2003; Kratus, 2007; O'Flynn, 2010; Williams, 2011). In the twenty-first century, culture is more individualized than ever. Therefore, scholars have argued the undergraduate music education curriculum should include autonomous learning spaces (Kratus, 2007; Williams, 2007,

2011) and encourage vernacular music making (O'Flynn, 2010; Randles, 2013, 2015; Woody, 2007), and teach from a student-centered approach (Doyle, 2011; Weimar, 2013). These writers suggested moving away from a "one-size fits all" design and toward a classroom that supports student choice, individualization, and student leadership. The nature of how music is learned is changing as well. For example, YouTube and the Internet have opened opportunities for students to learn, share, and perform music on their own at home (Cayari, 2011; Rudolph & Frankel, 2009; Tobias, 2014; Waldron, 2012). As Kaschub and Smith (2014) found, "Immense quantities of information are now widely accessible without a teacher" (p. 10). Even the performance of music is changing, as individuals can login to digital performing communities and perform music simultaneously with musicians from around the world (Tobias, 2014).

Third, scholars have outlined the need for undergraduate music education students to teach a diversity of musical styles and genres (Randles & Smith, 2012; Smith, 2014; Tobias, 2014; Williams, 2015). As a wide range of musical genres and styles are available, popular music has been encouraged because of its power and prominent influence in media and contemporary society (Clements, 2008; North, Hargreaves, & O'Neill, 2000; Rentz, 1994). Furthermore, exposing preservice music teachers to this style may enhance creativity, flexibility, adaptability, and willingness to implement it in their future music teaching contexts (Kaschub & Smith, 2014; Randles & Smith, 2012).

Fourth, writings have sought to ask what it means to be a music educator in the twenty-first century and have challenged the current admission process used in music teacher education programs (Kaschub & Smith, 2014; Koza, 2010). As many undergraduate music education programs are built on a conservatory model, most admission processes have remained unchanged (Koza, 2010). It has been argued that this limits the types of musicianship skills accepted into

music education programs (Koza, 2010; Williams, 2015). For example, scholars have argued that the admission process might include assessments of particular teacher attributes, rather than performing on one instrument or voice. Others have argued that the ability to adapt is vital in embracing new and innovative ideas for successful music teaching and learning (Benedict & Schmidt, 2014). In this way, future music educators might create new music learning opportunities for their future students (Kaschub & Smith, 2014). For example, Abril (2014) argued that successful music teaching relies on educators who are, "aware of the ways their teaching can remain relevant, meaningful, and responsive to changing societal needs and specific communities" (p. 175).

By investigating undergraduate music education programs that implemented curricular enrichments in these areas, music teacher educators may gain insight into the process, types of classes, and outcomes associated with the redesigns. As the "emerging nature of music education needs to be constantly considered in light of the diverse people, tools, spaces, and time frames" (Tobias, 2014, p. 231), an investigation into these two undergraduate music education programs may provide further data and valuable information into how these challenges are being addressed, while offering insight for schools interested in similar enrichments.

Theoretical Framework

The theoretical framework for this study was rooted in the work of Kurt Lewin (1890-1947). Lewin was a German psychologist, known for his work in researching the social and organizational structures of psychology. Often referred to as the founder of social psychology, Lewin was one of the earliest psychologists to study group dynamics and organizational development. The purpose of this section illuminates how the work of Lewin (1947) guided the

design of this study and highlights his influence in social change research and group dynamics related to social change.

To begin, Lewin's work entitled, *Frontiers in Group Dynamics: Concept, Method and Reality in Social Science; Social Equilibria and Social Change* (1947) was used as the basis for understanding, interpreting, and investigating the changes in the curriculum at both cases in this research. A close examination of Lewin's *Change Theory* (1947) outlined a three-step process associated with social change. This three-step process examined social group dynamics, personal interests involved in the proposed change(s), and possible resistors against the change(s).

According to Lewin (1947), group dynamics and their corresponding social interactions influence behavior significantly, suggesting that behavior, specifically related to change, is often a balance of forces that work against each other in opposing ways. These forces are categorized in two areas: driving and restraining. Lewin's theory postulates that driving forces support change, as they encourage individuals to pursue a new direction. Individuals who resist change are referred to as the restraining forces, since they hinder change and are disinterested in accepting them. Lewin's (1947) *Change Theory* is represented in a three-step model and suggests the necessary balance of forces to assure the change is successful. The three-steps include unfreezing, movement, and re-freezing. In the following paragraphs, each of these steps will be explored briefly.

Unfreezing

The first step in Lewin's (1947) *Change Theory* is unfreezing. The purpose of this stage is to break the confinements of the status quo. Lewin (1947) referred to the status quo as an equilibrium state, which must be overcome to surpass the resistance of change, thus influencing

group conformity. He openly recognized the challenges associated with the first step, as he identified resistors in need of "catharsis," as "the shell of complacency and self-righteousness" (p. 35) must be broken deliberately through an "emotional stir-up" (p. 35). In this stage, Lewin (1947) identified methods that support breaking resistance to change. First, increase the driving forces. In this way, behavior will be redirected away from the status quo. Second, decrease the restraining forces to support movement toward the new equilibrium. Lewin (1947) suggested additional methods to help increase driving forces, which included (1) motivating individuals through proper preparation, (2) building trust and an awareness for the need of change within the group of individuals who are resistant to change, and (3) actively brainstorming and proposing solutions in the movement toward change. According to Lewin (1947), increasing the strength of the driving forces through groups is vital, as they influence social change more than individuals. This suggests the important role of group influences, as individuals in cohesive groups act as unified "group members" and support the desired change (Lewin, 1947, p. 36).

Movement

In the movement phase of the three-step process, the desired change takes steps toward the new level of equilibrium. According to Lewin (1947), movement must be accompanied by motivation and action, suggesting that motivation alone does not suffice. Movement to the new level of equilibrium might be assisted in the following ways: (1) the individual, or group of individuals, are persuaded to believe the status quo (or old equilibrium) is no longer beneficial for them, (2) the individual, or group of individuals, are persuaded to understand that the problem may be viewed from a fresh perspective, (3) individuals are encouraged to work together as they search for the new equilibrium, and (4) a strong leader, who is trusted among the

group, supports the initiated or suggested change. During the movement stage, individuals have accepted the change and recognize it as necessary. At this point, there is a commitment to the group and those impacted by the change are in close contact with each other. They realize their interdependence on each other.

Re-Freezing

Once the unfreezing and movement stages have occurred, re-freezing begins. In this stage, the change has successfully been implemented and the new goal has been achieved. According to Lewin (1947), it is likely that individuals will revert to their old habits, behaviors, or equilibrium if the re-freezing stage does not occur. In this stage, the new change(s) are integrated into the value and community of the entire group. The main rationale for re-freezing is to establish a new equilibrium, where the driving and restraining forces are again balanced. The formalization of this stage occurs through the formal writing of policies and procedures.

Lewin's (1947) *Change Theory* provided a framework for understanding and investigating the process of change in both universities throughout this research. A conceptual model of the evolutionary process associated with social change according to Lewin (1947) is presented in Figure 1. In this model, unfreezing begins with a step towards movement. Once movement is achieved, the change is re-frozen until a newly desired change occurs. At this point, the downward arrow suggests reversion to stage one, where the change must re-enter the unfreezing stage. This model suggests the process is cyclical.

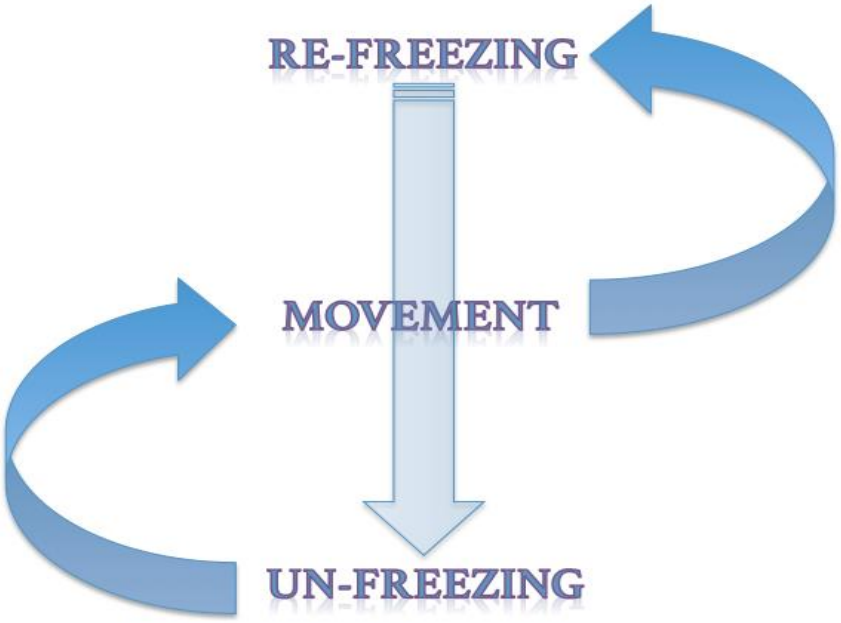

Figure 1. A conceptual model of Lewin's (1947) Change Theory.

Lewin's (1947) *Change Theory* offered a framework for understanding the process of change associated with the curricular redesign in the undergraduate music education curricula at both universities. His theory provided insight into the various impact individuals might have on the process of change and the challenges often associated with social and group dynamics. Finally, Lewin's (1947) theory provided insight into the complexities associated with the curricular redesign in my investigation.

Definition of Terms

The language used throughout this study reflected terminology from the literature around autonomous learning pedagogies. Although these terms share similar attributes, the terminology

used to describe the phenomena is diverse. In the following subsections, I seek to clarify the terms often used interchangeably to provide clarity to the reader. The terms used throughout the study include informal music learning (Green, 2002), vernacular music making (O'Flynn, 2010), autonomous learning (Holec, 1981), student-centered teaching (Doyle, 2011; M.J. Hannanfin & K.M Hannafin, 2010; Johnson, 2013; Jones, 2007; Leo, 2007; Pedersen & Liu, 2003; Rogers, 1951, 1983; Weimar, 2013), and project-based learning (Tobias, Campbell, & Greco, 2015).

Informal Music Learning

Informal music learning is embedded in the research of Green (2002) and places emphasis on learner autonomy, whereby the teacher "establishes ground rules for behavior, sets the tasks going at the start of each stage, then stands back and observes what pupils were doing" (p. 24). As she explained, the unique characteristics of informal learning prove to be quite different than most typical educator roles. Informal learning is based on the following features: (1) students choose the music they learn, (2) students learn with friends, (3) students listen and copy what they hear from recordings, (4) learning is considered "haphazard" (Green, 2002, p. 23), and (5) listening, performing, improvising, and composing music are integrated throughout the entire learning process.

Vernacular Music Making

Although not extensively used in music education research, the terms "vernacular music making" or "vernacular musicianship" were applied in the context of how music was taught, learned, and experienced within this study. These terms also parallel informal, student-centered, and autonomous learning. According to O'Flynn (2010), vernacular music making is understood

as a “musical cultural field” (p. 141) that incorporates multiple musical genres and different styles of practice. Vernacular musicianship includes the following key attributes: (1) emphasis is placed on democratic actions in collaborative workspaces between musicians (Jaffurs, 2004), (2) popular music genres are encouraged, whereby the skills and music learning are transferred through aural/oral means throughout everyday life, (3) musicians do not use notation, scores, or method books, (4) musicians learn by ear and depend largely on listening (Green, 2002), and (5) emphasis is placed on improvisation and creativity (Woody, 2007). Furthermore, peer learning and peer critique are critical components to vernacular music making through social collaboration.

Vernacular musicianship shares many similarities to informal learning (Green, 2002). For example, creativity and improvisation are strongly emphasized. Practicing music by ear, choice of music and instrument selection, and students working in collaborative workspaces are also shared characteristics. The following three terms, autonomous learning, student-centered teaching, and project-based learning, are not related specifically to music teaching and learning, but are understood in a larger context of education. In the following sections, I explain autonomous learning and student-centered teaching, while similar attributes to informal music learning and vernacular musicianship are identified.

Autonomous Learning

Learner autonomy is the ability for a student, or individual, to take control of their learning (Holec, 1981). To understand an autonomous learner, we should begin by understanding the characteristics of an autonomous learner and the role a teacher plays in the learning process. In an extension of Holec’s (1981) work, Lacey (2007) developed eight principles for

understanding learner autonomy and was used to define learner autonomy in this research. They are: (1) the focus shifts from teaching to learning, (2) the largest amount of possible influence is provided to the learner, (3) peer support and cooperation are strongly encouraged, (4) the individual self-assesses or uses peers to assess themselves, (5) all learning requires differentiation throughout the learning process, (6) the learner is required to document learning, which is used as a tool for reflection, (7) the role of the teacher is a facilitator and supports the learning as needed, and (8) the learner is empowered (Lacey, 2007). These characteristics clearly relate to both vernacular musicianship and informal music learning. As learner autonomy is explored, the musician is encouraged to influence their personal musical learning. The teacher is the guide throughout the learning process and peer support (collaboration) is crucial throughout the learning process.

Student-Centered Teaching

Student-centered teaching, also known as learner-centered pedagogy, was first explored by psychologist Carl Rogers and employs pedagogical methods intended to encourage students to take control of their learning (Doyle, 2011; M.J. Hannanfin & K.M. Hannafin, 2010; Johnson, 2013; Jones, 2007; Leo, 2007; Rogers, 1951, 1983; Pedersen & Liu, 2003; Weimar, 2013). Student-centered teaching includes the following attributes: (1) the teacher becomes the facilitator throughout the learning process and is considered more a peer than a teacher (Weimar, 2013), (2) the goal is to foster student autonomy, while thinking critically and independently (Leo, 2007), (3) most of the learning responsibility falls into the hands of the learners (Pedersen & Liu, 2003), (4) the facilitator places the interests of the students first, (5) the facilitator provides opportunities for students to speak openly about their learning experiences and

collaborate, (6) students choose what and how to learn the material, (7) students are active in their learning, (8) students are able to learn at their own pace, and (9) students influence their assessments (M.J. Hannanfin & K.M. Hannafin, 2010; Johnson, 2013). In student-centered teaching, the student becomes an active decision maker and demonstrates what they have learned.

Project-Based Learning

Project-based learning has been identified as a way to enhance teaching strategies that support creative curriculum development, while building competencies around real-life problem solving (Thomas, 2000; Tobias, Campbell, Greco, 2015). It has been argued that this type of pedagogy supports student interest and enhances critical thinking skills. Scholars have referred to project-based learning as (1) student-centered, (2) facilitated, (3) supportive of collaboration and inquiry development, and (4) foundational in developing expertise in particular disciplines. Although not used widely in music education research, it is a relatively new approach to conceptualizing music teaching and learning in general music settings. It might, however, be successfully expanded to performance based ensembles. Thomas (2000) outlined further features of project-based learning, where (1) learning is central to the curriculum, (2) inquiries support students to concepts and answers, (3) knowledge is built through inquiries, (4) learning is mainly student-driven, and (5) learning is applicable to real world problems.

As seen throughout these sections, the aforementioned terms have similar attributes. For this reason, a representation of the terms has been provided (see Table 1). Similarities across the terminology include (1) autonomy as being central to learning, (2) students learn in collaboration with others, (3) the teacher is a facilitator, (4) learning occurs at the students pace, (5) students

are active in their learning, and (6) students learn through experience. Although autonomous learning, project-based learning, and student-centered teaching are not specifically related to music teaching and learning, their pedagogical approaches may be incorporated into music classrooms. This is evidenced from scholarly work in these areas (Tobias, Campbell, Greco, 2015; Williams, 2011; 2014a). Many hold similar features to vernacular musicianship and informal learning.

Table 1. Summary table of terms and their characteristics.

	Informal Music Learning	Project-based Learning	Vernacular Music Making	Autonomous Learning	Student-Centered Teaching
Self-assess			✓	✓	
Self-pace		✓	✓	✓	✓
Teacher-as-facilitator	✓	✓		✓	✓
Democratic actions	✓	✓	✓	✓	✓
Collaboration	✓	✓	✓	✓	✓
Reflection		✓		✓	✓
Freedom of choice	✓	✓	✓	✓	✓
Self-responsibility	✓	✓	✓	✓	✓
Listen and copy by ear	✓		✓		
Minimal structure	✓	✓			

Summary

The purpose of this study was to investigate the curriculum redesign of two music education programs in the United States. These changed curricula have been implemented in a way that enriched the current model of music teaching and learning to include a diversity of musical styles and genres, support creative activities such as composition and improvisation, expose students to autonomous learning pedagogies, and include technology. This chapter presented Kurt Lewin's (1947) *Change Theory* as the theoretical framework that guided my research. An overview of terms provided an understanding into the types of autonomous learning approaches used throughout my investigation. In the next chapter, I present a review of research that has sought to re-conceptualize and redesign undergraduate music education curriculum.

Chapter 2:

LITERATURE REVIEW

In this chapter, I synthesize the literature relevant to the field of music teacher education, specifically in the area of curricular redesign in a twenty-first century milieu of music teaching and learning. The purpose of this chapter is to review scholarly writing that suggests methods for enriching undergraduate music education programs throughout higher institutions in the U.S. I begin this chapter by reviewing literature related to music teacher education curricular reforms, specifically, conceptual, theoretical, and descriptive research published on this topic. From there, I review literature around the changing landscapes of music teaching and learning in the twenty-first century. Finally, concluding sections synthesize literature regarding creativity in undergraduate music education programs.

Music Teacher Education Curricular Reforms

Teaching music using a wide range of pedagogy, music genres and styles, and instrumentation, to groups of students in a society of constant change, begins by recognizing a wide range of curricular enrichment options. There is a multitude of avenues for addressing calls to redesign and reform undergraduate music teacher education programs in the United States. Many scholars argued that music education programs have remained relatively unchanged for decades and that change is necessary (Colwell, 2006a, 2006b; Heuser, 2011, 2014; Kratus, 2007; Williams, 2011). Some scholars and researchers have argued for reform in ways that address

these claims. The following paragraphs seek to synthesize literature around the topic of curriculum reform, including conceptual, theoretical, and descriptive writings.

According to Heuser (2014), music education in the twenty-first century has held to a traditional master/apprentice model and argued for a mentor/mentee model of instruction. This shift from master/apprentice to mentor/mentee drastically affects the physical structure of the classroom and lesson plan design. Heuser (2014) argued that the master/apprentice model is an outdated method for educating future music teachers and posited that an adoption of the mentor/mentee model in music teacher education would support relevant and meaningful music learning. Furthermore, Heuser (2014) postulated that the implementation of a mentor/mentee model would encourage students to immerse themselves in the learning environment, empowering them to engage in relevant music learning, largely built on their personal backgrounds and the experiences they bring with them. As Heuser (2014) stated, "when students are the mentee, and the teacher is the mentor, the teacher is able to collaboratively work with students, using their experiences to scaffold the classroom activities in ways that encourage the learner to gain some control in their learning experiences" (p. 121). He recommended that universities adopt this model for music teaching and learning, where schools support and encourage future music teacher educators to think beyond the conventional models of music instruction.

This mentor/mentee model has been incorporated into the undergraduate music education curriculum at University of California, Los Angeles (UCLA). One of the main goals of their program was to eliminate any hesitations students might have toward unfamiliar methods in music teaching and learning, which they believed was accomplished through their mentor/mentee model. The music education faculty at UCLA advocated for an awareness of

music teaching beyond the conventional conservatory model. Their curriculum sought to reach more students in K-12 music programs, while supporting the necessary knowledge and tools for working with students across a diverse range of music offerings. Heuser (2014) suggested a move toward curriculum reform in music teacher education that fosters a broad understanding of music learning beyond the traditional model. Further research examining the changes implemented in the program and its effects on student careers are warranted.

A review of literature also revealed curriculum reform in two other universities: the University of South Florida (Williams, 2014b) and the University of Southern Maine (Kaschub, 2014). The work of Williams (2014b) outlined various aspects of their curriculum redesign, which included particular aspects of planning, important alliances associated with their work, and their goal to include repeated practice, technology, wide conceptions of musicianship, and pedagogy around Green's (2002) informal learning. This writing illuminated particular areas of the redesign, which insinuated the challenges associated with the process. This included faculty who opposed the changes and new curriculum. Finally, new courses and their descriptions were provided, which included *Progressive Methods* and *Creative Performance Chamber Ensemble.* This work reflected important contributions to our understanding of curricular reform in the field of music teacher education research. It also illuminated the need for further research, which may outline possible impacts of the new classes on the musicianship of students, the influences of the redesign on student perceptions and experiences, and their future careers.

Similarly, Kaschub (2014b) offered insights into the curricular redesign of an undergraduate music education program at the University of Southern Maine. She provided a rich description of the school, including the types of students that attended the school of music. She outlined the guiding principles in considering the curricular redesign, which included (1)

every music educator should be able to sing, play, compose, improvise and listen to music, (2) a well-rounded philosophy of music education, (3) proficiency in music content, (4) having understandings for developing, designing, and implementing a wide range of courses for singing, playing, composing, improvising, and listening to music, (5) demonstrating the ability to create and implement opportunities to sing, play, compose, improvise, and listen in both classrooms and rehearsal halls, (6) engaging in critical reflection, and (7) designing and implementing independent learning opportunities for their students. These principles outlined the new design of their curriculum, which encompassed detailed descriptions of each course. Again, it outlined important considerations for curricular reform in music teacher education. However, further research is needed to support our understanding of the changes and its impact on students and their future careers.

The writing of Kaschub (2014b) and Williams (2014b) recognized the need to enrich the current traditional model of music teaching and learning in their programs, while recognizing the need to include a diverse range of musicianship competencies for their students. They sought to include a wide range of experiences, where composition and improvisation were encouraged. Kaschub (2014b) outlined key elements for juxtaposing new curriculum with conventional major ensemble participation, while incorporating new elements of composition and improvisation. Their work encourages a wider perspective of music instruction, allowing students the opportunity and freedom to think innovatively throughout their future careers.

The aforementioned writings showed actual changes made in three music education programs. The topic of curricular reform has been written about through a theoretical approach as well. For example, Benedict and Schmidt (2014) re-conceptualized music teacher education using a Rhizomatic Model (see Figure 2). This diagram delineated the important connection between key elements of undergraduate music education programs, with their belief that undergraduate music education students should recognize their role as a cultural citizen. Their diagram defined the responsibilities and characteristics associated with this belief, including additional key features such as curricular authority, artistic entrepreneur, critical pedagogies, and hybridity.

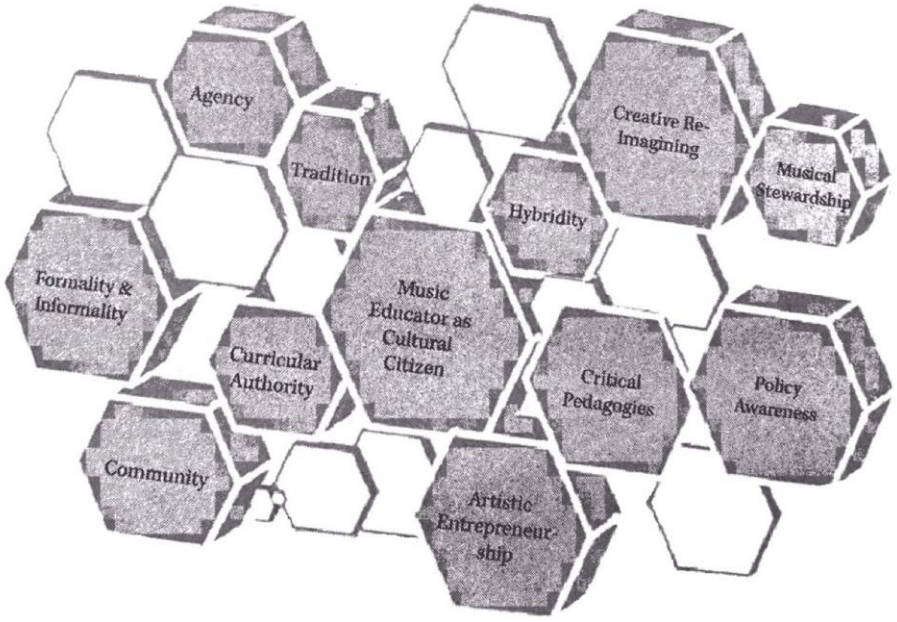

Figure 2. A Rhizomatic Model by Benedict & Schmidt (2014).

Their work suggested that preservice music teachers would emerge as teachers who participate in the formation of communities who "establish stewardship, demonstrate hybridity, and encourage creative re-imagining" (p. 92). According Benedict and Schmidt (2014), creative

re-imagining begins by providing preservice music educators' opportunities to experiment with their innovative ideas throughout their coursework. This argument was based on the current conception of music education, which often emphasizes convergence and similarity. Their proposed model was meant to encourage curricular reform that promoted "program activism" with less dependence on "tried scripts" (p. 93). Benedict and Schmidt (2014) suggested that by providing a wide range of curricular offerings, preservice music education students would be encouraged to search for creative opportunities and fail often. This conception of learning was based on the principles of innovation and entrepreneurship (Bresler, 1995). As explored by these scholars, the expansion of curricular offerings in music teacher education would encourage student autonomy, support diversity, and provide avenues for innovative and entrepreneurial approaches to undergraduate music education.

From a different approach, Williams (2015) presented a model of curricular reform in music teacher education (see Figure 3). This model represented a shift toward student autonomy, individualization, and vernacular musicianship, which he argued are vital for students' academic success in music teaching and learning. It also recognized the need to enrich what courses are currently offered and how the current conservatory model might adapt to represent relevant music learning. Changes were reflected in twelve areas. For example, music theory and music history courses would be taken as students need, often within the same class. This presents stark contrasts from the current standardized model, where students often take a set curriculum, unable to create a curriculum around their individualized needs. Further changes were also provided, including restructuring ensemble participation requirements, adding composition and improvisation opportunities, infusing digital technology within all courses, and aural/oral skill training oriented around student choice.

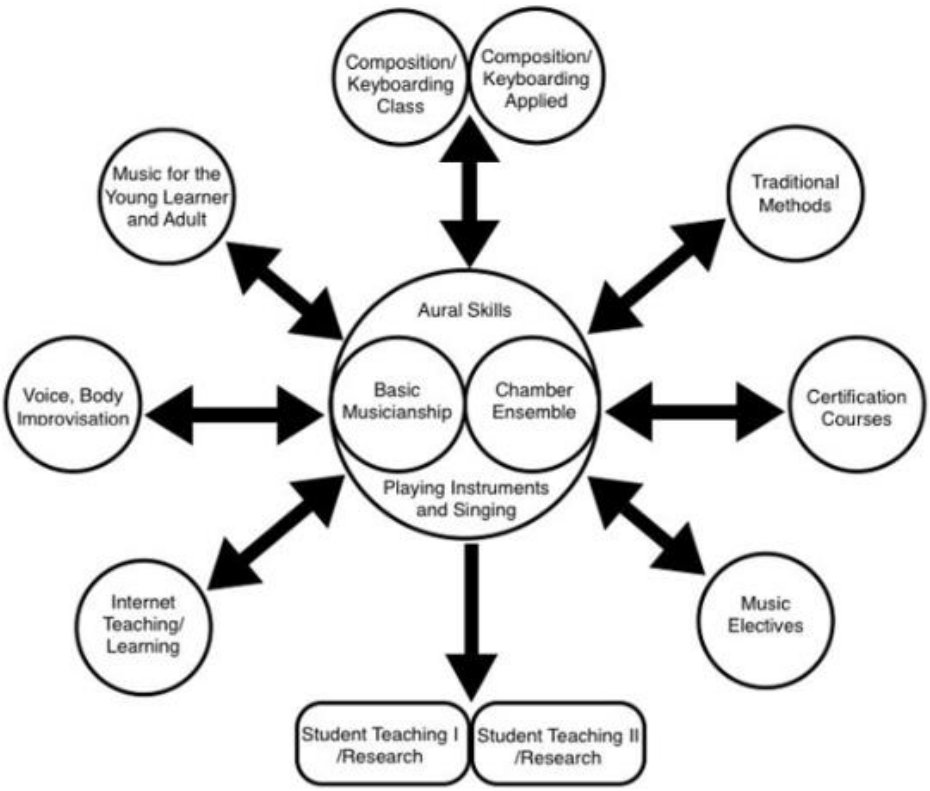

Figure 3. A proposed curriculum reform model (Williams, 2015).

Williams' (2015) writing outlined a diversification from the traditional undergraduate music education curriculum, where the Internet might be highly emphasized as an integral component to students learning. Finally, teaching/practicum experiences would reach beyond the U.S. borders, to include experiences abroad, where music is taught differently through alternative pedagogical models. According to Williams (2015), "providing opportunities for preservice teachers to work directly in genuine teaching situations with actual students (of all ages) is unquestionably a vital part of teacher training" (p. 44). This work suggested significant changes to the current model of music teacher education, addressing many of the claims to enhance autonomy, creativity, and a diversity of music styles and genres. Further research might investigate the impact of these changes, if implemented, on students and their future careers.

Important conceptual work around change and curricular reform has also been developed by Randles (2013). In his *Theory of Change in Music Education*, Randles (2013) suggested a guiding framework for understanding change in the field of music education. Randles (2013) used the *Model of Psychological Dimensions* to guide the challenges associated with individuals and their contextualized society. Using the metaphor of a rainstorm, he described the important role of self-identify as both "multi-dimensional and changeable" (p. 473). This individual identity impacted their understanding of "place" and "space." The *Model of Psychological Dimensions* was presented in four areas, each building upon itself: (1) individual, (2) collective, (3) culture, and (4) society. He argued that curricular change must be contextualized and local, which included both adaptive and innovative processes. This work was illustrated in a conceptual model (see Figure 4).

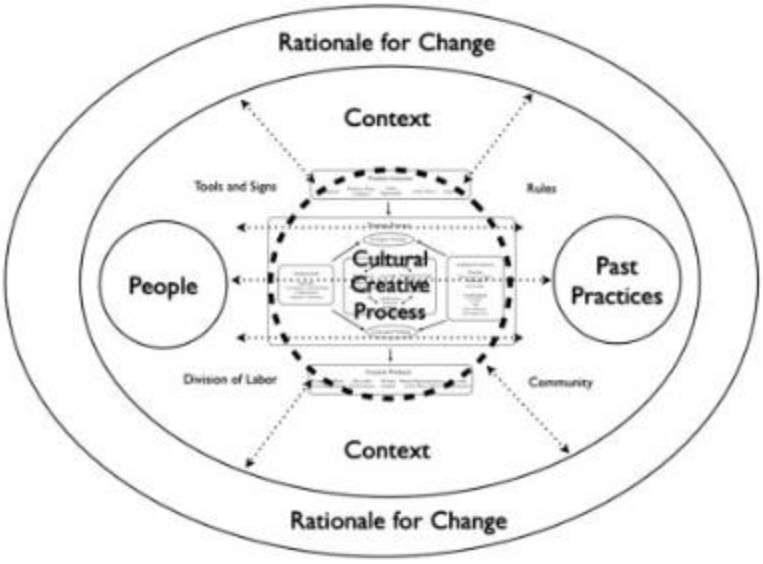

Figure 4. Randles (2013) Theory of Change in Music Education.

In these constructs, adaptive change was positioned as redesigning courses or modifying them in new or novel ways. Innovative change included a "focus on doing something different"

(p. 481). This visual representation outlined the role of creative thinking involved with the people, past practices, context, and rationale for change. Randles (2013) work provided important understandings around the role of self-identity, communities, and cultures associated within schools of music, and the impact of context on curricular redesign in music teacher education.

Other scholars have called for developing a music teacher education curriculum that supports music specialist training rather than music generalists (Cutietta, 2007), an integrated curriculum (K. Robinson, 2010), and larger conceptual ideas around undergraduate music education redesigns (Asmus, 2000; Hickey & Rees, 2002; Hope, 2007; M. Robinson, 2002). Further suggestions for curricular reform were suggested in the work of the College Music Society Task Force in 2014. As the task force argued, "despite repeated calls for change to assure the relevance of curricular content and skill development to music outside the academy, the academy has remained isolated, resistant to change, and too frequently regressive rather than progressive in its approach to undergraduate education" (p. 3). The task force, led by Patricia Shehan Campbell, identified and proposed models aimed at diversifying the role of musicians in music teaching and learning, including the ways in "which the curriculum might better reflect relevant needs, qualities, knowledge, and skills" (p. 2). Upon recognizing a need for change in higher education institutions, the task force suggested three strategies for curricular reform. These included: (1) new conversations, (2) self-organizing change mechanisms – option rich curricular protocols (bottom-up reform), and (3) institution driven (top-down) approaches.

Strategy one, "New conversations," advocated for all music teacher educators to continually ask necessary and relevant questions around the changing ways music is learned and experienced in our surrounding culture. These included questions such as: How will the kind of

transformation called for manifest itself? What are the benefits, as well as drawbacks, in allowing faculty from diverse areas to create coursework that fulfills core requirements typically taught by specialists in those areas?

The second strategy was referred to as the "bottom-up" strategy, which suggested a multitude of ways students might navigate their own curricular paths throughout the conventional music program. Third, the "top-down" model, suggested new methods for reform. These included the implementation of new courses and curricular options, such as (1) new core skills and understandings, (2) private lessons, (3) ensembles, (4) curricular upper structure, (5) new degree program units, (6) teacher certification options, (7) music and human learning, and (8) new curriculum oversight protocol.

As the aforementioned writings suggested, changes to the music teacher education curriculum might include a variety of approaches and hard work, including a juxtaposition of tradition and innovation or a complete re-structuring of the curriculum. In a different modus, Kaschub (2014a) and Tobias, Greco, & Campbell (2015) suggested implementing a project-based learning model, which was formed from the learning theories of Dewey (1994, 1958) and Kilpatrick (1926). This type of learning model allows students to design sets of activities within the course curriculum around their interests, encourages the discovery of key concepts and ideas from the content, and largely plan learning experiences for themselves. In this way, students "develop dispositions of confidence, respect, curiosity, self-awareness, intrinsic motivation, humor, enthusiasm, passion, perseverance, and an appreciation of others and other points of view" (p. 144). The project-based learning model encourages students to take control of their learning, showing similarities to Williams (2015) and Heuser's (2014) work.

In project-based learning, students influence their learning through autonomous approaches. This holds similar themes to the writing of Campbell (2014), who suggested re-envisioning music teacher education curriculum around three elements inquiry, synthesis, and reflective practice. Campbell (2014) argued that these elements would provide preservice music educators the tools they need to take control of their learning, support their personal and professional development, and increase efficacy and passion. As Campbell (2014) explained, the implementation of inquiry, synthesis, and reflective practices were meant to encourage intellectual meaning and depth that would bridge the gap between theory and practice. By creating learning experiences based on students' personal experiences and through collaboration with peers, the goal was to encourage the consistent and regular pursuit of new knowledge in the life-long cultivation of music teaching and learning.

Campbell (2014) claimed that preservice music teachers and current practicing music educators should hold three consistent "intellectual dispositions," which included, "curiosity, pursuit of excellence, and reflective action" (p. 155). In his writing, reflective action was the process of critically examining students teaching after it had occurred and encouraged them to methodically determine the dilemmas of classroom practice, thus regularly questioning the assumptions and values of their teaching. It also sought to recognize and proactively raise awareness of cultural contexts, beginning with transformational changes in curriculum and placing personal responsibility on their professional development. Campbell's (2014) suggestion for reforming music teacher education was provided through the lens of reflective action, using a curriculum called self-study projects. These projects were firmly rooted within three branches of research paradigms, which included teaching inquiry, reflective practice, and action research. Teaching inquiry was based on the consistent process of questioning the effectiveness of

teaching to improve teacher effectiveness (Cochran-Smith & Lytle, 2004; Zeichner & Liston, 1996). Reflective practices were established from the theories of Dewey (1934) and Schön (1983), which problematized current teaching practices within a student's professional identity. Finally, action research was based on the theory of agency, where teaching practices were based on "problem posing and problem solutioning" (Campbell, 2014, p. 161). Action research was characterized as searching for positive dispositions toward inquiry, while seeking to advance the field of music education (Carr & Kemmis, 2003; Mills & Butroyd, 2003).

The work of Campbell (2014), Kaschub (2014a) and Tobias, Greco, & Campbell (2015) revealed similar themes from other authors. For example, Bauer and Dunn (2003) advocated for reflective practices in curricular reform, as it allowed preservice music teachers the opportunity to reflect upon different elements in their lives, which included their own musical beginnings, how and why they chose to become a music educator, their current level of teaching skills, their attitudes, biases, strengths and weaknesses, and their ability to critically examine learning events. Bauer and Dunn (2003) used Dewey's (1991) philosophical arguments from *How We Think* to support their proposed integration of reflective practices in music teacher education. Their claims to increase reflective practices in music teacher education were supported from the narratives of other writers (Blair, 2012; Ferguson, 2009; Griffin & Beatty, 2012; Ostermann & Kottkamp, 1993; Richardson, 2012; Riley, 2012; Schmidt & Zenner, 2012). These writings outlined the significance of reflective practices in undergraduate music education, which emphasized its value in students' professional development and the advancement of their teacher identities. Finally, a few scholars have confirmed the importance of reflective practice in a broader context of teacher education (Brookfield, 1995; Gromko, 1995; Osterman & Kottkamp 1993; Schön, 1983, 1990).

The aforementioned literature suggests possible insights into enriching or re-envisioning undergraduate music teacher education curricula. Themes from these scholars suggest possible juxtapositions between tradition and innovation, adaptations or modifications, and complete re-structuring. Throughout most of the literature, writers have advocated for increased autonomy, individualization of coursework requirements, reflective practices, and avenues for students to take control of their learning. Further research might investigate the impacts of the conceptual and theoretical work presented in this section. Finally, research investigating the effects of the curriculum changes on preservice music teacher dispositions and their future careers presented by Heuser (2014), Williams (2014b), and Kaschub (2014b) may also prove advantageous.

The Changing Landscape of Music Teacher Education

In this section, I present the literature regarding the changing milieu of music teaching and learning in the twenty-first century, by providing insight into the ways scholars have addressed the diversity of employment opportunities influencing the future careers of undergraduate music education students. Furthermore, I synthesize literature related to curricular enrichments in entrepreneurship, innovation, and technology in music teacher education. These categories suggest possible changes to music teacher education programs that recognize and redesign curricula around the diverse needs of undergraduate music education students for successful careers in music teaching and learning.

Exploration into the concept of what it means to be an entrepreneurial music educator in the twenty-first century has been discussed in the writings of Smith (2014). A significant portion of her work was built on the premise that music education in the U.S. struggles to maintain its relevancy and legitimacy in formal K-12 schooling. Smith (2014) suggested an entrepreneurial model of music teacher education. In this model, music teachers might work independently, start

their own teaching studios, consult with local school districts, or open their own music teaching academies. According to Smith (2014), those who are willing to take on something new and not be confined to the traditional school teaching model, would be successful music teachers in the changing and evolving milieu of music teaching and learning. This work acknowledged the limitations in the entrepreneurial teaching model, as she outlined the challenges of finding good health care and pension plans. However, solutions to these limitations were presented. According to Smith (2014), entrepreneurial music teaching might provide teachers with the ability to work independently around flexible schedules and teach music that is not bound to mandated district, state, or national standards. This might allow teachers to tailor a curriculum around the needs of each student, which may deliver opportunities for autonomous and individualized music learning. Her work suggested that community music programs are quickly becoming a dominant force in the field of music education, as decreasing enrollments in formal school music programs provide data to administrators to cut or remove music programs. There were limitations with this model of music teaching. For example, she outlined that it may appeal to a limited number of preservice music teachers. Although the entrepreneurial model may not be for some, her writing did present interesting thoughts on re-envisioning a music teacher education in the twenty-first century. Further research might investigate the success of entrepreneurial music teachers who have taught music beyond formal music teaching in K-12 schools.

In a similar theme, Abril's (2014) writing called for innovation in music teacher education. His writing defined innovation as the conception of something new, created in a particular context, being both real world and fruitful in its application. This definition of innovation was built on the conceptual theories of Amabile (1982, 1983, 1988, 1996), Sawyer (2006, 2012), and Wagner (2012), suggesting the importance of creative thinking, improvisation,

and collaboration in the music teacher education curricula. According to Abril (2014), innovative music educators would proactively seek changes in their teaching methods, techniques, or courses. If successful, innovation in music teacher education would meet the changing ways youth experience music, supporting the need for "music teacher education programs that prepare music teachers to be nimble and able to respond to changes in the educational and music landscapes in which they will find themselves" (p. 179).

Abril's (2014) writing offered suggestions for encouraging innovation in music teacher education, which included (1) the recognition and implementation of students' diverse musical backgrounds and experiences, (2) providing open spaces where students may explore alternative approaches to music instruction, and (3) validating and supporting students' diverse musical backgrounds. Much of Abril's (2014) suggestions were based on the research of Clements and Campbell (2006), who documented the experiences of rock band students enrolled in a college music program. This research suggested that these students often felt the need to switch consistently between two worlds of music: classical and rock. Interestingly, many studio faculties and the college were hostile against the students for playing rock or other non-classical genres of music.

Abril (2014) supported music teacher education programs that recognize the need for innovation, which began by identifying the "musical expertise, interests, and backgrounds [of students'] that do not conform to the traditional models of our secondary and tertiary music programs" (p. 181). Similar to other scholars, Abril (2014) outlined the limitations in music teacher education programs in most universities and colleges, claiming that they do not allow the space for considering "other" student musical experiences and are deeply rooted in the traditions of choir, band, and orchestra. According to Abril (2014), these major ensembles take the

traditional approach to "prescribed specific roles such as band directors, choral directors, or elementary general music teachers, and typically attract students who are products of these models" (p. 182). According to Abril (2014), innovation in music teacher education was presented as a means for breaking these prescribed and specific roles by validating the diversity of student musical experiences as a way to explore alternative approaches to teaching music beyond the traditional approach. In addition, he argued that it is necessary to break the conventional lines of music teacher education in ways that expand music teaching into areas that preservice music teachers are unfamiliar or uncomfortable.

The work of Abril (2014) charted new territory for re-envisioning music teacher education in the twenty-first century, as he used innovation as the central and guiding theme across his writing. According to Abril (2014), innovation in music teacher education begins by breaking down a focus on Western-art based music in ways that address the changing landscape of music teaching and learning in the twenty-first century. This work provided a conceptual approach to re-envisioning music teacher education and offered additional thoughts for infusing the diverse backgrounds and experiences of their students into the curriculum.

The previous writers have addressed the changing landscape of music teacher education by recognizing the need to encourage entrepreneurial and innovative strategies in music teacher education. Other scholars have recognized the significance of technology in music teacher education and suggested re-envisioning undergraduate music education curriculum to include more digital media technology (Greher, 2007, 2011; Tobias, 2013, 2014). According to Greher (2011), the advancement of technology presents challenges in music teacher education and how teacher educators structure their courses and curriculum. Other challenges also existed. For example, research suggested that many music educators and preservice music teachers did not

think they needed to embrace technology, care too much about it, or learn how to implement it in their classrooms (Greher, 2014). This presented challenges in music teacher education, as scholars have argued that music teacher education curricula should include technology, as it provides one avenue for meeting the musical interests of students in K-12 music programs (Bauer, 1999, 2014; Doering, Hughes, & Hoffman, 2003; Williams, 2015). These writers suggested the need to establish a music teacher education curriculum around technology, thus exposing preservice teachers to the technology they should use in their future teaching (Doering, Hughes, & Hoffman, 2003). There are many scholars who have emphasized the significance of technology in the changing landscape of a music teacher education (Azuma, Baillot, Behringer, Feiner, Julier, & Macintyre, 2001; Barry; 2003; Castells, 2010; Greher, 2011, 2014; Kaschub & Smith, 2014; Lin, 2005; Partti & Karlson, 2010; Tobias, 2013, 2014; D.B. Williams, 2011; D.A. Williams, 2014, 2015).

For example, Lin's (2005) work suggested the value and importance of enriching music teacher education programs with technology. This research outlined gains in student perceptions and confidence of technology use for music teaching and learning. Through a mixed methods design, questionnaires, interviews, and observations, the experimental group improved in confidence and use of technology over the course the study. Although the research was conducted in Taiwan, it provided an important understanding of technology and incorporating it within music teacher education curricula.

According to Tobias (2013), the advancement of technology in the twenty-first century has altered our musical experiences in new and exciting ways. Technology allowed individuals to participate in music engagements across a multitude of avenues, including crowdsourcing, collaboration, and the creation of new music. His writing advocated for music teacher education

programs that address this need. His work suggested that music education would become a thing of the past and more disconnected from society if it did not evolve to the changing landscapes of our twenty-first century culture.

Tobias' (2013, 2014) writing presented insight into the ways technology might enhance music teacher education. His work began by defining music learning as "doing" music in collaborative, social, and participatory environments mediated through technology. Suggestions included creating multimedia works, combining audio of the choral arrangements, generating recordings using MIDI data, using analyses in ways that students would submit panel discussions (recordings) via podcasts, or use the wide range of possibilities in networks for sharing ideas and information across cultures. This conception of music learning, through technology networks, was also supported by Castells (2010), who explained that, "networks can be conceptualized in terms of the technological infrastructure that supports the movement of data and the connection between nodes and hubs or specific place, with well-defined social, cultural, physical, and functional characteristics that link up other places" (p. 443).

Tobias' (2013, 2014) writing revealed that preservice music teachers need experiences in their classes to work together and have the skills necessary to create meaningful projects that "span space and time" (Tobias, 2014, p. 215). The writings of Tobias (2013, 2014) also presented philosophical and conceptual rationales for increasing technology training and exposure in music teacher education. His work provided suggestions for re-envisioning music teacher education in ways that address the deficiencies of technology in the current traditional curriculum model. There is a need to investigate the use of these ideas in music teacher education, which may provide empirical support for further implementation of these ideas in other music teacher education programs.

Empirical research has also investigated the perceptions of technology from preservice music teachers. For example, researchers have investigated the use of technology for activities like word processing, email, Internet, writing/composing or arranging music, and accompanying (Bauer, 1999; Taylor & Deal, 1999). These studies suggested that there is limited use of technology in undergraduate music education coursework experiences. For example, Barry's (2003) research investigated the perceptions and attitudes of preservice music teachers and technology. In this study, an author-developed questionnaire was administered to 45 music education students, which sought to investigate their perceptions of technology in three specific areas: (1) proficiency, (2) use for teaching/learning, and (3) need for training. Results from the analysis found that many preservice music teachers were informally trained in technology and not comfortable using much of the technology available for music teaching and learning in the classroom. This provided evidence for increasing technology exposure in music teacher education curricula.

These findings were in-line with the work of Greher (2011) and Barron and colleagues (2002). Their research found that preservice music teachers have mixed feelings and experiences with music technology and its infusion into pedagogical instruction. With such a wide arrangement of experiences in music technology instruction, not many preservice music teachers were provided with opportunities to exercise the use of technology in the music classroom or felt the need to include it in their teaching (Barron et al., 2002). Doering, Hughes, and Huffman (2003) also examined the perceptions of preservice music teachers after modifying a methods course curriculum to include technological opportunities. Their intent was to alter their students' views about technology and to think with technology, instead of learn from technology. At the conclusion of the study, researchers found that students were more comfortable with technology

and their attitudes improved throughout their methods coursework. However, most preservice music teachers did not implement these new skills during their teaching placement because their cooperating teacher did not infuse technology into the learning environment. The researchers found that many cooperating teachers did not use technology at all, which inhibited preservice music teachers from incorporating technology into their lesson plans.

These findings corroborated with the research of Cuban (2001), who found that practicing music teachers were uncomfortable with technology and rarely used it in their classrooms. Interestingly, this research is contrary to the findings of Fulton, Glenn, and Valdez (2003) who studied preservice music teachers with high skill levels in technology. Their study found that the expertise of preservice music teachers supported and encouraged their supervising teachers to incorporate technology in their teaching.

The aforementioned research suggested that technology was often overlooked in music teacher education coursework and that preservice music teachers were often ill prepared to use technology in their teaching. Greher (2011) believed that this was because music teachers still emphasized the traditional Western-based performance model. As she explained, "much of the focus of music teacher education and music teacher licensure is still concentrated on performance-based practices, leaving little time in the music teacher preparation curriculum for music technology" (p. 134). Other research suggested different claims for deficiencies in technology use in music teacher education. For example, Price and Pan (2002) surveyed 69 National Association Schools of Music (NASM) accredited college music education programs. Analysis of the survey data suggested inconsistent approaches to technology implementation because many higher education systems were not ready, or were ill equipped to teach with technology. These findings suggested two main reasons: (1) the lack of resources (financial

problems for finding enough money to purchase the necessary technology), and (2) improper teacher training and preparation support. These studies posited a single underlining theme: technology continues to be overlooked in music teacher education and is under used. However, some scholars continued to emphasize the importance of technology in our twenty-first century and that by ignoring its positive influences in the field of music education, we would be at a serious disadvantage.

