

New Relationships that Support New Roles for Music Teachers

BY ARNOLD APRILL

If we hope to have our music teachers create innovative and effective new roles for music in our schools, we need to create new opportunities for these innovators to develop their new ideas and practices. It is the experience of the Music-in-Education National Consortium (MIENC) that the formation of new relationships between schools, arts organizations, and universities provides a powerful and meaningful context for exactly this sort of growth. Music teacher Natalie Butler's article "Digital Media Tools: Healing the Disconnect in Music Education" explores an exchange of exciting musical ideas and practices between public school music teachers, professional musicians, and university professors. It is also an occasion for her to examine her own teaching practice.



I have been privileged to work with Natalie through an evolving set of roles and relationships. We first met when she was a guided intern at Northwestern University, working under the guidance of Gail Burnaford (School of Education and Social Policy) and Maud Hickey (School of Music). I presented to her class on community arts partnerships at Northwestern, was audience to her presentations at national MIENC conferences (where she shared the stage, undaunted, with major thinkers and leaders in the world of music education), and served as a mentor to her internship work in Ravinia Festival's collaboration with Chicago Public Schools.

We next met when she, as the music teacher at Philo Carpenter School, became my colleague in a city-wide public school arts education advocacy initiative supported by the Chicago Community Trust, and we discovered that we shared a particular interest in integrating theory, innovative practice, and policy. As our working relationship matured and evolved, my organization, the Chicago Arts Partnerships in Education (CAPE), was lucky enough to have her volunteer as a summer intern. She needed some intellectual stimulation in the lazy days of July and August, and we needed bright young minds like hers. She asked what CAPE (which integrates all the art forms into all areas of public school education) needed most to develop its music integration practice. I couldn't have been more pleased. I had pages and pages (literally 50 pages, single spaced) of intriguing, verbose, exciting, meandering email exchanges between musicians, teachers, and scholars concerning the role of digital media tools in innovative music education. They were completely unedited.

These emails grew out of MIENC's practice of professional development exchanges. On one such visit to my colleagues at New England Conservatory, I encountered the New York based musician

and music professor Michael Cain and subsequently visited his Digital Playground at the Hoboken Charter School. I had long been looking to connect with music educators exploring new roles for technology in music education, as well as for music educators investigating culturally diverse approaches to instruction (see Michael's piece in this *Journal*). This opened up whole new worlds for me. CAPE brought him to Chicago to make a scholarly presentation on his youth composing practice to the public, to work with Chicago based musician and music educator Nick Jaffe, and to run a week-long Digital Playground Chicago Style institute at the Duncan YMCA Chernin Center for the Arts, resulting in an original CD composed and recorded by young people from across the city. Nick Jaffe had already been working on-line to exchange ideas with

music educators I had connected with in Australia, and students from around the country and around the world (Chicago, Hoboken and Down Under) started composing together on-line (something that CAPE had always dreamed of). I received an email of one of these trans-global compositions on the day it had been completed, and that evening I played it, as an example of global youth capacity, for a community organization I was advising on strategic planning. Wouldn't you know it, one of the composers was right there in the room with his family? Young Lawrence got to co-compose on-line with a young person from Melbourne in the morning, have his teacher email it to me in the afternoon, and be held up as a model for the future of his community in the evening.

There was quite a buzz flowing between these music education innovators. A lot of buzz. Fifty pages of buzz. Unedited. This is where Natalie came to the rescue. She read carefully through the stimulating, disorganized mass of music education ideas, experiments, rants, and theories proliferating in the email exchange, and patiently drew out a few major themes. She then thoughtfully applied these themes as inquiry tools for interrogating her own practice as a music teacher, and invited me into her process as one of the editors of the piece. I learned a lot about myself as an editor, and we learned a lot together about digital media tools as an opportunity for reflecting on core principles of music education. ¶

WE NEED TO CREATE NEW OPPORTUNITIES FOR THESE INNOVATORS TO DEVELOP THEIR NEW IDEAS AND PRACTICES.

DIGITAL MEDIA TOOLS: HEALING THE DISCONNECT IN MUSIC EDUCATION

by

NATALIE BUTLER

I am not in the slightest a technology person; I am usually the last person I know to use the latest high-tech product. Furthermore, I never had a lot of opportunities to work with emerging music technology. In fact, even though I have chosen a career in music education, I have always found it easier to ignore music technology and digital media tools (DMT) than to spend the time and energy learning about them.

However, after five years of teaching general music and band in grades K-8 in the Chicago Public Schools, I have come to understand the areas of separation in music and music education which these technologies are trying to bridge. I have come to fully appreciate just how lamentable it is that music, which for so long was as deeply embedded in our culture as language itself, has become for us a mere subcategory of experience, a profession for the talented few. I have come to understand how recorded music has created a deep division between consumers and the people and processes that create the music they buy. And of course I have seen first-hand that in public schools music has fallen to the margins of the curriculum and that music teachers themselves are often completely cut off from the rest of the school culture. Even in my own classroom I sense the divide; while each year I become excited as my students learn more about music and are able to perform, compose, and understand music with a higher level of sophistication than the year before, I have noticed a deep separation between the music that my students listen to and the musical concepts I am trying to teach them.

As a result, I have become more interested in finding new ways to help make music more vital to our culture in general and to education in particular. This summer while volunteering at Chicago Arts Partnerships in Education (CAPE), I was given access to an email conversation between people who regularly use digital media tools (DMT) in their music teaching. DMT are a wide range of technology and equipment that can be used to create, notate, and record music. These include any combination of hardware and software that can be used in a recording studio: e.g., electric/acoustic instruments, recording devices, cables, mixers, and software for sequencing, editing, and arranging music.

Greg Dodge and Nick Jaffe were the primary voices in this email conversation. Nick Jaffe taught a class called "Art and Science of Recording" at the Chicago Children's Choir Academy. Jaffe's classroom was in essence a working recording studio in which students produced, arranged, performed, and recorded music. Greg Dodge owns a music marketing business in Australia and is currently partnering