The work of these researchers outlined the responsibility that music teacher educators have in educating and encouraging preservice music teachers to experience and learn with technology. If done properly, preservice music teachers would more likely have the skills to enrich and diversify the musical experiences of their students. This research provided strong rationales for re-envisioning music teacher education in ways that include learning experiences with technology. As this research suggested, there was value in providing opportunities for preservice music education students to experience and learn how to teach with technology (Azuma et al., 2001; Partti & Karlsen, 2010). Finally, this literature suggested the important role in examining music education programs that infuse technology into their programs for creating, performing, and producing music.

Collaboration in Music Teacher Education

The previous sections have outlined calls to re-envision music teacher education in ways that include technology, innovation, entrepreneurship, and new curricula that places emphasis on learner autonomy. Additional writing suggested the need to re-envision music teacher education in ways that enhance partnerships between colleges, universities, and local school districts that incorporate technology and autonomous pedagogy (Greher, 2011; Myers, 2003; Williams, 2015).

Greher (2011) advocated for selecting tech savvy preservice music teachers who will "lead the charge in shaping technologically innovative pedagogy by working with and modeling strategies for local classroom music teachers" (p. 133) and that "since student teaching placements focused on technology can be scarce, a partnership model offers the possibility of sustained growth and focus on changing pedagogical practice with regard to technology" (p. 134). This work suggested implications for the student teaching semester, but may also apply to field placement experiences required during method courses.

The writing of Williams (2015) suggested the possibility for U.S. universities to partner with schools abroad, as many Scandinavian countries, the U.K., Australia, and Canada have begun to teach music beyond the Western-art based large performing model. According to Williams (2015), exciting opportunities for preservice music teachers to work in these schools might encourage hands-on learning in contexts that emphasize vernacular musicianship, informal learning, and student-centered learning approaches. This type of collaboration may provide additional avenues for music educators to work abroad and learn how to teach music in other cultures.

Finally, Greher's (2011) writing addressed the collaborative power of social media, suggesting its ability to enhance creative thinking, increase problem-solving skills, and support learning, with other researchers who supported these claims as well (Assey, 1999; Bamberger, 2003; Walls, 2000). As Greher (2011) explained, music teacher educators needed to learn more about social networking and how alternative types of technology might support instructional design and student learning (p. 133). By promoting new advances in technology throughout music teacher education, Greher (2014) argued that this would only happen when members of the music education faculty in colleges and universities begin to rethink their "narrowly focused

music teacher licensure policies, which were created to accommodate the beliefs and practices of another era" (p. 134).

These ideas reflected possible changes to music teacher education that address the need to enhance collaboration with local schools and cooperating teachers who infuse technology throughout their teaching. In this way, preservice music teachers would be exposed to a variety of different software applications. It also reflected an innovative move in the field placement requirements, where students might learn and teach music with cooperating teachers in countries from around the world. As this work was conceptual, empirical research might explore these ideas further, investigating the impact of collaboration on student perceptions, experiences, and learning.

Creativity in Music Teacher Education

Calls to re-envision music teacher education have placed emphasis on enhancing, encouraging, and supporting creativity in music teaching and learning. For example, the 2014 College Music Society task report labeled the field of music education as creatively deficient (CMS Task force, 2014). This was supported by writers who have investigated preservice music teachers' perceptions and understandings of creativity, specifically their comfort and knowledge of how to assist and promote creative tasks in their lesson development (Randles & Smith, 2012). This research raised important questions about the curriculum used throughout music teacher education programs and its effects on music teaching and learning in K-12 schools. It also raised questions about the education of preservice music teachers and whether they were receiving an education that provided the tools, knowledge, and understanding necessary to foster creativity in their students. This issue was compounded by the continued demands of

standardized testing, which often discouraged creativity in music classrooms. According to Kaschub (2014a),

> Governmentally mandated, standardized testing has replaced competency-based assessments in many educational settings. These tests, usually focused on what students know, give much less attention to what students are able to do-perhaps because knowledge is easier and less expensive to assess than are skills. In a test dominated educational environment, creativity and individual achievement are quickly forfeited in favor of high-test scores. (p. 14)

As Kaschub's (2014a) work outlined, these issues, coupled with method classes that emphasized pattern exercises, warm-ups routines, and how to strategies in time efficiency that focused on delivering the necessary content in the shortest amount of time. These features generally took precedence over creativity in classroom learning. In many formal learning contexts, teachers have been influenced by the time constraints of performances, festivals, and competitions. These forms of assessments seemed to combat opportunities for creative activities in the music classroom.

As Kaschub and Smith (2014) suggested, "The capacities associated with composition, namely feelingful intention, expressivity, and artistic craftsmanship, exist in all people to a certain degree. These capacities can be increased in both breadth and depth through interaction with music educators who are prepared and willing to guide their development" (p. 5). This writing illuminated the need to address ways to enhance creativity in music teacher education. Abrahams (2014) supported this notion, when he wrote, "A musical education nurtures a student's musical potential. Such potential includes musical imagination, musical intellect, musical creativity, and musical performance" (p. 46). Greher (2011) also stated that preservice music teachers' needed multiple venues to experience creative opportunities in their college coursework.

Webster (1977, 1979, 1990) was one of the pioneer researchers to investigate creativity in music education. Webster's (1977, 1979, 1990) writings offered some of the most significant calls to increase creativity in music teaching and learning, which has been followed by other scholars' on this topic (Burnard, 1999, 2006a, 2006b, 2007; Hickey, 1995, 2001; Kratus, 1985, 1989, 1994, 2001; Wiggins, 1999-2000, 2001, 2003). Perhaps one of the most significant questions from this literature was whether preservice music educators were receiving opportunities to be creative and whether they were able to support creative learning environments for their students.

Randles and Smith (2012) investigated the attitudes and experiences of preservice music education students' creative music making and teaching in the classroom. Data were collected using a researcher designed 128-item questionnaire, which was distributed to 26 colleges, universities, or other higher educational systems across the United States and England. It was hypothesized that students from England would be more comfortable with creativity, specifically in the areas of composing, listening to students' creative musical works, improvising on instrument or voice, leaving a prescribed lesson plan to explore students creative musical ideas and being involved with popular music ensembles. The sample included 52 English students and 159 U.S. students. Results from the survey suggested that English and U.S. preservice music teachers were relatively open-minded to creativity in the classroom. However, preservice music teachers from England were more confident in their ability to compose music on their own and placed higher value on composing music. The authors suggested that music education may be at the "tipping point" as described by Kratus (2007), and there must be some use of Green's (2002) work in U.S. schools to implement the growing interests of technology based music learning.

Counter arguments also existed in this area, which suggested that creativity in large performing ensembles in bands and orchestras did exist. For example, the philosophical work of Tan (2015) was rooted in the Confucian *creation in situ* (known as "situational creativity"). Using three classical texts from Confucianism, Tan (2015) proposed a theoretical model that supported how creativity was active in the performances of musicians in major performance ensembles. His theoretical model was built using the following components: situation and sincerity, tradition and training, circumscription and collaboration. This work suggested a theory of creativity that spanned multiple cultures, including American cultures, with parallels to Dewey's work. Although there are many definitions of creativity, some of which may prove dis-advantageous in support of his theory, Tan's (2015) work presented one of the first attempts in constructing a theory of creativity in instrumental music education.

Randles and colleagues investigated the creative identity of 277 preservice music teachers in the United States, Finland, and England (Randles & Muhonen, 2014; Randles & Smith, 2012). Data were collected from 12 universities using a 20-item survey that measured their thoughts on the importance of creativity in the music classroom and their personal creativity (Randles & Muhonen, 2014). Factor analyses were performed along with correlations to examine the relationships among the questionnaire. A majority of the correlations were significantly correlated ($r > .60$) and a few were moderately correlated ($r < .55$). A MANOVA was used to define whether significant differences existed between the two samples.

Results indicated that the Finnish population had higher levels of self-efficacy in creativity, were more likely to value creative music making in the classroom, and placed higher interest and importance on popular music listening and performing than the U.S. participants. This research represented an important examination in measuring student perceptions of

creativity and suggests implications for music teacher education. The study was unique because few other studies examined the feelings of preservice music teachers toward creativity in the classroom and their creative comfort level (composing and performing music in non-Western classically trained environments). More studies might replicate this study to strengthen results and effectively generalize to a greater population of preservice music teachers in the U.S.

A further exploration into the creative identities of preservice music education students from the U.S. and England were investigated in the work of Randles and Smith (2012). In this research, a 20-item survey was distributed to a relatively medium sized sample ($N = 159$) and was related to the music making experiences available in music courses oriented around creativities, including composition, popular music, improvisation, and additional new music ensembles. The survey was distributed to nine universities. Data results suggested English pupils were more confident in the aforementioned areas, while U.S. pupils were not as likely to include these types of music learning opportunities for their students. The authors suggested that music teachers should increase creative opportunities in their classrooms and creative activities in music teacher education programs would support this development.

The previous section has outlined the need to enhance creativity in music teacher education. Research in this area suggested that many preservice music teachers were open-minded to incorporating creativity into their teaching, but were not educated on the proper methods to be successful. This research also posited that many preservice music teachers were not comfortable being creative themselves. Standardized testing and traditional performance models remained the dominant force in music teacher education programs throughout the U.S. These programs placed emphasis on performance, which required considerable time, conductor training, and preparation, thus removing allocated time for creativity. Additional research

investigating alternative models of music teacher education that place emphasis on creativity is needed. Furthermore, investigation into the effects of these new models and their influence on the future careers of preservice music teachers' in K-12 schools is warranted. Finally, this review suggested there was a need to investigate avenues for enhancing creativity in music teacher education through curricular redesigns.

Summary

The literature presented in this chapter covered specific areas aimed at re-envisioning music teacher education in the twenty-first century. The writings in this chapter have spanned many suggestions, from complete overhauls to juxtapositions of tradition and innovation. Furthermore, the literature suggested possible changes to undergraduate music education curriculum that emphasized entrepreneurial opportunities, enhanced autonomy, created individualized learning spaces, increased collaboration and technology, supported reflective practice, and provided opportunities for students to be creative. Across most of the literature, scholars agreed that addressing these changes begins in diversifying music teacher education, including (1) enriching courses, (2) placing less emphasis on performance and more on vernacular musicianship, (3) offering additional practicum field placements, and (4) using a wide range of musical genres, styles, and instruments. However, this review suggested the important need to investigate schools and universities that have implemented curricular changes that seek to address the aforementioned issues and topics addressed in this chapter.

The writing from these scholars also suggested the necessary adoption and infusion of technology into the curriculum. Collaboration with local schools and schools abroad has also been suggested, recognizing the need to incorporate digital technology in field experiences, while broadening practicums to include informal music learning strategies, vernacular

musicianship, and student-centered learning pedagogy. These recommendations need further research.

This review of literature reveals that limited research provided details about the process of redesigning the undergraduate music education curricula, the ways in which a diversity of musical genres and styles have been infused, how technology has been implemented, and the ways autonomous learning pedagogies have been integrated. This review of literature also illuminates the need to investigate the impact of curricular redesigns on students. Finally, this review suggests that many music teacher education programs continue to remain unchanged, as much of the literature synthesized in this chapter provided conceptual and theoretical writing around the ways the curriculum *might* change. This supports the rationale for exploring this topic further. The current study may provide necessary data into the challenges associated with restructuring music teacher education programs in the U.S. As this literature suggests, there is a growing need to continually develop new methods for educating future music teachers using reflective practices, technology, creativity, and pedagogical models that support learner autonomy. This literature suggests that most preservice music education programs remain focused on educating music teachers to be effective directors of major ensembles in secondary music programs. There is a need to investigate programs that have changed their curriculum to address the aforementioned areas.

Chapter 3:

METHOD

As stated earlier, the purpose of this study was to investigate two music education degree programs in the United States where the faculty had applied changes to their undergraduate music education coursework requirements. These changes sought to enrich the programs by including a diversity of musical styles and genres, technology, and autonomous learning spaces. The extensive review of literature suggested many conceptual theories and philosophies exist around the types of learning that might occur in music teacher education programs. Furthermore, the review outlined minimal research had investigated actual changes to existing undergraduate music education programs. Research in this area was from one perspective (Kaschub, 2014b; Williams, 2014b). This research did not include multiple interviews with faculty and students, or substantive classroom observations. Although influential in our understanding of curricular redesign, additional research investigating the impact of these changes may prove advantageous in understanding the process associated with re-envisioning undergraduate music education programs.

This qualitative research investigated the similarities and differences of two undergraduate music education programs in the United States. Specifically, this investigation was interested in (1) the process of the undergraduate music education curricular redesign, (2) the specific courses adapted, modified, or added to the undergraduate music education curriculum, (3) the methods of musical instruction that included informal learning, autonomous classroom, vernacular musicianship, or student-centered approaches, (4) the experiences and

perceptions of the music faculty and students around the redesign, (5) the musical styles, genres, and instruments reflected throughout the courses, and (6) the admission process for prospective undergraduate music education students.

The research questions guiding this inquiry were: (1) what was the process for change in the undergraduate music education degree? (2) What were the driving forces that influenced those changes? (3) What were the resisting forces associated with those changes? (4) In what ways did the changes within the courses support informal, autonomous, student-centered, or vernacular musicianship? (5) How did the courses reflect a variety of music styles, genres, and instruments? (6) What were the music faculty perceptions around the changes implemented in the music education degree at the university? (7) What were the preservice music education students' perceptions around the changes implemented in the music education degree at the university? (8) What were the admissions procedures to the music education degree? The following paragraphs outline the method I used in my investigation.

Researcher Lens

My background in music is diverse and includes a personal interest in a variety of musical styles and genres. Much of my early musical learning aligns with Green's research (2002). After being admitted into an undergraduate program in music education, I was formally trained in music and received a Bachelor's and Master's Degrees in Music Education. After ten years of teaching band and choir at all levels, I began teaching undergraduate music education students at the university level. This experience in music education has shaped my understanding of music learning and provided opportunities for research in a diverse range of topics.

Study Design

This research used a multiple case study design. Lewin's (1947) *Change Theory* was used as the framework to guide the research and was integral to the design of the study. His theory suggests that there are three steps within institutionalized changes, which include unfreezing, movement, and re-freezing. The research questions were developed using Lewin's (1947) conception of change, suggesting one avenue for investigating the process of curricular redesign in both undergraduate music teacher education programs.

Participants from each university were bound to their location. In qualitative research, case studies allow researchers and readers the opportunity to study people in their environments (Stake, 1995, 2010). As Stake (1995) outlined, "we are interested in them for both their uniqueness and commonality. We seek to understand them. We would like to hear their stories" (p. 1). The collection of data utilized throughout this study allowed me the opportunity to hear student and faculty stories and experiences; I sought to understand their uniqueness and commonalities. As I recorded their stories and experiences, I was able to provide a rich understanding of the phenomenon.

Locations

As the research sought to investigate music education programs in the United States that redesigned their undergraduate music education programs, there were specific rationales guiding the selection of these two schools. These universities were chosen more for their similarities than differences. First, both were categorized as Doctoral Universities with the highest research activity ranking by The Carnegie Classification of Institutions of Higher Education (2015). This meant these institutions were seen as influential in research impact and dissemination. Therefore, the majority of music education faculty produced and published substantial amounts of research,

with high impact and influence on the field of music education. These individuals were active in the research community and known for their influence and expertise in undergraduate music education curriculum. Second, both universities were major public universities. They were large institutions, with substantial student and faculty populations. Third, they were accredited by the National Association of Schools of Music (NASM). This factor became and an important consideration for choosing the location, as both schools were required to meet standards associated with this organization. The NASM accreditation allowed students to graduate with bachelor's degrees in music education and certified to teach K-12 music in their states. Fourth, these schools went through a curricular redesign around the same time and hired new faculty with research expertise and interest in digital media technology and popular music. Fifth, these schools offered similar bachelor degrees in music and music education. Sixth, both schools offered graduate degrees and many of the undergraduate music education courses were taught or assisted by advanced graduate students. Finally, these schools were making efforts to address challenges with the admissions process.

Participants

Music Faculty

Music faculty were included in the research and were from a variety of concentrations, including music theory, ensembles, studios, and music education. The sample was purposefully selected, as participants were chosen for their teaching responsibilities and experiences with the curricular redesign. A range of music faculty provided a diversity of responses, which included their perceptions and experiences around the curricular redesign. Participants were recruited using the form seen in Appendix A. Individuals who agreed to participate in the research were

bound to their location. The interview guide that supported my investigation with the music faculty is presented in Appendix E. The music education faculty interview guide is presented in Appendix C. Each faculty and staff included in the research received an overview of my research and the appropriate informed consent documents (see Appendix B).

Preservice Music Teachers

As I was interested in the perceptions and experiences of the curricular redesign from student perspectives, preservice music teachers from each university were included in my investigation. The purpose of their inclusion was to gain additional information about the modifications to the degree requirements. The interview guide that supported my interviews with students is provided in Appendix D. All classifications of students were included in the study, including freshman, sophomores, juniors, and seniors. Each student was notified of the research being conducted and received letters explaining the research (see Appendix A) and appropriate informed consent documents (see Appendix B).

Administrators

I also sought to include administrative staff in my research, such as the director of the schools of music and assistant or associate directors in both schools. Some of these participants influenced the curricular redesign in each institution and provided valuable information around the vision, process, and admission procedures associated with the changes.

Procedures

I sought to collect data from various sources. This included (1) a researcher developed survey that was distributed electronically to preservice music education students, (2) interviews

with staff, music faculty, and undergraduate music education students, (3) observations of music education courses, and (4) focus group interviews with music education students. This was completed to support rich representations of each case study, provide triangulation, and strengthen results. A representation of the participants and methods for data collection are presented in Table 2.

Table 2. Summary table of interviews.

	Individual Interview	Focus Group Interview	Audio Recording
Preservice Music Teachers	✓	✓	✓
Music Faculty	✓		✓
Music Education Faculty	✓		✓
Assistant/Associate Director	✓		✓
Director	✓		✓
Academic Advisors	✓		✓

As mentioned previously, data were collected at each university. A timeline that guided my research is available in Appendix I. Once the study was submitted and approved by the IRB, participants were asked to participate in the research. Most of the student participants included in my research were identified during classroom observations at each university. In these classroom observations, I provided an overview of my research to the class and asked students to consider participating. Those who were interested in participating spoke individually with me after class. At that time, I provided the informed consent document and offered them the opportunity to ask questions. They were asked to read over the document prior to our interview. A schedule of interviews for each university was established during the beginning of my investigation, which guided my work. In each interview, I provided a review of the goals associated with my investigation and any potential benefits for participating in the study. After I had explained the

study to the participants and they agreed to participate, I collected the necessary IRB consent forms and began each interview.

Faculty interviews were selected and scheduled through email, phone, or face-to-face correspondence. Interviews with faculty were established around their availability, response to phone calls and emails, and willingness to participate. I met with all participants individually. Student interviews ranged from 20 to 60 minutes, while faculty interviews were approximately 45 to 75 minutes, respectively. All interviews were recorded using my MacBook Pro, an external microphone, and an application called "VoiceNotes." An overview of the total hours of interviews with staff, music faculty, and students for each case is provided in Appendix G.

Classroom observations were also used as a significant portion of the data. Data from these observations were collected from field notes and recorded on my MacBook Pro in Microsoft Word. I observed undergraduate music education courses available during the current academic year. Occasionally, instructors shared a copy of their course syllabus, assignment handouts, project guidelines, or textbooks to support my investigation. I also recorded field notes in particular areas of the school. This included written observations while I sat in classrooms, courtyards, lobby areas, hallways, and libraries. An overview of the total observation hours for each case is provided in Appendix J.

Data were collected using a fixed and emergent design, which included (1) audio recordings, (2) field notes, (3) interviews, (4) focus group interviews, (5) classroom observations, and (6) a researcher developed survey. The researcher-developed survey was embedded into the qualitative data, which sought to strengthen the results of the research (Creswell, 2007; Creswell & Clark, 2011). I sought to collect data from various areas to inform the full investigation, thus seeking to strengthen research results. I used a concurrent timing

method in the data collection, as the survey was distributed while I collected the qualitative data at each case (Creswell, 2007; Creswell & Clark, 2011). The following sections outline the methods I used to collect data and provide a rationale for why the data was collected in these ways.

Interviews

Why interview? As Seidman (2006) stated, "I interview because I am interested in other people's stories" (p. 7) and argued, "telling stories is essentially a meaning-making process. When people tell stories, they select details of their experience from their stream of consciousness" (p. 7). This provides understanding into the value and meaning behind interviews being integrated into a study design, as they afford a methodological tool used to generate data and explore a wide range of research problems and topics. As Seidman (2006) explained, "the range of topics (in phenomenological interviews) is wide, covering almost any issue involving the experience of contemporary people" (p. 15). Research interviews range from standardized structures, where strict protocols are adhered, to open-ended interviews (Seidman, 2006). Examples of interviews include semi-structured, unstructured, and conversational approaches (Roulston, 2014).

For the purpose of my investigation, I used a phenomenologically approach. This type of interviewing process permitted me the opportunity to "develop knowledge about human experience through examining people's descriptions of their lived experiences and life worlds" (Roulston, 2014, p. 251). Phenomenological interviews aligned well with the framework of the proposed study, because participants were encouraged to describe their personal lived experiences through the curriculum redesign. This type of interview was used so I could "listen

carefully to the participant and ask thoughtful and relevant follow-up questions to elicit further details about the phenomenon of interest" (Roultson, 2014, p. 252).

I used phenomenological semi-structured interviews during my investigation. They were used for a variety of reasons. First, this type of interview provided guidance, while allowing participants the opportunity to expand from the questions. It offered individual insights into the inquiries I posed and supported rich data collection. As Seidman (2006) suggested, phenomenological interviews allow the interviewer to "build upon and explore the participants responses" (p. 15) and "provide freedom for interviewers to pursue further detail concerning topics that arise in discussions with individual participants" (Roulston, 2014, p. 251). This freedom provided additional contextual data, which has been recognized as vital in exploring participants' meanings within qualitative research designs (Seidman, 2006).

Second, my investigation yielded differences in opinions, which were shaped from individual philosophies, values, and experiences. Semi-structured interviews provided avenues for participants "to reconstruct the details of their experience within the context in which it occurs" (Seidman, 2006, p. 17). The use of semi-structured interviews allowed our conversations to support data collection that was specific to their philosophy, value, or experience and provided the space and opportunity to elaborate and reflect on the questions in meaningful ways.

Third, semi-structured interviews provide possibilities for researchers to investigate additional avenues not previously considered during the interview. This held true for my investigation, as I was able to explore additional insights into the data when needed. These opportunities provided supportive data, as I examined the experiences of students and faculty during the curricular redesign at each university.

Focus Group Interviews

Focus group interviews have been found to provide valuable and rich data in qualitative investigations (Eros, 2014; Krueger, 1994). Recently, music education researchers have utilized focus group interviews as a way to explore the experiences of preservice music teacher perceptions in music education classes and their field experiences (Conway 2000, 2003; Conway, Eros, Hourigan, & Stanley 2007; Conway, Eros, Pelligrino, & West 2010a, 2010b; Eros 2014; Mantie & Tucker 2008; Roulston et al., 2005). It has been suggested that focus groups "allow for the proliferation of multiple meanings and perspectives as well as for interactions between and among them" (Kamberelis & Dimitriadis, 2005, p. 904) and "may serve not only as a data collection device, but also as a component of validity (trustworthiness) of the research study" (Eros, 2014, p. 273).

As Morgan (1997) argued, there were distinct differences between focus group interviews and individual interviews. One significant distinction has been identified as the differences that occur between the researcher questions and the variety of responses from the participants. Morgan found that group interactions often produce responses that might otherwise be less accessible in individual interviews. This was confirmed by Eros (2014), who claimed, "focus group interviews are a combination of participant observation[s] with the already present element of interviewing" (p. 274) which creates "the potential for data that would otherwise not be obtainable" (p. 274).

For these reasons, and for the purpose of answering the research questions as richly as possible, I integrated focus group interviews into the research design. I held focus group interviews with groups of preservice music education students at each university. Data from the focus group interviews was used to support my investigation into student experiences,

perceptions, and understandings around the music education program. Research suggested that the location of focus group interviews was important (Morgan, 1997). For this reason, I intentionally chose a neutral location, which included library and classroom spaces. I used an interview protocol to keep the discussion focused, which has been suggested to assure that participants remain on topic, answering one question at a time (Patton, 2002). The focus group interview guide I used is provided in Appendix F.

Observations

According to Patton (2014), observations in qualitative research should be purposeful in documenting a phenomenon with extensive depth and detail. This detail is context specific to a particular setting, which corresponds with the people involved in the phenomenon and the various activities within it. In observational data collection, Patton (2014) outlined key attributes to effective observations, which included "factual, accurate, and thorough" (p. 332) descriptions. These descriptions avoid unnecessary or "irrelevant minute and trivial" (p. 332) information. My investigation used observations as a central avenue for data collection. These included many walks around both university campuses, the schools of music, classrooms, rehearsal spaces, computer and keyboard labs, lobby areas, courtyards, and other spaces throughout each building. Naturalistic observations were used in this study because they "take place in the field" (Patton, 2014, p. 332) and included interactions with participants through personal contact and conversations within specific contexts. These casual interactions supported my understanding of the physical spaces and the school of music culture. They also provided rich data, with depth and detail.

My role as a researcher was an observer. There are strengths to this type of observation in qualitative research. For example, it provides researchers the opportunity to record a phenomenon firsthand, allowing the "inquirer to be open and discovery oriented and inductive because, by being on-site, the observer has less need to rely on prior conceptualizations of the setting" (Patton, 2014, p. 332). These observations supported my understanding of the phenomenon.

Survey

In addition to my extensive observations and interviews, the investigation included an electronic researcher-developed survey (see Appendix H), which aimed to strengthen the credibility of the research results and support additional understanding into both cases. The questionnaire was distributed electronically using an online dissemination program called Qualtrics. This program allows researchers to develop questionnaires, collect data anonymously, and provide a more responsible and quick method for disseminating, collecting, and analyzing data. The questionnaire was distributed to preservice music education students and is provided in Appendix H. An overview of the response totals from both cases is provided in Appendix K.

Data Analysis

Since the investigation into both cases included substantive interview data, I attempted to transcribe many of the interviews immediately after they were recorded. This was important for me, as qualitative researchers recommend, "reviewing recordings or mentally recreating the visit and filling in additional details to describe the people, setting, and events as thoroughly as possible. Memories are most vivid within the first 24 hours following an observation" (Schmidt, 2014, p. 237). Through my investigation, I made every attempt to transcribe the audio data

immediately following the interviews to accurately represent each phenomenon and participant experiences. I also recorded field notes during my observation, re-read the notes immediately after the observations, and corrected or filled in additional details as necessary.

I transcribed each interview myself. This was done through an extensive process of listening to each interview, slowing the audio as necessary, and transcribing the audio into text form. For each interview, I listened to the audio a second time to assure the text was accurate. This also allowed me to correct grammatical or spelling errors from the written text as necessary. I used this same process for all interviews, including focus group interviews. Since I used an application called "VoiceNotes," I was able to playback the audio within the program at different speeds. This assisted in the transcription process.

It was important for me to transcribe the interviews myself. I transcribed them because I felt it was essential to copiously saturate myself in the data. This provided valuable support in my understanding of each of the participant lived experiences when I returned to code and analyze the data and write the final report. It allowed for a deeper understanding of their responses and more accurate representation of the data. As I was wholly emerged in the transcriptions process, I more effectively understood the phenomenon at each case and the experiences of each participant. Although transcribing the interview data myself was laborious, a thorough understanding of the lived experiences from each participant was well worth the sacrifice.

Since I recorded a significant amount of observational data, these data were organized in separate Microsoft Word documents for each case. I recorded my notes in organized sections, so I could quickly add additional observational data to each category during my visits. I categorized the observational data into the following areas: (1) university, (2) school of music, (3)

classrooms, and (4) courses. My investigation also included a researcher-developed survey. Since this survey included open-ended responses, these responses were compiled, coded, and embedded into the data.

Once I had completed the interview transcriptions, field notes, and survey data, I compiled them into a single Microsoft Word document and began to code the data. A separate excel spreadsheet was used to compile the codes that emerged from the data. I used the review feature in Microsoft Word and added a comment to each section of the text that represented a particular code. I wrote the codes in two places, one in the comment section of the Word document and the other in the excel spreadsheet. I used this process for a variety of reasons. First, it allowed me to avoid the tedious task of learning qualitative software with little gains in organizing and analyzing the data. Second, it was a procedure that I had used in previous qualitative investigations that proved advantageous. Third, it allowed me the ability to organize the data in a logical and sequential manner. Fourth, no additional software was required. I was able to easily search and identify particular codes throughout both documents easily.

All interviews and field notes were analyzed in the aforementioned method. Codes were compiled in one excel spreadsheet. I consistently reviewed codes during the coding procedure to assure proper representation and accurate reflection of the topics, qualities, and impressions taken from the field (Lofland et al. 2006; Miles, Huberman, & Saldaña 2014). Descriptive data were categorized into "context", while the remaining codes illuminated as "themes." A total of 178 codes were identified from the southeastern case and 166 from the southwestern case. Each case yielded four main themes.

I used deductive and inductive procedures throughout the analysis. Inductive analysis procedures in qualitative research build new themes established from patterns in the data. This is

often referred to as open coding, as themes are taken from observations conducted in the field (Patton, 2014). As I analyzed the data, I was able to ascertain patterns and themes from the phenomena I was examining. These will be explored later, after I provide a contextual understanding of each case study. Deductive procedures in qualitative research determine how the data support a particular concept, theory, or result (Patton, 2014). As I analyzed the data, I was able to apply themes from the data to Lewin's (1947) *Change Theory*.

Research Standards

It was my priority to maintain validity and standards in the study. As Lincoln and Guba (1985) explained, validity criteria are based on credibility, transferability, dependability, and confirmability. Credibility refers to whether the results from the study are believable. In other words, the results from the study should accurately reflect the phenomenon being observed by the participants. Transferability is defined as the degree to which the results from the study may be generalized or transferred to other similar contexts or settings. This is best established by sharing a deep, contextualized description of the participants and the study processes. For this reason, I sought to provide a rich and contextual description in each case, including the music education curriculum, faculty, and schools of music. Confirmability was established through data triangulation from classroom, university, and facility observations and faculty and student interviews. Confirmability also refers to how the results of the study may be established or verified by others. As the researcher, I sought out opportunities to confirm the data I collected by verifying the results with others. This included conversations with music faculty, students, and staff. An additional peer researcher assisted in developing themes from the codes and transcriptions. The aforementioned research standards were chosen from the criteria I used to frame and build the study. They reflect the criteria that I chose to construct the study so the

investigation was properly executed, including the data collection and analyses. These research standards were presented so the reader might effectively understand the guiding criteria used in the construction of this study.

Ethical Considerations

The proposed project adhered to the principles of IRB. All procedures for the proposed study were submitted for approval before any datum was collected. A copy of the IRB approval letter is provided in Appendix L. Participants were read the appropriate research guidelines and understood their role in the research. All participants signed the informed consent document approved by the IRB (see Appendix B).

As experienced researchers have explained, "Care should be taken to protect participant confidentiality by de-identification of data when possible" (Birk & Shindledecker, 2014, p. 578). For this reason, I was the only researcher able to identify the participants with their interviews. All audio recordings were in digital format and were stored on a password-protected computer. Although there is much debate about the pure objective possibilities of research (Maslow, 1968; Reimer, 1992), there is a needed explanation as my role in this study as both a researcher and observer for ethical considerations.

I was not a detached reporter and did not remove myself from the data. I was a central part of the data collection and analysis process. It is my role to assure the reader understands all possible bias through a clear understanding of my personal background in education and K-12 music teaching. In addition, the use of multiple data collection methods and analysis being triangulated, I sought to accurately record, analyze, and report the data in their final representation. As Eisner (1991) argued, it is the purpose of language to assist in the conversion of experiences in a way that makes it available to everyone. However, through transcriptions and

coding, this language can be interpreted incorrectly. It is my hope, through triangulation, multiple data collection procedures, and by providing a thick description for each case that I provided a clear and accurate representation of each case.

Summary

This research followed a qualitative multiple case study design. The method of the study was designed to abide by the highest research standards, while aligning with effective avenues for answering each research question. My role as a researcher was an observer and interviewer. Data were collected through interviews, focus group interviews, classroom observations, and a researcher developed survey. The survey was distributed using Qualtrics. Interviews were audio recorded, transcribed, and analyzed by the researcher. Observations were recorded in field notes and saved in Microsoft Word. These field notes were coded and analyzed later for themes. Individual and focus group interviews were semi-structured. I sought to collect data using multiple methods to establish triangulation and credibility. In this way, the data provided an extensive and rich answer to each research question. The following two chapters present each of the two selected cases. Then a cross-case synthesis is presented in the subsequent chapter.

Chapter 4:

SEASIDE STATE UNIVERSITY

An examination of the setting at Seaside State University (SSU) reveals its extensive size, which included 42,000 undergraduate and graduate students across three campuses in nearby surrounding rural and urban areas. From the total enrollment, approximately 30,000 were undergraduates and 12,000 were graduate students, representing degrees in variety of disciplines. The student population was heterogeneous; it prided itself on diversity. Students and faculty spanned a variety of continents and countries from around the world. The main campus was located in a major metropolitan area and began as an education school in the mid-twentieth century. Soon after, it became accredited by Southern Association of Colleges and Schools Commission on Colleges (SACSCOC). The university continued to increase its yearly research revenue, areas of study, student enrollment, and influence on the surrounding communities in positive ways. As a top-tier research university, it had recently reached the top-25 public research university status in the U.S. These descriptions outline the immense size of the university and its influence on the local and global communities it served.

Approximately 235 degrees were available for incoming students to choose. Nearly 80 undergraduate degrees were offered. The university also enrolled an average of 10,000 graduate students and offered 105 master degrees, two education specialist degrees, and 50 research and professional doctoral degrees. It prided itself among the top 25 public universities in the nation for research expenditures by the National Science Foundation and among the top 50 in total research expenditures among all U.S. universities.

The School of Music

The school of music building was located on the main campus of the university. A walk or drive to the building will illuminate its modern and new aesthetics. As an All-Steinway school, the facility was newly built in the early 2000s and supported a diversity of music performances in the large performance hall. The building was constructed with a modern architectural design, as large glass windows stretched three stories high and surrounded the lobby area, which was accessible from both the south and north entrances. Sleek straight lined architecture was evidenced throughout the entire building.

Entrance to the school of music offers a grand entrance to the facility, with a large open lobby. Glass windows provided natural sunlight from each direction and supported the openness of the facility. The main lobby was a large open space with bridge-like walkways that crossed the lobby on the second and third floors, connecting the east and west wings of the facility. After entering the facility, a visitor is greeted with a modern and open architectural design. Flat screen televisions were mounted on the wall, which provided announcements of upcoming concerts, university events, and recitals. The lobby included seating areas for students to meet, work on homework, or collaborate with peers. It was open to all three floors and was often a bustling place, filled with students socializing, walking to class, or rehearsals. The lobby offered one area, among others throughout the building, where students collaborated, socialized, or worked on homework.

On the main floor, one could effortlessly locate the administrative offices in the east wing. These offices housed the directory of facilities, director and assistant directors of the school of music, and various supportive staff. Conference rooms also provided space for departmental meetings, staff meetings, and doctoral defenses. A smaller recital hall existed in the

west wing of the facility, which was located directly off the main lobby. Passing this recital hall and entering a long corridor-like hallway, one is introduced to the ensemble and vocal rehearsal halls, instrument locker rooms, and a percussion suite. The rehearsal rooms provided large open spaces with sound dampeners on each wall, whiteboards for teaching, and projector screens for demonstrations or laptop connectivity. A large variety of instrument lockers were available for students to house their instruments and other school related items.

On the main floor, near the rehearsal rooms and instrument lockers, the north wing of the school offered two additional large spaces: a conference center and main performance hall. The conference center provided space for a variety events, including conferences, seminars, town hall meetings, or other needs within the school of music or greater university community. Adjacent to this conference room was the main performance hall, which included tiered seating and approximately 500 seats available for concerts, events, and other community performances. The performance hall was deemed one of the most acoustically advanced concert halls in the southeast, with a new digital soundboard and complex lightning. This space provided a variety of options for enhancing the visual representation of performances and events. Outside the performance hall, a second large lobby area with seating and open windows offered an aesthetic appeal to the surrounding outdoor area. The lobby was used for subsidiary events, such as student orientations, dining space for school events, or simply a gathering area prior to or after concerts.

Returning to the main lobby and walking to the second floor of the facility, one is presented with two main areas of the school: the west and east wings. These wings were disproportioned, as the east wing was considerably smaller than the west wing. The east wing housed four large classrooms, which were used mainly for music theory, history, and aural skills

courses. These classrooms were setup in a traditional format, where chairs and desks were positioned in formal rows and each faced the front. An upright piano, whiteboard, projector, and computer were also available in each classroom. After walking across the bridge-like walkway into the west wing, a visitor is presented with a long corridor hallway. This was where the music education classroom, computer lab, piano lab, and approximately 15 practice rooms were available.

The music education classroom was where the majority of the music education classes met. The classroom was a rather large space, with four flat screen televisions that hung from the ceiling. Long narrow tables, on wheels, allowed faculty and teaching assistants to move the chairs and tables around easily. This allowed the classroom to be a flexible space, so it might be used for a variety of activities. A projector, screen, and computer were also available for lectures, presentations, or other teaching needs. There were five stations along the sides of the room. These stations were used for a variety of classes. Each one included an iMac computer, 16-multi track soundboard, weighted 88-keyboard, electronic drum set, Native Instruments Maschine beat making device, MIDI keyboard, and voice processor. All stations also included multiple headphones for students to practice. The iMac computers included Logic Pro X, Garageband, Maschine software, and Ableton Live. Conversations with the music education faculty provided insight into why these stations were offered in the music education classroom. Although technology was one rationale behind these stations being added, the main rationale was based on the type of pedagogy they sought to support in the music education classes. Each station was meant to support and enhance autonomous learning spaces, where students learned and taught music through peer-based and socially collaborative approaches.

Adjacent to the music education classroom was a storage facility for equipment used by the music education faculty and teaching assistants. It included acoustic, electric, and bass guitars, guitar amplifiers, MIDI interface devices, Orff instruments, djembes, and approximately 25 iPads. Cabinets in the room held headphones, cables, extra strings, and a variety of supportive resources for equipment in the room.

The composition lab was adjacent to the music education room. This classroom included 20 iMac computers with corresponding 88-key MIDI keyboards. A JBL sound system, with speakers mounted on the wall, and a teacher computer, with a projector were also available. The composition lab was setup in formalized rows, where five rows of four computers faced the front of the classroom. Three whiteboards were available on two of the walls. The space felt tight and narrow due to the setup of the room. This lab was mainly for composition student use only. At particular times throughout the semester, a project in one of the music education courses may have utilized this space, but these occurrences were rare.

Parallel to the composition lab was the keyboard lab, where approximately 20 Yamaha Clavinova's were available. Headphones were provided to each student. Every keyboard was connected to a system that allowed the teacher to listen to particular students during class. This space was used for keyboard technique courses only, rarely would any of the music education courses make use of this space. The keyboards were aligned in a traditional format, where four keyboards per row were aligned in five rows.

After passing these classrooms, approximately 15 practice rooms were available for students. These rooms varied in size. All practice rooms included one piano. Larger practice rooms contained mini grand pianos, while smaller rooms provided upright pianos for practicing.

The spaces with mini grand pianos were often reserved throughout the day for piano performance majors or minors.

The aforementioned paragraphs outlined the descriptions for the main floor and second floor of the school of music. As the majority of classrooms, practice rooms, and rehearsal spaces permeated most of the first and second floors, the third floor was reserved for faculty offices. The east wing provided offices for the music education faculty and teaching assistants. Around the corner and adjacent to the music education department, the conducting faculty held offices. The west wing accommodated the applied faculty offices and teaching assistants of the studios. A few small conference rooms provided space for faculty meetings or graduate classes.

The school of music employed approximately 48 teaching and research faculty. These faculty existed in the following concentration areas: brass (4), composition and electronic music (2), conducting and ensemble directors (5), jazz (10), music education (5), music history and literature (2), music theory (3), percussion (1), piano/keyboard (3), strings (5), voice (3), and woodwind (5). The school of music offered three undergraduate degrees in music, including Music Education (BS), Music (BM), and Music Studies (BA). The Bachelors of Music degree was considered a professional degree with study in one area of concentration, which included composition (acoustic or electronic music), jazz studies, or performance. A total of 120 credits were required for the degree with intensive study on a students' applied principal instrument. Students were also required to complete music theory, history and literature courses.

The Bachelors of Arts degree in Music Studies was considered a non-professional degree for students who were interested in complementing their interests in the music study area. This degree was often suggested to students who were double majoring in other concentration areas. Requirements in the Music Studies degree included 50 credit hours in one concentration area.

Concentration areas included performance, composition, history, or theory courses. In addition to these areas, the school of music offered graduate degrees in Music Education (PhD and MA) and Performance (MM).

The aforementioned paragraphs outlined the contemporary, highly organized, and systematic nature of the university. This included the school music descriptions, including the facility, its degrees and programs, and the teaching and research faculty. These descriptions outlined the vast size of the university and its focus on research. As a top-tier research university, the significance of research was apparent throughout the school of music, including all music faculty. A variety of degrees were offered in the school of music and this was apparent in the school of music building, as the hallways and classrooms were often filled with students, across all age levels, working or practicing. The new facility presented a modern and exciting space for students to study, collaborate, and learn.

Music Education Program Background Features

Conversations with the music education faculty outlined key features of the music education program before the curriculum had been redesigned. The music education degree was, and continued to be, a Bachelor of Science (BS) degree in Music Education and was developed in a way to support the skills and knowledge necessary for expert proficiency in music teaching and learning. According to the music education faculty, the degree required approximately 134 credits for completion and was categorized in three specific areas: (1) music education coursework, (2) core music courses, and (3) liberal arts.

Students began the music education program with a philosophical course that supported student understandings in the field of music education. It was required of all music education majors in the program and ideally taken during their freshman year. After successful completion

of this course, students were enrolled in sophomore and junior level courses, which were referred to as "Techniques and Pedagogy" courses. These courses were offered in the instrumental and choral concentration areas and provided an understanding of playing and singing techniques for band and orchestra, or proper vocal technique in the choir classroom setting.

Once students had successfully passed these required techniques classes, they began junior or senior level courses. This included method courses, which existed in the instrumental, choral, and general music areas. In addition to these method courses, students would have chosen one of the following special ensemble method courses: (1) *Marching Band Methods*, (2) *Jazz in the Public Schools*, or (3) *World Music Methods*. The culmination of their music education coursework included an internship, or student teaching semester, with an associated senior seminar. Students would have been required to complete a series of courses in the liberal arts and professional education areas as well. This included twelve credits from the College of Education (CoE) and liberal arts credits, including communication, English, literature, or speech, sciences, mathematics, and diversity/international focused courses.

Core music courses were also required. This included four semesters of music theory and aural theory. Students would have been required to take and successfully pass a keyboard proficiency test during their audition to the school of music. Any student, who could pass the proficiency test, would not be required to take the keyboard skills courses. Students who could not pass the proficiency test took four semesters of keyboard skill classes. Four semesters of music literature and history courses were also required. Finally, students auditioned and participated in a minimum of one major ensemble throughout the entire degree program. Ensembles were offered in the following areas: concert choir, chamber singers, jazz ensemble, jazz chamber ensemble, piano ensemble, symphony orchestra, symphonic band, and wind

ensemble. Private studio instruction was required each semester on the students' principal instrument.

The admission procedures followed a strict protocol. A student began the process by applying to the university. From there, they would apply to the school of music as a senior in high school, or a transfer student, and sign-up for an audition. Auditions were held on a students' principal instrument in the area were applied faculty were available. Auditions were based on the studio faculty repertoire selections, which emphasized music literacy and performance. The applied studio faculty and ensemble director(s) were present for the audition. After the auditions were held, students would take a music theory placement examination. If the applied studio faculty agreed to study with the student, they were typically admitted into the music education program. Early conceptions of the music education program suggest the music education faculty held minimal influence in the audition process.

These descriptions suggested that the original music education program focused on a conservatory, Western-classical model, where students were taught competencies for teaching music in the major ensemble areas, including band, orchestra, and choir. The program emphasized mastery on Western-classical instruments, with minimal experiences in other areas. These data revealed that the music education courses were conventional in their pedagogical approaches, as they accentuated competencies solely in the wind, string, percussion, vocal, and general music areas.

New Music Education Program Features and Descriptions

Data analysis yielded important and contributive information about the new music education curricula in following areas: (1) degree requirements, (2) course additions and course re-structuring, (3) music education course descriptions, and (5) admission requirements. In the

following paragraphs, descriptions in these areas outline the new music education program at SSU. Finally, an investigation into the new admission procedures will reveal adjustments in this area.

Degree Requirements

The new music education requirements remained categorized in three specific areas: (1) core music requirements (44 credits), (2) music education coursework (28 credits), and (3) liberal arts (62 credits). In the core music requirements area, students completed three courses in music theory. This represented a reduction in one theory course from the original curriculum. Aural theory requirements remained the same. A reduction in one music history course was also a new feature of the new curriculum. Students were required to complete 12 credits on their principal instrument in applied studio instruction, complete two semesters of a new course called *Keyboard for Music Educators*, and participate in seven semesters of a major ensemble.

In the music education coursework requirement area, students were required to take: (1) *Foundations of Music Education*, (2) *Choral, Wind, String, and Percussion Techniques*, (3) *Progressive Education Methods I* and *II*, (4) *Creative Performance Chamber Ensemble,* and (5) *General Music Methods*. Students would chose either *Choral Methods* or *Secondary Instrumental Methods*. Finally, they were required to pass their internship. In the liberal arts area, students continued to take a variety of mathematics, sciences, and English courses. As with the original program, students took professional education courses through the CoE.

Course Re-structuring and Additions

The aforementioned paragraphs outlined the new requirements in the curriculum. These new courses included *Progressive Music Education Methods I* and *II* with a co-requisite called, *Creative Performance Chamber Ensemble*. They were typically taken during a students' sophomore or junior year. Recently, two additional courses were implemented: *Technology for Music Educators* and *Keyboard for Music Educators.* The *Technology for Music Educators* course was created as an option for students to complete the technology requirement mandated by the university. Students in the music education program typically fulfilled this requirement through the CoE in a course called *Introduction to Technology for Educators*. However, *Technology for Music Educators* was developed to provide students the opportunity to fulfill this requirement through the school of music. The most recent course addition included a new course, *Keyboard for Music Educators*, which replaced the original keyboard skill courses. This course was designed specifically for preservice music education students and was a two-semester course sequence.

There was also a significant change in the curriculum of one required music education course. The course, *Theoretical Bases of Music Education,* was re-titled and re-structured into a course called *Foundations of Music Education.* The course was re-structured in a way that challenged student conceptions of music education and confronted the status quo in the field. The course had been completely changed, including the goals, objectives, pedagogy, assignments, and projects. The following excerpt from a music education faculty member outlined how the course had been re-structured during the curricular redesign:

> The intro to music ed. course, it used to be the broadening of their views about what music education is, um, say they have a band background, ah, we need to provide the idea that they can be directing a choir, or teaching general music, ya know, broadening the full traditional molds of music education, band, choir, orchestra, and general. And, um, trying

> to generate more varieties of activities within those frameworks. But then with the change of, the addition of progressive methods, I think that change has been more dramatic, um, so it's more removed from the idea of broadening more like, the whole mold of thinking is different. In that they have to realize, they meaning the students, have to realize where they have been is based on one way of thinking, and there's another way of thinking to do music education that they have not thought about. And probably most have not experienced, maybe some individual cases they have had some experience, but it would be very few of them.

This excerpt demonstrates how the original course was intended to broaden student conceptions of music teaching across band, orchestra, choir, or general music. The addition of *Progressive Methods* and *Creative Performance Chamber Ensemble* brought about a different set of rationales and philosophy in the music education program, where students were challenged to think about teaching music beyond the traditional setting. This included a diversity of music styles and genres, technology, and autonomous learning spaces. Therefore, they sought to broaden student conceptions of music to include a wider range of pedagogies and instruments for K-12 education.

Music Education Course Descriptions

The aforementioned paragraphs outlined the courses that were re-structured or added to the new music education curriculum. My investigation yielded contributive data about the music education courses, including descriptive information recorded from classroom observations, interviews with music education students, music education faculty, and teaching assistants. A summary of the music education course descriptions are provided in Table 3, which provides a visual representation of each course, outlining the objectives, instruments, assessments, pedagogy, field experiences, and compositional or improvisational activities within each class. This data provides valuable insights into the new curriculum and the types of learning students were receiving.

Table 3. Summary of course descriptions for Seaside State University.

Course Title	Objective(s)	Instruments	Assessments	Pedagogy	Field Experiences	Composition/ Improvisation
Foundations of Music Education	Provide an historical overview of music education; challenge the status quo of and broaden students understanding of music education; expose students to autonomous, popular music, and technology for music making in collaborative projects.	iPads, guitars, iMacs, and beat making technology.	Performative assessments from group projects; cognitive assessments on quizzes and philosophical writings.	Student-centered, autonomous, and discussion based.	No	Yes
Wind Techniques	Support students with skills and knowledge for playing all wind instruments efficiently; provide historical backgrounds of all instruments; teach proper instrument cleaning and maintenance; repertoire selection for secondary music teaching.	All woodwind and brass instruments.	Performative assessments on all wind instruments from method books; cognitive assessments from reflections and written fingering tests.	Teacher-directed.	Yes	No
String Techniques	Acquaint students with mainstream approaches to string education; learn basic skills and competencies on orchestra instruments; demonstrate good performance posture; execute correct fingerings, intonation, sound, and bowing techniques; analyze peer performances.	Violin, viola, cello, and bass.	Performative assessments from method books on viola or violin and cello; cognitive assessments from written midterms and final exams.	Teacher-directed.	Yes	Yes
Percussion Techniques	Develop fundamental and rudimentary skills on a variety of percussion instruments; support an understanding for teaching percussion in band and orchestra settings.	Auxiliary, snare and bass drum, timpani, and mallet percussion instruments.	Performative assessments on percussion instruments; cognitive written assessments from midterm and final exams.	Teacher-directed.	No	Yes
Choral Techniques	Provide literature, repertoire, and resources for effective vocal music instruction in secondary music programs; focus on comprehensive musicianship through vocal technique, sight-reading and rehearsal strategies.	Voice.	Cognitive assessments from reading assignments; score analysis assignments; formal written midterm and final exams; and written reflection assignments.	Teacher-directed with peer teaching demonstrations.	No	No
Technology for Music Educators	Provide opportunities to explore and learn a variety of technologies for multi-track recording, mixing audio, film scoring in both MIDI and wave formats; use Garageband and Audacity for recording and film scoring.	iMacs, MIDI keyboards, iPads, and beat making devices.	Projects are assessed based on completion and process associated with student work.	Student-centered and project-based.	No	Yes

Table 3 (Continued)

Course Title	Objective(s)	Instruments	Assessments	Pedagogy	Field Experiences	Composition/ Improvisation
Keyboard for Music Educators	Diversify keyboard skills to include chord and lead sheet reading; implement proper voicing using chord symbols; accompany peers on instruments or voice; analyze chords and play chord extensions.	Electronic keyboards (Yamaha Clavinova)	Performative assessments as students accompany peers on instruments or voice.	Student-centered with some teacher-directed lectures.	No	Yes
General Music Methods	Develop vocal skills; support skills and competencies for teaching elementary students in k-5 grades; teach music by rote; develop sequential lessons with state and national standards.	Orff instruments, boomwhackers, voice, and recorders.	Performative assessments from teaching demonstrations; cognitive assessments from fieldwork reflections, lesson plans, and written portfolio.	Teacher-directed with peer teaching demonstrations.	Yes	Yes
Creative Performance Chamber Ensemble	Expose students to making music through informal and vernacular contexts; cover and write popular music songs in small collaborative groups; learn and teach music using nontraditional notation.	Electric, bass, and acoustic guitars; keyboards; electric drums; iMacs; beat devices.	Performative assessments through three performances across campus and in-class recordings.	Student-centered, peer-based, self-directed, and self-initiated.	No	Yes
Progressive Methods I and II	Re-conceptualize secondary music education to include popular music and technology; challenge students conceptions of music education to include nontraditional music learning spaces.	Guitar	Cognitive written midterms and final exams.	Teacher-directed with discussions.	Yes	Yes
Secondary Instrumental Methods	Explore the development and acquisition of methods and techniques for teaching secondary instrumental music programs; support the development of resources for successful interviews.	No instruments.	Cognitive assignments from field observations, portfolio.	Teacher-directed in discussion formats.	Yes	No
Choral Methods	Develop musical and non-musical aspects of beginning choral conductor/teacher; critically examine and discuss choral music teaching and pedagogy; develop lesson plans, curriculum, and a choral handbook.	Voice and piano.	Performative assessments from piano skills and lesson teaching; cognitive assessments from lesson reflections, student portfolios, and repertoire development.	Teacher-directed with peer teaching demonstrations and discussions.	Yes	No

Data from these descriptions suggested that many of the music education courses were teacher-directed. They followed a conventional approach to music teaching and learning and emphasized Western-classical notation through method book instruction. Most of the classes did not include a diversity of musical styles or genres, autonomous pedagogies, or technology. Aural/oral based music learning, diverse music styles and genres, and technology was evidenced in the courses that were added or re-structured after the curriculum change. These included: *Foundations of Music Education, Progressive Music Education Methods, Keyboard for Music Educators, Creative Performance Chamber Ensemble,* and *Technology for Music Educators.*

Table 3 revealed that much of the instruction in the music education curriculum focused on conventional approaches to assessments. These included formative and summative assessments in the cognitive (written) and performative areas. Assessments were mainly written examinations, such as fingering charts and transpositions for instruments. Students were also assessed in the performances of musical excerpts from method books. Exceptions to these conventional approaches were evidenced in *Technology for Music Educators* and *Foundations of Music Education,* as students were assessed solely on the completion of their projects. Instructors for the music education courses varied depending on the semester or academic year. Typically, music faculty or music education faculty taught the majority of the method courses. A heterogeneous mixture of graduate students and faculty taught the techniques courses from the ensemble or music education departments. Their philosophy and beliefs about music education were often articulated in the course goals, assignments, and projects. For example, a music faculty from the ensemble department taught *Secondary Instrumental Methods* and *Wind Techniques* courses. His expertise in ensemble directing influenced these courses, as it emphasized teacher-directed conducting skills and method book instruction. Music education

faculty and graduate students who held wide conceptions about the important role of a diversity of music genres and styles, autonomous learning, and technology taught the new added or re-structured courses. Table 3 also illuminated that many of the method courses required extensive field experiences, in-class teaching demonstrations, and reflection assignments.

Many of the techniques and method courses did not include composition or improvisation. My investigation suggested that if they did include composition or improvisation, it was *one* project added to the existing course assignments. These skills were not integrated throughout the entire course curriculum or multiple projects. There were a few exceptions to this. For example, *Creative Performance Chamber Ensemble, Technology for Music Educators,* and *Foundations of Music Education* included composition and improvisation in almost every project. Aural/oral based music learning occurred in the aforementioned courses regularly. It was also included minimally in *General Music Education Methods*. However, the remaining courses emphasized conventional written notation.

My investigation was focused on the courses that had been re-structured or added to the new curriculum in ways that reflected a diversity of musical styles or genres, autonomous learning spaces, and opportunities for creative activities. Courses that reflected these were outlined in Table 3 and included (1) *Foundations of Music Education,* (2) *Progressive Music Education Methods,* (3) *Keyboard for Music Educators,* (4) *Creative Performance Chamber Ensemble,* and (5) *Technology for Music Educators.* In the following paragraphs, further insight into these courses provide more detailed information, synthesizing the characteristics within each course and offering further understanding of the assignments, projects, course objectives, and topics covered in each course. These courses are emphasized because of their unique characteristics and features aligned with the purpose of this study.

Foundations of Music Education. Intended to be the first course students would enroll in the sequence of music education courses in the program, *Foundations of Music Education* provided an overview of music education in the U.S., including historical conceptions of the field and philosophical approaches, which were aimed at re-conceptualizing its current practices. One of the main goals of the course was intended to challenge students' conventional conceptions of music education and broaden their understanding of what music education could be in K-12 schools. These goals were supported from course text, written by a senior music education faculty member in the school of music. Additional research, relevant to the topics, also supported students' critical thinking. The readings covered a wide range of practices in music education, including popular music making and rationales for its inclusion in K-12 education. The content for the course was delivered using a variety of formats, including lectures, projects, classroom discussions, and online discussion forums. The following objectives guided the learning goals for the course: (1) examine the foundations and development of music learning in U.S. schools, (2) examine changes in U.S. education, affecting all subject areas, (3) investigate the need for change in the profession of music education, (4) observe and analyze music education practices in the schools, (5) examine foundational aspects of scholarly research, (6) teach pre-written and established lessons that utilize various music teaching technologies and methods to peers, and (7) develop, write about, and present a personal philosophy of music education.

Students were required to participate in discussions and lectures, while large portions of the course were student-centered. For example, projects were meant to expose students to music contemporary music making practices through a diversity of music styles, genres, and instruments. These included (1) individual composition projects using Garageband©, (2) creating

and performing music on iPads in small groups, (3) learning basic skills on guitars in small ensembles then performing a cover or original song, and (4) making music on digital sampling devices. Within each of these projects, students were provided broad parameters, which guided their creative processes, supported autonomy, and creative thinking. Autonomy was encouraged in many ways. First, students chose the music, which was often popular music. Second, students chose how they would learn it. Many of the students learned by ear, using YouTube. Others used non-traditional notation, including guitar tabs or lead sheets. Third, students chose the instruments. In their iPad project, students selected any instrument from a variety of applications available. In the composition project, students were encouraged to include a wide range of instruments. Fourth, students were encouraged to take creative agency of their work. The Garageband© project required students to compose music using any combination of instruments they desired (acoustic or digital). Any genre or style of music was supported. In the iPad project, students took agency in creating their own groups and performed their song for the class. In all of these projects, students learned music through aural/oral means, in peer-based collaborative spaces. The instructor facilitated student learning.

The integration of digital media technology on beat making and sampling devices were also recently infused into the curriculum. In this project, students would learn basic knowledge of the software using online tutorials, which were mainly self-directed and self-initiated. Students were encouraged to explore the Maschine© software in ways that supported their musical interests, backgrounds, and technology experiences. Parameters for the assignment were broad, as they explored a wide range of sounds and pitched instruments for composing. Although all of these projects included a final product, emphasis was placed on the process.

The aforementioned projects outlined the emphasis on student agency and autonomous learning pedagogies. It also illuminated the significant influence and emphasis on technology. Although the emphasis was not placed on popular music, this is the style or genre of music students often chose. Additional assignments also included: online reflections, a written philosophy of music education, and the presentation of their philosophy to the entire music education. Online reflections were utilized to support critical thinking and sought to engage students in reflective practices. The written philosophy of music education was meant to establish a baseline understanding of their conceptions of music education. Students were challenged to re-conceptualize music teaching and learning through a non-conventional lens and think about the diversity of ensembles they could create for their students. Research was utilized within the course to assist their conceptions of music education. Discussions included hypothetical scenarios, where students were encouraged to discuss a variety of ideas and debate about the ways they might create new musical opportunities for their students.

Technology for Music Educators. The primary goal of *Technology for Music Educators* was to expose students to various computer technologies and software applications available for creating, recording, producing, and mixing waveform and MIDI formats in music teaching and learning contexts. The course also sought to provide students with the skills for creating and implementing secondary general music classes in K-12 music education. The curriculum was covered across thirteen online modules, where students were required to read literature and watch videos about particular aspects of the assignments prior to class meetings. The videos for each module were developed by the music education faculty and were competency based. These videos provided enough information to get students started on the in-class projects. Projects covered a wide range of topics, including (1) setting up and running a mixing boards, (2) various

cords and microphone technologies, (3) recording MIDI and waveform in Garageband©, (4) using and working with Audacity©, (5) digital sampling and beat making devices, (6) notation based software, and (7) improvisatory type projects, where students created loops and then improvised. All music was learned or written by ear, no written notation was utilized.

The course was oriented around Apple© devices, including iMacs and iPads. For this reason, the software was limited to these platforms. Garageband© was used for most of the projects. The criteria for the assignments were open-ended and students were provided agency by choosing the instruments, genres, and styles of music they desired. These often included popular music. Online discussion boards supported their readings, videos, and classroom discussions. As students were responsible for the majority of work outside of the classroom, classroom meetings were primarily student-led. In class, students worked on their projects at their own pace. The majority of the assignments were collaborative, where students worked in groups of four or five. The instructor facilitated students learning as necessary.

The primary focus of the course was competency development, while also developing an understanding of the process of teaching through a student-centered pedagogy. As the process was emphasized more than the product, this was also evident in the assessment procedures. For example, the instructor stated, "I am not worried about the product as long as they turn it in, relatively on time." This suggests that emphasis was placed on the process, not the quality of the product. This was done to enhance student agency and support learning through a discovery, or exploratory format.

Keyboard for Music Educators. This course was developed as an alternative to the original keyboard skills requirements and was specifically designed for preservice music education students. Only preservice music education students were permitted to enroll in the

course. It was the most recent addition to the undergraduate music education curriculum during my investigation. The course sought to diversify student keyboard competencies to include experiences reading chords from lead sheets in various styles and genres, including (1) jazz, (2) popular music, and (3) show tunes. The course diverged significantly from the traditional keyboard skills classes, as it did not emphasize Western-classical staff notation reading. Instead, students were expected to learn voicing strategies, chord symbols, and lead sheets through aural/oral means. Scales, chords, and songs were learned primarily through aural/oral means as well.

A jazz instructor in the school of music, who held experience and expertise in improvisation and reading music from lead sheets, taught the course. Class time was divided between lectures and discussions with open practice lab. Students had playing performance assignments, where they learned voicing and chords to support melodic lines, which was performed by their peers on an instrument or voice. Students were expected to demonstrate basic knowledge on voicing structures from lead sheets. All major and minor keys were learned. The primary emphasis of the course was to support preservice music education students' ability to accompany their future students using lead sheets. Students were also required to analyze chords, play extensions, and improvise within basic chord progressions.

Progressive Music Education Methods. As one of the new method courses implemented in the music education degree program, *Progressive Methods* (PM) was aimed at conceptualizing music education beyond conventional approaches to music teaching and learning, while challenging the status quo and major ensemble focus of secondary music education. Students were challenged to embrace wider conceptions of music teaching, including a diversity of musical styles and genres as a means for reaching more students in secondary

music classrooms. The following excerpt from a music education faculty, who was integral in its development and often responsible for teaching the course, outlined one of the main objectives of the course:

> The whole idea is that were trying to expand their horizons of what has traditionally marked off or separated school music, from music in the world. So we're trying to see music's being made in very interesting diverse ways, with contemporary means. Some of its actually commercial, like we talked about popular music, people actually buy it and consume it. So thinking of the world as being this big place, where lots of music is made, and music education is a small confined thing, with lots of boarders that are pretty strong and pretty rigid.

The aim of the course was to provide strategies, literature, and additional topics around various additional opportunities for music learning beyond the major ensemble model of music instruction. Topics included informal learning, creativity in music education, popular music learning, theoretical and practical applications of music learning, computers and digital music making, and sound recording. During my investigation, the course objectives existed in five areas: (1) encourage students to discuss and write about the purposes and importance of nontraditional approaches to music teaching, (2) development skills on a wide range of instruments where students play, sing, compose, arrange, and improvise across a multitude of musical instruments and genres, (3) exhibit an understanding of nontraditional notation, such as chord lead sheets, tablature, and additional music learning through oral/aural transmission, (4) examine the structure, execution, and measurement of various learning experiences around nontraditional approaches, and (5) provide knowledge and ability to transmit informal musical structures. According to the instructor, the course was regularly re-evaluated after each semester. This evaluation often yielded new curricular goals and objectives, where the course was adapted, modified, or changed depending on the needs and direction of the students.

Observations and conversations with students suggested that PM was mainly discussion based: it sought to encourage students to discuss and write about the purposes and importance of nontraditional approaches to music teaching and learning. PM was primarily philosophical and conceptual, as students discussed a variety of music teaching and learning contexts beyond the major ensemble model. These discussions were mainly oriented around Green's (2002, 2008a) informal music learning approaches, participatory aspects of music making (Turino, 2008) and improvisatory performance (Sawyer, 2006, 2012). Students discussed the diversity of ways they might teach music using a variety of instruments, technology, and musical genres. Discussions were oriented around how future teachers might reach a wider population of students who do not participate in music. The course also encouraged students to re-envision music education in way that embraced the creation of new music classes for their future students, encompassing a wider range of music, where students' popular musical interests are validated and considered legitimate in formal secondary music classrooms.

Finally, students were required to take part in two field experiences throughout the semester. One of these experiences provided students with the opportunity to work with a local school district, where rock and roll classes had been recently introduced. In the all-day experience, students performed for the middle school program and worked with students in various rock ensembles. A second portion of the field experience required all students to attend a Little Kids Rock teacher professional development class. The class encouraged students to learn basic skills on guitars, keyboards, and drums. It emphasized modern band. A variety of resources were provided to the students, including method books for teaching popular music and rock band instruments in K-12 schools.

Creative Performance Chamber Ensemble. As a co-requisite of the *Progressive Music Education Methods*, the *Creative Performance Chamber Ensemble* (CPCE) required students to put into action the philosophical conversations and discussions. It met two times per week, for approximately an hour and fifteen minutes each, and was commonly referred to as the "lab" component. The goal of the course was to immerse students with informal music learning strategies, where they worked in small music groups. Students learned, performed, and recorded music through aural/oral means in collaborative, self-initiated, and peer-based groups. The course revolved around two main objectives: performances and recordings. After forming bands, students would choose a "station" in the music education room. Once assigned to their station, students used the technology available to learn instruments, cover or arrange pre-existing songs, arrange original works, or record. Stations included headphones, mixing boards, iMac computers, keyboards, electronic drums, and one MIDI interface beat making device. A variety of electric, acoustic, and bass guitars were also available. While in their bands, students would learn individually or teach their peers. Students were expected to demonstrate skills playing, singing, improvising, writing, arranging, and copying music. Although popular music was not required or emphasized by the instructors, this type of music was often the style and genre chosen by students. A variety of instruments were often utilized in their groups, including wind, string, electronic drums, keyboards, guitars, and iPads. On rare occasions, students might have used Orff instruments or other MIDI interface devices.

As the course included a performative requirement, students performed three concerts per semester at various locations across the university campus. Approximately three or four weeks were allotted for students to learn and perform three or four songs. Once a performance had been completed, the cycle continued. The recording component of the course required students to

multi-track record their songs using Garageband, mix and edit the recordings as necessary, and submit their work for a graded assignment. Often, one student who was knowledgeable in Garageband led the group recording sessions, while the remaining members of the group recorded their parts as needed.

These experiences have been recorded in one additional investigation as well (Ezquerra, 2014). This research provided insight into the type of vernacular music learning students were experiencing in the CPCE and PM courses. Students completed similar goals and objectives as those found by Ezquerra (2014), as they covered and learned music through aural/oral transmission, which was often from the popular music genre. Similarly, students performed on campus and taught each other how to play the majority of the instruments. In comparison, Ezquerra (2014) research suggests more emphasis on original song writing than during my investigation. This posits the evolutionary differences in CPCE, which was dependent on the instructor and course goals or objectives.

The pedagogy in CPCE emphasized student-led and student-centered approaches. Students formed their own groups, decided what instruments they might play, and the music they would learn. Informal learning was utilized as the guiding framework, therefore students learned through aural/oral diffusion without notation. In a few instances, students might have used iMac computers, iPhones, or tablets to search for guitar tablature, lead sheets, or lyrics online. As most of their learning was disseminated through aural/oral means, students utilized Spotify, Amazon Prime Music, Pandora, or YouTube to locate and listen to their selected songs. The course relied upon student initiative and inventiveness, while the instructor(s) facilitated as necessary. In many regards, particular students who held more experiences in contemporary music making spaces often taught or led group rehearsals.

The aforementioned paragraphs illuminated the types of learning students were receiving in the new music education curriculum. Many of the technique and method courses remained the same. They emphasized teacher-directed pedagogy, method book instruction, and assessments through performances and formal written examinations. Field experiences were heavily integrated in all method courses, while composition and improvisation were often one small component of the overall course. However, the new curriculum included the addition of four new courses; one course was re-structured. These courses emphasized technology, music chosen by the students, which was often popular music, autonomous learning pedagogy, and creative activities. These descriptions provided an understanding of the musicianship skills and competencies students were receiving in the new curriculum. It also outlined the various faculty and graduate students who taught the courses, which directly impacted the types of learning and pedagogical approaches.

Admissions

The process of admissions into the new music education curriculum occurred in four steps. First, a student would apply to the university. This typically occurred during a students' senior year of high school. Second, they would apply to the school of music, which required written recommendations. This process was often completed in the late-fall, or early winter, to assure the enrollment and admission procedure would move forward smoothly. Third, they would meet with the assistant director of the school of music. In these meetings, students might take a tour of the school building and meet other faculty. Fourth, students would register for an audition date and perform a selection of repertoire on their principal instrument or voice. The following paragraphs describe the performance requirements for admittance into the program and how final decisions were made about acceptance.

Performance on a Western-classical instrument or voice

The school of music was built on a conservatory model. Therefore, students were required to exhibit a particular level of performance mastery during their audition. First, a student would apply for an audition in the area of their applied principal instrument. At that time, an applied faculty in the students' area of concentration to audition was present. During the audition, students would perform a pre-selected set of repertoire, determined by the applied studio faculty. Data analyses suggested that these repertoire requirements emphasized Western-classical notation. In addition to the performance of a selected repertoire, students were required to sight-read and perform particular scales and arpeggios. Often, the audition included a major ensemble director in the students' area of concentration. Students were allowed to audition on one of the following instruments: flute, oboe, clarinet, bass clarinet, bassoon, saxophone, French horn, trombone, euphonium, tuba, trumpet, percussion, jazz winds, piano, guitar (jazz), bass (orchestra or jazz), drums (jazz), strings, and vocal.

Competency Exams

Competency exams were required in two areas: theory and piano. The theory examination did not dictate whether a student was successfully enrolled into the school of music. Rather, it provided a detailed representation of their knowledge on Western-classical theory. This information was used to inform faculty about a students' theory comprehension. In addition to the theory examination, students were required to take a piano competency examination. This exam determined how much, if any, piano training the prospective student might require. For example, a student who demonstrated a high level of piano competency in their exam might not

be required to take any piano classes. However, conversations with the music education faculty suggested that most students who enrolled in the music education program were unable to pass the piano competency exam and therefore had to enroll in the new two-semester sequence.

Influences on Admissions

The applied studio faculty would decide what students were accepted into the music education program. If prospective students were interested in the music education program, they were still accepted on the basis of their performance abilities, the studio faculty decisions, and the needs of the major ensemble directors. Auditions were held without the music education faculty. If a student was accepted into the school of music and wanted to be a music education major, they were automatically enrolled in the program. Conversations with the music education faculty outlined their challenges with current setup for admissions. These challenges encouraged the music education faculty to proactively explore options where they might influence the admissions process and the students accepted into their program.

As the music education faculty decided it would be advantageous and valuable for their program to provide insight into the admissions procedures in the school of music, they implemented two new events for students who desired to be music education majors. These events included attendance at a seminar and a prospective student individual interview with the music education faculty. First, students who auditioned to the school of music and were interested in studying music education were encouraged to attend the music education seminar. This seminar provided details about the music education program, while offering prospective students the opportunity to ask questions. It also allowed the music education faculty the opportunity to share the program philosophy and their approach to music teaching and learning.

This revealed that the program required students to learn a diverse set of musical competencies throughout the entirety of the program. The seminar included a brief overview of the degree requirements, research suggesting the need to reach a more diverse student population of students, and the required courses.

The prospective student interview was also a strategic move by the music education faculty to influence the admissions procedures. It was required of all prospective music education majors. There were a few components of the interview, including a description of why they would like to teach music, their musical backgrounds, their teaching experience, educational ideas, instrument(s) they played, and music they had written or produced. The interview was also implemented as a means for educating the prospective students about the field of music education, what it means to be a preservice music education student, and the various responsibilities required beyond playing their instrument. During the interview, students were asked to sing a song of their choice and recite a joke in front of the music education faculty.

The aforementioned changes to the admission procedures suggest efforts by the music education faculty to influence the type of students who were admitted to the music education program. Although efforts were being made, their impacts were not always successful. For example, conversations with the music education faculty suggested mixed results. The following excerpts demonstrates one of the positive outcomes from their interviews and conversations with the music faculty:

> So last year, we identified a handful of kids that we went to the applied faculty for one of two reasons: we either went to them and said, “We love this kid, we hope you've accepted them,” or we went to them in a couple cases and said, “Please tell us you did not accept this kid.” One of the kids we went and said we really wanted we got mixed reactions. There were a couple faculty who went, “Oh, OK, if you feel that strongly about it, then I'll accept him.” Then another one in particular, was a trumpet student, and I don't even know if he ended up coming, but we were super high on him and so we went to the trumpet teacher and he said, “Well, you know, they didn't, they weren't bad, they didn't

> score real high, and I wasn't going to take them, but if you want him, I will accept him." And we went, "OK, cool."

This excerpt demonstrates conversations the music education faculty held with the applied faculty, outlining their agreement and supportive responses of the applied faculty. However, this was not true in all cases. For example, the next excerpt demonstrates a different outcome with the applied faculty:

> Then, we have the opposite, where we said, "You know, there's one girl" [Music Education Faculty] and I interviewed her. She came in and sang some gospel thing, it was awesome; she was awesome. [Music Education Faculty] said, "Please don't stop. Sing some more." So, we went to the voice faculty and said, "Are you going to..." and they went, "No. No. She was like the worst we saw." So we went back and made another case and said, "You know, we understand that she maybe doesn't have the classically trained voice you're looking for, but she wants to be a teacher, and you know, she just blew us away and her whole interview, everything about it, I mean she was this bubbly personality." She's going to be a great teacher and unfortunately not here, because they just said, "No. No. No, we are not going to lower our standards for you."

These two excerpts demonstrate the attempt of the music education faculty to influence the admissions procedures in the music education program. However, these paragraphs outlined the process of admissions remained basically determined by the applied music faculty, the performance mastery of a Western-classical instrument, and music literacy skills. As these influences were minimal, the music education faculty continued to seek new and alternative methods to enroll a diverse range of musical backgrounds.

Summary

The aforementioned paragraphs outlined descriptive and contextual information regarding the university, its size and student population, the school of music and the variety of programs and degrees available. It also provided background features and descriptions of the new music education curriculum, including the new courses added and those that were re-

structured. Course descriptions included goals, objectives, assignments, assessments, creative activities, musical styles and genres, technology, and any associated field experiences.

In a few instances, students were provided with choices. Particularly, students would choose what technology course to enroll, either *Technology for Music Educators* or the technology course offered through the CoE. Students were also expected to choose between *Secondary Instrumental Music Education Methods* and *Choral Methods*. These data suggested that students were being exposed to a diverse range of pedagogy, skills, competencies, instruments, and musical genres throughout their experiences in the music education program. Finally, an overview and investigation into the admissions procedures suggest the criteria for admittance into the program. These criteria emphasized performance and proficiency on a students' principal instrument. The performance faculty decided what students were enrolled into the music education program, with a desire in the music education department to influence and change the admissions procedures.

Themes

Data analysis procedures yielded four meta-themes associated with the investigation. These themes emerged from data through observations and interviews with faculty and students and included the faculty-directed process, impetus, tension, and outcomes. Each of these themes yielded sub-themes, supporting the results from the investigation. In the following paragraphs, these themes will be explored. These themes seek to outline the process of the curricular redesign, the impetus behind these modifications, the tension associated with their work, and outcomes from the new design.

Faculty-Directed Process

The music education faculty at Seaside State University influenced, directed, and worked diligently over multiple years to implement the new curriculum in the undergraduate music education program. They were aware of the current and emergent research on the topic, which supported their knowledge and understanding of the academic discourse in the field of music education. This required a disposition of boldness to embrace a different view of music teacher education in the twenty-first century and confront the challenges associated with such work. The process was time-consuming, included a substantial amount of work, and was challenging. It involved outlining the vision for the new curriculum, implementing strategies to accrue enough faculty votes, while holding many conversations with local music supervisors and faculty within the school of music. The music education faculty involved in the curricular redesign also held an awareness of the academic discourse around the topic, which supported the rationales behind the written and oral presentations of the proposal. In the following paragraphs, sub-themes associated with the faculty-directed process outline their influence in directing the curricular redesign, which illuminates the vision of the faculty, the development and implementation of the proposal, the strategies, negotiations, and conversations guiding their work, and the important role of the new faculty-hire.

Vision. The curricular redesign was a long and arduous process, where a substantial amount of energy and time was given by the music education faculty to assure the proposal was well designed and supported. It was important for the proposal to appropriately outline the rationales behind the curriculum, which provided evidence for the proposal and why the new curriculum should be implemented. The proposal included details about what courses would be removed and objectives of the courses to be added. All of this work was dependent upon their

ability to envision a different approach to music teaching and learning in the twenty-first century, one that included a diversity of musical genres and styles, autonomous learning spaces, aural/oral music learning, and technology. The role of the tenured faculty members provided foundational support in the vision required for such a task. Furthermore, their initial vision was integral in the design of the proposal and supported the motivations behind its development. Their vision was evidenced in the data for a variety of reasons.

First, their vision for a new curriculum supported the initiative to educate the twenty-first century music teacher in a way that held broad conceptions of music teaching and learning. Their vision included a new curriculum that encompassed a diversity of music genres, styles, instruments, and autonomous learning spaces. This vision was due to the beliefs and philosophy of particular music education faculty. The vision relied on faculty who took the initiative to move things forward, solved problems creatively, led and initiated meetings where appropriate, and placed their ideas into action. It included multiple ideas, including the removal of classes, the addition of others, organizing meetings, and envisioning proper avenues for political persuasiveness to assure a successful passing vote. The vision included their desire to include vernacular musicianship skills in the curriculum, where students learned and experienced music in collaborative workspaces.

Second, their vision included a broad view of the musicianship competencies necessary for reaching a wider population of students in secondary music programs. This included expanding the conventional approach to music teacher education in ways that integrated a wide variety of skills across the classes. They sought to provide opportunities for students to listen, play, and create music from various genres, on electric, bass, or acoustic guitars, drums, keyboards, and digital instruments. This goal impacted their vision to restructure the curriculum

in a way that provided a different approach to music teaching and learning, where pedagogy was not solely teacher-directed. Rather, it diversified and expanded students' conceptions of music teaching to include autonomous learning opportunities that were student-led and initiated. The music education faculty envisioned a curriculum where students would be saturated in autonomous learning spaces, integrated across a variety of classes, and encouraged them to build on their previous musical experiences. The following excerpt from a music education faculty, who re-envisioned comprehensive musicianship in the redesign of the curriculum, suggested that students would be:

> ...learning along the way and informally, you know, the idea that a music major- all of them - could have a band that they are with all of the time, that they are collaborating with, that they're getting ready to perform, that they are, you know, bringing in a player from the studio, that they are playing they aren't playing music that's written, but that's only aurally produced and they're doing concerts not just here, but around campus and around the community. All of those are a part of our vision for what could happen and if we, if we are able to do that, if we are able to look at the competencies that we really care about and then those competencies are good thing, they're 21st-century musicianship skills.

This excerpt outlined an additional feature of their vision for the new curriculum: aural/oral based music learning. They held beliefs about exposing preservice music education students to a wider range of skills, where less emphasis was placed on Western-classical notation. It also outlined their vision to be visible in the community and across the campus, as students performed across different spaces. Rather than performances being isolated in the school of music performance hall, students might perform in the community or around the campus. Their vision embraced the idea of enhancing collaborative music making experiences for preservice music education students.

Third, their vision embraced the associated challenges with the curricular redesign. They remained willing to push through the challenges to assure the new program was successfully

implemented. In many ways, they recognized the difficult decisions associated with the curricular redesign, as critical sacrifices across the curriculum had to be made. This was evidenced in the time required to write and initiate the proposal drafts, as the music education faculty held multiple hour-long conversations about what courses might be removed, so new courses could be added. Challenges with the curricular redesign also exposed the inherent tensions associated with their work, as they recognized that colleagues would not support the measure, and if fact, placed particular colleague relationships in difficult situations. The boldness to move beyond the fears of colleague perceptions and the vision to embrace these difficult challenges required a significant amount of audaciousness, confidence, and planning.

Fourth, their vision was directed by their philosophy, values, and beliefs about music education in the twenty-first century. They held passionately to the notion that a majority of students in secondary education were not participating in music, and if they did, they often did not play their instrument once they graduated. In many ways, their vision for the curricular redesign was influenced around the belief that music making should be a life-long experience and K-12 music programs were not supporting this outcome. Their values supported the vision to move ahead with their initiative and propose new course ideas, while critically engaging in thinking about expanding the music curricula.

Fifth, their vision embraced the changing milieu of cultural music in the twenty-first century culture. They believed that many music education programs remained reflective of an early twentieth century culture, not relevant to the needs of the culture or surrounding communities. They envisioned a new music education program that was relevant to students' musical lives outside of the formal school institution, where more diverse and varied music genres, styles, and instruments would be validated and encouraged in the formal music education

curriculum. Their vision included open-mindedness to "other" musics, beyond the Western-European art tradition.

The aforementioned paragraphs suggested that the faculty-directed process was influenced significantly by their vision. They embraced a wide conception of music teacher education, where the musical lives of students outside the formal institution are validated and encouraged in the music education courses. Importantly, the recognition of the changing ways in which students experienced and consumed music was a significant part of their vision for the new music education program. It reflected their vision to infuse a wider conception of the competencies required for successful twenty-first century music teaching. Finally, it illuminated their vision to embrace a different mode of thinking, where a diversity of music styles and genres were accepted, valued, and infused into the formal curriculum.

Proposal. The initial proposal was drafted through a series of collaborative conversations among the music education faculty and music supervisors from the local surrounding area. The faculty also consulted published research. At the time, there were four music education faculty members at the university and two of these faculty members were actively involved in the proposal development. As a multiple page document, the proposal was first drafted to include the background and current features of the music education degree, research and philosophical rationales for proposing such changes, and the proposed new curriculum. Supportive research outlined the changing needs of the graduates and declining music class enrollment in secondary music programs. The academic discourse among particular music researchers was supportive of the proposed changes as well (Hickey & Rees, 2002; Kratus, 2007). These entities were utilized as rationales to support the proposed curriculum.

The proposal included detailed descriptions of the newly proposed course sequence, including what courses would be removed and those to be added. Course descriptions of each new course were provided. The proposal was integral in communicating the supportive claims and justification for the redesign, while outlining the potential impacts on faculty teaching responsibilities. The first proposal and final document writing process was completed over one year. After a written and final copy of the proposal had been completed, the music education faculty made initiatives to present the new music education curriculum to the other music faculty members. These presentations occurred in two town hall meetings, where the entire music faculty was invited to attend.

The first proposal included the addition of two new courses to the degree sequence: *Progressive Methods I and II* (PM) with a co-requisite called *Creative Performance Chamber Ensemble* (CPCE). The first proposal requested four semesters of each and would have required all preservice music education students to enroll in two years of these courses. Because four semesters of PM and CPCE were being proposed, approximately 16 credits would have been added to the overall degree requirements. This required dropping or reducing credits in other areas, including (1) advanced theory, (2) restructuring the fourth semester of music history, (3) allowing students to choose between instrumental or choral methods rather than taking both, (4) reducing applied studio hours by one semester, (5) reducing major ensemble participation by one semester, and (6) reducing the student teaching semester credit hours. These propositions provided the space necessary for implementing four semesters of PM and CPCE, while not adding any additional credits to the total credit requirement for the music education degree. This initial proposal was not accepted. For a motion to pass in the school of music, a 50% majority vote was required. As they were sent back to re-draft the proposal, the second proposal was

accepted and implemented into the music education degree program in the school of music. The following paragraphs describe the accepted second proposal.

The second proposal did not require as much sacrifice from the applied studio or ensemble areas, but yet was successful in adding *Progressive Methods I and II* as a two-semester sequence in place of the initially proposed four semesters. The CPCE course was also added as a two-semester sequence in place of the initially proposed four semesters. As the music education faculty held conversations with local music supervisors, these supervisors suggested that graduates needed additional conducting skills. Therefore, the proposal included the addition of a new conducting course, which was accepted without resistance from any faculty members. The second proposal did include cuts to the degree sequence, but not as significant as the initial first proposal. Making room in the course sequence for the two new courses was still integral to the redesign. Therefore, the faculty approved of the removal of courses in the following areas: (1) one applied studio and major ensemble semester, (2) the fourth semester of music theory (3) the fourth semester of music history, which was replaced with an American roots history course, or a history of blues and rock course, and (4) reductions in credits for the student teaching semester.

Strategies, negotiations, and conversations. One of the sub-themes associated with the faculty-directed process outlined the importance of integrating strategies, negotiations, and conversations to assure the proposal would achieve a favorable over 50% majority vote. These strategies included conversations with undecided music faculty, careful title selection for the new courses, and the addition of one conventional course. These strategies were used as supportive means in moving the proposal forward. They reflected the careful consideration and thought directed by the music education faculty in the process of the curricular redesign. Importantly,

these strategies, negotiations, and conversations were integral in the eventual implementation and acceptance of the proposal.

My interviews with the music education faculty suggested that they were proactively engaged in conversations with music faculty who might have voted one way or another. This required an understanding of the faculty and how they planned to vote, specifically those who were for, against, or undecided. To organize the faculty in the aforementioned categories, a list of names was used as a means for organizing faculty votes. Next to each name on the list, they dutifully marked the individual as supporting, undecided, or not supporting the curricular redesign. The music education faculty realized they were not likely to sway or impact those who were fully against the proposal. However, they initiated individual conversations with faculty who were undecided. In these conversations, some were successfully persuaded to vote in favor of the proposal.

There were other strategies used as well. As the proposal impacted particular concentration areas within the school of music, conversations were held with faculty in these areas. For example, the initial proposal included dropping a fourth semester of music theory. Therefore, conversations with the music theorists were utilized as a means for mediating potential conflicts. The proposal also included the removal of a fourth semester of music history. For this reason, conversations were held with the historians to amend and litigate possible negative reactions to the proposal. These conversations supported the process and eventual acceptance of the new curriculum.

Vigilant selection of a course title also was identified as a means for strategizing the implementation of the new curriculum. The new course titled *Creative Performance Chamber Ensemble* (CPCE) was carefully selected as a means to assure its acceptance, because it included

"chamber" in its title. According to the interviews with the music education faculty, this significantly influenced the passing vote for the addition of the course. Another strategy was to implement the aforementioned course, CPCE, as an ensemble to support their future goals in admitting non-traditional music education students into the program.

The proposal also included changes to the major ensemble requirements. For example, a new course was added in the conducting area to amend their displeasure with the reduction in one semester of major ensemble participation. The addition of this conducting course supported their favorable vote in the new curriculum. It was also used as a foil to support local music supervisors who believed preservice music education students needed additional conducting skills prior to graduating. The addition of the conducting course was proposed as a means for sub-planting some of the reservations the conducting faculty had about the curricular changes to the music education degree.

The aforementioned paragraphs revealed that negotiations, strategies, and conversations initiated by the music education faculty directly influenced the proposal development and acceptance of the new curriculum. These strategies were used in a way to leverage particular faculty who might have been opposed to the initial proposal. These negotiations, strategies, and conversations were influenced by the creativity and ingenuity of the music education faculty. They represent important insights into the faculty-directed process associated with the curricular redesign at SSU.

New hire. Another important aspect of the faculty directed-process in the curricular redesign was evidenced in the hire of a new music education faculty member. Data suggested there were rationales behind the new hire, which influenced the process, proposal, and teaching of the new curriculum. As a multitude of various approaches could have been taken to redesign

the curriculum, the proposal focused on the addition of new and diverse music making experiences, where students would be exposed to a diversity of musical styles and genres, in collaborative learning spaces, where autonomous learning pedagogies were implemented. The expertise of the new hire directed the rationale for PM and CPCE to be implemented into the new curriculum. This new hire supported the faculty-directed process and provided support in implementing and teaching the new courses.

Summary. These paragraphs outlined the integral aspects of the faculty-directed process associated with the curricular redesign in the school of music. They provided an overview of the vision from the music education faculty, which supported the new curriculum design. Their vision influenced the belief that music teacher education programs should include autonomous learning opportunities, aural/oral-based learning, a diversity of musical styles and genres, technology, and small group collaborative learning spaces. The faculty directed process required a written proposal, numerous strategies, negotiations, and conversations with faculty in the school of music and local music supervisors from the surrounding school districts. Finally, the new faculty hire supported the rationale and implementation of the new courses and assisted in its development.

Impetus

Data analysis suggested particular rationales associated with the curricular redesign in the music teacher education program. These rationales included a variety of aspects, including the university and its support of innovation, local music supervisors, teaching assistants, and time. Data analysis revealed that these sub-themes were advantageous in supporting the development, implementation, and continued success of the new music education program. The following

paragraphs will illuminate the impetus behind the curricular redesign and new music education program in the school of music.

Institution and administrators. The university and local music county supervisors were integral in supporting the redesign of the music education program. The local music supervisors were important because they hired graduates from the music education program. As the proposal was being drafted, the music education faculty held conversations with music supervisors. These conversations encouraged (1) a supportive relationship between the school of music and local K-12 music programs, (2) a respectful relationship between the music supervisor(s) and school of music, (3) the long-term interests of the university, and (4) proactive communication during the redesign of the program. The following paragraphs outline the impetus associated with the local music supervisors.

First, the local music supervisors believed that graduates from the school of music needed additional major ensemble conducting experiences and training. Specifically, they felt that graduates from the music education program were not able to conduct bands, orchestras, and choirs as effectively as they desired. This provided evidence for the need to offer one additional conducting course in the new program. As earlier paragraphs illuminated, this became an important means for leveraging the support for the new curriculum.

Second, conversations with the music supervisors suggested their interest and excitement about diversifying the musicianship skills and competencies of graduates they hired. They were interested in the ways graduates could increase enrollment in their music programs and offer a wider range of music making and learning opportunities for their students. Although concerns were raised about their continued ability to effectively conduct and teach major ensembles, a

diversification of music teaching abilities was seen as advantageous in the overall growth of their music programs.

Third, data analysis yielded important insights into the university. These insights provided supportive evidence that the university embraced and encouraged innovation and new ideas. This was evidenced as influencing the impetus to the curricular redesign. Conversations with the music education faculty outlined the university's priority in innovation throughout the entirety of the system. This permeated across the entire culture of the university, in all disciplines and colleges within the university. This culture was initiated from the president of the university and precipitated throughout the various disciplines on campus. In many ways, the university's vision supported the curricular redesign, as new faculty were hired to teach in innovative areas and held research publications around these topics. The university culture and belief in new ideas provided impetus behind establishing the music education program as unique and different than others in the United States.

Research. Current research trends in the field of music education influenced the proposal and redesign in significant ways. It was used as means for supporting the rationales and informing the proposal development and presentations to the music faculty. For example, the following excerpt from one of the music education faculty member outlined the role of research as integral to the curricular redesign:

> Low enrollment in traditional music classes, decreasing enrollment in traditional music classes and lack of any evidence that we, the field of music education, were doing anything for our culture... That there was any, that kids quit playing their instruments when they leave the program and they don't continue the music making that we engross them in.

As empirical evidence was used to justify the proposal around declining enrollments in secondary music programs, research also provided impetus behind the curricular redesign. This

research philosophically and theoretically outlined the important role of student-led learning, where student autonomy, constructivist learning theories, and an inclusive music education program supported creative musical engagement. Other emprical research outlined declining enrollments in secondary music programs. These various aspects of research were supportive in the curricular redesign, its development and implementation, and new program philosophy.

Teaching assistants. According to one conversation with a music education faculty member, teaching assistants directly impacted the success of the new courses. As teaching assistants in the music education program were PhD students, the graduate program was interested in hiring teaching assistants from a wide range of musical backgrounds. In many instances, teaching assistants held backgrounds in music outside the field of music education, including performance, studio production, or recording technology. From the music education faculty's perspectives, this supported a wider conception of music education in the new music education program, as they offered additional skillsets beyond major ensemble model, where these experiences supported preservice music education students' understandings and experiences in a diversity of areas. In many ways, this was perceived as a benefit in *Progressive Methods I* and *II* and *Creative Performance Chamber Ensemble.* Teaching assistants brought musicianship skills beyond the Western-classical orientation, with experiences in music production, studio recording work, rock bands, and a diversity of world music ensemble experiences. These teaching assistants were often well versed in aural/oral-based music making experiences.

Time. Data analysis yielded interesting insights into how time supported the redesign. These insights suggested that time was impetus in supporting the new music education program as it influenced the (1) school culture, (2) new hires across various fields within the school of

music, and (3) course development. In the following paragraphs, these areas are explored as supportive claims suggesting their important role in the impetus behind the curriculum redesign.

As the new curriculum was not accepted by many of the music faculty in the school of music during the first years of its implementation, these voices influenced the culture in the school of music, including the relationships between particular staff, faculty, and students. Conversations with the music education faculty suggested that time supported a more positive culture around the new program. Time allowed particular music faculty who were resistive to the change to understand that students were still graduating with the skills and competencies necessary to be accomplished music teachers in their future careers.

Other faculty recognized the positive impacts of the new curriculum on student musicianship and competencies within the program. Students were gaining new knowledge in an additional area, without reductions of skills and competencies in the conventional areas. Time also supported open-mindedness towards additional changes to the curriculum, as music faculty became more understanding of the processes and interests of the music education faculty to redesign the curriculum.

From a different perspective, time also influenced the culture shift as new faculty hires were made throughout various concentrations in the school of music. Interviews with faculty suggested that new hires often allowed hiring committees to engage in conversations with interviewees about their conceptions and philosophy of music and music education. This allowed committees to make critical decisions about who to hire and identify prospective faculty who held innovative or progressive ideals.

Time also impacted student culture. As early implementations of the new music education curriculum suggested, students were mainly opposed to the new requirements.

However, over time student understandings and perceptions of the new curriculum were more open-minded. More students began to embrace the new philosophy of the music education program. As new prospective students were required to attend the seminar on audition days, they were aware of the program features, the types of skills they would learn, and the rationale behind them. As one music education faculty member outlined, time was seen as impetus behind the evolution of student culture:

> There's been a culture change here, from being more than, more mostly resistant. At first, it was mostly resistant, to I would say, now it's mostly, mostly open. I mean, I would go, go as far as saying it's mostly open... and that's, that's a lot different then than seven years ago, it's a lot different. So, they are mostly open now, they know, they know, that this is a part of our program. That this is a signifier of our identity.

The shift in student culture took time and continued to influence the perceptions of the program. From the perspective of one music education faculty member, the culture shift within the preservice music education student population occurred over many years.

After the courses had been accepted into the music education degree requirements, an academic year was allotted for students to choose whether or not they would enroll in these new courses. Time supported the development and implementation of the new courses. As time was needed to transition the old program requirements to the new, it allowed the integration of a new hire in the music education faculty to prepare teaching the course. Although early implementations of the new courses only included a handful of preservice music education students, time supported the transition into the new curriculum and the successful implementation of the new requirements.

The aforementioned paragraphs illuminated how time was evidenced from the data as impetus behind the new music education program. Time supported the shift in the school of music culture, including its students and faculty. Fears and opposition, in some cases, were sub-

planted as time allowed particular faculty to see the success of the music education program through the new redesign. Time also supported new hires and the process of replacing particular faculty, who retired or achieved employment in other institutions. This allowed hiring committees to make informed and critical decisions about the ideological and philosophical beliefs of new hires.

Tension

The aforementioned paragraphs outlined the impetus associated with the curricular redesign, which were integral to the success of the new program. Data analysis also yielded important contributive information regarding the tension associated with the modifications. Conversations and interviews with the faculty suggest a variety of rationales for these tensions, which revealed the challenges associated with the process. Tensions were evidenced from the data in the following areas: faculty, preservice music education students, and field experiences. The following paragraphs provide a detailed explanation of these sub-themes.

Faculty. Data analysis suggested that tensions associated with the curricular changes existed in particular areas in the music faculty for a variety of reasons. First, many faculty perceived the redesign as threat to their careers. Second, some faculty held a different philosophy about music teacher education. These individuals held different values and opinions about the skills, competencies, and knowledge required to be a successful music educator in the field. An over 50% majority vote was required to accept the proposal and was not initially accepted. This suggested that a considerable number of faculty members opposed the proposal. Their influence on the acceptance of the proposal was critical, as their votes decided whether the new curriculum would be implemented. In the following paragraphs, the philosophy, values, and opinions, of the

faculty are explored, which sought to provide a contextual and detailed explanation into why some music faculty opposed the curricular redesign.

The music faculty held a variety of philosophies, values, and opinions about the types of skills, competencies, and knowledge preservice music education students needed for success in their future careers. In some respects, these were different than those presented in the curricular redesign and new program requirements. Their philosophies, values, and opinions were influenced by their musical backgrounds and their understandings of music education. As many held conventional backgrounds in music, these experiences influenced their perspective and values about the types of music that should be taught in the conservatory and what constituted as "good" music. In many ways, they perceived themselves as the experts in the field, which influenced their thinking about the types of music and learning experiences preservice music teachers should include.

Particular faculty also held strong beliefs about the importance of Western-European music traditions and believed that formal institutions should remain focused on the Western-classical art canon. It was challenging for many faculty to accept a different philosophy and value of music, where a diversity of musical styles, genres, and instruments would be included. This was evidenced from the data, as one music education faculty stated, "No one took a broad view of what we were doing to train students to be teachers." This singular understanding of music permeated through particular faculty in the school of music and added to the tensions associated with the curricular redesign.

Throughout my conversations with the music faculty, data outlined that particular music faculty were opposed to the changes because of the direct impact the proposal would have on their teaching responsibilities. This was perceived as a threat to their careers. In some respects,

music faculty felt the music education department was meddling in their personal territory; intrusively prying into an area they felt should have been left alone. Many were solely focused on how the redesign would impact their teaching responsibilities and believed the proposal was a means to "get them fired." Some faculty felt threatened as the curricular redesign might negatively impact student enrollment in their classes, studios, or ensembles.

The tensions associated with the curricular redesign influenced a variety of faculty and students. First, applied studio faculty met weekly with students on their principal instrument or voice in their private studio lessons. In a few instances, these lessons included conversations about faculty disagreements with the curricular redesign, impacting student understandings, perceptions, and attitudes about the new courses that were added to the music education program. Second, faculty who were resistant to the curricular redesign influenced the early career of the new hire in the music education department. An interview with a music education faculty member outlined the challenges associated with being a newly hired faculty member who was seeking tenure, while teaching the newly implemented courses. Some faculty could not see the utility of his teaching load in the school of music. These faculty attitudes placed stress and anxiety on the new faculty hired to teach the new courses and revealed the challenges associated with the school of music culture, including the pressure, anxiety, and stress that accompanied the redesign.

Importantly, conversations with the music education faculty suggested that they couched the negative impacts of the redesign around the needs of the students. In their perceptions, reducing the major ensemble requirements would have negative ramifications on students' professional development. Theorists were concerned about the theory knowledge students would need for successful careers teaching music. Studio faculty opposed the redesign because they

believed students needed more musical expertise on their applied instruments. In many ways, these data suggested the tension associated with what has been referred to as turf wars in the literature (Hickey & Rees, 2002).

Student culture. Early implementations of the new curriculum impacted the learning experiences of the preservice music education students. As there were transitional years prior to the new courses being required, students were able to choose whether to take *Progressive Methods* and *Creative Performance Chamber Ensemble*. In a few instances, students were interested in these new courses and enrolled in them. However, some were not. Many of these students did not agree with the new requirements for the degree for a variety of reasons.

First, students were not able to see the utility of the new courses. Limited music positions in the surrounding K-12 school programs offered rock bands, where students learned popular music in small, collaborative workspaces. The utility of using technology for teaching music with Garageband and iPads was also difficult for many to embrace, as these learning environments were outliers in the majority of the profession. The practical applications of teaching music beyond band, orchestra, and choir was not conceivable, as many students were unable to see utility of learning electric, acoustic, and bass guitars, drums, keyboards, or digital instruments.

Second, tension was also evidenced in the data from student conversations around particular elements of *Progressive Music Education Methods.* Students were unable to embrace the possibility that they would have the equipment and wealth to infuse technology for music teaching and learning in their future classrooms that was available in the music education classroom. Others challenged the informal learning strategies used within *Creative Performance Chamber Ensemble.* Data from student interviews suggested particular students were vocal in

their opposition towards particular assignments and requirements for the course. As the course was a requirement for all preservice music education students, those who held conventional dispositions were often outspoken against the required assignments or projects, suggesting their frustration and anxiousness. As learning was mainly self-directed and initiated in the *Creative Performance Chamber Ensemble*, it required time, energy, dedication, and a willingness to motivate oneself to learn the instruments. These elements posed significant challenges for students, many of whom were already overwhelmed with course loads from other areas of the program.

As the aforementioned paragraphs suggested, tension accompanied the curricular redesign in the music education program. Interviews with faculty and students outlined that tension continued in some capacity. Specific music faculty sustained opposition to the implementation of the *Progressive Methods* and the *Creative Performance Chamber Ensemble*. These courses were perceived as not imperative to the overall musical competencies a preservice music teacher needed to be successful in their future careers. In some respects, faculty who remained opposed to the curricular redesign, continued to hold a contrasting philosophy of the direction the music education program should go. Other faculty were discerning the new program and observing its outcomes.

In some regards, time assisted in removing mis-placed fears associated with the curricular changes to the music education degree. However, the recognition of their philosophical differences continued to divide particular departments within the school of music. This division could be felt through specific areas in the school of music, as conversations with students and faculty suggested repugnance between certain faculty members.

These data illuminated the challenges associated with disapproval of the new curriculum from particular faculty and students, while demonstrating their impacts on the collegiality and relationships among departments. The influences of these tensions existed in studio lessons between students and the applied studio faculty and a new hire in the music education department. In some respects, a sense of fear and trepidation was involved with faculty encounters. There were references to conversations about distaste towards colleagues who were implementing such curricular modifications. Music faculty, who resisted the curricular redesign, continued to hold a distinctly different set of values, while others were choosing to wait and observe the outcomes from the curricular redesign. These data revealed that tensions associated with the curricular redesign continued to permeate throughout particular faculty and student groups.

Field experiences. Data illuminated that limited field experiences for teaching music in small, collaborative groups that utilized a variety of genres, styles, and instruments in K-12 classrooms added tensions to the overall redesign. The majority of surrounding secondary music programs continued to offer band, orchestra, and choir ensembles. Limited field experiences and real-world applications for teaching beyond these ensembles were offered. This added tension to the redesign, as students and faculty could not see the utility of students learning these skills if they did not exist in secondary music programs. Creating field experiences where popular music and additional music classes existed relied on music teachers and graduates to start new music classes for their students, so that students could experience music teaching in these areas.

Outcomes

As my investigation was interested in student and faculty perceptions and experiences around the new curricula, data revealed outcomes associated with the redesign. These data suggested that the music education program had influenced student dispositions, understandings, experiences, and musicianship. Specifically, many student views of music teaching and learning were influenced in *Foundations of Music Education*, *Progressive Music Education Methods,* and *Creative Performance Chamber Ensemble.* The influence of projects, assignments, and discussions in these courses impacted their dispositions, understandings, and experiences in autonomous learning spaces, where technology, aural/oral-based learning, and small group, collaborative learning had occurred. In some respects, students recognized and embraced the philosophical and literal applications of teaching music from distinctly different perspectives. Others were conflicted about the philosophical challenges presented to them; some remained rooted in their conventional understandings of music teaching and learning in the twenty-first century.

The data also suggested the significant influence of music education faculty on these views. Class discussions and debates around popular music, technology, and autonomous learning spaces in music teaching from particular faculty challenged student conceptualizations and willingness to embrace a broad conception of music teaching and learning. These data suggested that the music education faculty and music education courses, particularly the new additions or re-structured courses, were influential in the outcomes associated with the new music program. The following sub-themes provide a contextual understanding associated with the outcomes from the new music education program, including student dispositions, student understandings, student experiences, faculty experiences, musicianship, and careers.

Student dispositions . The new music education program requirements included a variety of philosophical discussions and musings beyond the conventional approach to music teaching and learning. These discussions and experiences were challenging for some students to embrace. Data analysis suggested that their musical backgrounds influenced their dispositions in a variety of ways. In particular instances, student musical backgrounds encouraged individuals to embrace new ideas, where they were open to including popular music, autonomous learning pedagogies, and contemporary instruments in K-12 music classrooms. Other students desired to emulate their high school music director. These students embodied a conventional, singular minded conception of music teaching and learning.

My investigation included a multitude of interviews and conversations with preservice music education students at SSU, which illuminated their dispositions around the types of genres, styles, instruments, and pedagogy for teaching music in K-12 schools. Responses revealed that students held different dispositions about music teaching and learning, evidenced in three areas: juxtapositional, conventional, or broad-minded. The following paragraphs outline how data supported these findings and seek to provide insight into student responses.

In many of the responses, students held juxtapositional dispositions. They believed in keeping with tradition. In these responses, this meant a continuation of teaching band, orchestra, and choir in secondary music programs. However, these students also believed popular music, technology, and autonomous learning spaces were valuable and important. There were a variety of reasons for these responses. First, students believed that their careers would continue to focus on major ensemble conducting, where they would teach in an already established band, orchestra, or choral program. Second, students believed they would face complexities associated with budgetary restraints around implementing new music classes with technology, guitars,

drums, or keyboards. They were open to considering how they might create new classes for students, but recognized that this may take time and effort. Third, students believed in the important role of Western-art based traditions in secondary music education programs. The skills, competencies, and literacy associated with major ensemble teaching, in their belief, was important for many students to learn and experience.

Students who held juxtapositional dispositions believed in keeping with tradition, while recognizing the importance of including a more diverse set of musical genres, styles, and instruments for their future students. In some respects, students believed that the major ensemble was the primary focus of music teaching and learning in secondary education. They did not believe that this should continue. Rather, they held to the notion that a more diverse secondary music education program, one that supported inclusivity and diversity, was important. Many students held this view about music teaching and learning in the twenty-first century. They saw the important role of keeping with the Western-European art based tradition and recognized some limitations with the teacher-directed model of music teaching and learning. In many interviews, students outlined their belief that major ensembles were not as relevant as they had historically been, but believed they held an important residence in secondary music education programs in the twenty-first century.

Interviews also illuminated insights into students who held conventional dispositions. These students were often less willing to embrace an alternative conception of music teaching and learning beyond the Western-art based tradition. Interviews with music education faculty, also confirmed that particular students held conventional dispositions throughout the entirety of the music education program. A variety of opinions about the types of music that should be taught in K-12 schools were evidenced from conversations with these students. These students

believed firmly in the excellence of tradition through performance orientations. This included director led ensembles with Western-classical instruments. The influence of their musical careers in band, orchestra, and choir seemed to influence these dispositions. For example, students often couched their belief about music teaching and learning in the following ways: “In my high school band...”, “In my high school chorus...”, “Well, when I was in high school orchestra...”, “My band director...”, “I played in the top orchestra in my high school program...” Interviews suggested strong influences of their musical backgrounds, which played a role in their framework and lens for understanding and conceptualizing music teaching and learning in the twenty-first century. These students often referred to the future of music education looking very similar to what it has since its beginnings. These students believed that the music teacher should choose the music, improvisation was compartmentalized in specific genres, and instrumentation remained relatively the same. These students also focused on the importance of fundamental competencies playing Western-classical instruments. The ability to read music notation was imperative and foundational to all music learning. According to one freshman in the program, musicianship skills should be taught from a teacher-director style:

> So, you obviously have to teach them fundamentals and technique, like how to read music, which keys are which on the piano ... read the parts and you have to work on normal musical things, you would work on, like, techniques, like playing the right notes, right rhythms, cut-offs, and starts, um, style obviously. As far as teaching, it would be pretty similar.

Many students conceptualized music beyond the Western-art canon as “fun” and might come later. “Jamming” with the teacher was allowed only after the method book content was learned across a stratified learning sequence, in a very structured and ordered fashion. These students often referred to method books as fundamentally important to student learning. Although

students identified method book instruction as “boring” or not “relevant”, they believed they were necessary prior to improvisation, composition, or playing music for enjoyment.

Students who held conventional dispositions were challenged by the integration of technology. First, they were unable to envision their future classroom as a space that included a wide range of technology. Many of these students believed the iPad was too expensive to make available for all their students. They held strong beliefs about technology causing inherent problems with censorship, costs, repairs, and software glitches. These issues were seen as a detriment to the overall learning experiences of students in the music classroom. Some students believed it was unrealistic to expect that all K-12 students would have their own tablet for learning music in the formal K-12 classroom. In some respects, students feared that technology was replacing the skills and competencies for “real” musicianship skills on acoustic based instruments.

Students also made clear distinctions between “fun” and “serious” music. This was evidenced throughout interviews with students who tended to hold conventional dispositions about music teaching and learning. For example, *Foundations of Music Education* infused learning music by ear through its group collaborative projects, where students chose and covered popular music on iPads, guitars, and iMacs. They performed these songs for the class. Students with conventional dispositions often conceived these projects as not “real” music. Rather, they were “messing around”, “tinkering”, or “jamming.” Students believed that “real music” was evidenced from the “groundbreaking” compositions and repertoire from Western-classical composers. Rather than all music being treated equally, some genres and styles were placed in higher regard than others. These students believed in the important role of learning and performing classical repertoire.

In contrast to students with conventional dispositions, other students embraced a variety of music making experiences, beyond the Western-classical model. This variety was accepted and excitingly embraced. These students were actively engaged in course assignments, projects, discussions, and activities. Their openness to these various experiences supported a positive and exciting attitude towards accepting the multitude of challenges they faced throughout the new music education curriculum. These students were interested in a wider range of options for music making for their future students. For example, a student referenced her unawareness to the population of students not participating in music: "I had no idea. I had no idea that people were being left out," while she desired more students to participate in music. Another student responded by stating: "I think that our curriculum, that we teach in K-12, should change, that we can have a larger audience." While another student outlined his belief that many music teachers remained singularly minded and enforced minimal music experiences for students: "I think a lot of times we pigeon hole our students into marching band and things like that, and you know, there's good that comes out of that, but is it really the greater good for the student?"

In re-envisioning the field of music education, students who held broad-minded dispositions were able to think more generally about the current field of music education and openly recognized their role in moving it forward. The acceptance of new ideas and the progressive philosophical underpinnings throughout the new music education curriculum were perceived as a means for reaching a wider range of students in K-12 music classrooms. Many students were alarmed at decreasing student enrollment figures in secondary music ensembles and believed in the importance of offering new music classes in their future careers. For others, the opportunity to make music through alternative avenues in CPCE and *Foundations of Music Education* supported their understanding into why a variety of music making experiences might

be valuable and important to include in their future music classrooms. In addition to conversations with students, observations in classrooms also suggested that students who had broad-minded dispositions openly accepted the philosophical challenges presented to them. These students were engaged and active in the learning process and often "took the lead" on assignments and projects throughout the new courses.

These students often embraced creative activities such as composition and improvisation as integral elements to music teaching and learning. In some conversations, students believed band, orchestra, and choir limited student creativity, individuality, and expression. Other students believed the conventional approach to music teaching and learning was "mathematical" and either "right or wrong". For example, one student stated: "I think sometimes, especially in high school bands, we start to get like a mathematical approach of, you know, you do your skills coming up, slow down a quarter note on tonic...and you just set the metronome ... it becomes very mathematical and tedious." These students recognized the importance of improvisation and composition and that the future of music teaching and learning should emphasize these elements. The following excerpt from a junior suggested her belief in compositional and musical independence:

> I'd love to see music programs that can give students the tools they need to be able to go write their own music and make arrangements of their favorite songs to play on whatever instrument, because, I mean, music is about enjoying yourself and doing what you love. So if students have the tools to just go out and do the part of music that they love that, I think, that's the best part.

Other students believed in the important role of relevant music learning, where student agency was supported. For example, one student stated: "Traditional, I feel is not as like, it isn't as relevant as it could be for the student today," and "I feel like many kids would be able to and would really enjoy getting involved in music, but the traditional band environment is not what's

right for them." Other conceptions of relevant music learning included peer based learning opportunities, where students would actively engage in the music learning process, make creative decisions, and choose the instruments or music repertoire they wanted to learn.

Students who held broad-minded dispositions also believed music teaching and learning should focus less on performance. These students often thought festivals and competitions in secondary music ensembles were over-emphasized and believed the focus of music learning had become too focused on the product, rather than the process. In their perspective, this limited the ability of a music teacher to teach music, as they would be obliged to focus on the product. As one student replied, music teaching was not about "students enjoying making music in the process. They are more concerned about the finished product, as opposed to the process of making music."

The importance of "just making music" was evidenced in other areas of conversations as well. For example, a sophomore in the music education program identified the importance of creating spaces were students could "jam together in non-judgmental" in less teacher-directed contexts. In this conception, students would be allowed to explore various chord structures and be encouraged to "make things up" along the way. They often held the notion that a teachers' role should not be to direct and dictate students learning, but rather to organically learn the music with the student, where the teacher was a facilitator.

The aforementioned conversations suggested student inclinations and conceptions of music education in the twenty-first century that were more about the journey, where students were not placed under the confinements of performances or teacher-directed ensembles. In their conceptions, music teachers would actively participate in music making and play music with

their students. These data also suggested that particular students believed music learning should occur during the process. This was perceived as more "fun."

Students who held broad-minded dispositions spoke about exclusivity and inclusivity often. Many believed the conventional approaches to music teaching and learning were excluding populations of students because of the limited types of ensembles and opportunities that existed in the United States. Students who held broad-minded dispositions were also excited about exploring or creating a new variety of music making options for their students. This included creating new musical ensembles such as rock bands or world music ensembles. Other suggested creating digital music classes or compositional-based classes. These students embraced a diversity of music genres, styles, and instruments. They believed that creating these options would allow more students to participate in music. In these conceptions, students perceived music teaching and learning as a holistic entity, which was contextualized and allowed students the opportunity to participate in various music ensembles or non-performative classes.

Further conversations outlined student interests in areas that included autonomous learning spaces in their future classrooms. These students believed in the important role of discovery learning, where students might actively engage in classroom experiences. Data analysis revealed many students associated these pedagogies with digital or technology based classrooms. In these classes, students might learn music popular music or various additional genres. A variety of responses suggested the inclusion of digital instruments, electric, acoustic, and bass guitars, keyboards, or drum kits were important for consideration.

Finally, the topic of technology was introduced as means for informing and supporting new directions in music teaching and learning. This included producing music with mixing and recording software, combining digital and acoustic instruments, using microphones, synth

keyboards, and pedals. From various perspectives, the ability to record was seen as an integral aspect of all music teaching and learning contexts. In many instances, students recognized the exciting opportunities for integrating technology in the twenty-first century music classroom. Students envisioned technology as a means for reaching a diverse population of students who might not otherwise participate in music.

Student understandings. Students held various understandings of autonomous, informal, and student-centered learning in the program. Interviews suggested that these understandings were outcomes from the music education courses, which had informed their understandings in a variety of ways. The collection of responses suggested a wide range of answers. Many were unable to accurately define one or more of these terms. Students also held understandings of traditional and non-traditional approaches to music teaching and learning. In the following paragraphs, an overview of their responses illuminate the outcomes from the new music education program and students understanding of these terms.

When asked to define student-centered learning, students could define basic attributes. Results suggested that students understood student-centered learning as (1) peer based with guidance from the teacher, (2) self-discovery, (3) social and collaborative learning, (4) not directed or dictated by the teacher, and (5) student-led. According to student responses, student-centered learning was a process of having individuals find answers to inquiries themselves, which was central in supporting their retention of the material. Other students defined student-centered learning as a classroom with minimal guidelines, where wide parameters on assignments provided barrier free environments; students might learn what they needed and were interested in the learning process. Student responses suggested that many understood the role of the teacher as a facilitator in student-centered classrooms, where the teacher would provide

freedom for students to work through problems or inquiries on their own or in collaborative groups. They understood the role of the teacher as someone who created and supported an open and safe classroom environment, assuring students would stay on task and answer questions only when necessary. Others suggested that a teacher might observe, mentor, assist, or model.

When asked to explain informal learning, many students were unable to accurately respond to the inquiry. Some responses included, "I don't know," "I could take a guess," or "I've never heard that before." These students would quickly move on to define student-centered or autonomous learning. Others paused, glanced around the room, and then responded: "Well, I could take a guess..." These students understood informal learning as (1) learning material not a part of the formalized curriculum; it did not include formalized lesson plans, (2) teaching from students experiences, not teaching from a teacher-directed manner, (4) students helping students, (5) students learning material from "non-experts", (6) using YouTube videos to support learning, (7) figuring things out organically, (8) learning outside the classroom, (9) not including strict methodology or learning pedagogy, (10) learning environments with a mentor, not a teacher, (11) students learning something on their own, and (12) autonomous. In many regards, these understandings were aligned with Green's (2002) definition. Interestingly, the topic of instruments or learning by ear without notation was not referenced in their responses.

A variety of responses were recorded about autonomous learning. Some believed autonomous learning environments encouraged individual musicianship, supported student learning, and encouraged creativity. Others associated autonomous learning as synonymous with student-centered learning. Those who were able to provide descriptions believed it was (1) figuring things out as you go, (2) not being told what to do, (3) students taking initiative in what they learn, (4) teaching oneself, (5) learning individually, (6) students having a voice in the

projects, assignments, or curriculum decisions, (7) independent learning, (8) focusing on the needs of the learner, (9) making independent musical choices. The role of student choice seemed evident from their responses. Many students were not able to define autonomous learning and quickly moved on to define other terms.

Students responded with an assortment of reactions to vernacular music learning. A majority of students believed vernacular musicianship skills were important, but when asked to define the term, responses indicated dissimilar understandings. Others were unable to respond to the question. Some replied, "I do not know what you mean by this term," or "I am unsure." Other students who did reply, outlined their belief that vernacular musicianship was (1) communicating music through words, (2) a non-traditional path to a music career, (3) the specific style of music in a region, (4) a vocabulary, (5) playing music in the "real world" and knowing how to make music, (6) playing music by ear, (7) an individual's ability to understand and communicate musical ideas and skills to any person who is interested in knowing about music, and (8) the ability to create music, read it, and play it well.

The interviews and conversations with students outlined features associated with their understandings of non-conventional approaches to music teaching and learning. These responses were mainly outcomes of their experiences in the new music education curriculum. Students believed the following features were characteristic of non-conventional approaches to music teaching: (1) less emphasis on Western-classical staff notation, (2) increased accessibility, (3) diversification of instruments and genres, (4) smaller classroom size, (5) increased opportunities for creativity, (7) learner-centered pedagogy, (8) less focus on performance, and (9) technology implementation.

First, students identified notation as the primary means for musical learning in conventional music learning contexts. In many ways, these data suggested students believed learning music through oral/aural means was divergent from conventional music teaching. Students recognized the implications of learning music through an aural/oral means and many openly accepted the value of learning music by ear. For example, they believed the removal of music literacy requirements allowed accessibility of music to increased populations of students. Learning music orally/aurally was perceived as an approach to music teaching and learning where a more diverse range of instruments, such as electric, bass, and acoustic guitars, drum kits, keyboards, and MIDI interface devices might be used. Non-conventional approaches included hybrid combinations of instruments. These were perceived as a means for attracting a diverse population of students and allowed students to play more than one instrument. Students recognized that conventional music learning often required students to play one instrument throughout their musical experiences in secondary music programs.

Student conversations illuminated their understanding of non-conventional as including "popular" music, or the music they "heard on the radio." Many students referred to this type of music as relevant, supporting student interests in the music learning experiences and engaging students with the types of music they were interested and motivated to learn. According to student interviews, small collaborative group learning and smaller ensemble size was an important feature of non-conventional approaches as well. They believed major ensembles emphasized large class sizes, which were perceived as conventional features of a successful music program. Conversely, students recognized that small ensembles and reduced class sizes were non-conventional, where music learning was more individualized. The role of an

individualized and student-centered learning environment was perceived as a key feature of the non-conventional approach.

The removal of strict protocol and guidelines were defined as a non-conventional feature to music teaching. Students outlined their belief that non-conventional learning spaces were more creative, where students would find music they chose to engage and learn. Creativity was referenced numerous times from conversations with students, as they defined non-conventional approaches as a means to enhance student creativity, where they would "do their own thing more and really enjoy the music." Creativity in non-conventional learning contexts included spaces for students to compose without strict music theory or counterpoint rules and guidelines.

The type of pedagogy was also a feature of non-conventional music teaching according to students. This included autonomous learning, where students might learn individually, or in small collaborative groups. Students emphasized the importance of agency and choice, where they would be encouraged to select the instruments and music they wanted to learn. A key feature of non-conventional music teaching included peer based learning. Rather than the teacher directing the entirety of the learning process, students would engage with peers and be active participants in the learning. The teachers' role was also defined as a facilitator in non-conventional contexts. In many ways, students identified the teacher as "getting out of the way" so students could learn. In their understandings, the teacher might set a few guidelines and allow students to have more "free reign over what they are doing with the teacher being a guide or help or even like a participant in the performances."

Less emphasis on mastering one instrument was evidenced from student responses. The basic ability to play and make sound, through discovery approaches was emphasized over mastery of a single instrument. Some students referred to the physical setup of a non-

conventional music classroom, where individuals might be scattered throughout the entirety of a classroom, working collaboratively with their peers, at their own pace.

Finally, the integration of technology and participatory aspects of music performance were understood as non-conventional. First, students recognized the important role of integrating technology in music teaching and learning. These students referenced tablet technology as instruments, recording technology for DAW's, and MIDI interface devices. The reference to digital music instruments, recording technology, and a variety of other avenues for producing music were identified as a means for creating, disseminating, and sharing music in non-conventional settings. Second, the performance orientations of non-conventional music learning were identified as unique features. According to students, non-conventional approaches in music performances avoided strict uniform protocols. They also included participatory and interactive aspects to music performance, where audience members might join in the music making. Performances were conceived as organic and improvised, where music was made "just for the sake of making music."

The aforementioned paragraphs provided a synthesis of student responses and revealed a variety of understandings around autonomous and student-centered learning. Many were unable to define informal learning or vernacular music making. These data outlined the terminology often associated with autonomous learning pedagogies and the types of learning they were often engaged with in *Foundations of Music Education, Creative Performance Chamber Ensemble,* or *Technology for Music Educators.* Most students were unable to provide a detailed definition of all four terminologies and many could only describe one or two. Informal learning was often the most difficult for students to define.

Student understandings of non-conventional music teaching and learning approaches were recorded across a variety of interviews and conversations. Many students understood non-conventional as (1) less emphasis on Western-classical staff notation, (2) increased accessibility for all students, (3) a diversification of instruments and genres, (4) smaller classroom size, (5) increased opportunities for creativity, (6) social and collaborative, (7) participatory, and (8) including technology. Students believed that non-conventional approaches were less focused on mastering one instrument. Rather, learning was more individualized around the desires and interests of the individual and might include a variety of instruments.

Student experiences. The new music education curriculum had influenced student experiences in many ways. These experiences emerged from my interviews with students and survey data, as many spoke about their feelings, challenges, and experiences throughout the new program. A variety of responses were recorded, some were supportive and excited about the new program, while others were challenged and discouraged. The curricular redesign had influenced their perceptions about the new music education requirements. In the following paragraphs, a description of their reactions will illuminate these experiences, portraying a picture of the new program from student perspectives.

First, some students were excited about the new curricular design and the courses they were taking. These students were motivated to learn about new aspects of music teaching and learning they had not expected to learn. For example, one student responded, “I really like the focus on progressive music, because that is what is most relevant to the general population.” Other students were thankful they were able to experience new ideas and innovative aspects of music education they would not have received elsewhere. One response indicated, “I truly believe that I will be able to reach far more students as an educator because of this curriculum.”

Some students were interested in being a part of the new design, as they believed the field of music teaching and learning should be, "constantly evolving in order to teach what they consider to be most relevant and important." These students outlined their enjoyment around the philosophical challenges presented to them throughout the new courses and were excited about the potentials in the additional courses they would be taking.

Second, students recognized the various pedagogies being utilized throughout the music education courses in the program, specifically the classes that were lecture based and those that used autonomous approaches. These experiences suggested that students were challenged with moving between pedagogies. Some students were conflicted with the culture shift that occurred between particular courses. For example, *Foundations of Music Education, Creative Performance Chamber Ensemble,* and *Technology for Music Educators* emphasized learner autonomy through vernacular, informal, and student-centered approaches. Not only did these courses emphasize these areas, they often saturated students in them. This required that they to modify their conventional conceptions of learning, as they were pointedly diverse than others in the program. Interviews and survey data suggested that students were challenged with alternating between these various pedagogies. The majority of their courses remained teacher-directed. This challenged their thinking and active participation in courses that utilized autonomous approaches. In some instances, students recognized this alternation as overwhelming and frustrating. Their responses revealed that the new courses required more time and work. For some students, this was overwhelming. One student, who was a junior in the CPCE and PM courses, outlined his perspective on the pedagogy and its influences on his peers in the program:

> In many instances, because of frustration or being overwhelmed, or what I think it is, is frustration, because there are students who are really talented in particular instruments, and can hear everything and know exactly what it supposed to sound like, and then can't do it right away, which is of course understandable, but that's not usually how humans

> operate. So I think a lot of the times there's so much information coming in and there's not necessarily a lot of time to digest all the stuff and so they're putting a lot of info and are not necessarily concerned with having each student definitely grasp the first thing before moving to the next thing, because perhaps the assumption is well everyone's on their own journey to understanding and trying to understand or make meaning out of what they want to understand.

This excerpt outlined integral aspects of student experiences in the new music education curriculum. First, students became overwhelmed at times with the expectations associated with vernacular, informal, and student-led approaches in the music education classroom. Many had minimal experience with this type of learning and were unsure about what to do. Second, students held a high degree of musicianship and when they were asked to learn an instrument "on their own" without much guidance from the instructor, they became overwhelmed. Although they may have had extremely capable musicianship skills on one instrument, they were unsure how to apply these skills to different instruments. Third, the courses required students to engage with music in ways that many had not previously experienced. For example, many had minimal experiences learning music by ear with popular music. Fourth, conversations with students outlined their belief that some of the skills and competencies required in the new curriculum, specifically with technology, should be teacher-directed. For example, one student candidly spoke about the difficulties and limitations of learning technology through a student-led, peer-based pedagogical approach, where he was required to learn the software "on his own." Fifth, students held conflicting experiences with particular elements of the program. A few outlined their desire to learn particular aspects of instruments or styles in their technique classes differently. As they were required to take all the techniques courses, these courses emphasized rudimentary approaches to band, string, and choir and written notation. Some students were interested in learning less rudimentary aspects in their techniques courses with more emphasis on composition or improvisation. Sixth, students outlined their challenges with the

compartmentalization of the program. As students were expected to live in various departments throughout the curriculum, many were distinctly different from each other. A few music education courses included popular music, where students learned music through oral/aural means. The remaining courses were teacher-directed and Western-classically based. Students outlined this challenge in interviews, which suggested the culture shift and distinct differences between the ensembles, studios, and particular music education courses in the program. This was also evidenced in the student culture, where students recognized differences in how they acted and treated each other depending on the nature of the course.

As new courses were being implemented, students were impacted by the "newness" of the courses. Specifically, one conversation with a group of students suggested that its impact on their learning was due to its first year being implemented. Students referred to themselves the "guinea pigs" for the class. This seemed to impact their perceptions of the class in a less favorable manner. This outlined a key factor in many new classes. Since the curriculum was not well established or well taught, it might have detrimentally affected student learning. However, once the vision for a course had been better communicated and the instructor skills and competencies correctly matched the needs of the class, the course was received in a more positive light.

In a group conversation with preservice music education students, the topic of competency requirements emerged. I was particularly interested in whether students felt they were able to successfully learn and demonstrate competencies on the instruments covered in their techniques and method courses. In the new course sequence at the school of music, students were required to become competent in a more diverse range of areas, which included wind, string, choral, percussion, technology, and contemporary instruments. Students suggested varied

responses. Some felt overwhelmed with the course load and requirements, which was disadvantageous to the overall time allotted for learning each of the instruments. Furthermore, the amount of credits required for the degree and the amount of time it would take them to graduate influenced these requirements. This was partly due to the amount of one or two credit courses that met multiple times per week or method courses that required up to 14 or 15 field observations. Student responses suggested the program was intense and required extensive work, which did not allow them the time to finish or complete the work to the high quality some desired.

These paragraphs illuminated that student experiences and perceptions of the new curriculum were varied. First, particular students could see the utility of the new program and were excited about their learning experiences. Other students were challenged philosophically to embrace a wide range of pedagogy, musics, and instruments. Second, as students were exposed to vernacular, informal, student-centered, and autonomous learning approaches many had not previously experienced, they struggled to differentiate between teacher-directed courses and the new classes. Students were confronted with alternating between conventional, teacher-directed classes and the new learner-centered classes. Finally, the intensive course load and newly implemented courses required more instruments and technology for students to learn. This required additional competencies and skills across an abundance of courses.

Music education faculty experiences. The process of the curricular redesign impacted the music education faculty experiences as well. These experiences outlined the intense work and sacrifice associated with drafting the initial proposal and re-writing the second draft. They described their willingness to proceed with the understanding that the proposal might place potential tensions between themselves and other faculty members at the town hall and faculty

meetings. Their experiences outlined the intimidation, challenges, and difficulties associated with the process and the redesign.

Interviews with faculty suggested that the town hall and faculty meetings were stressful and intimidating. They required the music education faculty to take initiative and move forward with the proposal, knowing that opposition existed within the faculty culture. The process was stressful, as the meetings required oral presentations in front of the entire faculty. It required the confidence and motivation to stand in front of colleagues, knowing that proposal could negatively impacted particular faculty teaching loads. The following excerpt demonstrates a music education faculty experience, outlining the challenges associated with intimidation and nervousness:

> So we had our town hall meeting with all the faculty, which was the first official time that we presented the whole thing out. So we handed this thing out, and Mark and I had a whole PowerPoint thing. We were going to run through a page at a time and go through the whole thing. I don't remember how long it lasted. It was a long meeting. So after the meeting was over, everybody kind of wandered out. Eventually Mark said, “That was the hardest thing of I’ve ever had to do in my life.” It was really intimidating.

Those involved with the process recognized the time requirement, organization, and work associated with the curricular redesign. It suggested the important role of being proactive in holding important conversations with particular faculty to assure the proposal was accepted and successfully implemented. These conversations required hours of brainstorming, which included potential course titles, goals and objectives, and the rationales behind dropping theory and history requirements. Finally, the process required substantial time and effort in designing and implementing the new courses. As these courses had not previously existed, the music education faculty needed time to research effective ways for teaching and learning the materials in each class.

Musicianship. The new curriculum had influenced student musicianship skills and experiences in many ways, as each course required particular skills and competencies in different areas. First, students were receiving a variety of experiences in the traditional areas. The emphasis of general music, secondary instrumental, and choral music education methods were grounded in conventional approaches. Interviews, conversations, and observations outlined that much of the music in the new program design continued to emphasize traditional notation. This was evidenced from the wind, string, choral, and percussion techniques. These courses held to rudimentary skills and competencies, which often used method book instruction. The techniques courses were preparing students to teach the conventional instruments in elementary and middle school music programs, with the influences of choral techniques for vocal training. As students were required to take all the techniques courses and a majority of the methods courses, they were being exposed and required to learn competencies in all of the conventional settings.

As all students in the program were required to take a technology course, those who enrolled in *Technology for Music Educators* expanded their musicianship skills to include a variety of technology for composing, improvising, and multi-track recording across Apple based platforms. Students were exposed to a variety of technologies for teaching music beyond conventional approaches as well, which provided insight into the ways technology might support music learning in major ensembles. However, not all students were required to enroll in this technology course and many fulfilled the technology requirement through the CoE. Technology was also integrated, although minimally, into the *Creative Performance Chamber Ensemble* (CPCE) requirement. As students were required to multi-track record their work, they were exposed to various recording technologies in CPCE. Finally, three projects in *Foundations of Music Education* required students to work with technology. For example, iPads were used as

instruments in small ensembles and MIDI interface devices were utilized in one composition project. Technology was not integrated into the majority of the technique or methods courses.

As *Progressive Methods I* and *II* with *Creative Performance Chamber Ensemble* were required, students were receiving a diversification of skills and competencies on rock band instruments often in popular music. Although students could have included their wind or string instruments in bands, most students played electric, acoustic, and bass guitars, drums and keyboards. This diversified student musicianship skills in these areas and supported the vocabulary and tools for music making in a variety of genres and styles. The PM and CPCE courses saturated students with aural/oral based learning, chord chart reading, tablature, and popular music. Students were challenged to conceptualize contemporary music making opportunities in secondary music teaching and learning milieus. In CPCE, students were encouraged to choose any music of their choice. Most would learn and cover rock, rap, hip-hop, R&B, classical rock, EDM and others. Students were expected to rotate across a variety of instruments and were challenged to learn skills on each instrument through informal approaches. These skills were not taught in a traditional teacher-directed manner.

In addition to a wide exposure of instruments and technology throughout the program, students were required to learn music by ear through YouTube clips or additional resources they might have found to support their learning. These musicianship skills were incorporated into the new or re-structured courses, including *Foundations of Music Education.* Small portions of *General Music Methods* included music learning by ear. The small groups students performed and recorded with in the CPCE class also emphasized ear-based learning. In *Keyboard for Music Educators,* students were required to learn melodies, improvise, and compose without notation.

Various other non-music education courses were referred to as influential, although minimally, through aural/oral means. For example, particular instrumentalists who were enrolled in jazz orchestras and ensembles outlined various aspects of aural music learning in these ensembles. One conversation with a vocal major referred to her choir ensemble director as one who had included a single aspect of music learning through aural/oral means.

The aforementioned paragraphs outlined the various musicianship skills associated with the new music education curriculum. Students learned music through aural/oral means in the new additions or re-structured courses, while the remaining courses were relatively notation based. Students were exposed to a diversity of instruments in the program, which included vocal, wind, percussion, and stringed instruments within the techniques courses. Rock band instruments were included in PM and CPCE. Technology was integrated throughout a few courses, but students were mostly exposed to technology and digital media in *Technology for Music Educators*.

Careers. Interviews and conversations with students typically ended with an inquiry about the type of careers they were particularly interested in attaining upon graduating. I was interested in where they might see themselves in the future and what music teaching positions they were striving towards. Student responses from interviews and survey indicated a continuum of interests, which included (1) general music at all levels, (2) technology based classes, (3) rock band ensembles, or (4) band, orchestra, and choir.

Some students were interested in teaching general music at the elementary or secondary levels. Other responses indicated a willingness to teach rock ensembles, composition classes, or other technology based classes. These students were open to considering a wide range of future career possibilities. For some, the realization they would teach band, orchestra, or choir was openly embraced, but they were interested in potentially creating new music classes for students

who might not participate in major ensembles such as band, orchestra, or choir. One student response suggested his interest in teaching high school band, but through a different approach: "I would like to be a band director for the high school level. I want to expand a students understanding of the music world. Introduce them to new styles of music that they didn't think were an option in a high school band class." Another student replied similarly, but desired to alter the curriculum so that band could be open to a broader musicianship base.

Although the new curriculum had influenced and challenged many student conceptions and understandings of music teaching and learning, responses suggested many were interested in teaching high school secondary band, orchestra, or choir. These students continued to embody much of their previous music making experiences from high school or middle school. These experiences were positive and had influenced their desire to teach band, orchestra, or choir. In many ways, their previous music director(s) had influenced their passion and interest to teach music. Many were encouraged to pursue a career in music from their previous high school music teachers. Students were interested in continuing the tradition and success they had experienced in their high school music programs.

As my interviews were held with a wide range of students in the program, including freshman, sophomore, juniors, and seniors, many were at different stages of the program. Particularly, students who had only taken the freshman music course, *Foundations of Music Education*, had yet to experience the variety of new courses meant to diversify their experiences beyond the conventional approach. These data suggested an influence of the new music education curriculum on many students. The curriculum continued to encourage students to think "outside the box" and challenged their philosophical and conceptual understandings of music

teaching and learning. Many were excited about teaching a diversity of music in their future careers.

Future Advancements

My interviews with the music education faculty yielded insights about future changes to the music education program. These data suggested outcomes from the curricular redesign and interest in developing future opportunities for preservice music education students. These future changes were evidenced in two areas: course and program additions, and admissions. The following paragraphs illuminate details associated with these areas and outline their interests in expanding the program.

First, conversations with the music education faculty outlined their desire to develop a world music class. In this class, students would engage in a variety of world musics and be expected to perform and participate in a mixture of world music ensembles. Rather than learning about world musics in an appreciation type course, where learning is lecture-based and teacher-directed, this new class would encourage interactivity with instruments, support knowledge of various cultures placed in context, and allow students the opportunity to perform on culturally diverse instruments from around the world.

Second, the development and integration of a new required course in community music was being explored and discussed. Although details for the course were not solidified during my investigation, ideas were being surveyed and overall concepts of the course may have included: (1) providing field experiences in community music settings, (2) supporting students teaching experiences in community music programs, (3) investigating the philosophical and ideological

rationales around the importance of community music, and (4) broadening student conceptions of music teaching and learning to include community music programs.

Third, investigations were under way to implement a different approach to the music theory requirements. These ideas included the removal of preservice music education students from the conventional music theory sequence and creating a new set of courses for music education students that emphasized musicianship skills. These theory courses would include improvisation and musicianship based approaches. Theory would be learned through music making experiences. These new courses would emphasize practical applications of theory for music teaching and learning in ways that directly influenced their future career needs.

Fourth, one faculty believed the addition of a course that already existed in the College of the Arts, specifically in the theatre department, would be a valuable contribution to the music education program. It was called, *Voice, Body, Improv*. Students would interact with singing and movement through improvisatory experiences. The vision for this course was to encourage social interaction in preparation of their future careers as music educators.

Fifth, movement towards a study abroad program was also being explored. This program was called, "Global Awareness: Music Education Internship." This program was being implemented as a four-week experience for students during the summer months. It would allow preservice music education students the opportunity to work with a program call *Musical Futures*. This program works with K-12 music teachers in establishing learner-centered music making through popular music. The goals of the study abroad program were many, some including (1) supporting students global awareness and teaching from a more innovative perspective, (2) developing pedagogical, assessment, and classroom management techniques for learner-centered classrooms, (3) designing and actively engaging in research, (4) working

cooperatively with colleagues to improve professional development skills, and (5) supporting classroom learning with technology.

Finally, the music education faculty outlined their interest in diversifying the admissions procedures into the school of music. Some were interested in admitting students from different musical backgrounds than those typically admitted. This might include students with (1) limited music reading skills, (2) contemporary musicianship abilities, such as electric guitar, MIDI interface instruments, or DJs, and (3) popular music performing experiences. They were interested in enrolling musicians not formally trained in the Western-European art tradition. Faculty who were interested in these areas believed enrolling students with a more diverse range of musicianship would support innovative changes in K-12 music classrooms and support the addition of new music learning spaces in the future of music teaching and learning.

Summary

My investigation into the SSU's school of music illuminated interesting results involved with the process, implementations, and outcomes of the curricular redesign. These data outlined the role of the music education faculty in moving the curricular redesign forward. The new curriculum was initiated, designed, and implemented by the music education faculty, which included a new vision for music teaching and learning in the twenty-first century. Their vision was to embrace a broad conception of music teaching and learning and a new curriculum that exposed preservice music education students to a variety of philosophical and conceptual challenges. This was mainly founded in their belief that the conventional approach to music teaching and learning has focused on the elitist few and disenfranchised many students in the contemporary world (Williams, 2015). Their vision also sought to encompass a diverse range of conventional and musicianship skills, while utilizing a variety of autonomous learning

pedagogies. They sought to include a diverse range of music style, genres, and instruments, including electric, acoustic, and bass guitars, MIDI interface instruments, drums, and keyboards.

Descriptive information outlined the background features of the music education program and its new curriculum. The new curriculum included learning instruments in the Western-classical orientation, while removing a part of the advanced theory requirements, a semester of major ensemble and studio requirements, and reducing the student teaching semester credits. The removal of credits or reductions in these areas allowed space to add *Progressive Methods I* and *II* and *Creative Performance Chamber Ensemble* as a required two-semester sequence. Two courses were also added to the program: *Technology for Music Educators* and *Keyboard for Music Educators.* The new curriculum required students to choose between *Secondary Instrumental Music Education Methods* or *Choral Methods*. Students could not take both without going beyond the required credit hours for the degree program.

The process of the curricular redesign was difficult, time consuming, and involved a substantial amount of work. These data outlined the strategies, negotiations, and conversations as important contributions in moving the proposal and new curriculum forward. The proposal took multiple years to draft and re-draft until it was accepted. The role of the new hire in the music education faculty also supported faculty-directed process and vision of the new curriculum. The redesign was supported by research, the innovative philosophy of the university, local music supervisors, teaching assistants, and time. Although the proposal was accepted and the new program was implemented, there were tensions associated with their work. Results from the data showed that tension existed the following areas: faculty, students, and field experiences. Faculty held differences in values and opinions about the types of music that should be taught. These were grounded in the Western-European tradition. Some faculty felt threatened that the proposal

was an effort to negatively influence their work. In many ways, these data outlined that some faculty felt the proposal was intruding on their turf, added feelings of displeasure between particular individuals, or created resistance between colleagues. Students were challenged to embrace the utility of the new course requirements and the pedagogies associated with them. Limited field experiences in surrounding secondary music programs included music learning beyond the major ensembles. This limitation negatively impacted the perceptions of faculty and students about the utility of learning contemporary instruments, technology, and autonomous learning pedagogy in the new curriculum.

Outcomes from the data were evidenced from data. The new curriculum influenced student and faculty experiences, student dispositions, student understandings, musicianship, and careers. Student experiences suggested a variety of responses. Some students were excited about the program, the learning that was occurring, and the challenges presented to them along the way. Others were interested in exploring the diverse experiences and expectations in the new curricula. Some responses suggested that students were challenged in the autonomy they were exposed to, the expectations for learning a diverse range of music and instruments on their own, and the various philosophical issues presented to them. In some instances, frustration and feelings of being overwhelmed accompanied student experiences. In others, students recognized unique challenges associated with moving between different types of instruction and pedagogy throughout the new curriculum. Many courses were conventional and teacher-directed. Faculty experiences illuminated the nervousness, intimidation, hard work, and challenges associated with the curricular redesign.

Students understanding of autonomous, informal learning, student-centered, and vernacular musicianship were varied. Many students were unable to define informal learning,

while others believed student-centered and autonomous learning were synonymous. Vernacular musicianship was perceived as important, but when asked to define it, student responses outlined a wide variety of answers not aligned with scholarly work in this area. In many regards, students were able to outline attributes of non-conventional music teaching and learning. Data suggested that these responses were impacted by the new music education courses, such as *Foundations of Music Education*, *Progressive Methods*, and *Creative Performance Chamber Ensemble.*

Students received a wide range of experiences on instruments, which impacted their musicianship. They learned Western-classical instruments in the required techniques classes. Many of these classes emphasized skills and competencies required to play and teach from a standard method book repertoire. In a few instances, composition or improvisation was an element of their techniques experience. Their teaching method courses were also grounded in conventional approaches to music teaching and learning, except for the *Progressive Methods* and *Creative Performance Chamber Ensemble* classes. In these classes, students received instrument experiences on guitars, keyboards, drums, and some MIDI interface instruments. Their technology experience was varied and depended upon the technology course they chose. Those who enrolled in *Technology for Music Educators* learned about the various Apple platforms and software available for creating, sharing, recording, or disseminating music. IPads supported portions of the course as well. Autonomous pedagogies existed primarily in the new or re-structured courses. Aural/oral based learning occurred in a few courses, including *Foundations of Music Education, Creative Performance Chamber Ensemble, Technology for Music Educators,* and *Keyboard for Music Educators.*

Students held a variety of interests in their future careers teaching music. Some were open and receptive to creating new programs in secondary music programs in their future

careers, while many remained interested in teaching band, choir, orchestra, or general music. Importantly, many students were able to embrace the utility and importance of inclusivity in their future career. A diagram of the themes and sub-themes associated with the data are provided (see Figure 5). This diagram outlines the four main themes associated with the curricular redesign, including the faculty-directed process, impetus, tension, and outcomes.

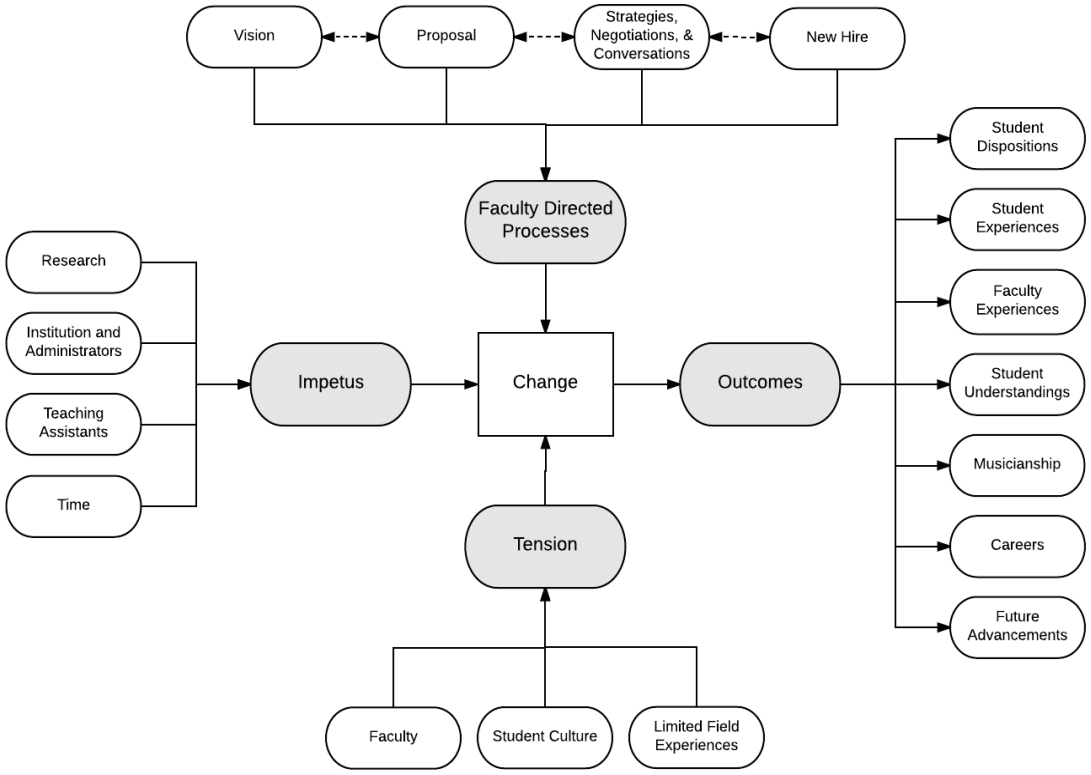

Figure 5. A visual diagram of change at Seaside State University.

The one-way arrows toward change indicate the influence of the faculty directed processes, impetus, and tension associated with the curricular redesign. The one-way arrow away from change, toward outcomes, suggests the influences and impact of the redesign on student and faculty experiences, student dispositions and understandings, their musicianship and career interests, and future advancements. Notice that there are two-way arrows with dashed lines

between the vision, proposal, and strategies, negotiations, conversations. This represents the cyclical role of these sub-themes. As the vision of the music education faculty influenced the proposal in many ways, the proposal was re-drafted twice. This suggests the recurrence of their vision, proposal, and negotiations, strategies, and conversations involved with the process. The one-way arrow from the new faculty hire in the music education department suggests his role on corresponding sub-themes.

The curricular redesign, its processes, influences, and outcomes provided insight into our understanding of the new program in this case study. It illuminated the amount of work associated with such endeavors and the impetus and tensions that accompanied their redesign. The outcomes from the data provided an illustrative understanding of student experiences, the musicianship skills and competencies they were learning, their understanding of autonomous learning pedagogies, and future career aspirations. The sub-theme, future advancements, outlined the future changes the music education faculty were interested in pursuing. These data revealed their continued effort to provide a diverse, comprehensive music education degree for their students.

Chapter 5:

MOUNTAIN VALLEY UNIVERSITY

Mountain Valley University (MVU) was one of the largest public institutions in the U.S. It boasted nearly 82,000 students and prided itself as the number one university in the country for innovation. The university existed across five separate campuses, while the largest campus was integrated in a metropolitan area. Research was a vital part of its identity, as it was considered a top-tier research university. It was ranked among the highest in the country based on research output, innovation, development, patent awards, grant proposals, and research expenditures. There were approximately 350 undergraduate programs and certificates available for students, with an additional 450 graduate degrees.

The main entrance to the university, near the school of music, was elaborate. A large platform sat towering over the entire length of the driveway. The entrance was lined with beautiful landscapes, including tall palm trees, flowering bushes, green lush grass, and advertisements for upcoming musical concerts, theatre productions, and artwork displays. These landscapes were frequently maintained at all of my visits, as maintenance crew were often found attending to necessary tree trimming or facility cleaning. Upon entering the campus, two buildings dominated the campus landscape and reflected similarities in color and architectural design. One of these buildings housed the school of music, while the other a large performance hall.

A renowned architect was credited for his design of the larger building, while the school of music facility sought to emulate similar architecture. Both structures were perfectly round,

with large archways that wrapped around each building. The arches sought to add aesthetic appeal, with two pillars that supported each arch. From an outsider perspective and standing afar, one might see the vision and grand imagination the famed architect had once embraced. The design was meant for an opera house in Baghdad, Iraq, which did not come to fruition. Therefore, it was implemented at MVU instead, where it stood as a prominent architectural feature on the campus.

The School of Music

Built in the early 1970s, the school of music building was somewhat outdated, yet held a significant portion of the music staff, faculty, classrooms, and practice rooms. The main entrance to the building was difficult to find. Once in the facility, an open lobby area connected the first and second floors and provided casual seating, where students worked on homework assignments or socialized with friends. At most of my visits, students would casually greet each other, converse about their classes, including tests and quizzes or assignments, or spend time relaxing. The buildings were generally quiet upon my early arrivals to the school. Around 9:00 a.m., the hallways, classrooms, and lobby areas became bustling spaces with students and faculty. The school of music existed across two buildings; students and faculty referred to these as the east and west wings.

The east wing of the school was the original building and was built in five levels. The main floor included a small lobby, museum, performance hall, and administrative offices. These offices housed the director, assistant director, academic affairs, coordinator of human resources, and a business operation manager. Additional staff, such as office specialists, also worked in these offices. They supported the music faculty, students, and overall needs of the facility. The second, third, and fourth floors contained practice rooms, faculty offices, and shared offices for

teaching assistants. The following departments held offices here: music education, history, theory and composition, therapy, lyric opera theatre, voice instructors, string faculty, and woodwind instructors. The east wing also included a basement, where the lyric opera theatre offices were held.

The west wing was the newer of the two buildings and contained three floors. A large performance hall, practice rooms, and faculty offices in the jazz, pop/rock, and major ensemble concentration areas were found on the main floor. The remaining faculty offices were found on the second floor, which included keyboard, brass, and percussion faculty. A majority of lab classrooms were also available in the west wing, which included an electronic music classroom, electronic music production studio, and the music education lab (MET lab).

The third floor included a large music library, with three full-time librarians. Technical support staff held offices here as well. These staff included piano technicians, classroom and sound support staff, and instrumental repair staff. The library on the main floor was relatively large, with two separate rooms and multiple floors that housed books, records, CDs, scores, and microfilms. A plethora of desktop computers allowed students the opportunity to access the Internet and various library search engines. At all my visits, the library was bustling with activity and regularly attended for its various resources.

A large beautiful outside courtyard area existed between the east and west wings. This area was often active, filled with faculty and students socializing or working on various music projects during nice weather days. Park benches lined the courtyard, which provided seating areas for students and faculty. Tall palm trees, roses, and a plethora of elaborate flowering plants surrounded the courtyard. At its center was a water feature, which enhanced the aesthetics of the area and drew attention to many who passed by.

A portion of classes also occurred in another facility, which was separate of the east and west wings of the school music building. This facility held many art performances, contained two restaurants, and an abundance of art exhibits. A large performance hall was at its center, which housed approximately 3,000 seats. The facility was a five-minute walk from the school of music and included many medium sized classrooms and large rehearsal rooms.

These descriptions revealed the substantial size of the institution. This was reflected in student enrollment. Approximately 750 students were enrolled in a music degree at the university and a total of 85 teaching faculty existed in the following areas: brass, composition and theory, conducting and directors of ensembles, jazz, keyboard, music education, therapy, musicology, opera and musical theatre, percussion, strings, voice, and woodwind. The school of music was a vibrant and alive place. Given the number of students enrolled in music, these buildings became very busy spaces. The courtyards and hallways were physical spaces where students could meet with one another, study, and share experiences. These spaces were advantageous supporting the student community.

Early mornings were typically quiet in the buildings. After 8:00 a.m., the undergraduate music education majors were seen milling about the hallways prior to their early education courses. After 9:00 a.m., and until late evenings, the practice rooms were usually full. During the afternoons, the hallways, courtyards, and lobby areas were occupied with musicians singing or playing instruments. Students and faculty were inviting during my visits and always proved helpful in locating classrooms, faculty offices, or other needs I had.

A variety of Bachelor in Music degrees were available, including music, music education, collaborative piano performance, jazz performance, music theatre performance, voice performance, theory and composition, music therapy, guitar performance, keyboard

performance, orchestra instrument performance, and theory/composition. Masters degrees were available in composition, performance, ethnomusicology, musicology, music interdisciplinary digital and media performance, music education, music theatre/opera performance, conducting, music therapy, performance pedagogy, and piano. Doctor of Musical Arts degrees were offered in conducting, music composition, and performance areas. Finally, Doctor of Philosophy degrees in Music education and Musicology were also offered.

The Music Education Classrooms

The spaces used for the music education classes spanned the entire range of the east and the west wings in the school of music. This required students and faculty to move about often, carrying instruments to their rehearsals or classes. My conversations with faculty implied a variety of reasons for using such a wide range of classroom spaces. First, many of music ensembles that existed within the music education courses required a large physical space to accommodate instruments and students. This was not plausible in the east and west wings of the music facility, as the spaces were often too small. Second, many of the music education courses met at the same time, which required more classroom space. Third, concentration areas and departments were spread across all three buildings.

A computer lab, located in the west wing, was available for classes that used technology. In the lab, approximately 35 computers lined the walls of the room. Roundtables and DJ machines were available in the center. Each computer station was setup with an iMac computer and MIDI keyboard. All computers were loaded with Ableton Live and Garageband for creating, recording, or editing music. One large Smartboard projector and small sound system was available in the front of the room for presentations. The computer lab was locked with card access available for all music education majors.

A music education classroom was adjacent to the computer lab. Students and faculty referred to this room as the MET lab. This space was shared between music education and music therapy students. The MET lab included a myriad of resources for students. A student staffed the room during non-class times, which allowed music therapy and education students the opportunity to access the room for classroom projects and resources as necessary. Various items were available in the MET lab, including (1) four to five guitars, (2) one electronic drum set, (3) two large shelves full of DJ machines, (4) various small and medium MIDI keyboards, (5) mixing boards, (6) microphones, (7) audio interface devices, and (8) additional MIDI devices (see Figure 6). The walls were lined with ceiling high shelves that contained an abundance of elementary general music method books, boomwhackers, and Orff instruments. Four small practice rooms also existed within the MET lab, each with a computer and piano.

Figure 6. MIDI interface in the MET lab.

The MET lab provided movable tables and chairs, which supported collaborative workspaces. The entire room was dedicated to housing small portable mixing boards, audio

interface devices, Bluetooth speakers, small portable MIDI keyboards, XLR cables, 1/4" instrumental cables, and various other items. These resources in the MET lab provided a sophisticated and developed approach to integrating and supporting technology into student learning. A variety of additional rooms were used for the music education classes as well. Many of these rooms were setup in a conventional way, where chairs were organized in rows. In most rooms, a Smartboard, small sound system, and iMac computer were available.

Music Education Program Background Features

Interviews with the music education faculty disclosed background features associated with the music education curriculum prior to the curricular redesign. First, the music education degree followed a concentrated, or tracked design. This meant students would audition to the school of music on their applied instrument and study in one concentration area. Concentration areas were available in three capacities: choral-general, string, or band. Second, the degree required 125 credits for graduation. These credits were divided into three areas: core music requirements, music education requirements, and general studies.

Students, who wished to complete the music education degree in four years, took more than 15 hours per semester and enrolled in summer classes. They were required to enroll in eight semesters of a major performance ensemble and eight semesters of applied studio instruction. All wind players and percussionists were required to participate in marching band throughout the entirety of their degree. String instrumentalists were required to have a minimum of six semesters in the symphony orchestra. All students needed four semesters of piano, unless they could pass the piano competency exam. Four courses were required in the music theory sequence, with two conducting courses. Finally, two music history courses were required.

In the original curriculum, all music education students took *Introduction to Music Education* and *General Music in the Secondary Schools.* The remaining music education course requirements varied significantly, depending on the students' concentration emphasis. Those in the instrumental concentration would enroll in the upper strings and lower strings method courses, with separate studio instruction on all woodwind and brass instruments. They would have been required to complete additional practicum and method course requirements in these areas. Most of these courses were one credit. Students in the choral-general music concentration took method courses in the elementary (K-5 grade) area, with additional requirements in general secondary music education and choral concentrations.

The New Music Education Curriculum

As akin to the previous music education program, the new music education curriculum was compartmentalized in three areas: general studies, core music studies, and music education courses. One significant change was the reduction in total credit hours from 125 to 120. The new music education curriculum was built on four-core principles, which were integrated throughout the entire curriculum. These principles included (1) flexible musicians, (2) innovative practitioners, (3) inquisitive thinkers, and (4) community leaders. In the following paragraphs, an overview of the new curriculum will provide a contextual understanding of the course sequence and course descriptions.

In the core music studies area, music theory and history courses remained the same. However, a new humanities course called, *World Cultural Music*, was implemented. This course included world music ensemble participation, where students performed in Gamelan and African drum circles. It was required of all music education students. Two semesters of keyboard skill courses were also required, with one conducting course called *Introduction to Conducting.* This

course replaced the previous two semester conducting requirement. Studio lessons and major ensemble participation were reduced from eight semesters to seven. In the general studies area, students were required to take courses in (1) literacy and critical inquiry, (2) mathematics, (3) humanities, (4) social-behavioral sciences, and (5) natural sciences. A reduction of credit requirements in this area supported a lessening of the overall degree credits.

One unique feature of the new curriculum was the removal of the tracked, or concentrated design. In the new model, students would choose many of their courses and enroll in a variety of courses across different concentration areas. The new courses were also re-named in unique ways. The music education faculty desired the new course titles to be different from other music education programs in the United States. For the purpose of this research and to assure the location remained anonymous, I renamed the course titles. I will refer to these new classes as *Workshops* and *Creative Teaching Practice* courses.

Music Education Courses

All music education students were required to take *Introduction to Music education.* After this course was completed, students would enroll in four *Workshop* courses, which were offered in the following areas: (1) guitar, (2) string, (3) woodwind and brass, (4) percussion, (5) jazz, (6) keyboard, or (7) voice. Students chose three of their workshop courses. However, one was required. It was called *Digital Media Technology Workshop*. Many of the workshop classes were scheduled to meet during similar days and times, which was implemented purposefully to support collaboration. For example, the woodwind and brass workshops would combine on Friday as a full wind ensemble to sight-read and perform together. The voice and keyboard workshops occasionally met together to support collaboration. All workshop classes met for

approximately 50 minutes, twice per week. After completing *Introduction to Music Education* and four *Workshop* courses, students met with a music education faculty to complete a compulsory milestone examination. These students were typically sophomores with the exception of a few transfer students. In their milestone examination, students would be asked to improvise with their voice or instrument, hear melodic and rhythmic patterns and play or sing them back, and respond to a series of inquiries about music and music education. Once their milestone examination was successfully passed, students were officially documented as a music education major in the school of music and university system.

After completing the aforementioned requirements, students enrolled in the junior and senior level music education courses. There were five courses offered; students would choose three. These included (1) *Creative Teaching Practices with Children*, (2) *Creative Teaching Practices with Beginning Instrumentalists*, (3) *Creative Teaching Practices with Advanced Instrumentalists*, (4) *Creative Teaching Practices with Contemporary Musicians*, and (5) *Creative Teaching Practices in the Choral Classroom*. These courses were offered two times per week, for approximately two hours. They were all four-credit courses. After successful completion of three *Creative Teaching Practice* courses, students would be assigned a cooperating teacher and finish their degree with the student teaching semester.

These paragraphs provided an overview of the new music education course sequence. This included the removal of the concentrated, or tracked design. Students were able to choose particular courses. However, the degree requirements remained categorized in three specific areas: general studies, music education courses, and core music studies. The new curriculum also included new course titles, which reflected the music education faculty goals to create a unique representation of courses in the music teaching and learning area.

My investigation was interested in the new music education curriculum, which included descriptive information about the course objectives, instruments, assessments, and types of pedagogy. I was also interested in any types of creative activities students were engaging with throughout their degree, such as composition or improvisation. An overview of these features is provided in Table 4. This table outlines each music education course in the new curriculum and its corresponding features. It also illuminates the similarities and differences among them. Synthesizing the information from Table 4 postulates that many of the *Workshop* classes remained teacher-directed, emphasized Western-classical notation from method books, and focused on skill development and musical competencies through traditional formats.

Often, these classes did not include autonomous learning spaces, music beyond the Western-European tradition, or aural/oral type music learning. All *Workshop* courses were primarily taught by teaching assistants from either the music education or performance departments. Classes taught by graduate students from the performance department often focused on skill development through a teacher-directed approach. These graduate students emphasized performative assessments, instrument or vocal technique, and proper sound production. There was one exception to these courses. It was found in a new required course called *Digital Media Technology Workshop* and was entirely project-based. The instructor for the course was a graduate student from the music education department. The course reflected the most divergent approach to music teaching and learning throughout any of the workshop courses; learning was teacher-facilitated, project-based, and aurally/orally transmitted.

Table 4. Course descriptions for Mountain Valley University.

Course Title	Objective(s)	Instruments	Assessments	Pedagogy	Field Experiences	Composition/ Improvisation
Introduction to Music Education	Provide an overview of music education; broaden students understanding of music education; support student understanding of various pedagogies for music teaching in K-12 education; develop and teach basic lesson plans for K-5 classrooms.	Orff and percussion instruments.	Performative assessments from peer teaching and video portfolio work; cognitive assessments in quizzes and course readings.	Teacher-directed; student-centered; student-led.	No	Yes
Woodwind and Brass Workshop	Support students with skills and knowledge for playing all wind instruments efficiently; learn proper instrument cleaning and maintenance; perform proficiently on all wind instruments.	All woodwind and brass instruments.	Performative assessments on wind instruments; cognitive assessments in formal written fingering tests.	Teacher-directed.	No	No
String Workshop	Expose students to playing and teaching orchestra instruments; demonstrate good performance posture; execute correct fingerings, intonation, sound, and bowing techniques; teach peers.	Violin, viola, cello, and bass.	Performative assessments from method books on viola or violin and cello; performative assessments from peer teaching demonstrations.	Teacher-directed.	No	Yes
Percussion Workshop	Develop fundamental and rudimentary skills on a variety of percussion instruments; support an understanding for teaching percussion in band and orchestra settings.	Auxiliary, snare and bass drum, timpani, and mallet percussion instruments.	Performative assessments on percussion instruments and peer teaching demonstrations.	Teacher-directed.	No	Yes
Vocal Workshop	Assist in understanding and teaching proper vocal technique with non-vocalists; support instrumentalists with the skills necessary for teaching choir in secondary music programs.	Voice.	Cognitive assessments from reading assignments; Performative assessments from teaching and conducting demonstrations.	Teacher-directed with peer teaching demonstrations.	No	No
Digital Media Technology Workshop	Provide opportunities for exploration and learning of Ableton Push and similar technologies; create and develop lesson plans for teaching with technology.	MIDI keyboards, beat making devices, and iMacs.	Projects are assessed based on completion.	Project-based.	Yes	Yes
Keyboard Workshop	Diversify keyboard skills to include chord and lead sheet reading; implement proper voicing using chord symbols; accompany peers on instruments or voice; learn popular music on keyboards.	Electronic keyboards (Yamaha Clavinova)	Performative assessments as students accompany peers on instruments or voice; perform chord selections from melodic lines; transpose melodic lines and create harmonies.	Student-centered.	No	Yes

Table 4 (Continued)

Course Title	Objective(s)	Instruments	Assessments	Pedagogy	Field Experiences	Composition/ Improvisation
Jazz Workshop	Provide an overview of teaching jazz in secondary schools; jazz pedagogical techniques; accurate stylistic representations of jazz for teaching.	Guitar, keyboard, saxophones and brass instruments.	Performative assessments in teaching demonstrations and class presentations.	Teacher-directed with peer teaching demonstrations.	No	Yes
Guitar Workshop	Develop skills and techniques for playing classical guitar; teach proper playing technique and staff notation for classical guitar.	Acoustic or classical guitars.	Performative assessments from method books.	Teacher-directed.	No	No
Creative Teaching Practices with Instrumentalists	Develop teaching abilities in wind and string ensemble conducting for secondary music classrooms; conduct and teach in field experiences; develop conducting abilities.	Wind and string instruments.	Performative assessments from teaching demonstrations; cognitive assessments from fieldwork reflections and lesson plans.	Teacher-directed with peer teaching demonstrations.	Yes	No
Creative Teaching Practices with Children	Encourage thinking and supporting early music teaching and learning in K-5 classrooms; critical engage in ways children engage with music; outline how youth engage with music; identify ways students engage in meaningful music learning.	Guitars, Orff and percussion instruments, and iPads.	Performative assessments through peer teaching demonstrations.	Teacher directed; project-based; student-led.	Yes	Yes
Creative Teaching Practices with Contemporary Musicians	Re-conceptualize secondary music education to include popular music and technology; challenge students conceptions of music education to include nontraditional music learning spaces.	All instruments are encouraged, but students choose.	Performative assessments from group collaborative music making.	Teacher-directed; project-based; student led.	Yes	Yes
Creative Teaching Practices in the Choral Classroom	Develop the skills and knowledge for directing and managing choirs in secondary music programs; support the development of conducting and piano accompaniment skills.	Voice and piano.	Performative assessments on piano and peer teaching demonstrations; Cognitive assignments from field observations, reflections, and portfolio development.	Teacher-directed with peer teaching demonstrations.	Yes	No

Many of the classes taught by the music education faculty or graduate students from the music education department sought to include some form of improvisation or composition. This contrasted the *Workshop* courses taught by graduate students from the performance department, who often did not include improvisation or composition in their teaching. This suggested the significant influence of the instructor on the course assignments, goals, and pedagogy. The instructor's philosophy and beliefs about music and music education influenced the curriculum, course objectives, assessments, and projects in substantial ways. For example, a choral ensemble director taught the *Creative Teaching Practices in the Choral Classroom* course. This course emphasized Western-classical notation, conducting skills, and piano accompaniment abilities from traditional written notation. It was performance based. No composition or improvisation was included. His background in choral conducting and beliefs about the types of skills students needed for successful choir directing influenced his curricular decisions in significant ways.

These data also illuminated that the majority of the *Creative Teaching Practice* classes were traditional in their approach. Most of these classes did not integrate a variety of music styles or genres, and the projects, assignments, and assessments were often conventional. Similarly, most of these classes used method books, such as "Tradition of Excellence," "Essential Elements 2000," or similar traditional notation formats to support student learning. In the *Creative Teaching Practice* classes, the *Creative Teaching Practices with Children* and *Creative Teaching Practices with Contemporary Musicians* did seek to include autonomous learning pedagogy, a variety of styles and genres, and technology for music learning. This was also evidenced in the *Introduction to Music Education* and *Digital Media Technology Workshop.* As my investigation was interested in observing and identifying courses that included these features, further exploration into these courses was warranted. The following paragraphs seek to

provide details about the aforementioned courses and illuminate supportive information in these areas.

Course re-structuring and additions. The new curriculum re-structured and re-titled two courses: *Introduction to Music Education* and *Creative Teaching Practices with Contemporary Musicians.* It also included the addition of one new course: *Digital Media Technology Workshop.* Table 4 showed that a variety of musical styles and genres, autonomous learning pedagogy, creative activities, and technology were integrated in these courses. They represented a shift away from teacher-directed instruction and Western-classical notation. As the music education faculty sought to diversify the types of musicianship skills and competencies students were receiving throughout the new curriculum, the following courses were most influential in diversifying the musicianship and pedagogy beyond the Western-European tradition. In the following paragraphs, these courses are explored further, which seek to illuminate the types of projects, music, and pedagogy included.

Introduction to Music Education. As a freshman course, *Introduction to Music Education* was meant to provide students with an overview of the field and its career opportunities. It presented various music learning theories and basic music learning terminologies. Discussions were oriented around how these theories for music teaching and learning could inform the field of music education and how students might challenge them. As an introductory course, it was required of all freshman music education students.

One music education faculty and two graduate students from the music education department taught the course. The classroom was setup in a way that supported collaborative learning, as students sat around tables in groups of 4 or 5. The class typically included collaborative work, which was facilitated by the instructor and teaching assistants. Therefore,

students moved about the room and shared their understandings, thoughts and definitions of the classroom topics. As the instructors facilitated, all students were expected to equally contribute. A computer, projector, and Smartboard were available in the front of the classroom. These technologies were used to support student and faculty media presentations. Teaching responsibilities were equally shared between the teaching assistants and faculty.

The course included foundational understandings in the field of music education, with groundings in philosophical and historical perspectives that infused a variety of pedagogies, including lectures, student led-discussions, and student-centered projects. Students worked in small groups and discussed various topics. Other projects required students to cover and emulate music from a wide range of instruments and genres. These instruments were largely based around Orff traditions, with percussion and mallet type instruments (e.g., xylophones).

Music making spanned a wide range of genres and was collaborative in nature, where students learned and taught music predominately by ear. They were encouraged to conceptualize music across a variety of contexts, where learner-centered models often supplemented a teacher-directed learning environment. A significant portion of the course required students to build their conceptions of music education around four principles: (1) flexible musicians, (2) innovative practitioners, (3) inquisitive thinkers, and (4) community leaders. The entire syllabus for the course was oriented around these core principles. Assignments throughout the course were aimed to develop and support student digital portfolios, where they deposited teaching videos, reflection papers and additional coursework throughout the course and their degree. One main goal of this portfolio project was to support their professional development and future job search.

The course went through a process of change, over a series of multiple years, with a newly hired music education faculty member. Early conceptions of the course included a more

conventional approach to music teaching and learning. The new curriculum reflected a more diverse approach to conceptualizing music teaching and learning, where student-centered pedagogies, technology, and aural/oral-based learning were encouraged. The new curriculum also provided opportunities for students to work in collaborative project-based learning assignments and encourage a wide perspective of music teaching in the field of music education.

Creative Teaching Practices with Contemporary Musicians. This course had been re-structured during the redesign. It sought to diversify the conceptualizations of music teaching in the twenty-first century and challenge the status quo of secondary music education. Three main themes for the course were included in the curriculum: creating, performing, and responding to music. The course sought to support students' critical thinking about music teaching and learning. It encouraged them to conceptualize the creation of alternative forms for music making in secondary music programs. The notion of widening and broadening music teaching and learning to include a wider population of students and musicians in the twenty-first century was integral to the course. For example, the course sought to encourage the preparation, including the vision and design, and implementation of new music classes that provided non-traditional students a space to learn and experience music in K-12 schools across a hybrid of approaches. Hybridity was defined as a combination of digital and acoustic instruments. The instructor outlined key elements of the objectives and goals of the class:

> To get them to be able to conceptualize a new kind of music class that addresses specifically the kinds of students who choose not to be in band, orchestra or chorus. So it's targeted towards a certain population of students, but it's also designed in a way such that they don't, and I don't often say this explicitly, but it's designed in a way in such that they can take this class and apply pretty much anything in this class to any music teaching context. So it's to help them create these new kinds of music classes.

Readings for the course emphasized the need to encompass a more diverse range of music students in secondary music classes, with the intent to reach students who do not participate in

music. The course also sought to identify, what was called “innovative” pedagogical models, which sought to broaden music instruction beyond teacher-centered learning approaches. A series of readings supported class projects, with corresponding online reflections, and alternatives to music learning in secondary music programs. The readings were based on a variety of pedagogical and learning theories, including Dalcroze, informal learning, interdisciplinary, Kodaly, music learning theory, Orff, constructivism, and world music pedagogy.

Students would develop ideas for projects presented by the instructor. Broad parameters were established for each of the projects, but students were able to construct and build individualized solutions. The instructor facilitated their work. A minimal amount of guidance was provided to students, which was meant to encourage ownership of their learning. Students gained teaching experience in a similar way, as the instructor pulled them from their projects, and required them to facilitate their peer projects. This type of intervention was perceived as the “teaching methods” component of the course; students facilitated their peers learning.

Discovery learning permeated through most aspects of the curriculum as well. Discovery learning occurred as students explored a wide range of technologies available to accomplish their project goals. The instructor was often less knowledgeable on the technology being used in the classroom than the students themselves. To accomplish tasks in the classroom, students were encouraged to form groups. Often, they were entirely dependent upon student interests. The projects infused any combination of keyboards, acoustic instruments, such as saxophones or baritones, and DJ machines.

The projects were organically constructed in class and required a live performative aspect. Students might set a few parameters to guide the construction of their music. For

example, students might include improvisational techniques on keyboard and saxophones in parallel with percussion and DJ machines. In many of the projects, students were required to include a participatory aspect. Skills and competencies on instruments were not the goal of the course. Rather, exposing students to constructivist learning theories for teaching music using hybrid approaches was the main focus. A typical day in class would begin by reviewing assigned readings, providing an overview of the progress in each group, and then breaking into groups to continue their work. In these groups, students would work on DJ machines, Ableton Live, Ableton Pushes, Little Bits, Serato, or Garageband. They also combined acoustic and digital instruments, or wrote and arranged their own music. At each of my visits, students were motivated. They diligently worked on their projects, shared new ideas, and proposed solutions to the project guidelines.

Digital Media Technology Workshop. This course was solely student-centered and project-based. Students worked in groups and sought to explore ways to integrate technology into various music teaching and learning contexts. It was required of all music education students and taught by a PhD student from the music education department. There were approximately 15-17 students in the class during my visits and many of the students were sophomores, with a few transfers from community colleges. The course met in the computer lab. The class included a hybrid of digital music and analogue sound. It focused on creating, performing, and teaching music through digital mediums. The instructor would facilitate student learning, as they worked in small groups. Students were encouraged to find solutions to problems on their own, or from their peers. The main role of the instructor was to provide materials, create parameters for projects, outline goals for class meetings, and maintain other instructor responsibilities, such as grading and attendance.

Most of the course emphasized Ableton Live and supported composition and improvisation through digital and acoustic formats. Ableton Live allowed students the opportunity to create music from pre-recorded loops in the production and performance of music. This software was used for most of the course projects. Projects that did not use Ableton Live used a software program called Soundtrap. Soundtrap provided students with the resources to record any instrument, digital or acoustic, edit, and share the audio across the Internet.

Course projects allowed students the opportunity collaborate and teach in surrounding K-12 music classrooms. For example, during my observations, students were creating a digital technology project to use with a music classroom of 4th graders. Broad assignment inquiries guided their work, as they created lessons plans and projects to support student learning. Other projects required students to create teaching demonstrations on "how to" use particular aspects of the Ableton Push. Others combined Ableton Push with acoustic instruments. Assignments were graded based upon completion and student engagement.

Summary. The aforementioned course descriptions outlined the types of skills, competencies, and music students were learning throughout their coursework requirements. As students would choose the *Workshop* and *Creative Teaching Practices* courses, they were receiving different types of learning experiences depending on the courses they chose. Graduate students taught many of the workshop courses from the performance department, which were teacher-directed, focused on method books instruction, and exclusive of compositional or improvisational activities. The *Digital Media Technology Workshop* course was uniquely different, because it utilized project-based pedagogy orientations, digital MIDI interface devices, and student-centered pedagogy. The majority of the *Creative Teaching Practice* courses focused on Western-European music as well, with the exception of *Creative Teaching Practices with*

Contemporary Musicians. This course was student-led, supported autonomous learning environments, included a wide range of instruments and technology, and provided a variety of musical genres and styles.

Admissions

My investigation into the new music education program sought to understand the admission process associated with the school of music. As the previous paragraphs illuminated, the new curriculum reflected significant changes from its original design. Therefore, I was also interested in whether they had redesigned the admission requirements for the new program. Interviews with the music education faculty outlined the process involved with prospective students and its associated protocol.

First, a student would apply to the university and then the school of music. This application required a list of references, an essay describing the students' educational background, objectives, and future career plans. After these items were completed, they were required to submit a repertoire list of titles and composers they had studied, which would be considered an element of their solo repertoire. Finally, they were required to signup for an audition date on their principle instrument and an interview with the music education faculty. For the performance audition, the following instruments were permitted: bassoon, cello, clarinet, double bass, euphonium, flute, guitar, harp, horn, jazz instruments, oboe, organ, percussion, piano, saxophone, trombone, trumpet, tuba, viola, and voice. The audition required prospective students to perform a set of pre-selected repertoire by the applied studio faculty, sight-read, and play a variety of scales. The audition decision was based solely on the applied studio faculty and a students' performance ability.

An interview with the music education department was a newer implementation into the requirements for prospective students. This interview required students to meet with the music education faculty and answer a set of questions. Some sample questions included: Where are you from? Why are you interested in music education? What experiences do you have teaching? Do you play other instruments? What group ensembles have you been in? Do you own your own instrument? In addition to these basic questions, students were required to demonstrate their singing voice, by singing the happy birthday song. They were also asked to demonstrate their rhythmic sense, sight sing, and improvise.

The addition of the student interview was strategically implemented to influence prospective students and the applied faculty choices about which students were accepted. They recognized the challenges associated with their limited influence on the admissions procedures. Admittedly, they also recognized the limitations associated with the types of musicianship permitted in the school of music and were strategizing new avenues for admitting a more diverse range of musical backgrounds and musicianship into their new music education program design.

Summary

The aforementioned paragraphs provided contextualized information about the university and the school of music. Descriptions also provided insight into the background features of the original curriculum and the new curriculum. There were significant changes in the new curriculum, as the tracked design was replaced with a more diverse range of coursework experiences. Students were expected to learn competencies and skills stratified across a variety of areas. Coursework descriptions indicated that a wide range of skills, competencies, pedagogy, and music were integrated throughout. Finally, the admission procedures outlined the protocol for prospective students, which portrayed its emphasis on Western-classical notation and

performance. However, the music education faculty was interested in diversifying the types of musicianship admitted; they were exploring ideas and solutions to this limitation.

Themes

As my investigation was focused on the curricular redesign of the new music education program, interviews with faculty and students provided insight into my understanding of the process associated with their work. Themes began to emerge from the interview transcriptions and observations, which yielded four meta-themes associated with the redesign. These included the faculty-directed process, impetus, tension, and outcomes. These themes outlined the perceptions and experiences that accompanied the curricular redesign and influence of the new program. In the following paragraphs, these themes provide insight into the curricular redesign at MVU.

Faculty-Directed Process

The music education faculty directed the curricular redesign. Their directives were integral in the development of the philosophical ideals used to support the design of new music education curriculum, including new course titles and course sequencing. They were also instrumental in the development and implementation of the four principles used throughout the entire undergraduate music education program. Philosophical conversations were important in the first two years of the redesign, as they established the types of skills, competencies, and knowledge they believed were important for their students. In many ways, the music education faculty embraced their role in preparing music teachers for a diversity of music teaching opportunities across a diversity of areas. They also believed in the important role of developing musicians who were flexible and innovative, where students could be musical across a variety of

ways. Their willingness to engage in these challenging issues and conversations suggests their dedication to a music education program that met the needs of their future graduates. The unification and collegiality within the department was central to the proposal development and eventual implementation of the new curriculum. As it will be explored further, their collegiality and respect for one another directly influenced the unification and positive movement forward.

The faculty directed process was supported by sub-themes that emerged from the data in the following areas: (1) vision, (2) unification, (3) proposal, and (4) strategies, negotiations, and conversations. In the following paragraphs, these sub-themes support our understanding of the redesign to the music education program, reveal the significant influence of the music education faculty on the process, and provide insight into the strategies utilized to assure the changes were successfully implemented.

Vision. The vision of the music education department was instrumental in the design and development of the new curriculum. This vision required extensive time in discussions, where the department met often and outlined the philosophy of the new music education program. This philosophy recognized the future needs of their graduates and the types of skills and competencies they would need for successful careers teaching music. These early visionary discussions avoided covering details of the program. Rather, they included philosophical, ideological, and conceptual conversations about music teacher education in the twenty-first century. Their conversations supported collaboration, where they shared ideas about the types of values the new music education program would be founded upon. They envisioned a program where students would play and learn a multitude of instruments. They firmly believed in the important role of critical thinking, where students would continually challenge the status quo. They also envisioned a program where students would be encouraged to create new programs

and implement innovative approaches in their future careers. Finally, they envisioned a curriculum that supported ways for students to demonstrate leadership in surrounding communities.

In addition to these areas, the faculty envisioned ways to reduce the required credit hours for students to graduate. As the degree had originally required 125 credits for graduation, they embraced a vision to reduce the requirements to 120. They also sought to equalize the course credits across the curriculum, which was completed by removing the majority of the one-credit courses. This required difficult conversations at times, as it reduced credit hours for some music education courses. However, it outlined their goal to equally represent all of the music education courses in the new curriculum.

The music education faculty envisioned a curriculum that was both integrated and contextualized. Their vision included a new program that emphasized distributed learning, where skills would be learned over time and a variety of classes. This was done to remove the notion that any one course was more important than other and that it was acceptable for music learning to be compartmentalized and disconnected from pedagogy and practice. They held a vision that every course should be created and considered equal. They also desired opportunities for students to collaborate across courses. Therefore, the new curriculum included blocks of time, where *Workshop* and *Creative Teaching Practice* courses met at the same day and time.

Their vision also included opportunities for students to take agency and initiative over their degree. They believed in the importance of student choice. As the original program had existed, students might choose their concentration area, but beyond that, minimal agency was provided to students throughout the degree. The new program allowed them to take initiative

around particular aspects of their degree requirements and provided freedom for students to enroll in additional *Workshops* or ensembles if they desired.

They also preferred a curriculum that included a variety of musicianship experiences. This vision impacted the new curriculum in a variety of ways. Rather than focusing on one particular area of concentration, such as band, orchestra or choir, they envisioned a program that included musicianship skills and competencies across a wide range of areas, including a variety of musical styles and genres, technology, and less teacher-directed classes. Discussions and ideas were presented as a means for re-envisioning how students might learn competencies and experiences across a wide range of instruments in student-led classrooms. The vision to diversify musical experiences and competencies was understood as a possible contentious area, where student musical backgrounds were often rooted in conventional major ensemble experiences. They sought to recognize these conventional dispositions and support them, while encouraging and challenging students to think about creating music learning spaces beyond this one area. They envisioned a new curriculum that challenged students' philosophical and conceptual understandings about music teaching and learning. They also desired a curriculum that challenged students' musical identities, in ways that encouraged broad-minded thinking about the future of music teaching and learning.

The vision and brainstorming that occurred throughout the process was central in establishing the goals, objectives, philosophy, and direction for new music education program. It included many conversations and creative ideas for addressing the National Association of Schools of Music (NASM) accreditation requirements. They challenged the conventional conceptions of the NASM requirements and conceptualized ways to meet its requirements, while seeking to de-compartmentalize the new curriculum. This required a multitude of ideas and

conversations, where the challenges associated with the NASM requirements were conceived through a different lens.

Musical leadership was re-envisioned as being more than conducting. In their conversations, they recognized the important role of autonomous learning spaces and technology, through project-based learning pedagogy. It included saturating students in student-led and teacher-facilitated learning environments that embraced a diverse range of learning experiences beyond the major ensemble model. Their vision also included new titles for courses that projected a different approach toward conceptualizing what most programs might identify as method or technique courses.

These areas suggested the important role of the vision from the music education faculty, which influenced the faculty-directed process of the new curriculum. Their vision was an outcome of informed conversations that occurred for nearly two years. These conversations were open environments, where a multitude of ideas were shared and philosophical conversations were oriented around the types of skills, competencies, and mindsets their graduates would need in their future careers. These visions were integral in designing the new curriculum and were initiated prior to writing a proposal draft.

Unification. In many ways, the faculty-directed process was supported through the alignment and agreement of their philosophical and ideological beliefs, research expertise, and musical backgrounds. They recognized the challenges with the current condition of music teacher education in the twenty-first century and believed training future music teachers to be solely major ensemble directors was not appropriate or acceptable. Rather, they agreed that music teaching and learning should include a wide range of musical genres, styles, and instruments, taught from a student-centered and student-led approach. They recognized and

embraced the importance of autonomous learning models as a means for enhancing student agency, engagement, and learning.

The respect and collegiality between the music education faculty was evidenced from the data in conversations and observations with music faculty, students, and staff. The majority of the music education faculty believed in the importance of diversifying the musical experiences of their graduates. This included the skills, competencies, and knowledge to be major ensemble directors if they wanted, but also the skills and knowledge for a variety of other music classes. The following paragraphs outline how unification emerged as a supporting sub-theme associated with faculty-directed process.

Data revealed the strong respect and support of one another in the department. The faculty recognized the value of respecting each other in professional contexts and believed in the importance of collegiality and professional conversations. Although this was perceived as somewhat easy, due to their philosophical and ideological agreements, there was a strong sense of agreeableness and kindness between the music education faculty members. The words "cohesive" and "collegial department" were used throughout my conversations with many of the faculty. An openness to other colleagues viewpoints encouraged open dialogue and conversations. If disagreements were present, they were able to understand and respect others opinions.

It was evidenced from the data that they respected each other in many ways. This was largely due to their beliefs about music education in the twenty-first century. They recognized and agreed upon the importance of flexibility and willingness to accept a wide range of conceptions and ideas that might challenge their personal philosophical beliefs. Many of their philosophical and ideological beliefs about music teacher education and the skills, competencies,

and knowledge necessary for future careers in music education were aligned. Conversations suggested their philosophy of music teaching and learning were also similar, as they agreed on the variety of ways students could be musical.

Many agreed on the important role of diversifying student ensemble experiences. These data illuminated that they conceived the field of music education in a similar way, where they believed emphasis was too strongly placed on Western-classical ensemble participation and the future of music education should rely on students with diverse ensemble experiences beyond one style or genre. They embraced the view that particular major ensembles were privileged in the school of music, while others were seen as less important. These dispositions were evidenced across the data numerous times.

Unification was evidenced in their research interests as well. The research expertise from each of the music education faculty were diverse in their methods and approaches, but were aligned in interest. Topics such as community music, life-long music making, diversifying musical engagement in K-12 education, and engaging a wider range of student populations in music teaching and learning contexts were seen across their publications.

This sense of unity extended beyond the music education faculty as well. For example, the director of the school of music held open dispositions about curricular redesigns in music teacher education. The director was interested in popular music, creativity, composition, and improvisation. This aligned with many of the philosophical beliefs about music teaching and learning with the music education faculty. The following excerpt from the director's interview outlined the open-mindedness and willingness to consider curricular redesign that addressed the need for change in music teacher education, which aligned with the desires of the music education faculty as well:

> I think that we have to find ways to differentiate ourselves and if we don't, and we keep doing the same thing over and over again, the same way, isn't it Einstein's definition of stupidity or insanity? But I'm also looking at constant inquiry about popular music and if you think about the ways students in high school are engaging music, it's all popular music. Even students in the music school, freshman are not, like what's on your car stereo when I turn it on? It's not Brahms's. I think from my perspective it's not just K-12 schools, what about music theory? You know, we are teaching music theory the way we were taught music theory and our professors were taught music theory.

This excerpt articulated the director's belief about the important role of diversifying musical learning beyond the Western-European tradition and illuminated the like-mindedness of the director and the philosophical beliefs of the music education department.

The musical backgrounds of the faculty also influenced their conceptions and unified thoughts about music education in the twenty-first century. They had referenced their careers as band, orchestra, or general music teachers and believed these backgrounds influenced their beliefs and perceptions about the current condition of music education. These perceptions provided a lens through which they saw the need for change in the field and supported their belief in the importance of curricular changes in the school of music. For example, one music education faculty stated that the field of music education was "more about glorifying a practice and a teacher than it was having people be musical beings."

In addition to these areas, the faculty agreed on the impossibility for music teacher education programs to train and teach every skill, competency, and instrument for successful careers teaching music. This impacted their curricular decisions in dramatic ways. It also pointed toward their unified approach in re-imagining their new music education program. They agreed on the important role of flexibility, adaptability, and innovation in music teacher education and recognized the changing landscapes of music teaching and learning in the twenty-first century.

Philosophically, they held unified beliefs about the important role of autonomous learning pedagogies. Conversations with the faculty outlined numerous times, the influence of

project-based learning and the importance of diverting away from teacher-directed instruction in the new curriculum. They agreed on student-centered pedagogy and sought to design classes in a way that were student driven. Their alignment in these areas outlined the unification of the music education faculty in the school of music. This unity and cohesiveness supported student learning and supported their vision and design of the new curriculum.

Proposal. The faculty-directed process associated with the curricular redesign occurred over four years. As the previous paragraphs outlined, the first two years included extensive discussions about the vision for the new music education program. After these two years, they began to draft the proposal in a written document. This document included a variety of important key elements. Specifically, it outlined their rationales for the curricular redesign, including research that supported their claims that teachers were teaching a hybrid of music classes in K-12 classrooms, that the landscape of K-12 music education was evolving and changing, and graduates needed diverse musicianship skills to be successful music teachers. It also included data from local art coordinators and graduates from the Master's program. Finally, the four new principles, which were used to support the new curriculum, were included in the proposal: (1) innovative practitioners, (2) inquisitive thinkers, (3) community leaders, and (4) flexible musicians.

After the proposal was written, it was provided to the director of the school of music and associate dean who suggested various changes. A series of revisions occurred throughout the written and development phase of the proposal. After the requested changes had been made, the proposal moved forward to the curriculum committee and a full faculty meeting. The university policy required changes to any curriculum be presented two times to the entire faculty. A two-thirds majority vote was required to pass the proposal. Their proposal presentations included

PowerPoint presentations, handouts, videos, data, and additional measures to inform the faculty of the requested changes.

The first proposal included removing the fifth semester of music theory and changing the curriculum of the fourth semester. It also proposed removing or reducing (1) the tracked or concentrated model to a class model (workshops and creative teaching practice courses), (2) all conducting class requirements, (3) major ensemble participation requirements, and (4) applied studio credits. The music education faculty also proposed that all ensembles in the school of music would be counted towards ensemble credit. This would have allowed students to enroll in any of the ensembles available in the school of music and count them towards the required ensemble credits for graduation. This initial proposal was met with resistance from the faculty and not accepted.

The proposal draft was then modified. The second proposal continued to require major ensemble participation, but reduced credit requirements from eight to seven. The original degree also required eight hours of applied studio study, which was reduced to seven as well. These reductions were not met with much opposition, as faculty recognized that music education students typically student taught during their eighth semester, and therefore would not have time to attend to rehearsals and individual lessons.

Changing the fourth semester of theory was not accepted, but they were able to negotiate dropping the fifth semester of music theory. Removing the studio model and sub-planting it with a course structure was eventually accepted, with the exception that performance graduate students would teach the workshop courses. A reduction in the number of required conducting courses also was accepted. The conducting faculty created a one-credit conducting class, which

took the place of the original two conducting courses. These changes were accepted at the second faculty meeting and the proposal was implemented.

Strategies, negotiations, and conversations. The proposal developmental stage included conversations with a variety of individuals. These conversations were directed by the music education faculty and utilized as a means for supporting the eventual proposal implementation. Conversations were also leveraged as a way to negotiate and compromise with other faculty members. Many of these conversations were held throughout the two years of the proposal development. The following paragraphs outline the various conversations, strategies, and negotiations that supported the faculty-directed process.

First, the curricular redesign directly influenced and impacted future graduates from the music education program. Therefore, local administrators from surrounding K-12 schools, who would hire their graduates, would be impacted. For this reason, the music education faculty held meetings with local art supervisors, principals, and administrators from the surrounding K-12 school districts. These conversations were meant to provide insight into the types of graduates the local art supervisors and administrators were interested in hiring. It also allowed the music education faculty the opportunity to share information about the curricular redesign. These conversations were cordial, as both parties listened to each other and suggested their needs. They also allowed the music education faculty to dispel any rumors about the negative impacts the curricular redesign would have on graduates from their new program.

Second, conversations within the school of music were implemented throughout the process. This was completed for various reasons. First, it allowed the music education faculty to hear and develop an understanding of potential opposition around the curriculum redesign. For example, the conducting faculty opposed the redesign because the proposal eliminated all

conducting courses. The music education faculty reassured them that the redesign included distributed practice, which supported a variety of conducting experiences in the new curriculum. These conversations also allowed for a negotiation. The conducting faculty were offered one credit in the new curriculum to create a new conducting course called *Sign and Sound*.

Third, conversations with faculty and staff allowed the music education faculty to devise avenues for negotiation and eventual acceptance of the proposal. For example, the proposal removed the tracked design, which impacted the teaching assistants from the performance studios. Conversations allowed for a negotiation of this issue. The performance faculty agreed to support the curricular redesign if their teaching assistants could still teach the majority of the workshop courses. Conversations with the theory faculty also illuminated important factors associated with the eventual success of the new program. These discussions provided avenues for the theory faculty to express their feelings in a one-on-one basis and allowed the music education faculty to reduce misplaced fears about the new curriculum. Meetings with the associate dean and director of the school of music also proved advantageous in the process. They allowed for multiple perspectives and recommendations in the proposal drafts.

Fourth, conversations with recent graduates and students from the master's program informed the process. These conversations provided contributive information about the current condition of K-12 schools, its needs, and the pulse of the music programs in the surrounding school districts. Furthermore, they suggested that many music teachers were teaching a wide range of music, not specific to one ensemble. These exchanges provided further data supporting the proposal development and implementation.

Impetus

A second theme emerged from the data and was associated with the redesign. It suggested the impetus behind the new curriculum. Sub-themes associated with the theme included hybrid careers, faculty, new hires, research, and administrators. These entities were integral in persuading particular faculty to vote for the changes. They also helped to inform the proposal development, support the philosophical and ideological beliefs of the music education faculty, and inform the development of the four principles that were integrated throughout the new music education curriculum.

Hybrid careers. During the process of changing and re-envisioning the new music education curriculum, the music education faculty held meetings and conversations with local art supervisors, principals, and administrators from surrounding school districts. These conversations illuminated the needs of their graduates, which included the ability to teach more than one ensemble. These were referred to as hybrid careers. Rather than hiring a music educator to teach only band, orchestra, or choir, graduates were hired to teach any combination of the three. These conversations provided information that many graduates were not teaching what they had originally intended. Rather, they were being hired to teach across ensemble divisions.

Conversations with the local administrators and supervisors also suggested that many of the local school districts were trying to change their music programs, by offering a wider range of musical opportunities for students in addition to band, orchestra, and choir, or the occasional music appreciation and A.P. theory class. In many ways, the local art supervisors were interested in hiring graduates who would create new classes. They were interested in hiring graduates who might teach group guitar courses, or additional music classes beyond the types of ensembles that

had already existed. They were interested in music learning opportunities that would reflect the diverse cultures of the schools and engage more students in making music.

Faculty. There were various meetings between the music education faculty and faculty from other departments within the school of music. Some of these meeting suggested that particular music faculty were supportive of the curricular redesign. A few even spoke out in support of the new curriculum during the proposal presentations. These individuals trusted the research and rationales that were presented to them. They also trusted the expertise of the music education faculty. The following excerpt shows the response of one faculty in the first proposal meeting:

> I remember distinctively, a faculty member standing up and saying, "If you wanted to change your oboe curriculum, or if you wanted to change your conducting curriculum, who would we go to? The experts in doing that, and now you've got the music education faculty experts and they want to change this for this reason and just like you'd expect us to respect the oboe professor, we're going to respect what they need and try to support that."

Those who supported the new curriculum also persuaded others to support the redesign as well. These influences were impetus in moving the proposal forward to a successful vote. In other areas, faculty believed in the important role of both tradition and innovation. These individuals were supportive of the new curriculum; they understood the value of students learning music across a variety of avenues, including a diversity of musical genres and styles. They were sympathetic to both sides and believed that particular areas of the Western-European art canon were not relevant for particular ensembles or students in K-12 music education. They believed firmly that one must not throw out conventional approaches to music education altogether, but transform them in some relevant way. As one faculty member from a different department outlined:

> I believe strongly that music curricular have to change. I'm just like struck by the immense conservatism in these music schools. I'm just like, almost out of reflexively, I support changes, because I just think it's imperative. Yeah, we all need to get kicked in the butt, we can't just like, you know, go on and on and on and on, which some people would prefer to do.

The openness and willingness to consider a diversity of musical styles, genres, and technology was also held by a few of the theory faculty as well. One theory professor held beliefs about what theory knowledge an undergraduate music education major should have and the types of skills they required. It illuminated her belief that basic theory was really the most necessary level of understanding for music teaching. She believed the advanced levels of music theory were not necessary for successful careers in music teaching and learning. This theorist also believed in the important role of popular music in formal institutions and was supportive of these idioms in the music education program.

New hires. New hires also supported the impetus behind the curricular redesign. These individuals were open minded and pushed wide conceptions of music education in the twenty-first century. They challenged the status quo. New hires allowed hiring committees to interview and offer positions to music faculty who held more progressive philosophies of music and music education. Therefore, the process of culture shift within the school of music was a slow evolutionary one, as faculty retired or moved to other institutions, the school was able to hire individuals with more open and broad conceptions of music.

New hires in the music education department had influenced the new curriculum in a diversity of ways. For example, they were integral in developing a new course called *Digital Media Technology Workshop*. They were also influential in re-structuring both *Creative Teaching Practices with Contemporary Musicians* and *Introduction to Music Education*. They embraced technology and integrated it into many aspects of the new curriculum. They pushed

innovation and brought a fresh and new perspective that was important in establishing the philosophy of the new music education program, including its four principles. These new faculty members were conducting research in these areas, which informed their classroom practices. Their energy, drive, and educational interests also informed the new music education curriculum.

Administrators. The influence the Provost played a significant role in the new music education program. In previous years, the undergraduate music education degree required 125 credits for graduation. During the redesign, the Provost required that the new undergraduate music education program be reduced to 120 credits. This was used as leverage and impetus for the new program many times throughout the proposal development, including presentations to the entire faculty. This mandate was providential in some ways, as it aligned with the curricular redesign of the music education degree. The initiative by the Provost also supported their rationale to remove classes from the course sequence.

It was also used as impetus in the curricular redesign from a social justice perspective. For example, one music education faculty outlined the challenges associated with the financial strain and time commitment required of the degree prior to any changes. The financial obligations and time commitments placed extra stress and anxiety of students and their families. The curricular redesign was impacted in many ways by the interest of the music education faculty and the mandate of the Provost to reduce the amount of credits required for the degree. This way, students would graduate in four years if they remained on the degree track. The mandate by the Provost could not be debated from music faculty and was perceived as impetus supporting the new music education program.

Research. Conversations with the music education faculty suggested the important role of research behind the curriculum redesign. Research informed the proposal for a variety of

reasons. First, it informed the types of music students were engaging with outside and inside of school. This influenced their belief that the new curriculum should include music beyond the Western-European tradition and infuse a more diverse range of music making opportunities. Second, research suggesting declining enrollments in formal secondary music programs informed their proposal. This supported the new curriculum in ways that included digital media technology and contemporary music making experiences for their students. It also informed their decision to create spaces in the new curriculum where students might re-conceptualize music teaching and learning or discuss ideas for creating new music classes in their future careers. My interviews with the music education faculty outlined the influence of research from Williams (2011), Kratus (2007), and D.B. Williams (2012) and others. Data from these publications provided conceptual challenges and empirical evidence around the changing milieu of the twenty-first century culture and propositions about the future direction of music teacher education.

Third, research outlining the significant role of technology and creativity were supportive in developing the new curriculum. For this reason, they sought to include avenues for students to compose and improvise. Fourth, the various roles of autonomous learning pedagogies, such as project-based, student-centered, or vernacular music making experiences encouraged them to develop small, collaborative group learning spaces in particular classes. Fifth, the music education faculty actively engaged in research in many of these areas. Their personal research expertise was used to inform the process of curricular redesign as well.

Although research informed the vision, proposal development, and new curriculum, it was also used to inform the proposal drafts and presentations to the entire school of music faculty. In these presentations, data supported their claims for redesigning the curriculum. These

data were presented in PowerPoint presentations. For example, the proposal included dropping the marching band requirement for all wind and percussion players. Data from University of Michigan's music education program was used to demonstrate its continued success, even without the marching band requirement.

Tension

My interviews with faculty and students illuminated an important theme associated with the curricular redesign: tension. This theme was evidenced in a variety of areas. Therefore, sub-themes emerged from the data, including faculty, teaching assistants, students, and budget, alumni, and field experiences. These tensions materialized as influencing the proposal development and new curriculum in significant ways. In the following paragraphs, descriptions of these sub-themes will outline how tension transpired throughout the process.

Faculty. There were reasons why some music faculty opposed the curriculum redesign. These reasons included (1) the influence of their musical backgrounds and professional experience in secondary and tertiary education, (2) differences in philosophical and ideological beliefs, (3) a disbelief about the types of careers undergraduate music education students were attaining, and (4) fears about reducing excellence in the school of music. In the following paragraphs, these areas are explored briefly.

First, their backgrounds in the conservatory-style school of music and extended experiences in this area influenced their understanding about the types of music they believed should be learned and included in formal institutions. Many had taught music in K-12 schools at some point during their professional careers. These prior teaching experiences influenced their beliefs about the types of skills, competencies, and knowledge required for successful teaching.

Second, many held different philosophical and ideological beliefs about music education than those presented by the music education faculty in the new curriculum. These beliefs embodied a conventional approach to music teaching and learning. Many were not able to understand the need for educating future teachers across a hybridity of areas. In addition to their disbelief around the changing structure of music classrooms in K-12 education, others opposed digital and technological music making experiences. Some music faculty could not embrace these idioms. Their philosophical beliefs were conventionally grounded in the skills and competencies required for successful music teaching in the general, band, orchestra, and choir settings. In many ways, they held passionately to a different set of values than those presented by the music education faculty.

Third, some music faculty held fears associated with the new curriculum because it impacted their teaching assistants, teaching loads, and class enrollments. As the new curriculum removed the tracked design, it meant their teaching assistants would not teach the applied studio instrument techniques and would impact their teaching assistantships. Many of these studio instructors held fears that if their teaching assistants did not teach the instrument technique studios, preservice music education students would not receive proper instrument training.

The new curriculum also included removing credit requirements from particular departments in the school of music, this included reductions in conducting, ensemble, studio, and theory classes. Music faculty in these areas opposed the changes because they impacted their teaching loads. One music education faculty response outlined the strong opposition to the curricular redesign from the applied faculty: *"*You can go and talk about all that stuff, but leave me and my studio alone." These reductions outlined the tension associated with the curricular

redesign. There were also individuals who opposed the *Digital Media Technology Workshop* course as a requirement.

From the standpoint of the proposed changes, one of the more controversial issues was not allowing students to learn instruments in their applied area of study. For example, a saxophone player would not be allowed to take the woodwind workshop, which meant they would not receive any formal instrument training on the other woodwind instruments such as flute, clarinet, bassoon, or oboe. A trumpet player would not be allowed to take the brass workshop. Therefore, they might not be formally trained on trombone, baritone, tuba, or French horn. This was fraught with opposition from the music faculty. Many who were opposed to this new design were shocked that a student might conceivably graduate without having formal training on particular brass or woodwind instruments. They were often unwilling to accept this sacrifice.

In many ways, fear drove much of the tension associated with the new curriculum. Some feared the new curriculum would impact their teaching loads, while others disagreed about the use of autonomous pedagogies. For example, there were faculty who held distinct notions about the "right" and "wrong" way that music should be taught. These individuals disagreed with autonomous learning pedagogies and thought they might negatively influence students' ability to direct major ensembles. Many also feared that the new curriculum would not successfully integrate or distribute the skills and competencies across the courses effectively, leaving deficiencies in student abilities.

Fear circulated among the ensemble directors. This was evidenced because the proposal included a reduction in the number of required semesters of major ensemble participation. It allowed students to participate in a wide range of ensembles outside band, choir, and orchestra.

They feared that these changes might impact balanced instrumentation and size of their ensembles. These individuals also feared the changes would impact the excellence of their ensembles and their ability to perform, travel, and retain notoriety. Others feared the new curriculum might spread student skills and competencies too broadly. Their fears were grounded in the perceptions of the surrounding community and how the redesign might negatively impact professional relationships.

Teaching assistants. In some respects, opposition was evidenced from particular groups of teaching assistants. These individuals were graduate students from the performance department. Many teaching assistants held strong beliefs about the types of techniques, skills, and competencies students should learn. As teaching assistants existed in most classes throughout the music education degree requirements, graduate students from the performance department were typically the instructors for the workshop courses. Their musical backgrounds and Western-classical performance experiences influenced their beliefs about proper instrument teaching techniques. Often, they resisted autonomous learning pedagogies and music beyond the Western-European tradition.

This opposition was evidenced from the perspective of one music education faculty, who originally had implemented a learner-centered, project-based orientation in the woodwind and brass workshop courses. These student-led and project-based projects were met with opposition from most of the teaching assistants in the performance department. His experience illuminated that these individuals were insistent that the workshops remained teacher-directed. Particular teaching assistants continued to enforce their belief about the pedagogy, skills, and competencies they believed were important future careers teaching music.

Students. Early implementations of the new curriculum revealed that tension was evidenced from preservice music education students. After the new curriculum had been implemented, many students were opposed to the new curriculum requirements. These early transitional years were challenging for students, as juniors and seniors had experienced the original curriculum and new incoming students questioned the legitimacy of the new program requirements. Incoming freshman were hearing from their upper classmates that they were learning different types of skills and competencies than their senior peers. These freshmen questioned the legitimacy of the new requirements and curriculum. A conversation with the director of the school of music outlined how students resisted the curriculum during the first years of its implementation:

> At the end of the sophomore year, the second year of the new curriculum, I had a group of students come in a talk to me and they had written a document with all of their complaints about the about the program and about what was going on. They actually approached this, I was really proud of them, actually, they approached it very professionally. They were thinking a lot about what they were being asked to do and about and how it was manifested in their classes and also what they wanted to be prepared for. There was definitely a concern about the [workshops] and about not having enough time on each instrument.

This excerpt demonstrates the early challenges the staff had with particular students who were unable to see the utility of the courses and believed they were not learning the appropriate skills in their workshop courses.

Students who were vocally opposed to the new curriculum often held aspirations to be band directors in large secondary music programs. These students held dreams of leading marching bands, attending to competitions, and receiving trophies. They opposed reductions in the conducting area, as they believed they would not learn the skills necessary for successful major ensemble conducting. These students also embraced the original tracked model and resisted marching band not being required. Some students were vocal with particular music

teachers and cooperating teachers in local surrounding K-12 music classrooms about their opposition to the new curriculum. For example, one music education faculty found a student complaining about the new program to his cooperating teacher. He was suggesting the music education program had been ruined and the music education faculty made poor choices about the redesign:

> I had a kid who was a trombone player complain. He was complaining to the teachers within the schools he was working with, about how we wrecked it. So I had to call him in and have a little talk with him. It's like he was talking about the [workshops], as if they weren't working. It was just awful. It was just bad. It was not good on his behalf.

Particular students also opposed the creative activities and autonomous learning approaches in some of the classes. This was evidenced from conversations with music education faculty, who had implemented creative projects in one of the workshop classes. Responses from the majority of students were negative, as his course evaluations indicated that students could not see the utility of such activities in the workshops.

As the university existed in a conservative region of the U.S., many students held strong religious beliefs. Some students resisted the new curriculum, as particular courses included popular music. These students opposed popular music because the lyric content and insinuative nature of particular songs was not in agreement with their religious beliefs. These areas suggested the influences of particular students religious backgrounds, which created opposition to particular aspects of the new curriculum.

Some students opposed the new curriculum, which was evidenced primarily in the first years of its implementation. Those who held conventional understandings, beliefs, and philosophies about music education were most opposed. In many regards, these students were unable to see the utility of learning digital media technology, while reducing requirements in other areas, such as conducting and marching band. Some students were vocal about their

opposition to surrounding local K-12 music teachers, in teacher evaluations, and to their peers. These oppositional forces impacted the music education faculty and their role in determining how to address these issues.

Budget, alumni, and field experiences. There were other avenues that added tension. These tensions were evidenced in the data from conversations with music faculty, music education faculty, and administrative staff in the school of music. They emerged from the data as (1) budget cuts, (2) alumni, and (3) limited field experiences. The following paragraphs synthesize how these areas influenced the tension that accompanied the curricular redesign.

First, while the curricular modifications were occurring within the school of music, there were budget reductions within the College of The Arts. These cuts influenced the perceptions of the local music teachers and the music education program. For example, the teacher's college no longer paid cooperating teachers when working with student teachers from the music education program. As many outside the school of music were aware of the curricular changes to the music education program during this time, budget cuts added to their perception that the program was de-stabilizing, or falling apart. It was perceived that the budget cuts were affecting the quality of education and internal tensions around the curricular redesign. This was creating a divisive environment. Some cooperating teachers believed it was impacting student learning.

Particular alumni were also against the curricular redesign. These individuals held strong beliefs about the value and effectiveness of the original tracked design. These alumni had experienced firsthand the skills and competencies they had learned in their undergraduate degree and believed it should continue. For some alumni, the new design was perceived as reducing the skills and competencies graduates would need for successful careers. They were also holding

conversations with other music teachers in the school district at the time it was being redesigned, which negatively impacted the perceptions of the music education program even further.

Finally, limited field experiences in the secondary general music area presented challenges for faculty. The surrounding K-12 schools were rich with performance-based secondary ensembles, such as band, orchestra, and choir. However, secondary general music classes that included technology, digital media, or rock band instruments were limited. This limitation directly impacted how alumni, students, and music faculty perceived the new courses that were being implemented in the curriculum. It challenged the utility of such courses, created additional tension, and outlined the challenges associated with developing, creating, or identifying field experiences in these areas.

Outcomes

There were significant impacts the new curriculum was having on students and faculty, which emerged from the data as outcomes. Sub-themes from these data included (1) student community, (2) student dispositions, (3) student understandings, (4) student and faculty experiences, (5) musicianship, (6) careers, and (7) future advancements. These outcomes were recorded from student and faculty interviews during my investigation and revealed the various perceptions of the new program from both groups of interviewees. As the following paragraphs explain, student experiences, perceptions, and musicianship were varied and depended on the courses they had chosen to enroll. Finally, interviews with faculty and students indicated future modifications they desired to implement to the degree.

Student community. The music education faculty believed the new curriculum had created a stronger community within the undergraduate music education student body. This was

evidenced from the data for a variety of reasons. First, the new curriculum was developed to support collaboration, as most of the music education courses met at the same time. This was perceived as creating a unified community of students, where workshop classes collaborated throughout the semester, thus supporting partnership and peer interaction. I was able to witness this collaboration first hand, as the vocal workshop joined with the keyboard workshop for a variety of projects. Students from the keyboard workshop had developed a series of warm-ups to support the vocal students; they rehearsed together. These changes were perceived as one avenue for building community and collaboration between students.

Second, students were moving through the majority of the music education courses together. The music education faculty believed this supported student community, as they were able to develop meaningful and lasting relationships with their peers and learn from each other. The original program was perceived as a disjunctive program, where students were in completely different concentration areas and took different sets of courses depending on their track. The new program was alleged to offer a more unified approach to learning, which supported student community.

Third, the new music education program sought to support students in thinking broadly about musicianship and musical leadership. Courses were integrated with these principles, which was supported through their distributed practice design. From the perspective of the music education faculty, this offered a rich student community, as they held increased confidence across a wider range of instruments and competencies than they previously had.

Student dispositions. The changes to the curriculum influenced student dispositions in a variety of ways. First, the new courses required students to engage with musical experiences across a wide range of areas. Student dispositions towards technology were influenced in the

Digital Media Technology Workshop course. Students who chose *Creative Teaching Practice with Contemporary Musicians* were being challenged to re-conceptualize secondary music teaching in a variety of ways. Second, the new curriculum had influenced student dispositions from the diverse range of required fieldwork experiences. Third, the *Digital Media Technology Workshop* course sought to integrate autonomous learning spaces and a diversity of musical genres with technology. The following paragraphs provide an overview of the influence and impact the new curriculum was having on student dispositions. Data analysis yielded student dispositions in three areas: broad-minded, conventional, and conflicted.

First, students were influenced by the new curriculum in ways that encouraged them to embrace a sense of openness about diversifying music teaching and learning. As the following sections imply, not all students held an openness to these ideals, but many did. Those who were willing to consider the wide possibilities of music education in the twenty-first century held beliefs about the important role of adaptability, flexibility, student choice, creative thinking, less performative focus, and more diverse musical genres in K-12 school teaching. The following paragraphs suggest particular areas where students held broad-minded dispositions toward music teaching and learning in the twenty-first century.

First, many students recognized the importance of adaptability and flexibility. They believed in the important role of an evolving field, where changes within our culture were emulated within the classroom. According to some students, this flexibility supported contextualized music learning. The following excerpts demonstrate some student responses that supported these beliefs: “I think that for music classes to remain, like, strictly like, paper and pencil, or like how they are conventionally taught, is counterproductive to what everything else is.” Another student stated, “I think it's [music education] something that needs to continue to

evolve and incorporate elements beyond what it's been." Finally, a student who embraced change argued, "I think it's something that constantly needs to be changing, because like all the time things are changing."

Students who held broad-minded dispositions realized the importance of open-mindedness in the profession and that music teachers needed to be willing to adapt to the surrounding culture. The important role of flexibility and adaptability was referenced in context to band music remaining relatively unchanged for many decades. These students believed that music education over-emphasized band, orchestra, or choir over other music making opportunities. Some students referred to relevancy. This was addressed in regards to including technology, such as recording software, MIDI interface devices, or other opportunities for digital music making. Students who held broad-minded dispositions about technology also referred to the importance of offering a hybridity of music offerings for their future students and recognized the importance of integrating technology to support this goal. Others outlined their future desire to use microphones, recording technology, and DAW's across a variety of music making contexts. Relevancy was also referenced in regards to instruments. These individuals believed students in K-12 education should choose the instruments they wanted to learn and offer a wide range of musical genres and styles to perform. Students often outlined their belief that relevancy in music learning was dependent upon a more diverse range of music in K-12 classrooms. They believed it was not progressive or relevant for teachers to focus on classical music, because it "puts kids in a box of what their interests are."

Students often referred to the importance of including popular music in K-12 music classrooms, which included genres like rap, hip-hop, or EDM. Other students who held broad-minded dispositions were considering expanding music for their future students, but were not

sure any one genre or style should be taught. As one student said, “I think the difficulty is, I am not sure there is necessarily one type of music that should be taught.” The use of contemporary, popular, or modern musics were not the only suggestions. Others embraced the importance of world music ensemble opportunities and a wide variety of ensembles beyond the Western-classical style. A few outlined their belief that Mariachi or Asian ensembles were also important. These students also spoke about the importance of life-long music making and believed should be encouraged. They outlined their belief in the importance of supporting individual musicianship and that it was not their responsibility to create “full-fledged musicians.” Others perceived music learning as enjoyment and self-gratification, not professional musicianship.

Students who held broad-minded dispositions toward music teaching and learning embraced creativity in the music classroom. These students believed experiencing music from a less performative and more experiential perspective was important. This was referenced as providing space for students to be creative. For example, one student replied, “Music teachers need to be creative in blending different styles of music into their curriculum and good improvising skills.” Another believed it was important to maintain creativity throughout the entire curriculum: “Maintaining it [creativity] throughout lesson planning and pedagogical practices keeps student interest and creates their individuality and creativity more.”

Students, who held broad-minded dispositions, referenced their excitement about utilizing different pedagogical approaches in their future careers. These students believed that their students should have more input in the curriculum and that the field of music education emphasized, too often, teacher-directed instruction, where teachers “want to lead as much as possible.” These students articulated their belief that teacher-directed classrooms impact learning engagement negatively. A variety of students embraced the ideals of hands on learning, where

classrooms were not lecture based, but provided students with opportunities to explore. In these types of classrooms, students believed in the importance of letting their students figure things out on their own, while providing parameters to guide the process.

Finally, students referred to project-based learning as a means for enhancing creativity and supporting student agency. Those who conceived music education through these types of pedagogies also referred to aural/oral learning as important. They embraced the idea that teaching music by ear was one way for students to learn alternative forms of music. Students who held broad-minded dispositions were excited about expanding the nature of music learning in the twenty-first century and embraced the attributes of flexibility, adaptability, and creativity.

Throughout many of my conversations with students, it became apparent that others held conventional dispositions about music teaching and learning. These students were interested in teaching Western-classical music, which was often perceived as "real" or "serious" music. These students believed the fundamental skills and competencies offered in bands, orchestras, and choirs were most important. Other types of music making were referred to as "fun," where students might play music with friends in social environments outside of school. In many of these conversations, students outlined their belief that music learning should focus on making and producing good sounds. Skill proficiency on Western-classical instruments was central to their understanding of music teaching and learning. The following paragraphs provide an overview of these conventional dispositions from the students' perspective.

First, these students believed popular, modern, or contemporary music was "fun." Other repertoire, such as classical or jazz, was "serious." These distinctions influenced their understandings about what music should be taught in K-12 schools and in what context(s). Their understanding was that "serious" music supported the appropriate skills for proper music

learning and performing. The following excerpt was from a student who held conventional dispositions about music teaching and learning. He had been assigned a cooperating teacher who utilized a student-centered and vernacular music learning pedagogy, where students taught themselves and their peers in small groups. This was his reaction towards the field experience:

> A lot of them are just playing guitar or piano, but they're not focused on sound concepts. They are just like playing around with her friends, and that's fun and awesome, but the reason why we argue music education is so awesome is because kids usually get higher grades from it. There's self discipline, there's all these great things that you learn from playing music, but if we take away the conventional music ensemble completely, we will lose that and at [school of music name] for example, you know, we talk about innovation and all this awesome stuff, we have these music technology classes, we are teaching contemporary musicians and those are awesome and I love it, but it's like you've forgotten what it is to teach music and that's to teach music, and sometimes when you get into the technology and all that stuff too much, you lose track, you lose sight of what it means to be a musician, and that is to create sounds that you know move people to tears.

Although this is one excerpt, more conversations with students unraveled in a similar way. These students recognized the importance of technology for making music, but also conceived it as a distraction from learning classical music. The aforementioned excerpt also demonstrated his understanding about music advocacy and its role in our schools. Specifically, "real" music through teaching good sound concepts impacted student grades positively. "Other" types of music, where students played contemporary music with friends, might not support cognitive skills and higher grades. This student held passionately to conventional approaches for teaching music.

Students who held conventional dispositions believed music literacy was vital for music teaching and learning. As one student stated, "music teaching is making sure the students can play, read, and understand music." Many students who held conventional dispositions did not espouse values or ideological beliefs about the significance of creative tasks, such as composition or improvisation in music teaching and learning. Particular students were not sure

they had a significant role in enhancing or encouraging creativity in their future students. These students often focused on addressing the fundamentals skills of reading music notation and believed in preparing and choosing good repertoire for performances. Although many of these students believed in a diversity of instruments, they also believed strongly that Western-classical instruments were most important for learning and experiencing music. These students understood classical music as the foundation for all musical learning and believed it provided the groundwork for additional musical understandings. Other students believed musical literacy was foundational before anything else. The following excerpt from a junior in the music education program supported this finding:

> I want to make sure that they know how to like, read music and sing the music that they are reading, and be able to understand the music that they are making. I want to make sure that they have a foundation of music first and foremost, because that would be my goal as a choir director, that they can read and produce what they read and sing and enjoy it and go into technical aspects.

This student perceived aural/oral-based music learning as the "easy way out" and alleged the use of ear-based learning, or learning music by ear, as unimportant in comparison to other skills required for music making and learning.

Many of these students were not excited about technology and their experiences with it were often frustrating. Often, they did not see the utility for including technology in the music classroom. Interestingly, these students did see the inevitability of technology in the twenty-first century, but were feared it would "take over music." Even with these understandings, many were not exuberant about its use for music teaching and learning. Others believed it was being implemented for no real educational benefit. In a few conversations, students perceived technology integration as a threat, or a means for taking away meaningful learning in the music

classroom. For example, the following student perceived technology as a distraction to the overall music making and learning processes:

> I understand that technology is coming no matter what and it will be integrated into all classrooms eventually, I am sure. I can see it happening, but I don't want that to take away from them [students] reading music, understanding what they're doing, and really having that base knowledge of, I can read music, I can understand what it is, I can look at it and be musical with it. I don't want it to become, just like, "Oh, I can plug in the sound." You know?

This student was referring specifically to a MIDI interface device that enabled anyone to plug in a device to the computer and make, produce, or write music within a few minutes. In his perception, the ease of creating music and sounds with technology removed students' genuine understanding of music. He feared that technology might replace student abilities to be musically literate. Other students were able to see how technology could be used in a music technology class, but when applied in band, choir, or orchestra contexts, could not understand its usefulness.

In a limited number of classes, students were required to use digital media technology for making music. These influenced their experiences and perceptions of music technology for music making. Some did not believe these devices were instruments:

> I don't agree with this entirely, but like, touching a computer isn't an instrument. Clicking a button, yeah you're making music, but you're not really making music. You're not using the sounds in your head to communicate what you want.

These students were opinionated and passionate about the "real" or "true" definition of an instrument. They perceived technology as removing and undermining what constituted as a "real" musical performance. These conventional dispositions were influential in student understandings about technology. In some regards, their experiences with technology and ability to use or not use it also influenced their conventional dispositions. For example, students who had minimal training or experiences with digital MIDI interfaces were quite resistant to technology and its use in K-12 classrooms.

There were particular students who held conflicted dispositions about music education in the twenty-first century. These students often entered the program with the intention to teach only band, orchestra, or choir in their future careers. However, the philosophical and ideological challenges posed to them throughout the program encouraged them to reconsider their future career plans. These students were not entirely sure about including popular music for music teaching and learning in the formal institution, but also recognized limitations with conventional approaches.

Some students held conflicting thoughts about integrating a student-centered or project-based approach to music teaching and learning in their future classrooms. They were unsure whether it should be included and felt conflicted about its impact on student learning. At some point throughout our conversations, students alluded towards their experiences with the project-based pedagogy used within the *Digital Media Technology Workshop*. They felt they had not learned the content or the technology in a way that was sufficient for them. These experiences challenged their thinking about the type of pedagogy that was most appropriate in learning technology.

Other students held conflicted positions about the current condition of music education. Many recognized the important role of conventional major ensembles, but recognized there were conflicting philosophies about the types of music, instruments, and pedagogy in the field of music education. In some ways, students recognized the limitations with conventional approaches to music teaching and the tensions associated with teaching a variety musical styles or genres. Students were conflicted about implementing new classes, as some believed they would be challenged by the strict protocol, assessments, and music standards they might face in their future careers. Others were conflicted about the challenges they would face with festivals,

competitions, and ratings. These areas challenged their thinking, as my conversations with these students alluded towards their disinterest in the pressures associated with these expectations.

The aforementioned paragraphs provided insight into my investigation and illuminated that students held dispositions in three areas: broad-minded, conventional, and conflicted. These data suggested that many students held broad-minded dispositions about technology, a diversity of musical styles and genres, autonomous learning spaces, and the philosophical challenges presented to them throughout the program. However, not all students in the program embraced these ideals. Some remained focused on conventional approaches. Others were conflicted about the forward direction of music education in the twenty-first century.

Student understandings. The curricular redesign included new music education course requirements. Some of these new courses were student-centered and project-based. Interviews and observations suggested that these courses influenced student understandings about autonomous, vernacular, informal, and student-centered learning. Data revealed a variety of student understandings around these terminologies. For the purpose of my investigation, students were asked to define these terms in their own words. The following paragraphs offer a brief overview of these responses.

When asked to define autonomous learning, students responded with a variety of answers. Common responses included (1) catching students interests, (2) learning music independently, (3) teaching yourself or learning without instructions, (4) individuals creating parameters themselves and following through on their projects and activities in styles that are conducive to their learning, (5) allowing students to find intrinsic motivations around their personal preferences and prior knowledge to create independent or group knowledge, and (6) student-led or student-responsible learning.

Other students responded to the question with different insights. For example, some students identified autonomy as a self-directed response to learning, in which students' initiate and direct learning. This was meant to support student interests in the learning process. Others believed autonomy included student exploration, where they might read or research particular topics relevant to the topic. In this way, students might experiment with learning. Students also identified autonomy as students creating the material and actively learning the information. Many students identified autonomy as a space that encouraged individuals to take charge of their learning. Although not all students were able to define or articulate a clear definition of autonomy, these areas were the most common responses. They reflected some similarities to research in this area. For example, Holec (1981) defined autonomy as students taking control of their learning, while Lacey (2007) outlined that peer support and cooperation are strongly encouraged. Responses were equally distributed across sophomores, juniors, and seniors.

Many students were unable to define informal learning. Common responses were: "I don't know," "I am unsure," or "I could take a guess." In these answers, students would quickly move on to define other terms. However, some students did make attempts to define it. For example, one student believed informal learning was any musical learning experience that occurred outside the formal institution. He included jam sessions with friends at home as an example. Another student identified informal learning as a type of learning that occurred within the formal institution, but was not lecture-based.

Others believed that informal learning was learning in a particular context, where students were not being told what to learn. Rather, they engaged with a variety of mediums, such as YouTube tutorials or other materials. This was accurately represented from the work of Green (2002). In these contexts, students outlined that informal learning was not intentional. Rather,

learning would happen by accident during the process. Finally, informal learning was perceived as a means for distributing knowledge without formal written lesson plans. In this way, students believed learning occurred as they worked on projects around their own interest.

Many students were able to quickly identify student-centered learning. Students defined student-centered learning in the follow ways: (1) as peer teaching, where the teacher is not directing the learning; rather students figure things out on their own, (2) the teacher scaffolds student learning, (3) students find answers themselves with guidance from the teacher, (4) students are active in the learning process, (5) the teacher facilitates and provides knowledge only when necessary, and (6) the teacher provides a base level information from which the student builds their understanding.

These responses suggested that many of the students were able to accurately identify a few of the key features associated with student-centered learning. Students believed that teachers facilitated student learning (Pedersen & Liu, 2003). Others recognized the role of peer-based learning, where individuals were encouraged to engage in problem solving strategies through collaborative workspaces (Doyle, 2011; Johnson, 2013; Weimar, 2013). Students were able to successfully identify that although the teacher was present and available in the classroom, they would scaffold and support student learning only when necessary (Weimar, 2013).

Most students were not able to define vernacular music learning. Those who made efforts to define it, held wide conceptions or understandings. For example, one student identified vernacular music learning as a particular genre or style of music that is made from local culture or language. Another student defined vernacular music making as "being knowledgeable in how to create or exist in music that is more commonplace for students." Out of all the responses from students, one student seemed to have a solid understanding of vernacular music learning. This

student believed vernacular music learning was the process of gaining musical knowledge or competencies outside what many would deem as the conventional and formal instructional model. Specifically, when individuals observed "others playing, watching YouTube, experimenting, and take what they have experienced culturally to learn about and create music." This response represented one accurate description for how vernacular music learning is defined in the literature (O'Flynn, 2010)

In addition to the aforementioned terminologies, students held a variety of understandings around conventional and non-conventional features of music teaching and learning. Most students understood conventional music learning as being rooted in Western-European traditions. Throughout my interviews, it became increasingly clear that students held different understandings about the features of non-conventional music learning. Some students understood non-conventional music teaching as including popular music. Others identified student agency as an important feature of non-conventional music teaching. Some believed small class sizes and less teacher-directed pedagogy were important. In a few respects, students determined that a diversity of instruments, such as digital technology, tablets, or rock instruments were non-conventional.

Although many defined non-conventional in these areas, responses also outlined that non-conventional approaches might encompass other features. For example, some students conceived world music pedagogy and world music ensembles in K-12 schools as non-conventional. Others recognized the challenges in defining non-conventional, as they believed it could be defined in a multitude of ways. One student outlined her experiences switching instruments in high school orchestra as non-conventional. Another response yielded similar results, which suggested that

playing music in small collaborative chamber groups was non-conventional, but was initiated in a conventional major ensemble setting.

The diversity of understandings around conventional and non-conventional approaches to music teaching and learning posed interesting insights into student responses. Many of their musical experiences in high school and those in the music education program had influenced their understanding of these terms. Most students' associated conventional music learning as the performance of Western-European music in band, orchestra, or choir ensembles and believed conventional music teaching occurred through a teacher-directed approach.

Student experiences. In a variety of ways, students provided insight into their experiences in the new music education program. In many of these conversations, the program was seen in a favorable light, where the music education faculty, teaching assistants, and classes were positively influencing their learning. Others believed the music education program was moving in the correct direction and understood the values and philosophy the new undergraduate music education program espoused. Some were able to recognize the importance of diversifying their learning experiences across a wide range of musicianship competencies, while others recognized the impossibility of learning every instrument, skill, and competency they might need in their future careers teaching music.

Interviews also suggested that students held conflicted positions about the setup of the program. This included the courses and ensemble requirements. In some respects, students were challenged by the pedagogy. Others, who held more conventional or orthodox views of music education, were challenged to embrace learning skills and competencies across a diversity of areas. As the new program was adapted and changed, the music education faculty implemented courses that emphasized technology throughout the curriculum. They believed that twenty-first

century musicianship skills for music teaching and learning included technology. They wanted all students to be exposed to technology platforms for creating, performing, and teaching music. Technology required and evidenced in *Digital Media Literacy, Digital Media Technology Workshop* and *Creative Teaching Practices with Contemporary Musicians.* These courses also emphasized autonomous learning pedagogies, such as student-centered, informal, and project-based orientations. The *Digital Media Literacy* course was online and consisted of modules. Students worked through the modules autonomously. Apple applications, such as iMovie and Garageband were included. Other multi-platform software such as Finale for music notation and a PC based recording applications such as Audacity were also utilized. In the *Digital Media Technology Workshop* and *Creative Teaching Practices with Contemporary Musicians,* the goal was not to emphasize technology, or be explicitly focused on it. Rather, they sought to expose students to a diversity of opportunities for future music teaching through autonomous learning pedagogies and field experiences within these mediums.

Although many students were able to see the utility of these courses, some felt technology was being overtly "pushed" on them. This was evidenced from the data because both *Digital Media Literacy* and *Digital Media Technology Workshop* were required. It became apparent that many students struggled with technology, while others did not wish to utilize it in their future careers for a variety of reasons. For some, it was perceived as a waste of time in conventional music making contexts. Others thought technology over-simplified sound production, reduced the need for students to be musically literate, or was fraught with glitches and complications. In addition to these challenges, students felt the music education program over emphasized one technological device, particularly the Ableton Push.

Other students were able to expand their experiences beyond the required courses and sought to learn additional technology for music teaching in their future careers. In these instances, students took the initiative to learn additional music technology on their own. This was completed outside of class, where they pursued it for leisure. One student enrolled in a music technology course outside the music education program to further his knowledge. Many students tended to agree that some courses did not prepare them for the multitude of different areas for making music with technology they wished it had. If they desired further skills and competencies in technology, students recognized that it was dependent upon their initiatives to learn additional technology.

Students also spoke about the current setup of the course requirements in the music education program. Many suggested that they were challenged with the setup of the new program, specifically the courses they were required to take and those they were not allowed to enroll. Some students desired increased agency. Others were conflicted about the *Workshop*s and *Creative Teaching Practices* courses they would take. Many wished they could take more. Students often referred to the challenges associated with not being able to take a workshop course in the area of their applied instrument. Students were also challenged with scheduling conflicts. As the workshop classes often met at the same time, they were unable to enroll in more than two or three workshops per semester. These students were interested in learning more instruments in support of their future careers. Student responses suggested the significant requirement for personal initiative in the new curriculum, where additional work and time was required to receive a broader range of skill and competencies for their future careers. Many students desired to take more workshop courses.

Interviews also revealed that students conceptualized the music education program as traditionally oriented, in which most skills and competencies were taught from a teacher-directed approach. They held firmly to the belief that other than the *Digital Media Technology Workshop* and portions of *Creative Teaching Practices with Contemporary Musicians*, classes were mainly teacher-directed. Most of the music was learned from band and orchestra method books. These student responses were confirmed in my classroom observations.

Students were acquiring a diverse range of skills, competencies, knowledge, and experiences across the new curriculum. Although not all were able to recognize this goal, and many held conflicted and different opinions about what they believed they needed to be successful in their future careers, some were able to recognize the positive influence the program was making on their professional development. Many of the students with whom I spoke were able to recognize the positive influence of the program and could see the utility of learning a diverse range of skills, competencies, and experiences across the music education courses. This realization was integral in their perceptions and experiences throughout the program.

The new curriculum required students to understand and embrace the idea that any music education program could not fully prepare them for their careers. It also required students to be prepared for hybrid careers. Although students were often able to recognize this important element in the new design, some were conflicted with their lack of preparation and not confident in their ability to teach a diversity of music ensembles or classes. They held conflicted positions about the skills and competencies required in the curriculum and believed they were often drawn too thin across the curriculum. Some felt underprepared at times, while others felt the skills and competencies from the workshop courses were not enough.

Student experiences in this area suggested similar outcomes: the program sought to build a deeper understanding of music teaching and learning. One that included life-long music opportunities, supported exposure to technology for creating, producing, and teaching music, provided agency and autonomy, encouraged a diversification of skills and competencies across a variety of instruments, prepared students for hybrid careers, and challenged their understanding of music teaching and learning in the twenty-first century. Some students were conflicted with the new curriculum, while others realized their learning was dependent upon their own initiative as well.

Music education faculty experiences. Data yielded insights into the music education faculty experiences associated with the curricular redesign. Their perspectives were shaped by conversations within the school of music, all day music education faculty retreats, multiple hour-long meetings about the design of the new program, oral presentations to the entire faculty, and written drafts of the proposal. In many ways, they were challenged both philosophically and ideologically throughout the process. They recognized that difficult decisions had to be made, as particular portions of the degree, that were still seen as valuable and important, were removed or adapted significantly. They also recognized that students would not be able to learn instruments in their applied concentration area. As the original program was based on a studio model, it allowed for individual instruction on all the instruments in a students concentration area. This was perceived as an excellent means for educating future music teachers in specific and focused areas. Students, who were on the instrumental track, would have received a robust experience playing and learning all the instruments in their concentration area. Individual lessons supported competency and skill development. The new curriculum challenged the music education faculty to embrace a new philosophy, one that spread skills, competencies, and knowledge, across a

range of instrumental or vocal experiences. It required some music education faculty to let go of strengths that existed in the original program. My conversations with a few of the music education faculty implied that some still felt conflicted about students needing more training in particular areas.

Many of the music education faculty philosophies were questioned throughout the process as well. The changes made to the degree program were not simply accepted at face value. They required a substantial amount of thought, thus challenging their personal ideologies. Many held strong ties to conventional approaches in music teaching and learning; they believed that this type of music learning was important. In some ways, their experiences suggested the difficulty in embracing a new philosophy of music education, one that included diversity and inclusivity, while recognizing the weaknesses associated with the original design. In many ways, data and research influenced their eventual acceptance of the curricular redesign. Conversations with the local arts supervisors, graduates, and administrators from local school districts provided data to support their acceptance of the new curriculum.

The significant amount of time required of the music education faculty was also evidenced as influencing their experiences. The curricular redesign required considerable amount of extra meetings and conversations beyond their normal responsibilities. They were still responsible for teaching, developing curriculum, overseeing teaching assistants, supervising student teachers, and conducting research. The process added to their already heavy workload. These experiences suggested their willingness to embrace the needs of their graduates, demonstrating attributes of adaptability and flexibility.

Data also illuminated the experiences of new hires in the music education department. These experiences posited the significant work associated with re-structuring or creating three

new classes in the course sequence: *Introduction to Music Education*, *Digital Media Technology Workshop*, and *Creative Teaching Practices with Contemporary Musicians*. As field experiences were required within these courses, early implementations provided an understanding into the challenges of creating or identifying field experiences beyond band, orchestra, and choir. This required time and work that did not translate towards tenure and promotion, community service, or professional development. It required a determination to find extra time in each day to assure field experiences were either created or identified for undergraduates in this area. It also required communication with local schoolteachers, administrators, principals, and school visits to create new music programs that did not previously exist.

Experiences associated with the curricular redesign provided insight into the nervousness and intimidation associated with presentations before the entire faculty. Many of the music faculty held vivid memories of these presentations. They recalled the nervousness and anxiety associated with the work. They were nervous about how the proposal would be received, the perceptions of faculty from other departments in the school of music, and opposition that developed in the meetings. These experiences outlined the difficult and intimidating feelings associated with the process.

The music education faculty experiences provided a wide range of responses. Faculty who had been around the school of music for longer periods of time were challenged in their conceptions of teacher preparation and the realization that they needed to embrace the new curriculum, including its limitations. This was not easy for some to accept. It took a disposition of openness and sacrifice. Other experiences suggested the importance of providing extra time, effort, and determination to see the new curriculum through. Others outlined the time and dedication in developing the new curriculum. This included creating new courses or re-

structuring others. Substantial volunteered time was required by certain faculty to develop field experiences that did not previously exist.

Musicianship. Students were receiving a wide range of musicianship experiences. These were mainly dependent upon the workshop courses they chose to enroll. Other students took the initiative to enroll in additional workshop classes beyond the required four. However, this was rare. Students were encouraged to take additional workshop courses if the time and finances afforded these opportunities. Musicianship experiences were individualized, based on the resources and time available for each student. The majority of their musicianship skills were foundationally rooted in Western-European traditions. Students were learning instruments in the band, choral, and vocal areas. These skills and competencies were learned mainly through Western-classical notation and method book instruction. Students were expected to learn with technology in the *Digital Media Technology Workshop*. Students who enrolled in *Creative Teaching Practices with Contemporary Musicians* were learning additional technology and combining a hybrid of instruments in their group projects. These courses included a variety of aural/oral music learning and musical styles or genres.

Most of the learning throughout the new curriculum was founded upon traditional notation. However, the curriculum did include one or two projects that supported aural/oral type music learning. This was evidenced in *Digital Media Technology Workshop*, *Keyboard Workshop, Creative Teaching Practices with Contemporary Musicians,* and some in *Creative Teaching Practices with Children*. The program required basic fundamental skills and knowledge on a variety of instruments and technology. Again, these were mostly dependent upon the courses student chose to enroll.

Careers. When asked to outline their ideal future careers, students were considering a diversity of teaching opportunities. Those who held broad-minded dispositions were open to creating classes that might not exist in their future secondary music programs, or were exploring additional ideas for including world music ensembles and popular music in their future classrooms. Students conceptualized the exciting possibilities for creating new music classes. These students were often interested in providing digital music courses for composition or improvisation across a variety of digital media technologies. They were also interested in creating classes for future students who might not engage with music in major ensembles and wanted to include popular music on instruments in non-conventional areas.

Others, who held conventional dispositions, were focused on teaching choir, band, or orchestra in their future careers. These responses were recorded numerous times across sophomores, juniors, and seniors in the music education program. Some were interested in finding a job in an already successful marching band program. Others were interested in secondary high school programs, such as a choir or orchestra. These conversations illuminated that most were not interested in creating any new courses around technology or other areas.

Finally, some felt conflicted about what their future careers might include. For particular students, they often defaulted to band, orchestra, and choir. Others had changed or altered their thoughts about their future careers. Some responded in a hesitant manner, but many were open to other music teaching opportunities. For example, a senior in the program, who was about ready to enter into his student teaching semester, felt conflicted about his future career in music. His response to the question was not immediate. Rather, a substantial pause occurred before he responded. He hesitantly agreed that he would likely teach band, but might try other types of music classes. Other student responses indicated similar outcomes. They had planned on

becoming a secondary high school ensemble director, but might consider the possibility of creating new classes for their future students.

Future Advancements

One final theme offered insight into the desires and aspirations about future changes to the music education curriculum. This was evidenced in student and faculty responses. These conversations outlined a desire to change the admissions procedures so a diverse range of musicianship might be admitted. They were also interested in creating a more rigorous program that continued to challenge the status quo and included more popular music learning opportunities. A variety of responses were recorded from both faculty and students in these areas, which offered insights into their future vision. In the following paragraphs, sub-themes from the data analysis illuminate future changes in the following areas: (1) creativity, (2) ensembles, (3) music education courses, (4) integrated field experiences, (5) admissions, and (6) interdisciplinary approaches.

Creativity. Students and music education faculty outlined their interest in exploring novel avenues for enhancing creativity throughout the curriculum. Some believed that creativity was not emphasized enough in the workshop courses. A few students desired additional opportunities to write and arrange music in these classes. One music education faculty suggested the exciting opportunities that might exist if students were able to infuse electronic and acoustic instruments in the workshops. His ideas included popular music in these classes, with hybrid approaches to instrumentation. Other members of the music education faculty were interested in creating opportunities in the workshops that included improvisatory projects, reducing focus on performance and enhancing creative thinking skills.

Many students spoke about their interest in creative opportunities in the workshop classes. They were interested in more student-driven classes that included a broad range of music repertoire for learning the required instruments. Students were interested in re-imagining the workshops to include more exploration and creative expression on instruments. Other students were interested in combining digital instruments with acoustic instruments across a wider range of musical genres and styles. They were also interested in working individually and sharing ideas and musicianship skills with their peers. The following excerpt from a junior and sophomore in the music education program outlined their interest in a more creative approach to the classes:

> Student (junior): I feel like there could be more avenues for creativity in these [workshop] classes. Instead of learning the instrument for the sake of playing in an ensemble, you learn the instrument to create. So why not learn the saxophone for the purpose of like writing your own piece for saxophone? Even if, no matter how basic or boring it might be, it still might be something you created and you are exploring the instrument. Or, if you're into like, if you're into hip-hop, why not, like, write something for hip-hop flute or whatever? Like there are groups that do that. So why not learn something more innovative than just playing Mary had a Little Lamb on flute?
>
> Student (sophomore): I think it's more creativity based, rather than going off from tradition. Because there is like hip-hop flute and it's really cool and when it's done really well it's one of the most amazing things. But I feel like a lot of people here look down on that, because it's not traditional. It's not the standard.
>
> Student (junior): I mean like some of the music that I like to listen to is basically modern music made with traditional acoustic instruments. So why can't we explore these avenues and be like promoted to do that, instead of just kind of like, frowned upon whatever we try to do creative things with our instruments? Just because I'm not playing a solo with extended technique, doesn't mean that I can't mess around with extended technique or try something different with it.

This excerpt outlined how particular students desired to increase creativity, popular music, and hybrid of instruments in the curriculum. It also suggested the barriers associated with faculty and teaching assistants who “looked down” on these avenues in their classes. Student experiences suggested that these new, or innovative types of music making, might not be accepted or implemented because of other faculty or instructor perceptions. These data suggested that some

students and music education faculty desired to increase creative opportunities throughout all the music education courses, including the workshops.

Ensembles. Many of the music education faculty believed the ensemble expectations in the program needed to change. During my investigation, students were expected to enroll in seven semesters of a major ensemble. According to the music education faculty, this sent non-verbal messages around the school about what ensembles were deemed as legitimate and those that were not. Although students were allowed to use their one elective credit towards a different ensemble, inequality across the ensembles was recognized as a significant issue by the music education faculty. Some music education faculty perceived the current design as legitimatizing particular ensembles, while de-legitimatizing others. This in-equality was perceived as a major issue in the current music education program. During my investigation, the music education faculty began making efforts to change this requirement. The new program would allow students the opportunity to take any ensemble for credit and would count towards their ensemble degree requirements. Proposals had been presented to the director of the school of music, but no specific proposal had moved forward.

Many students held these same beliefs. They felt limited in the ensembles they could take for credit towards their degree. They were interested in taking rock band, world music, urban ensemble, and additional ensembles that were offered in the school of music. They realized, however, that since these alternative ensembles did not count towards their degree, it was unlikely that they would enroll in them, due to finances and time constraints. Many students felt that the music education program emphasized the symphonic bands and major ensembles more than other ensembles. These students felt strongly that particular ensembles were held to a higher regard than others.

Music education classes. Since the new music education program did not permit students to take workshop courses in their applied instrument area, the music education faculty were interested in amending this situation. Although they recognized the impossibility of teaching *all* the skills and techniques necessary on *all* instruments, they outlined their desire to require more instrument techniques classes, specifically band and orchestra players. Other suggestions included adding new courses. For example, one faculty was interested in a course called *Creative Teaching Practices with Rock Bands*. This might have encompassed teaching popular music through guitars, keyboards, and drums. Another faculty member suggested adding a course around marching band techniques, where students who were interested in teaching marching band in their future careers, might gain skills in this area.

The pedagogy of the workshops courses was an area that particular music education faculty were interested in modifying. As the pedagogy in many of the workshops was teacher-directed, some were interested in re-designing the curriculum to be student-led and project-based. For this reason, there were ideas around re-imagining the workshops in ways that supported autonomous learning spaces. They embraced these ideas and were excited about hybrid approaches to the workshops, where technology and additional avenues for infusing both acoustic and digital instruments might enhance student-learning experiences.

Integrated field experiences. Many of the music education faculty embraced the idea of integrating more field experiences into the curriculum requirements. They were interested in holding many of the classes in "real-world" classroom settings, where students might build community and have professional community partnerships with practitioners in the field. These integrated field experiences might include K-12 education classrooms, but could also include community music experiences. They desired to increase student field experiences in a more

diverse range of teaching contexts. This included rock bands, technology, and composition courses. They desired to increase field experiences across a variety of secondary general music classes, providing students with these experiences once a week.

Students also anticipated and desired more teaching experiences in K-12 classrooms. They often referred to the challenges of teaching their peers in their classes as many felt these peer-teaching lessons were contrived situations, disingenuous to the real-world application of teaching music. Students outlined their desire to re-imagine a music education program that offered real-world teaching opportunities, where skills would be learned in actual K-12 classrooms.

Admissions. One hopeful change was to re-work the admissions procedures in the school of music. The music education faculty were interested in admitting a more diverse range of musicians into their program. This was being pursued through the addition of a new degree in the school of music, specifically a popular music degree. This would allow students to enroll in the program through a different set of audition requirements. During my visits, the school of music was actively pursuing this option. The music education faculty were interested in allowing preservice music education students to enroll in particular aspects of the popular music degree, including music theory courses or studios.

In addition to the popular music degree, there was continued discussion about re-envisioning how admissions to the programs might encompass a wider conception of musicianship. Specifically, how they might admit a wider diversity of musicians who desired to be music teachers, but were not able to audition because of the performance and musical literacy requirements. There was movement forward in a committee and conversations with the music

education faculty to change the audition repertoire to be more inclusive of students whose backgrounds were non-conventional.

Interdisciplinary approaches. Finally, some faculty were interested in working across disciplines to create projects that included a diverse range of students from around the campus. Two new hires in the music education department held strong beliefs about the importance of breaking down specific areas of compartmentalization in the school of music. They desired to re-integrate collaborative projects, where students might work with other disciplines and be challenged across a diversity of areas. This included de-compartmentalizing theory, history, and ensemble classes. They envisioned a program where students would work in collaborative spaces to address relevant topics. The benefits of these interdisciplinary projects were seen as a means for informing various departments inside and outside the school of music, while also supporting a diversity of student thinking skills and experiences.

Summary

My investigation into the MVU yielded interesting insights into the university, its school of music, faculty, students, and degree programs. Descriptive information provided an overview of the facility, classrooms, labs, and additional spaces. Additional background features portrayed the types of credits and classes required prior to the curricular changes. These descriptions revealed that the program followed a tracked design, in which students would study in one area. In this design, students would receive intensive instrument or vocal training in their chosen concentration area. The original program required 125 credits for graduation. Teaching assistants from the performance studios taught the instrument techniques to music education students in a studio, or private lesson approach.

Then I outlined the new curriculum, which included the course requirements and the four principles that guided the design of the new curriculum. These included (1) innovative practitioners, (2) flexible musicians, (3) community leaders, and (4) inquisitive thinkers. Interviews with the music education faculty suggested that the new program removed the tracked design and sought to educate students for hybrid careers. In the new design, students received instrument technique training in a classroom setting, which were mainly taught by teaching assistants from the performance studios. The new curriculum required students to take four *Workshop* courses. Three of these courses students would choose, the fourth was required: *Digital Media Technology Workshop.* After students had completed their workshop courses, they would be required to pass their milestone benchmark. Once completed, students would choose three *Creative Teaching Practice* courses and complete their student teaching semester. Course descriptions outlined the goals, objectives, assignments, projects, and pedagogy used throughout the new curriculum.

Four themes emerged from the data: faculty-directed process, impetus, tension, and outcomes. The process was a direct result of the music education faculty, their vision, unification, and philosophy about the types of skills, competencies, and knowledge they believed graduates needed for successful careers teaching music. The entire process occurred over four years. The first two years were allotted for meetings, retreats, and conversations about the new philosophy and design of the curriculum. After these two years, the department was able to begin drafting and writing the proposal. This required a substantial amount of sacrifice, time, and effort. Two faculty meetings were required to pass the proposal. It did not pass at the first faculty vote. The proposal was then re-drafted and strategies, negotiations, and conversations were held

with various faculty and departments across the school of music to assure the second proposal would be accepted.

These data outlined the impetus behind the new curriculum, which included hybrid careers, faculty, new hires, research, and administrators. The needs of the graduates, faculty, and new hires in the school of music supported the proposal. In addition, emerging research, the university provost, and local arts supervisors were all elements that drove the proposal and redesign forward. The process was not easy or simple to complete. In fact, it was met with substantial tension. Tension was evidenced from faculty who held a different set of values and beliefs about music education. Their professional careers and musical backgrounds influenced these beliefs and values. Many feared that the new design would negatively impact the school's reputation of excellence. Others were afraid that the changes would negatively impact their teaching loads and teaching assistants. Students were also resistive to the new curriculum, as many were not able to see the utility of learning a diverse range of skills across the newly required courses. Budget cuts, limited field experiences in secondary general music areas, and alumni added tension behind the redesign.

Finally, outcomes suggested a stronger student community. It was perceived as being more unified. As students were moving throughout the program together and courses met at the same time, students were able to collaborate and work together. Student dispositions outlined a variety of responses, from broad-minded to conventional. These dispositions impacted the types of future careers they were interested in attaining upon graduation. Student understandings were varied. Many were able to define student-centered learning, while others could not define informal or vernacular music learning. Responses from interviews suggest a wide range of future changes to the program. These included enhancing creativity in the workshop courses,

diversifying the types of musicians admitted to the program, creating additional music education courses, legitimatizing all ensembles, integrating field experiences, and providing interdisciplinary projects.

A visual representation of the themes and sub-themes associated with the curriculum redesign at MVU is shown in Figure 7. The one-way arrows outline the direction and influence of the faculty directed process, impetus, and tensions on change that occurred in this case study. The two-way arrows with dashed lines between vision, unification, proposal, strategies, negotiations, conversations, and faculty experiences suggest the ebb and flow of these sub-themes throughout the entirety of the process. In many ways, these sub-themes were cyclical and influenced each other throughout the process. Finally, the one-way arrow pointing to outcomes, suggests the influences of the three themes on student community, student dispositions, student and faculty experiences, student understandings, musicianship, careers, and future advancements.

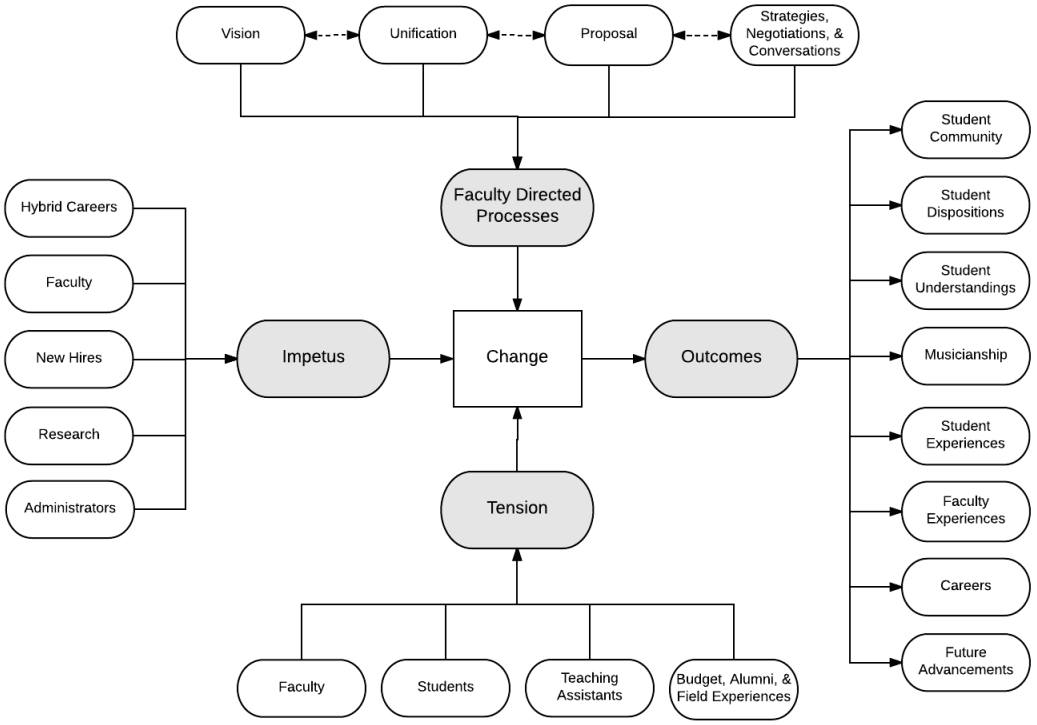

Figure 7. A visual diagram of change at Mountain Valley University.

The curricular redesign, its processes, influences, and outcomes provided insight into our understanding of the curriculum in this case study. It suggested the importance of unification within the music education department when engaging in visionary work. The process required multiple years to complete, with philosophical conversations about the new program design. There was impetus behind their work, which proved advantageous in moving the curricular redesign and proposal forward. This case suggested tension associated with the proposal. Outcomes from the data provided an illustrative understanding of the students and music education faculty experiences, the community, their understandings, and future career aspirations. Future advancements illuminated exciting new visions for future changes to the music education degree.

Chapter 6:

CROSS-CASE SYNTHESIS

The individual case investigations outlined the process of curricular redesign at each university. Descriptive information illuminated course descriptions, the various types of pedagogy, skills, competencies, music, and instruments students were experiencing and learning. These investigations outlined the tension, impetus, vision, strategies, and conversations involved in the process of modifying the curriculum. It also outlined the significant influence of the music education faculty on the entire process. A variety of student outcomes were evidenced from the investigation as well. Furthermore, I was able to identify the admissions procedures in these two cases.

A cross-case synthesis of these two cases offers additional knowledge of the similarities and differences with the curricular redesigns, providing strength of the findings from only one case study (Yin, 2012, 2014). This cross-case synthesis provided insights into my investigation around the curricular redesigns, the perceptions and experiences of faculty and students, and the impact of these changes in other areas. A comparison of these two independent cases supports consistent patterns from the data, as I organized the findings in a way that addressed the research questions.

Responses to the Research Questions

Figure 8 represents the research questions involved with my investigation. This model outlines how the themes and contextual data answered each research question. Themes from the

data are represented in ovals. As contextual data also answered particular research questions, it is represented as a box shape.

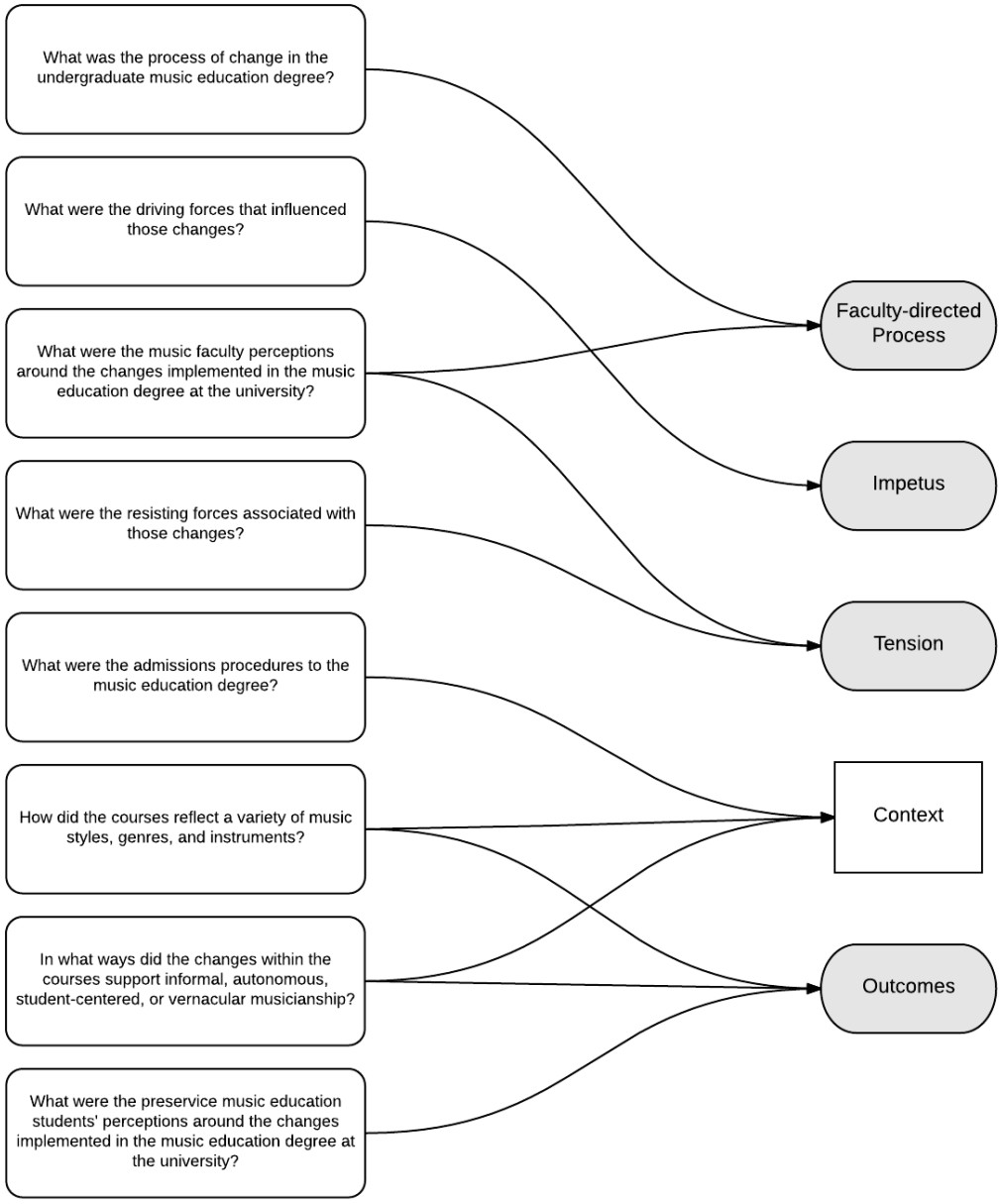

Figure 8. The research questions and corresponding themes and context.

Patterns across the analysis suggest high levels of consistency with many of the themes. In the case of these two studies, the music education faculty was integral in the process of the redesign. This included the vision, planning, development, and implementation of the new

curriculum. Their directed process influenced the experiences and perceptions of students and faculty. At SSU and MVU, the music education faculty explored various options around redesigning the curriculum for multiple years. Furthermore, contextual data from my observations and conversations with faculty and students supported my understanding of the admissions procedures. This data outlined similar protocols for admitting music education students into the program. The contextual data also illuminated the various musical genres, styles, and instruments students were learning and the various pedagogies utilized throughout the new curriculum. These investigations illuminated important outcomes from the data, specifically, student experiences, perceptions, understandings, and musicianship skills. The process of the redesign also indicated that tensions were associated with the redesign in both cases, as particular faculty and students outlined their opposition to the modifications. The impetus for modifying the curriculum was supported by emerging and relevant research, the institutions embrace of innovation, graduates needs, and the requests of the local music and art supervisors.

Further comparisons of these two case studies are represented in Table 5. This table outlines the similarities and differences from the themes that emerged from the data. The left column represents the themes. The remaining two columns provide an overview of the similarities and differences between the two cases. As meta-themes were similar in many regards, particular sub-themes associated with the data analysis yielded similarities and differences. The contextual data I had collected also suggested differences in course offerings at these two cases and thus, differences in student musicianship skills, competencies, and experiences also emerged from the data.

Table 5. Cross case synthesis comparison.

	Seaside State University (SSU)	Mountain Valley University (MVU)
Context	Students were required to take all technique-based classes in the woodwind, brass, percussion, general, and vocal concentration areas.	Students were provided a choice about the skills and competencies they would receive in woodwind, brass, percussion, and vocal concentration areas depending on their applied instrument.
	All students were required to take the new courses that were implemented in the new music education curriculum.	All students were required to take the new courses that were implemented in the new music education curriculum.
	The required new courses focused on discussions that challenged the status quo and conventional approaches to secondary music education. Students learned rock band instruments and technology using student-led and initiated approaches.	The new course emphasized project-based learning through digital media technologies.
Faculty-Directed Process	The process of curricular redesign was directed and initiated by a tenured faculty member in the music education department. Two individuals from the music education department led the redesign.	The process of curricular redesign was directed and initiated by a tenured faculty member in the music education department. Four individuals from the music education department led the redesign.
	The process was completed over a two-year span, where the music education faculty held many meetings and conversations with those opposed to the changes. The proposal took two drafts before it was successfully implemented.	The process was completed over a four-year span, where the music education faculty held many meetings, faculty retreats, and conversations with those opposed to the changes. The proposal took two drafts before it was successfully implemented.
Tension	Some students and faculty were opposed to the changes. Faculty felt threatened about the impact of the redesign on their teaching loads. Some students were not able to see the utility of the new requirements.	Some students and faculty were opposed to the changes. Faculty feared loosing excellence in the program and that teaching quality would be reduced. Others challenged the distributed practice design. Students did not believe they were receiving proper instrument training for their future careers. Some could not embrace the utility of technology.
Impetus	Research supported the rationale behind the curricular redesign. The institution supported innovation and progressive ideas. Teaching assistants, new hires, and local music supervisor requests were also impetus behind the redesign.	Research, Provost, local art supervisors, and the needs of their graduates were the main rationales behind the curricular redesign.

Table 5 (Continued)

	Seaside State University (SSU)	Mountain Valley University (MVU)
Outcomes	Students were impacted by the new curriculum, many held new outlooks on music teaching and learning and held broad-minded dispositions.	Students were challenged by the new curriculum. A few held new outlooks about teaching with technology through project-based learning approaches.
Future Advancements	Faculty desired to offer courses in community music and world music areas. They were interested and passionate about re-examining and broadening the types of musicianship enrolled in the music education program.	Faculty and students were interested in enhancing creative opportunities in the workshop courses, integrating field experiences through the curriculum, incorporating interdisciplinary projects, broadening musicianship admittance, creating ensembles equality, and offering additional courses in popular music.

Context

The contextual data outlined attributes that supported my understanding of these two cases. First, specific courses were required for all music education students. This important feature outlines the understanding that these new courses were considered important enough that every student should learn the content and skills within them. Contextual data outlined that the skills and competencies in each of these new courses were quite different. In the *Digital Media Technology Workshop* (MVU), students were learning technology from the Ableton Live and Push devices. They were creating projects with technology and teaching these technologies in K-12 educational contexts. Students worked in collaborative groups and were provided parameters by the instructor. This course met two times per week for approximately one hour. As SSU, *Progressive Methods* was also required and students were expected to enroll in its co-requisite, *Creative Chamber Performance Ensemble*. This existed in two formats: a lecture/discussion based orientation, where students were encouraged to challenge the status quo of music education and the lab component, where they formed bands, covered songs, and performed across campus. Students were playing rock band instruments, such as keyboards, drums, and

guitars. These skills were learned through informal (Green, 2002) and peer-based approaches. Students were writing original compositions, while also covering popular music.

Contextual data also outlined that the admissions procedures were similar. Students were required to audition through performance on a Western-classical instrument, sight-read, and demonstrate keyboard skills. They were tested on their knowledge of music theory. In these two cases, the music education faculty continued to make efforts to influence and change the audition requirements. However, the applied studio faculty made the admission decisions in the music education program in both cases.

Faculty Directed-Process

My observations and conversations suggested the significant influence of the music education faculty in the process and redesign in these two cases. Their influence was integral to the overall vision, proposal development, and implementation. The process was initiated by tenured faculty, who embraced a wide conception of the skills and competencies necessary for successful music teaching in the twenty-first century. These individuals were aware of emerging research in this area. They understood the influence of technology in the twenty-first century and believed it was important to expose students to technology for creating, producing, recording, and disseminating music in the new curriculum. Their vision embraced the ideals of diversity and inclusivity, where the skills and competencies required for successful music teaching were not focused in one concentration area. They embraced popular music and believed it was important in music teacher education. They also envisioned a program that prepared students for hybrid careers, where preservice music education students might teach a wide range of ensembles or music classes in one teaching day. Their vision also included philosophical discussions around how they might expose students to a more integrated music education, where

skills and competencies were less compartmentalized and more cohesive. They also believed graduates from their programs would need skills and knowledge to create new secondary music classes in their future careers.

Their vision for inclusivity was also integrated into their discussions and conversations. They recognized the need to include a more diverse population of students in both K-12 education and music teacher education. In both cases, they embraced research suggesting many students were being excluded from secondary music programs. Their vision for inclusivity also included conversations and aspirations about admitting a more diverse range of musicianship. They believed the admission protocol was creating barriers and turning away potential prospective students. Inclusivity was also recognized in their vision to impact the ensemble credit requirements for the music education degree. In both cases, the music education faculty believed in the importance of diverse ensemble experiences. They were proactive in exploring various avenues for a more inclusive approach to ensemble participation. In both cases, the music education faculty embraced a multitude of avenues for musical leadership. As courses within their programs often focused on Western-art based traditions, their vision sought to validate and create new spaces where students could discuss and immerse themselves across a variety of music making and learning contexts, including popular music.

They recognized the diverse needs of their graduates. In both cases, the music education faculty acknowledged the influence of their program on their graduates and the impacts their graduates would have in the field. They believed that the field of music education continued to be a practicing profession, which held significant impact on K-12 students and their music learning experiences. For this reason, their vision embraced a diversity of music experiences, through a varied range field experiences and course content. They sought to create a curriculum

where preservice music education students were challenged to learn with and through technology, engage in creative thinking, and be exposed to autonomous learning pedagogies.

These paragraphs illuminated the similar visions of the music education faculty across the two cases. As the process was faculty-directed, a cross-case synthesis outlined similarities in the amount of time, dedication, and sacrifice the process required. In both cases, the music education faculty met as a department for multiple years prior to the new curriculum being implemented. These discussions included philosophical debates about the needs of their graduates, planning what the curriculum might include or remove, how the classes might be integrated, the skills and competencies to be included, and the course titles. Their written proposals were drafted and re-drafted multiple times.

Time editing the proposal and re-drafting was also evidenced in both cases. The re-drafts included additional conversations with particular faculty who were directly impacted by the proposal. Strategies and negotiations were also utilized. For example, the addition of a conducting class was evidenced from the data in these two cases. This helped to appease the tension and opposition from particular faculty from the conducting department.

Finally, individual conversations were held with particular faculty who were most impacted by the curricular modifications. As the proposal was re-drafted more than once, it required a faculty vote for approval. This required presentations with slides, data, rationales, and details of the proposal, including courses that would be removed and added. Data from these two cases also confirmed similar faculty experiences. They illuminated the nervousness and intimidation associated with the process. This required determination and confidence to defend the proposal. They exhibited a disposition of boldness and fearlessness in both cases.

Impetus

Cross-case analyses outlined similarities and differences in regards to the impetus associated with the curricular modifications. In both cases, the impetus was similar in regards to the research, administrators, music supervisors, and the needs of their graduates. The curricular modifications were leveraged by published and emergent research on the topic and informed by the needs of their local surrounding K-12 schools. This research outlined how empirical evidence suggested declining enrollments in secondary music education classrooms, the important role of popular music, and the need to include technology.

In addition to research, art administrators and music supervisors illuminated the needs of graduates they might hire from their programs. These conversations yielded valuable information regarding the types of careers and music programs that existed. The administrators and supervisors outlined their desire to have graduates with more diverse skills and competencies to teach a wider population of students, while also possessing the skills to start new music classes.

In both cases, the universities believed in the importance of innovation, new ideas, and progressive approaches to research, teaching, and community service. This philosophy was communicated top-down, where the presidents, provosts, and administrators were supportive of innovative changes and pushed progressive ideas in both research and teaching. These two universities were interested in creating programs that were unique, different, and innovative. They embraced progressive ideals and research that distinguished the university as different from others in the United States.

Tension

The process of curricular modifications was challenged by tension in a variety of ways. This cross-case synthesis outlined that some faculty and students opposed the redesign. In many

ways, their musical backgrounds and experiences influenced their philosophy, values, and beliefs. These faculty and students believed that conventional approaches to teaching music should remain central to the field of music education. Some students referred to "real" music as classical music, which provided the music literacy and foundational skills students needed to be successful musicians.

The musical background of the faculty was also influential in their opposition, as they often believed they knew what was best for the students. Rather than embracing a wide conception of music, these individuals believed they knew what music teaching and learning should include. Some were feared; others felt threatened. They believed the new classes endangered the conventional classes. Some were feared the redesign would impact their teaching responsibilities, including their studios, ensembles, or classes.

In both cases, students who opposed the new curriculum were unable to see the utility for learning and teaching music outside of band, orchestra, and choir. Many believed they would not teach with digital media technology or in rock band settings. As these types of careers were rare, they perceived these skills and requirements as unnecessary. Some felt there was a need to learn only vocal, woodwind, brass, string, and percussion instruments with more intensity.

Outcomes

The outcomes from these two cases suggested similarities in regards to student dispositions and understandings. Some students held broad-minded dispositions about music teaching and learning in the twenty-first century. These students embraced creative thinking in music teaching, such as composition and improvisation. In respects to musicianship skills, music styles, genres, and instruments, these students believed all were important. This included popular music and technology. These students conceptualized their future careers as a hybrid of many

classes, such as choral, wind, string, digital, and rock band classes. They were excited about including rock, EDM, rap, hip-hop and more. Some students referred to inclusivity as an important feature in their future careers, where they might create new learning spaces for students.

In both cases, some students also held conventional dispositions. These students were challenged to embrace technology and MIDI interface devices for learning music. They disagreed with the idea that digital interface devices could be instruments and believed that making music was more than touching a screen or pushing a button on a device. Fundamental skills were central, specifically, being able to read music. Musicianship, for some, was defined as being competent on one instrument, where mastery was central to success of musical independence. These students often viewed technology as too expensive or as a threat to music teaching and learning. At times, technology was perceived as "watering down" music learning. It removed the dedication, perseverance, and teamwork associated with other types of music learning.

Interestingly, the outcomes of their musicianship and competencies were different in a variety of ways. First, SSU saturated students with rock band instruments and technology. In the *Creative Performance Chamber Ensemble*, students were expected to learn and demonstrate levels of proficiency on guitars, drums, and keyboards. These skills were mainly learned with peers and were informal in their approach. Students covered or wrote original compositions and performed their compositions around campus. At MVU, students were not exposed to these rock band instruments with such intensity. They did not form rock bands, cover or write original compositions, or perform and record their work with these instruments. Rather, the *Digital*

Media Technology Workshop exposed students to project-based learning pedagogy, where they mainly wrote lesson plans, taught with Ableton Push, and created or learned about Ableton.

In others areas, students at SSU were expected to learn all choral, wind, string, and percussion instruments. Those who took *Music Technology for Educators* were exposed to a diversity of technology platforms for creating, recording, and producing music. At MVU, students were not allowed to take a technique class in their area of applied instrument. The *Digital Media Technology Workshop* exposed students to digital sampling devices and beat making platforms. However, students were provided with the choice of *Workshop* and *Creative Teaching Practice* courses. Student musicianship varied depending on the *Workshop* courses they chose.

Future Advancements

A cross-case synthesis also yielded important insights into the future changes to the music education programs. In both cases, movement towards additional modifications suggested similarities and differences. In regards to ensemble credits, both were interested in changing these requirements. They recognized the continued emphasis on legitimizing one ensemble over another. They were making efforts to reduce the amount of major ensemble applied studio requirements. In both cases, there was a continued interest to infuse a diversity of music styles and genres into the degree. This included re-imaging theory to address popular music and lead-sheet analysis. The admission procedures were being re-envisioned as they sought to diversify the musicianship skills and competencies admitted to the music education program.

In Relation to Change Theory

To support further synthesis of my investigation of these two cases, I put them into the framework of Lewin's (1947) *Change Theory*. Lewin's (1947) theory outlined that social change occurred in three steps: unfreezing, movement, and re-freezing. These categories are directly impacted by group dynamics and social interactions, which are represented as forces that influence individual behaviors significantly. These forces are categorized into two areas: driving and restraining. Those opposed to change are referred to as "resistors." These individuals hinder any movement forward. Driving forces are the types of individuals that support change. Lippitt, Watson, and Westley (1958) outlined the important role of change agents in Lewin's (1947) *Change Theory.* Change agents (1) find the problem, (2) evaluate the incentive and competence for change, (3) evaluate the available means and impetus for the change agent, (4) choose progressive change objects, (5) assure that the change agents understand their responsibility and that each role is selected carefully, plainly understood, and expectations are well-defined, (6) uphold the change, and (7) over time the assisting relationship should be terminated.

Table 6 organizes Lewin's (1947) three stages associated with institutionalized and social change in my investigation. The column on the left presents the three stages, while each case is represented in the remaining columns with descriptions that provide an understanding of the theoretical framework.

Unfreezing

If we use Lewin's (1947) *Change Theory* as the framework to examine the curricular redesign in both cases, there many aspects that relate well to the investigation. As Lewin (1947) stated, the purpose of unfreezing is to break the confinements of the status quo, which is

Table 6. A comparison of the cases according to Lewin's (1947) Change Theory.

	Seaside State University (SSU)	Mountain Valley University (MVU)
Unfreezing	The music education faculty initiated the process of curricular redesign. This required meetings and conversations around the desired changes. They initiated conversations with faculty, drafted the proposal, and presented the proposal to the faculty. These individuals were change agents and central to the proposal moving forward.	The music education faculty initiated the process of curricular redesign. This required meetings and conversations around the desired changes. They initiated conversations with faculty, drafted the proposal, and presented the proposal to the faculty. These individuals were change agents and central to the proposal moving forward.
	Research and the needs of the local music supervisors were central to unfreezing the original curriculum.	Research and art supervisors informed the process.
	The music education faculty held a vision that provided direction in the new curriculum. They spent considerable hours brainstorming probable solutions towards the curricular redesign.	The unification of the music education faculty was central in their conversations. Two years were spent in philosophical conversations about the curriculum and its redesign.
Movement	Movement towards the new program included conversations with administrative staff and local music supervisors. One music education faculty led the movement forward.	Movement towards the new program included conversations with administrative staff and art supervisors. One music education faculty led the movement forward.
	Music education faculty held meetings with resistors, which persuaded particular faculty to vote in acceptance of the proposal. Negotiations were used to persuade individuals.	Music education faculty held meetings with resistors, which persuaded particular faculty to vote in acceptance of the proposal. Negotiations were used to persuade individuals.
	New faculty hires supported the redesign.	New faculty hires supported the redesign.
	Two presentations were provided to the faculty. This included taking action to re-draft the proposal, as it was not accepted at first.	Two presentations were provided to the faculty. This included taking action to re-draft the proposal, as it was not accepted at first.
Re-Freezing	After two years, the proposal was accepted and implemented.	After four years, the proposal was accepted and implemented.
	Some faculty continued to oppose the changes, while misplaced fears were influencing others to accept the redesign. Students learned a range of competencies and instruments through informal learning pedagogy in the new courses. Students were challenged to address additional course expectations and requirements. Not all students embraced the new curriculum.	Resistance continued to perpetuate through some faculty and students. Those resistant to the change began to see that graduates were successful in their careers. Students were challenged to accept learning across concentration areas. Student learning was distributed and integrated.

understood as the equilibrium state. In the case of these two universities, the process of breaking the confinements of the status quo was directed and led by the music education faculty. They believed there were limitations with the current model of music teacher education, which was grounded in many decades of tradition. Their published research challenged the status quo in the field and sought to diversify the ways preservice music education students were being musical. They challenged music teacher education programs that emphasized musical leadership through solely conducting, major-ensemble participation, Western-European traditions, and teacher-directed instruction.

This was fraught with challenges, as many individuals desired to keep the equilibrium. This supports Lewin's (1947) unfreezing stage, as he identified that resistors are often complacent and must be broken deliberately through an "emotional stir-up" (p. 35). These resistors were evidenced in the data. Many faculty feared the new curriculum might reduce teaching loads, while others held different values and opinions about music education. Some worried about reducing excellence in their ensembles. Students, who were more conventionally pre-disposed, could not embrace the utility of the new courses. They desired further training in the band, orchestra, and choir concentrations.

The vision and planning associated with their work also illuminated key understandings about the curricular redesign in these two cases. The music education faculty embraced a new approach to music education and their vision guided the unfreezing process. This included years of brainstorming, written proposals, and rationales implementing the suggested changes. These proposals outlined details of the new curriculum and the courses that would be added or removed. Multiple meetings were held to cast vision and assure the new curriculum was well planned and articulated.

Finally, unfreezing involved finding additional individuals who supported the change. In the efforts of the music education faculty, this became a central component of assuring the proposal was accepted. They proactively sought out individuals who may have voted either way to persuade a favorable vote. The implemented strategies, such as offering a new conducting course to the ensemble faculty, assisted in gaining their support. Multiple conversations were held throughout the process to increase the likelihood of a favorable vote.

Movement

In the movement phase, the desired change takes steps toward the new level of equilibrium. According to Lewin (1947), movement must be accompanied by motivation and action. In these two cases, proactivity and action of the music education faculty supported the movement forward. First, they made efforts to recognize those who resisted the changes. They held conversations with these individuals to reduce fears and resistance. Second, the music education faculty sought to increase the voice and influence of faculty who supported the change. Conversations, negotiations, and strategies proved advantageous in this stage, as they held many meetings with faculty. These efforts were aligned with Lewin's (1947) recommendations for alleviating the resistance to such changes, as he suggested building trust and creating awareness for change.

Fourth, they attempted to persuade key faculty through conversations, negotiations, and strategies. As Lewin (1947) argued, persuasion may prove as a vehicle in supporting the movement. Persuasion was used across a variety of conversations with individuals who might have voted either way in both cases. Some needed assurance that the new program would not impact the excellence of the program, while others were persuaded to vote for the change if they

were allowed to teach particular courses in the new curriculum. They also made efforts to persuade individuals who might view the program from a different perspective. For some, data outlining the continued success of other programs that had implemented change, assisted in reducing fears and persuading a favorable vote. Others could understand the needs of their graduates in teaching music beyond band, choir, and orchestra. There were various avenues the music education faculty took to try and support or persuade others to understand the redesign. In these conversations, some were able to understand that change was necessary and that a commitment to the overall morale of the group was important. In this way, those impacted by the change were in close contact with each other and realized their interdependence on each other.

Finally, Lewin (1947) suggested appointing a strong leader in the movement stage. He argued this would be individual who is trusted among the group and could provide direction and vision to the department. This proved central in the curricular redesign in both cases. As one tenured faculty in each department led the changes and organized the movement, they were an active leader in assuring the vision, proposal draft, and presentations were organized and well articulated. In many respects, these individuals initiated conversations with various music faculty and staff in the school of music.

Re-Freezing

Once the unfreezing and movement stages had occurred, the final stage is re-freezing. In this stage, the change has successfully been implemented and the desired new goal has been achieved. In both cases, after a substantial amount of time, meetings, work, and effort, the proposals were voted on and accepted. This supports Lewin's (1947) theory. According to Lewin (1947), it is likely that individuals will revert to their old habits, behaviors, or equilibrium if the

re-freezing stage does not occur. The investigation into these two universities suggested that after the proposal had been accepted, those who resisted continued to oppose the new curriculum. In some respects, their "old" habits and behaviors continued. Others, that were reluctant to accept the change, realized over time that the program was still successful and students were able to achieve successful careers. Interviews with the administration and faculty suggested that new hires to the school of music also supported the establishment of a new equilibrium. In the new curriculum, a balanced equilibrium of both driving and restraining forces is important. The re-freezing of the new curriculum was established through the written documentation and protocol associated with both institutions. The formalization of this stage occurred as the proposal moved through the various committees to its final written acceptance.

Summary

As I was interested in investigating the process of curricular modifications in both cases, specifically the driving and resisting forces, the musical styles, genres, and instruments learned, the admission procedures, and the perceptions of faculty and students around the modifications, a cross-case analysis supported insights into the overall findings from the investigation. Similarities existed across both cases, while the outcomes, such as student musicianship and contextual data outlined unique differences. An exploration into Lewin's (1947) *Change Theory* provided a theoretical framework for understanding the process of curricular redesign in both cases. From the cross-case analysis, further investigation revealed key elements into these areas:

1. The music education faculty directed the process, specifically, their vision, time, and dedication. They held wide conceptions of music teaching and learning in the twenty-first century and embraced diversity and inclusivity. Specifically, they defined musicianship in a wide manner, where all music was considered legitimate for

inclusion. As discussions, meetings, and proposals were drafted, they held bold dispositions when faced with adversity and opposition. They believed passionately in assuring changes to the degree were implemented.

2. The impetus for modifying the curriculum was evidenced from conversations with art administrators, district supervisors, and emergent and current research relevant to the topic. These areas were used as catalyst for supporting the proposal development and new curricular expectations. Conversations with local K-12 administrators supported a contextualized understanding of graduate needs and a new curricular model relevant to the needs of the local surrounding schools.

3. Tension and opposition was evidenced in both cases. Faculty, who held a different set of values and beliefs about music education, were outspoken and resistant to the modifications. Not all the music faculty supported, or continued to support, the modifications to the program. Fear was evidenced from these individuals in both cases. The student culture was also seen as influencing the tensions associated with the new program. Some were challenged with seeing the utility of the new requirements, while others were resistant to technology.

4. The admission procedures were similar in both cases. These remained dominated by applied music faculty, who made the final admittance decisions. They required similar criteria: performance on a Western-classical instrument or voice, sight-reading, keyboard skill exams, theory placement tests, and an interview with the music education faculty.

5. Future advancements were being explored, where a more diverse acceptance of music students was desired. They were interested in creating additional field

experiences, where learning might occur in real-world teaching scenarios. Both cases were interested in more community music based learning opportunities and additional avenues for autonomous learning pedagogies that emphasized opportunities for creativity.

6. Lewin's (1947) *Change Theory* guided my investigation into these two case studies. It outlined the changes associated with the process, including how the music education faculty became change agents. This became central in both the unfreezing and movement stages. It suggested one framework for understanding the resistance associated with music teacher education redesigns and revealed key strategies for overcoming those who oppose such changes. As the theme "tension" emerged from my investigation, Lewin's (1947) *Change Theory* suggested the influence of resistors on social and institutionalized change, while outlining the important role of increasing the driving forces to overcome resistance.

This cross-case synthesis provided an overview of how the findings from the research were strengthened through data analysis from both cases. These findings suggested similarities and differences in the process, impetus, tension, and outcomes. Differences and similarities existed within the musicianship, dispositions, and experiences of students. Lewin's (1947) *Change Theory* was used to understand the process of curricular change in both cases. The following chapter provides further discussion around my investigation, with implications for the field of music education, and considerations for further research.

Chapter 7:

DISCUSSION AND IMPLICATIONS

The purpose of this research was to investigate two universities where the faculty had re-envisioned their undergraduate music education curriculum. These two universities were chosen because of their similar profiles: they were top-tier research universities, accredited by the National Association of Schools of Music, and well-established conservatory schools of music. These similarities were integral to the overall investigation and highlight the challenges associated with curricular redesign in these contexts. In both cases, the music education faculty sought to create a new curriculum that infused music-learning experiences across a diversity of musical styles and genres, technology, creative activities, and autonomous learning spaces. Contextual data illuminated course descriptions, admissions procedures, and the instruments, music, and pedagogy utilized throughout each program.

My investigation yielded interesting insights into an understanding of the process associated with redesigning the curriculum. It illuminated the planning, vision, time, and sacrifice required. These data suggested the significant role of the music education faculty in directing and initiating the redesign. Their work was not simple, it included substantial time, sacrifice, boldness, and planning. There were tensions and impetus behind the redesign, which clarified the rationale and challenges associated with their work. Finally, the new curriculum was influencing students in many ways. This suggested the significant impacts of the redesign on students learning, musicianship, and experiences. This chapter presents a discussion of these

findings, offers insights for understanding the phenomenon, and provides implications for the field of music education. Considerations for further research are postulated in conclusion.

Communities of Values and Philosophies

In both cases, various communities within each school held particular values and philosophies about music education. Some communities were supportive, while others were resistive. These communities were built of like-minded individuals, who held similar values and philosophies about music education. They were passionate about what they believed. Scholars have written about these differences in the field and suggest the challenges associated with overcoming communities that resist change (Jorgensen 2003, 2010; Hickey & Rees, 2002). This investigation suggested distinct differences between these communities. First, there were differences in opinions about the skills, competencies, and knowledge preservice music education students needed for successful careers teaching music. Some individuals were broad-minded. They supported the inclusion of popular music and believed musical leadership was more than conducting. In some instances, they could understand and embrace the positive influence of student autonomy and agency on learning. In many ways, these individuals embraced a multi-linguistic and hyphenated approach to musicianship. They believed that practices in music teacher education have remained relatively the same since the mid-twentieth century and supported the claims of scholars who have written on this topic (Colwell, 2006a, 2006b; Cutietta, 2007; Ester, 2006; Jorgensen, 2003, 2010; Kratus, 2007; Reimer, 2003; Williams, 2011).

Some were challenged to embrace the changing milieu of music teaching and learning in the twenty-first century, but relied and trusted on the expertise of the music education faculty in redesigning the curriculum. Although not accepted immediately, these communities recognized

the important role of exposing preservice music education students to technology, popular music, vernacular musicianship skills, and autonomous learning approaches in the new curriculum. Embracing these new ideals was challenging, but they were able to see the utility and trust in the direction of the new curriculum. It required substantial forethought, challenged their thinking, and required tremendous amount of discussion.

Other communities held a different set of values, which were more conservative and conventional. They believed in the important role of Western-European art music and major ensemble participation. These communities often felt threatened throughout the process. They feared the changes would impact their teaching loads, student enrollments, and ensemble balance. Similar research in this area supports this finding, as Williams (2014a) outlined, "individual faculty outside the music education department were more apt to pinpoint any curricular aspect that directly affected the area in which they taught" (p. 27) and "faculty were more interested in protecting their course enrollments than in what might be best for their students" (p. 27).

Others feared the program would lose excellence and negatively impact graduates' abilities to successfully teach music in their future careers. As one conversation illuminated, some feared a reduction in excellence would impact the perceptions of their program(s). These fears were grounded in the belief that the new curriculum would reduce the quality of the ensembles, studios, and the skills, competencies and knowledge of their graduates. For others, the opposition was couched in the light of student needs. Communities who opposed to the curricular redesign were worried their graduates would not be successful in K-12 school teaching, which might impact the perceptions of local supervisors who hired many of their graduates. This outlined the importance of understanding how these various communities play a

central role in redesigning curriculum in music teacher education. An understanding of these communities illuminates the complexity involved with such changes. Randles (2013) referred to these multiple points of view in his *Theory of Change for Music Education*. This work supports our understanding of this phenomenon, as individuals who resist change, often embody the culture of a school and the philosophy and values within that system. It also illuminates the creativity associated with overcoming these barriers.

Although the curricular redesign in these two cases was accepted, it was fraught with challenges and resistance from students and faculty who held differences in opinions about what types of music should be taught in K-12 education and music teacher education programs. Scholars have written about aspects of curricular redesigns in ways that suggest de-stabilization "can evoke fear in those identities and livelihoods are bound up in doing things traditionally" (Jorgensen, 2010, p. 21). These disruptions influence the outcomes of faculty who embody a difference of beliefs about music teaching and learning. This often led to passionate and heated conversations about music education and the future direction of the field. These disruptions occurred throughout the process of redesign in my investigation. This outlined further consideration about the challenges associated with overcoming faculty fears and illuminates the important role of music education faculty and the supportive measures to assure that their fears are unfounded, or misplaced.

In other avenues, the values and philosophies of particular communities were challenged by the unknown outcomes from the proposal and the curricular redesign. This included whether the new curriculum would adequately prepare the skills and competencies students needed. It required taking risks, which was difficult for many. These risks were couched in the possibility of making mistakes, thus negatively influencing the reputation of the school, its faculty,

graduates, and alumni. Other music researchers have written about this phenomenon, as the unknown requires us to embrace the ambiguous nature of the future and often we hold on to what we already know how to do, as it provides security (Jorgensen, 2010). This ambiguity challenged those who were opposed to the modifications and supports Jorgensen's (2010) claims that, "In today's diverse and multicultural societies, decisions concerning what ought to be the values to which we aspire are not always clear-cut or agreed upon" (p. 26).

The aforementioned paragraphs suggested the significant influence of communities that exist within schools of music. They provided insight into understanding of the challenges and difficult decisions that are associated with curricular redesigns in undergraduate music education programs. As research suggests, many communities are confronted with embracing an ambiguous and unknown future, where they embody the culture of the institution they are associated (Jorgensen, 2003, 2010; Randles, 2013). The redesigns in both cases required particular communities to take initiative and make informed decisions. They were aware of emerging research on the topic and understood the needs of their local surrounding K-12 music programs. This investigation revealed the importance of being open to challenges, making informed decisions about the needs of students, and recognizing the differences in values and opinions about music education. Finally, it outlined the amount of sacrifice, time, and a willingness to support and recognize the differences of values and philosophies in these communities.

Divisiveness

In the context of these two cases, the curricular redesign created disagreements between particular individuals or departments. As some faculty held different views about the skills, competencies, and knowledge they believed students should have, these opinions influenced

particular faculty relationships. At times, it created divisions. Scholars have written about these challenges (Jorgensen, 2003, 2010; Hickey & Rees, 2002; Kaschub, 2014a, 2014b; Randles, 2013; Williams, 2014a, 2014b). These data suggested not all individuals were able to embrace the redesign of the curriculum or trust the expertise of the music education faculty. In some respects, the divisiveness continued many years after the new curriculum had been implemented. Some perceived the changes as intruding on the enrollment of their classes or ensemble(s). Others were defensive about the impact the changes had on their teaching loads.

This research provided an understanding of impacts the curricular redesign would have on the entire community of the school. As proposals often include adding new classes, this likely means reductions in other areas (Hickey & Rees, 2002; Williams, 2014a). These changes may have negative consequences on other general music or music education concentrations. When proposals include reductions in theory, aural skills, studio, or ensemble requirements, individuals from these concentrations are impacted. In these two cases, the music faculty believed they knew what was important for students and felt threatened their courses would be removed or reduced. This created divides between faculty and particular departments. Others have written about these influences. As Hickey and Rees (2002) stated, "Any music teacher educator who has engaged in curriculum review, let alone reform, probably recalls the mind-numbing turf battles with non-music education specialists, the arguments over what course content should stay and what should go, and the unread final reports that all but sealed the fate of any meaningful change" (p. 2). The challenges associated with retaining positive attitudes and non-divisiveness to the curricular redesign, suggests important considerations when involving oneself in such a process.

Data from this investigation also suggested that strong ties in compartmentalized areas added additional challenges associated with the strategic decisions about how the program would

be redesigned. This revealed the significant influence of compartmentalization. It added to the divisiveness, where departments approached aspects of the redesign as “us” vs. “them”. This furthered opposition. Other scholars also suggest the challenges associated with compartmentalized schools of music, often negatively impacting attempts to integrate and redesign curricula (Williams, 2014a). This heavy compartmentalization added to the complexities for proposing a new curriculum, where oppositional individuals joined forces and fueled further divisiveness.

This investigation also outlined the perpetuation of opposition with particular faculty years after the curriculum had been implemented. In some instances, the music education faculty had proactively searched for avenues to assure the new curriculum was successful in order to reassure particular music faculty that the undergraduate music education students were learning the skills, competencies, and knowledge in the new curriculum. These efforts may have proved advantageous in some regards, however it outlined the challenge of moving curricular redesigns forward without alienating colleagues. Applying strategies to alleviate these oppositions, such as meaningful one-on-one conversations or adding courses in more conventional areas, did seem to support a more collegial and uniformed culture.

Time proved advantageous in removing misplaced fears associated with some aspects of the curricular redesign and the divisiveness associated with their work. This seemed to be supportive in healing wounds between particular faculty members and the tension associated with the process. In some respects, faculty who were not supportive realized that, over time, graduates from the music education program were able to achieve careers in K-12 schools and were successful. Although the curricular redesign impacted some technique courses and reduced requirements in other areas, over time, faculty realized students were still being hired and were

successful music teachers. One music education faculty put it the following way: “They realized the sky isn’t falling, they are getting jobs, and doing quite well in their careers.” This data suggested important factors associated with the curricular redesign in these two cases. As time influenced the easement of tension and resistance toward the redesign, it also proved advantageous in reducing negative perceptions around faculty who were active in moving the new curriculum forward and the divisiveness associated with the redesign.

Cooperation and Teamwork

The process of the curricular redesign was directly impacted by the cooperation and teamwork associated with creating a unified plan for the new curriculum. This included an agreement on the vision, philosophy, and values of the new program. The cooperation and teamwork between individuals and within the music education department was integral in establishing the new direction of the program. It illuminated the perseverance, dedication, and time required. This unification allowed for healthy conversations about creating a music education curriculum that was contextualized to their student needs, included a diversity of musical styles and genres, autonomous learning spaces, and technology. This suggests the importance of working as a team, where cooperation between one another was represented through collegiality and cordial relationships between members of the faculty department. In some respects, the music education faculty may have “agreed to disagree,” but respected each other professionally. In some respects, they chose not to speak ill about one another, or other colleagues. These data suggested the important role of teamwork and cooperation in the process.

This investigation also revealed the importance of listening and respecting the various philosophies and values, even though they may have differed from one another. As the music education faculty listened and held conversations with those who opposed the changes, they

created a space for meaningful conversations to occur. Rather than instantly defining what it is they wanted to do, they were proactive to assure their voice could be heard. Other scholars have written about this important consideration while embarking on curricular redesigns:

> Dialogue needs to be conducted in a manner that is respectful of the different and sometimes conflicting efforts with a stake in the cultural life of this place. Rather than personalizing our criticisms of what may not be going on to our liking without our sphere of particular influence or pointing our fingers at others, it is important to think together about the truly significant issues that we face. Instead of bewailing our problems, we need to think proactively about what we might be able to do together, formulate plans and courageously and determinedly and impose those committed (Jorgensen, 2010, p. 24).

This excerpt outlines the integral role of collegial respect, unification, teamwork, cooperation, and the understanding required to implement a variety of changes. It also outlines the important role of being proactive and open to others viewpoints.

In both cases, the curricular changes impacted the overall culture of the school of music. In some instances, these challenges created exciting new opportunities for faculty to indulge in collaboration between colleagues and create new spaces for students where they engaged in music learning that was participatory, aural based, and meaningful. In some respects, the new curriculum fostered a uniformed sense of inclusivity in the program and an integrated curriculum that was also uniformed in its approach.

Data suggested that teamwork and cooperation at MVU in the music education faculty impacted the student culture in positive ways. The collegiality and respect among the faculty was evidenced through conversations with students. Student responses such as, “In our program, the music education faculty really...” or “They really support us...” were common reactions. Students did not single out particular faculty members as holding differences in philosophical beliefs about music education program or their colleagues. Rather, the program seemed unified in its approach to music, recognizing the needs of the students. This suggested the important role of

unification and its impact on students, while teamwork and cooperation supported forward movement in redesigning the curricula.

Contextualized and Localized Change

This investigation revealed the importance of contextualized and localized curricular redesigns. Other scholars agreed that change in music teacher education requires an awareness of contextualization that is localized and relevant to the surrounding community it serves (Cutietta, 2007; Hope, 2007; Jorgensen, 2010; Randles, 2013). When curricular modifications are the goal, the interests of the local surrounding communities represent vital contributions when choosing the appropriate models for instruction and the types of skills, competencies, and knowledge students will retain.

Data from these two case studies suggested the important role of assuring the redesign was relevant to the needs of its local school districts. This required music education faculty to proactively reach out and hold conversations with local school district supervisors, music teachers, administrators, and additional stakeholders that were imperative for the success of the music education program. This contextualized change is vital for many reasons. First, graduates are often hired in the area of the university from which they graduate. If supervisors and administrators disagree, are unable to embrace the redesign of the curriculum, or are witnessing negative impacts of the curricular changes in their music programs, they might hire graduates from other universities. Second, it assures the curricular changes are relevant to the needs of the surrounding K-12 schools. This was important to assure that music learning was relevant to their communities. If a university exists in an ethnically diverse region, where mariachi bands are of strong tradition, it may prove advantageous to assure this type of music is being learned and

taught in K-12 schools and the music teacher education program. Scholars have supported this notion. For example, Jorgensen (2010) stated:

> Cultural changes around us challenge our complacency, especially those of us who are older, and suggest that we may need to change what we do, that our education thus far may not suffice, and it may necessary to discover other ways of thinking, doing, and meeting the needs of our students in today's world. (p. 21)

Scholars have agreed that curricular redesigns must be carefully implemented in a way that reflects a customization of the music teacher education program. For example, Hope (2007) stated that music education redesigns should include "customized solutions to local situations that reflect a common framework" (p. 5), while Randles (2013) argued that "change is articulated locally" (p. 483).

Influential Stake Holders

Data from this investigation outlined that particular stakeholders were associated with the curricular redesign. These stakeholders were influential in driving the proposal and curricular redesign forward and were evidenced from the data in a variety of ways. First, students were perceived as stakeholders, because the curricular redesign directly impacted their educational experience and training they were receiving for future careers in the field of music education. They were impacted in myriad of ways, which outlined the importance of assuring a new curriculum is carefully thought out, arranged in a manner that supported students' preparation for future careers in music teaching and learning, while also recognizing the impacts of the redesign on their knowledge and skills for graduating. The impact of the curricular redesign reflected the important understanding that curricula should never be changed for "change sake, or novelty, for novelty sake" (Jorgensen, 2010, p. 21). Rather, careful consideration about the direction and vision recognizes the impact of these changes to a wide variety of stakeholders.

This data also suggested the significant role of stakeholders who took initiative to move the curricular redesigns forward. It required that initiatives in precipitating change were accepted by a significant portion of the faculty to assure the proposal was implemented. The music education faculty made significant strides in holding conversations with faculty to guarantee enough stakeholders supported the proposal. Increasing stakeholders to support the curriculum is vital in moving redesigns forward. Hickey and Rees (2002) wrote, "Building stakeholders out of colleagues is the only way to ensure that enduring curricular change has a chance of occurring" (p. 2-3). Others agreed, as Cutietta (2007) stated, "For change to occur, two things are necessary: a critical mass of professionals in agreement with regard to the direction of change and an outside body that leads the charge toward change. Only then would there be the force to effect change" (p. 15).

These areas suggested the significant influence of stakeholders on the process of redesigning an undergraduate music education program. Without the necessary stakeholders, the movement towards change would nearly be impossible. Stakeholders involved must recognize the impact of these changes on their students. This required careful attention to the planning process involved with such work. The vision and philosophy should be well informed and defined, while the new courses clearly articulating the skills and competencies students are required to accomplish.

Dedication and Hard Work

The curricular redesign in both cases required substantial time, dedication, hard work, and perseverance. The music education faculty held bold dispositions in the face of adversity and opposition. Other scholars involved with curricular redesigns have recognized these as central components of redesigning curricula (Hickey & Rees, 2002; Kaschub, 2014b). For example,

Kashub argued from her experience, “Evoking change where deeply entrenched practices exist requires creativity, ingenuity, commitment, and perseverance – and some would argue pain relievers and caffeine - because change typically arrives accompanied by naysayers, immense challenges, and the armed guard of the status quo” (p. 327). Evidence from my investigations followed similar outcomes to Kaschub’s (2014b) experiences. Data suggested the importance of creativity in problem-solving around finding solutions to the proposal development and implementation, tensions associated with the process, and the ingenuity to overcome issues of NASM accreditation requirements, course reductions or additions. Importantly, the perseverance and dedication outlines key attributes in the amount of time, meetings, and drafts required for curricular redesign in these two cases. As Randles (2013) argued, “change is the product of imagination in conjunction with a lot of hard work” (p. 483).

In both cases, a systematic plan to execute the new music education curriculum required vision and ingenuity, with an openness to embrace the types of skills, competencies, and knowledge students would receive in the new program. Perseverance was demonstrated in the multiple years it took to write and draft the proposal, while seeing it through to its final acceptance and implementation. Dedication was required in the multiple drafts in these two cases, as first drafts were rejected. It also required dedication to take initiative and stand against opposition, hold difficult conversations with faculty, and persevere through potential conflicts.

The process was complex and challenged the music education faculty to make difficult decisions about the curriculum. In many circumstances, they were confronted with reductions in key areas. For example, MVU did not allow students to learn instruments in their applied studio concentration. At SSU, students were required to choose between instrumental or choral methods. These data suggested the conflictions and challenging decisions the music education

faculty faced, as they had to decide what might be added, removed, or re-structured with new curriculum. They were also challenged to engage in conversations about the types of instruments and music students would learn, while seeking to expose students to a variety of learning pedagogies that supported and conceptualized musical leadership beyond conducting.

The dedication and hard work associated with curricular redesign poses interesting insights into those who might be interested in considering similar processes. Faculty experiences from this investigation outline the intimidating task of proposing such changes, as they impacted their careers and teaching responsibilities. Although this investigation suggests rewarding outcomes and exciting new opportunities for their students, it illuminated the time, dedication, perseverance, and hard work required from those involved in the process.

Admissions

The investigations into these two cases yielded data results suggesting strong emphasis on one particular type of musicianship. This type of musicianship has been referred to as a European/American high art *bel canto* tradition (Koza, 2010). Others have argued the field of music education has remained stagnated around these traditions (Colwell, 2006a, 2006b; Cutietta, 2007; Ester, 2006; Kratus, 2007; Reimer, 2003, 2009; Williams, 2007). The curricular redesign in both cases remained oriented around these expectations, where students were expected to demonstrate mastery of a Western-classical instrument or voice, sight-read, and prove competencies on scales and arpeggios.

Although the curricular redesigns reflected a divergent approach to its curricular offerings from many programs in the U.S., the admission procedures were perceived as a significant barrier to the diverse musicianship backgrounds the faculty were interested in admitting. These admission barriers suggest disadvantages to prospective students who might be

interested in teaching music in K-12 schools. This barrier was seen as a limitation in each program. It relied on challenging student philosophies of music education once they were admitted to the program. Results from this research indicated that students were being challenged and many were considering creating new classes in their future careers. However, some were unable to embrace such ideals.

This research suggested that music teacher education programs would continue to rely on faculty and course curriculum that challenge students' thinking after they have been admitted into the program. Some would embrace these paradigms and challenges, while others would not. The continued development of K-12 music programs would rely on current practitioners to provide alternative music options, or graduate programs that influence practitioners thinking. As scholars have argued, the limited musicianship admitted into music teacher education program represents a "narrow monolingualism" (Koza, 2010, p. 149), where only those who know the "privileged musical language" (p. 149) are permitted to receive musical training through these institutions. This research suggested the significant influence of applied studio faculty on the admissions procedures and the continued need to address such barriers.

Institutional Barriers

My investigation in these two cases suggests challenges associated with institutional barriers. Guidelines such as NASM, university policies, and state and national standards are designed in a way to support and guide curricular developments so students graduate with the skills, competencies, and knowledge these standards mandate. However, they were evidenced in the data as barriers associated with such work.

As schools continue to rely on accreditation from these associations, they will repeatedly be challenged to address the ways a new curriculum will meet such requirements. Scholars have

argued that it is the choice of the school to remain accredited by this association, yet these guiding agencies continue to impact how curriculum exists (Cutietta, 2007). If schools continue to rely on these associations for accreditation, they will need to creatively engage in critical thinking about how standards will be met through the new curriculum. It may require schools to drop NASM from their badge of honor, or take initiative to address policy changes in each of the accreditation bodies. My investigation suggested that the music education faculty felt there was only so much freedom allowed in re-structuring the curriculum because of NASM, national, and state standards.

Institutional barriers were also evidenced from the data during the proposal development and the required faculty votes necessary for final acceptance. In both of these cases, a majority vote from the faculty was required for acceptance and implementation of the proposal. Even after a successful faculty vote, various committees were required to place their stamp of approval prior to its implementation. These various barriers slowed the process substantially and created excess work in moving the proposal forward. Additional barriers were reflected in the process of gaining consensus from peers. Scholars in the field of music education identified these barriers as well, who recognized the challenges associated with curricular redesigns (Hickey & Rees, 2002; Randles, 2013). This data suggested the significant influences of these barriers and outlined challenges associated with moving the proposal and drafts forward.

Impact

The impact of the new curriculum illuminated exciting responses from students and faculty. These responses showed that many students held broad-minded dispositions about music teaching and learning in the twenty-first century. The faculty and courses in the new curriculum were influencing these dispositions in a variety of ways. Some were excited to create new music

classes, while others were interested in providing more autonomy for students in band, orchestra, and choir. Even students who did not embrace the broader conceptions of music teaching were wrestling with these challenges. Most could agree that music education needed to create spaces for students who do not participate in major ensembles. Although not all students embraced technology, or believed popular music should be included, the new curriculum was influencing their thoughts about the ways they perceived music teaching and learning. They recognized the importance of inclusivity.

Students held juxtapositional notions about music teaching as well. They conceptualized music teaching as a hybrid of classes. This included bands, choirs, and orchestras with secondary music classes that included technology, rock bands, or composition classes. Some were excited about teaching a diversity of music classes. These students held to the important role of continuing with tradition, but wanted to include other genres and styles beyond the Western-European tradition.

The courses were exposing students to a variety of musical instruments. Both programs included technology courses for creating, recording, and producing music. Students at MVU were exposed to the conventional band, orchestra, and choir entities, with substantial influences in the digital MIDI interface area. Conversely, at SSU, students were exposed to band, orchestra, and choir instruments, rock band instruments, and various technologies. The types of instruments varied and depended on the university. This data suggested the unique redesigns of each program and their influences on student musicianship skills and competencies.

Interestingly, student understandings were limited in some areas. Although most could define student-centered learning, many were not able to accurately define vernacular music, autonomous, or informal learning. This research found that although students were exposed to

these avenues for music learning throughout the program, many defined them incorrectly. This suggested that these terminologies might pose challenges for students in conceptualizing and defining autonomous learning pedagogy. As many of these terms hold similar features, it may prove advantageous to utilize one or two terms to support student knowledge and understanding. Although most students could outline key features of non-conventional music learning, again, results suggested challenges associated with clarifying such terms with particular students. This poses inquiries for further consideration, as students may need clarification about what researchers and faculty mean by non-conventional. Clearing this ambiguity will assist in student understanding and support clarity for the field.

Student experiences from this research revealed conflictions with the course load requirement, as each program required substantial training in a variety of areas. This challenges our conceptions for how we seek to educate future music teachers. In the field of music education research, scholars have argued about this important factor as well. For example, Cutietta (2007) argued that we focus on creating music generalists, rather than music specialists. We often emphasize that preservice music education students should be able to teach all music, in all levels, and across all concentrations. Students in these programs were challenged with the amount of skills and training they were expected to accomplish. In fact, some students who had completed the majority of the courses felt they still were lacking in many areas. The programs were spreading their skills, competencies, and knowledge across many areas. This poses significant inquiries for consideration around curricular redesigns: Can music teacher education programs realistically require students to learn more than their predecessors? Is it possible we need to re-examine how programs educate students and consider a specialist design? Data suggested that these students were challenged by the over-abundance of requirements for

graduation. In both of these cases, students felt the addition of more credit requirements to the degree was overwhelming. The curricular redesign in both cases did pose significant considerations for thinking about music teacher education in the twenty-first century. Including the types of courses that should be required and types of musicianship skills that were perceived as necessary by the faculty and students.

Summary

Data from this investigation provided exciting insights into the curricular redesign in these two universities. These universities were chosen because of their similar profiles, as they were top-tier research universities with well-established conservatory-style schools of music. The interviews with students and faculty and classroom observations revealed key features within each program. These data illuminated how the new curriculum sought to integrate a variety of musicianship skills across courses, support creative activities, infuse a diversity of musical styles and genres, incorporate technology, and expose students to autonomous learning spaces.

These data also suggested the significant influence of communities within institutions who held strong values and philosophies about music education. These values and philosophies were often different and dependent upon the individual or social group. In some respects, these differences created divisiveness between particular communities. This research illuminated the important role of individuals who worked together to overcome the divisiveness. These individuals were thematically represented as influential stakeholders in the data. They were dedicated and willing to persevere through the difficult challenges they faced. Overcoming these challenges led to localized and contextual change. This process was embedded into a larger institutional system. These processes are represented in a linear sequential model (see Figure 9).

The institutional system is represented with gray ovals in three areas: admissions, curriculum, and output. The dark gray emphasizes the significance of institutional barriers within the curriculum redesign in these two cases. The dotted lines reflect an inside understanding of the institutional barriers associated with the institutionalized system in each area.

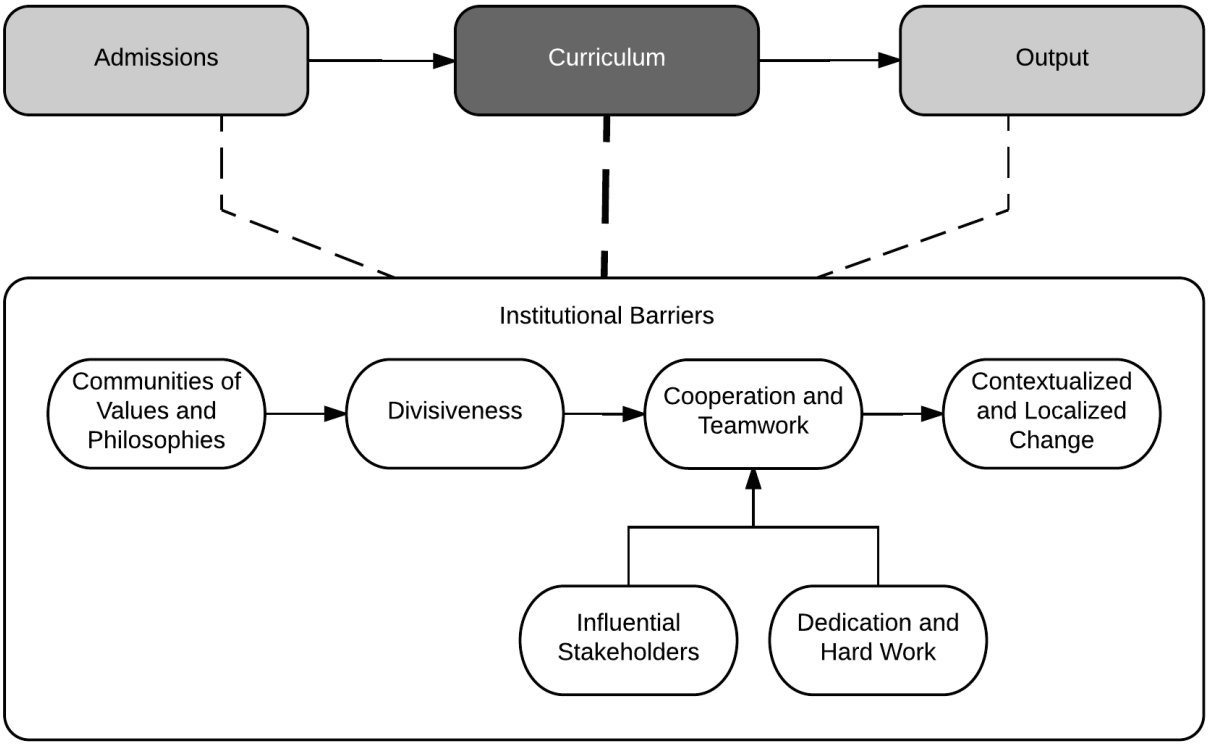

Figure 9. A conceptual model of institutionalized change in music education.

Although these institutional barriers protected tradition and assured that standards were holding the program to high levels, they were often influential in slowing the process of curricular redesign and created significant barriers in redesigning the program. This investigation suggested important considerations for those who might embark on such a journey. The journey was challenging and required sacrifice. It impacted the future of graduates in significant ways. As we

continue to re-envision music teacher education, planning and critical thinking are vital to the process. Adaptive and innovative changes in music education will continue to guide our processes and critical thinking around the topic (Randles, 2013). We hold the keys to a bright future in the field of music education, as we continue to influence society, education, and the lives of our students.

Implications

This investigation suggests interesting insights and directions for the field of music education. First, it outlines the important role of music education faculty in addressing the needs of their graduates. This begins by continually assessing the needs of local school music programs and engaging in conversations with music or art supervisors, administrators, principals, and K-12 music teachers. These types of conversations may illuminate further needs of graduates, while assuring curricular redesigns are localized and contextual. Second, the important role of research and emerging publications in this area will assist the process by informing conversations and planning curricular redesigns that are relevant and meaningful. All faculty, including music education faculty, would gain valuable insight and understanding by reading and immersing themselves in emerging and relevant research on this important topic. This will support informed decision-making. Third, it outlines the significant amount of time and sacrifice required when engaging in curricular redesigns. The process is slow and arduous. Things do not change quickly within institutions, as the process relies on a democratic system and individuals who vote, influence the decisions in significant ways. Policies are in place to protect individuals and assure the system runs and moves smoothly. Although policies are important, they place a burden on the time required to address and implement curricular changes. This research suggests the boldness and courage required to engage oneself in such work. Presenting proposals that might

impact colleagues in a negative way is not easy. It requires courage to answer challenging questions and a recognition that not all faculty or staff will agree.

Vision, planning, and departmental conversations are imperative. Designing a new curriculum should not be haphazard, forced, or poorly planned. If planning and design of the new program move quickly beyond this stage, the execution will likely not move smoothly. Conversations as a music education department are vital in casting the vision of the new program. Philosophical discussions would provide the foundation for the new curriculum. Conversations about the skills, competencies, and knowledge students will learn throughout the program should also be carefully considered.

Challenging decisions must be made. This research suggests that no music education program can ever effectively prepare *all* students for *everything* they need to know in the field. However, if the vision is unified and the music education department can agree on the direction of the new curriculum, the execution will move more smoothly. This research suggests the significance of unification and collegiality within the music education department. This was vital in moving a new curriculum forward. If a department can agree upon the vision, direction, and implementation of the new curriculum, they are more likely to succeed in facing opposition and addressing fears posed by faculty outside the music education department.

Facing opposition is inevitable. However, having conversations and proactively engaging with faculty who are impacted by the curricular redesign may reduce and alleviate *some* opposition. If anyone is considering a curricular redesign, this research provided insight into the significant importance of proactively engaging in conversations to assure faculty understand the reasons for the proposed changes. Although not all faculty would agree, conversations would assist in assuring enough faculty agree prior to any majority vote occurs. In overly conservative

schools of music, it may be possible that only small acts of subversion may address changes in the curriculum for some time (Kratus, 2014). This might include adaptive change (Randles, 2013), where courses that already exist within the program are modified. This research suggests that simply re-structuring particular courses that already existed in the curriculum influenced students in significant ways. Re-structuring may be a starting point in some institutions, where a full curricular redesign is not yet possible, or the time, budget, and staffing might not support such endeavors.

The new curriculum proposal draft should clearly articulate data in support of the changes. These data may illuminate areas many faculty in other departments are unaware. At times, those who oppose the changes may couch their disapproval in ways they believe they know what is best for the students. Again, data and a supportive rationale for the curricular redesign would provide the foundation to address these challenges. It may be advantageous to ask recent graduates, or music teachers from local surrounding schools to be a part of the presentations to the faculty. They might deliver information about the types of classes they are teaching, which would provide supplementary data. This may help support the process and provide empirical evidence for faculty who oppose the redesign. Offering examples of other programs that redesigned their programs, including any successful outcomes, may also prove advantageous in the process as well. This data may assist in diminishing faculty fears about the quality or excellence of the school or other areas.

As faculty retire, or move into other institutions, the important role of hiring new faculty is vital to the continued movement forward in the field. If the new curriculum seeks to infuse popular music, digital media technology, autonomous learning pedagogy, then hiring committees should be assured they actively seek and choose their new candidates carefully. The vision of the

music education program and its future direction should be supported by new hires with expertise in this area. This research revealed the role of new hires to the music education department. Their expertise guided the development of the new classes in substantive ways. These individuals were influential in supporting a new curriculum and bringing new expertise in the programs.

The impacts of curricular redesigns are drastic. They impact the learning of students and their future careers, while also impacting school communities. The outcomes associated with a curricular redesign suggest that students will be significantly influenced by the decisions made and the proposal design. This research suggested the importance of assuring the classes were taught by an expertise and they were properly designed and executed. As new classes evolve and become more efficient over time, early implementations of new classes may change. These changes impact students. This includes their learning and perceptions of the program. This research illuminated that new courses must be carefully organized and philosophically grounded in clear objectives and goals. Students might question the utility of the new requirements. Faculty should be ready to address their opposition and assure any new skills, competencies, and knowledge can be rationalized in a clear and understandable manner.

Unification in the field is imperative for the success of music teaching and learning in the twenty-first century. This investigation provided understanding into the strong philosophical and ideological viewpoints of many in the field of music and music education. These views are often deeply entrenched in their personal conceptions of what types of music students should learn and the knowledge they need for success in their careers. Students *and* faculty hold these various philosophical views, which continues to perpetuate in many areas. This research suggested the important need for unification around the philosophical and ideological beliefs about music

teaching and learning in the twenty-first century. A divisiveness, that encourages one way is "better" than another, will only continue to place excess stress and pressure on relationships and the greater community. Divisiveness must be minimized. How change is presented, in light of conventional approaches to music education, is central in guiding a unified approach to redesigning a music curriculum.

These investigations also outline the challenges associated with institutionalized change. It is a slow arduous process that it involves opposition, resistance, and tension. In planning for change, it seems advantageous for faculty to investigate and understand the school culture. Considering inquiries, such as: What are the perceptions of music education from the applied, composition, ensemble, and other faculty in the school of music? What skills do they believe students need for successful careers in music education? If opposition exists within a school, how might this opposition be minimized? How might proactivity and initiated conversations support change? This data revealed the significant influence of new hires on the process as well and outlines the importance of hiring faculty who might hold broad conceptions of music teaching and learning.

This investigation yielded contributive insights into the faculty-directed process associated with curricular change in the undergraduate music education program. This change was directed and initiated by the music education faculty in both cases. It was meant to permeate into the curriculum of the undergraduate music education degree, where students would graduate and achieve careers in K-12 music programs. It would require that these students be hired and implement new music classes in their music programs or begin new music ensembles for students who do not participate in major ensembles, such as band, orchestra, or choir. This research suggested one avenue for impacting K-12 music programs, which began with the music

education faculty in the local school of music program at the university. However, there are many other ways that may be considered as well. First, local music and art supervisor might initiate or mandate new music classes within their county or school districts with current practitioners already teaching in well-established music programs. Second, music teachers might consider creating and providing new music spaces for students who do not participate in music throughout their schools. Third, parents or students could impact their local schools by enacting a process to create music classes that offer more diverse range of musics.

This research and the work of others on this topic challenge our understanding of the types of skills, competencies, and knowledge preservice music education students need for successful careers in music teaching and learning in the twenty-first century. Addressing the needs of our students requires time, work, dedication and sometimes a disposition of boldness to stand against naysayers, opposition, or disapproval. Assessing and re-assessing student needs through critical conversations is vital for the success of *both* K-12 students and preservice music education students. We must continually ask ourselves, when is adding more requirements simply too much? In both cases, the music education faculty were challenged to make difficult choices about what must be removed so other courses could be added. I suggest that a continued forward direction in music teacher education should consider ways that break compartmentalized barriers within schools of music. Breaking these barriers may open exciting avenues for looking at skills, competencies, and knowledge students might gain, not as separate classes, but as integrated learning experiences. The future of music teacher education offers exciting opportunities, as new visions and directions for addressing the changing milieu of music teaching and learning in the twenty-first century continues to challenge the field. As we move forward, let us move forward together, in unity, agreeing on the important role of assuring our field continues

to be a dominant force in our society and addressing the needs of K-12 students and preservice music education students. Let us realize this process requires sacrifice, but most importantly, it is not about us, it is about our students.

Considerations for Further Research

The findings from this research are cautioned for generalizing to a larger population or other schools. Data from this research were from large top-tier research universities, which were accredited by NASM and redesigned around the local needs of their surrounding K-12 schools. This research illuminated the process of curricular redesigns in these two cases. More research around curricular redesigns in music teacher education may prove advantageous in our understanding of this process.

First, longitudinal studies might support our understanding of graduates from these programs. It would assist in our understanding of the impact this curriculum was having on their future careers. This might include multiple years of observations and interviews with graduates. This data may support our understanding of future directions for music teacher education and a continued need to redesign additional music teacher education programs. Second, it may prove advantageous to investigate whether graduates from these programs have created new music classes. It might investigate the types of classes are they creating and the skills required for teaching them. Observational data might illuminate the types of skills and knowledge graduates need to successfully create and teach these types of classes. Data might illuminate the impact of programs and graduates in these areas. Third, further research is needed to investigate the impact of infusing popular music, technology, and autonomous learning pedagogy on student engagement, enrollments figures, and learning in K-12 schools. These data may support a continued need to address these idioms in music teacher education programs. Fourth, assessment

strategies might be considered as avenues for further exploration. These investigations might include methods for assessing students in student-centered classrooms, where composition and improvisation are taught. Fifth, longitudinal studies could investigate the impact of new curriculum on student perceptions of music education. Interviews and survey data with students early in the program may provide a baseline understanding of their dispositions and notions about music education. Follow-up interviews and survey data may be used throughout their four-year experiences in the program. A post-evaluation and interview at the end of their degree may compare and contrast their beliefs and understandings about music education after having completed the coursework requirements. This data may prove supportive in further understandings about the influences these programs were having on their conceptions and beliefs about music education. Finally, investigations into the admissions procedures and explorations into the ways its barriers could be overcome may prove beneficial in admitting a wider set of musicianship skills and competencies into undergraduate music education programs.

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APPENDICES

Appendix A: Re-Envisioning Music Teacher Education

PRO# 00028031

"Re-envisioning Music Teacher Education: A Comparison of Two Undergraduate Music Education Programs in the U.S."

Jonathan Kladder, Principal investigator
jkladder@mail.usf.edu

What is the study?

This research study seeks to investigate two music education degree programs in the United States who have begun the process of applying curricular reform to their traditional coursework requirements for a music education degree in the United States. These changes have been implemented in a way that addresses the aforementioned calls to enhance creativity, provide avenues for informal, student-centered, and autonomous learning pedagogies, and diversify music learning beyond the Western-art based tradition. This mixed-methods research seeks to investigate: (a) the processes of curricular reform to the music education degree at each university; (b) all courses adapted, modified, or added; (c) methods of musical instruction that include informal learning, autonomous classroom environments, vernacular musicianship, or student-centered teaching models; (d) the perceptions faculty and students around the implemented changes at the university; (e) the ways in which any newly implemented courses reflect a diversity of music learning from a wide range of musical styles, genres, and instruments; (f) the admission processes into the undergraduate music education program.

What would participating in this study involve?

If you chose to participate in this study, I would like to meet with you for a semi-structured interview, lasting approximately 45-60 minutes in length. If you agree to participate, there will be only one interview. You will also be asked to take a brief online and anonymous questionnaire. If you are a music education faculty or teach/mentor preservice music education students, I would like to observe you teaching in the classroom. I will not be evaluating your teaching in any way. Instead, I am interested in documenting how learning is occurring in the classroom. I would like to document your interviews and teaching with both video and audio recordings so that I can access our conversations at a later time. If you are a music education faculty, I would also like to see a copy of your course syllabus. This will help me understand the pedagogy and curriculum used in your classroom and the ways your students learn.

What are the benefits to participating in this study?

Participating in this study will likely yield minimal to no benefits.

Please consider participating in this project for my doctoral research. I believe participating will offer you opportunities to strengthen and learn from your experiences.

The proposed research is led by Jonathan Kladder. Jonathan is the Principal Investigator for the study and is a PhD student and music instructor at the University of South Florida. If you are interested, please contact Jonathan at 616-550-3389 or send him an email at jkladder@mail.usf.edu.

Appendix B: Participant Consent Form

Informed Consent to Participate in Research Involving Minimal Risk

PRO# 00028031

You are being asked to take part in a research study. Research studies include only people who choose to take part. This document is called an informed consent form. Please read this information carefully and take your time making your decision. Ask the researcher or study staff to discuss this consent form with you, please ask him/her to explain any words or information you do not clearly understand. The nature of the study, risks, inconveniences, discomforts, and other important information about the study are listed below.

We are asking you to take part in a research study called:

"Re-envisioning Music Teacher Education: A Comparison of Two Undergraduate Music Education Programs in the U.S."

The person who is in charge of this research study is Jonathan Kladder**.** This person is called the Principal Investigator and is being guided in this research by Dr. V. Fung, Major professor.

The research will be conducted at two universities in the United States.

Purpose of the study

This research study seeks to investigate two undergraduate music education degree programs in the United States who have begun the process of applying changes to their traditional coursework requirements for a music education degree in the United States. These changes have been implemented in a way that addresses the aforementioned calls to enhance creativity, provide avenues for informal, student-centered, and autonomous learning pedagogies, and diversify music learning beyond the Western-art based model.

Why are you being asked to take part?

We are asking you to take part in this research study because you are a music education faculty, administrative staff, such as a director or assistant director of the schools of music at your institution, or you are a preservice music education students enrolled in the undergraduate music education program.

All information and data collected in this research will be used for my doctoral dissertation. Your participation in the study will assist in my investigation of the similarities and differences between the two universities, the perceptions of those changes, its successes and challenges, while suggesting further

direction for change in the music education undergraduate music education curriculum. Your participation could also provide valuable insight into the education of music teachers in the future and provide rationale for implementing similar changes across other institutions throughout the United States.

Study Procedures:

If you take part in this study, you will be asked to:

- Attend one 45-60 minute interview. The interview will be video and audio recorded.
- Take a brief (5-10 minute) online anonymous questionnaire.
- If a music education faculty member, allow the principal investigator to observe classroom teaching.
- Participate in audio and videotaping of the interviews and classroom teaching. You have the option to agree or disagree to participate in the audio/videotaping. Only the PI, Jonathan Kladder, will have access to these audio and video recordings. The video and audio recordings from classroom teaching and interviews will be identifiable, they are not anonymous. The recordings will be maintained until June 1, 2017. From there, the PI will delete all sound and video recordings.

Total Number of Participants

About 200 individuals will take part in this study at both cases.

Alternatives / Voluntary Participation / Withdrawal

You do not have to participate in this research study.
You should only take part in this study if you want to volunteer. You should not feel that there is any pressure to take part in the study. You are free to participate in this research or withdraw at any time. There will be no penalty or loss of benefits you are entitled to receive if you stop taking part in this study.

Benefits

You will receive no benefit(s) by participating in this research study.

Risks or Discomfort

This research is considered to be minimal risk. That means that the risks associated with this study are the same as what you face every day. There are no known additional risks to those who take part in this study.

Compensation

You will receive no payment or other compensation for taking part in this study.

Costs

It will not cost you to take part in the study.

Privacy and Confidentiality

We will keep your study records private and confidential. Certain people may need to see your study records. Anyone who looks at your records must keep them confidential. These individuals include:

- The research team, including the Principal Investigator, study coordinator, research nurses, and all other research staff.
- Certain government and university people who need to know more about the study, and individuals who provide oversight to ensure that we are doing the study in the right way.
- Any agency of the federal, state, or local government that regulates this research.
- The USF Institutional Review Board (IRB) and related staff who have oversight responsibilities for this study, including staff in USF Research Integrity and Compliance.

We may publish what we learn from this study. If we do, we will not include your name. We will not publish anything that would let people know who you are.

You can get the answers to your questions, concerns, or complaints

If you have any questions, concerns or complaints about this study, or experience an unanticipated problem, call Jonathan Kladder at 616-550-3389.
If you have questions about your rights as a participant in this study, or have complaints, concerns or issues you want to discuss with someone outside the research, call the USF IRB at (813) 974-5638.

Consent to Take Part in this Research Study

I freely give my consent to take part in this study**.** I understand that by signing this form I am agreeing to take part in research. I have received a copy of this form to take with me.

_____ _____
Signature of Person Taking Part in Study Date

_____
Printed Name of Person Taking Part in Study

Statement of Person Obtaining Informed Consent

I have carefully explained to the person taking part in the study what he or she can expect from their participation. I confirm that this research subject speaks the language that was used to explain this research and is receiving an informed consent form in their primary language. This research subject has provided legally effective informed consent.

_____ _____
Signature of Person obtaining Informed Consent Date

_____
Printed Name of Person Obtaining Informed Consent

Appendix C: Music Education Faculty Interview Guide

1. Describe any of the changes that have been implemented to the undergraduate music education degree at your institution.
2. What are your perceptions on those changes?
3. What are the degree requirements for a music education at your school?
4. In your perspective and experience, describe any driving forces behind the aforementioned changes.
5. In your perspective and experience, describe any resisting forces behind the aforementioned changes.
6. Would you explain if you use any informal, autonomous, student centered, or vernacular musicianship approaches to music learning in the classroom and if so, how? What does it look like?
7. Describe the admissions process into the music education degree program. For example, how do you admit students? What are the criteria? What types of students do you typically admit?
8. Describe the ways the coursework reflects a diversity of musical genres, instruments, or styles.

Appendix D: Preservice Music Teachers Interview Guide

1. How do you see/view/perceive music education in the 21st century?
2. How has your degree in music education at your school supported music learning beyond the traditional approach to music education (beyond band, choir, orchestra training)?
3. What are your perceptions of these changes?
4. What is informal learning? Autonomous learning? Or student-centered learning?
5. Have you had to learn any music 'by ear' in your program? If so, how?

Appendix E: Music Faculty Interview Guide

1. Describe your teaching responsibilities at your institution.
2. In what ways have you noticed curricular modifications to the undergraduate music education degree in your institution?
3. What are your experiences with the curricular modifications in your institution?
4. In what ways have the changes in the music education program (including admissions) impacted your teaching?

Appendix F: Preservice Music Teacher Focus Group Interview Guide

1. Describe the ways in which music education is conceived in your music education coursework at the university. For example, what is music? Who should learn music? What types of music should be learned and taught?
2. What are your perceptions about any changes to music education degree requirements in your school? For example, learning and teaching music beyond band, orchestra, and choir?
3. Describe the instruments you learn in your methods courses, the genres of music, and styles supported.
4. How did you learn the aforementioned instruments and genres? What approaches to pedagogy did your professors utilize?
5. How should music teaching and learning look, in your opinion, in your future classroom? For example, what types of music and instruments are your students learning?

Appendix G: Interview Hours

Table 7A. Seaside State University interview hours.

	Participant Totals	Interview Hours
Music Faculty	10	10-11
Music Education Students	14	5-6
Administration	1	1

Table 8A. Mountain Valley University interview hours.

	Participant Totals	Interview Hours
Music Faculty	11	11-12
Music Education Students	14	5-6
Administration	2	2

Appendix H: Questionnaire for Preservice Music Education Students

The research you have been asked to participate in, relates to curricular reform in undergraduate music education programs across the United States. The investigation is particularly interested in the processes, perceptions, and forces involved in those changes. It is for a doctoral research project entitled:

Re-envisioning music teacher education: A comparison of two undergraduate music education programs in the United States

In recent years, a few institutions have been changing the ways music education in practiced. You are being asked to participate in this research because you might have been impacted by these changes.

This questionnaire will take you around 10 minutes to complete. The responses you provide will be completely anonymous and confidential. Your opinions will only be used for the current research purposes. Please respond to the statements and questions using your priori professional and personal experiences.

Directions: Read each statement carefully and circle your response appropriately. For open-ended questions, please respond in your own words.

***1** strongly disagree, **2** disagree, **3** neutral, **4** agree, **5** strongly agree*

1. Creativity is important in music teacher education.
   1 2 3 4 5

2. Explain why you selected your choice from Question #1.
   _____
   _____
   _____

3. I believe that preservice music teachers have a significant role in enhancing and encouraging creativity in their future students.
   1 2 3 4 5

4. What is creativity in music teacher education?
   _____
   _____
   _____

5. I believe that providing an autonomous learning environment in music teacher education encourages creativity.
   1 2 3 4 5

6. I believe that providing an autonomous learning environment in music teacher education encourages individual musicianship.

1 2 3 4 5

7. Briefly define autonomous learning in your own words.

_____
_____
_____

8. A diversity of music styles and genres should be included in music teacher education.
1 2 3 4 5

9. A diversity of instruments, beyond traditional wind band, chorus, and orchestra, should be included in music teacher education.
1 2 3 4 5

10. A diversity of technology, for performing and creating music, should be included in undergraduate music education coursework.
1 2 3 4 5

11. What is "diversity" when referring to styles, genres, and instruments in music teacher education?

_____
_____
_____

12. Music learning by "ear" is as important as learning music through written notation.
1 2 3 4 5

13. "Copying" music by "ear" with no notation, is a valuable and important skill for all future music teachers.
1 2 3 4 5

14. Vernacular musicianship is an important skill for preservice music teachers:
1 2 3 4 5

15. Vernacular musicianship is:

_____
_____
_____

16. List key attributes a music teacher must posses to be successful in the 21st century music classroom:

_____
_____
_____

17. Define one or more abilities or skills a musician will need to be successful in the 21st century.

_____
_____

18. What are your experiences and perceptions around the changes to the curriculum for your degree program?

_____
_____
_____

19. Describe your future desired job; what would you like to teach? What age/grade level?

_____
_____

20. Please indicate classification based on your current credit hours earned:

Freshmen Sophomore Junior Senior

21. Gender:

Male Female

22. Primary instrument:

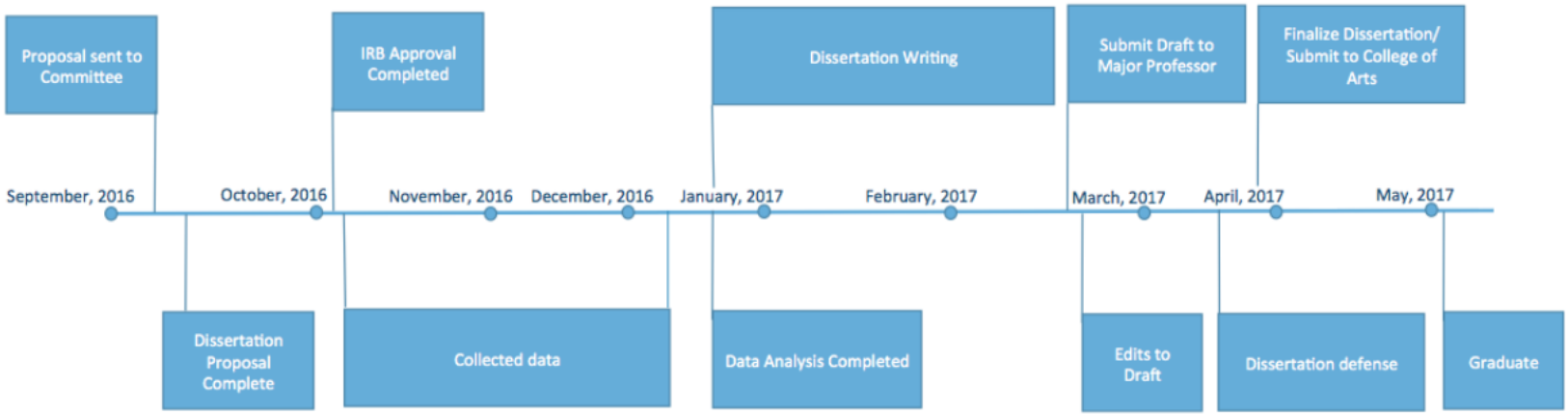
Brass: Trumpet, Trombone, Baritone, F. Horn, Tuba

Voice: Soprano, Alto, Tenor, Bass

Woodwind: Flute, Oboe, English Horn, Clarinet, Saxophone

Other *(please specify)* _____

Appendix I: Research Timeline



Appendix J: Total Observation Hours

Table 9A. Seaside State University observation hours.

	Total
Classroom Observation	12-13
General Facility Observation	11-12

Table 10A. Mountain Valley University observation hours.

	Total
Classroom Observation	17-18
General Facility Observation	9-10

Appendix K: Survey Data

Table 11A. Seaside State University survey data.

		Total
Total responses		*n*= 14
Classification		
	Freshman	4
	Sophomore	6
	Junior	3
	Senior	1
Instrument		
	Piano	1
	Percussion	3
	Cello	1
	Violin	1
	Saxophone	1
	Flute	2
	Voice	2
	French Horn	2
	Trumpet	1
Gender		
	Male	7
	Female	7

Table 12A. Mountain Valley University survey data.

		Total
Total responses		*n*= 5
Classification		
	Freshman	
	Sophomore	
	Junior	2
	Senior	3
Instrument		
	Piano	2
	French Horn	1
	Tuba	1
Gender		
	Male	1
	Female	4

Appendix L: IRB Letter of Approval

UNIVERSITY OF SOUTH FLORIDA

RESEARCH INTEGRITY AND COMPLIANCE
Institutional Review Boards, FWA No. 00001669
12901 Bruce B. Downs Blvd., MDC035 • Tampa, FL 33612-4799
(813) 974-5638 • FAX (813) 974-7091

October 18, 2016

Jonathan Kladder
School of Music
Tampa, FL 33611

RE: **Expedited Approval for Initial Review**
IRB#: Pro00028031
Title: Re-envisioning Music Teacher Education: A Comparison of Two Undergraduate Music Education Programs in the U.S.

Study Approval Period: 10/18/2016 to 10/18/2017

Dear Mr. Kladder:

On 10/18/2016, the Institutional Review Board (IRB) reviewed and **APPROVED** the above application and all documents contained within, including those outlined below.

Approved Item(s):
Protocol Document(s):
RE-ENVISIONING_VERSION1_10.7.2016.docx

Consent/Assent Document(s)*:
Consent_Form_Alumni.docx.pdf
Consent_Form_Director_AssistantDirector.docx.pdf
Consent_Form_Faculty.docx.pdf
Consent_Form_Student.docx.pdf
Re-envisioningMTE_Online_Consent_Version1_10.12-2016.docx (not stamped)

*Please use only the official IRB stamped informed consent/assent document(s) found under the "Attachments" tab. Please note, these consent/assent document(s) are only valid during the approval period indicated at the top of the form(s). (Waivers are not stamped)

It was the determination of the IRB that your study qualified for expedited review which includes activities that (1) present no more than minimal risk to human subjects, and (2) involve

only procedures listed in one or more of the categories outlined below. The IRB may review research through the expedited review procedure authorized by 45CFR46.110. The research proposed in this study is categorized under the following expedited review category:

(6) Collection of data from voice, video, digital, or image recordings made for research purposes.

(7) Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.

Your study qualifies for a waiver of the requirements for the documentation of informed consent as outlined in the federal regulations at 45CFR46.117(c) which states that an IRB may waive the requirement for the investigator to obtain a signed consent form for some or all subjects if it finds either: (1) That the only record linking the subject and the research would be the consent document and the principal risk would be potential harm resulting from a breach of confidentiality. Each subject will be asked whether the subject wants documentation linking the subject with the research, and the subject's wishes will govern; or (2) That the research presents no more than minimal risk of harm to subjects and involves no procedures for which written consent is normally required outside of the research context. (Online Consent).

As the principal investigator of this study, it is your responsibility to conduct this study in accordance with IRB policies and procedures and as approved by the IRB. Any changes to the approved research must be submitted to the IRB for review and approval via an amendment. Additionally, all unanticipated problems must be reported to the USF IRB within five (5) calendar days.

We appreciate your dedication to the ethical conduct of human subject research at the University of South Florida and your continued commitment to human research protections. If you have any questions regarding this matter, please call 813-974-5638.

Sincerely,

John Schinka, Ph.D., Chairperson
USF Institutional Review Board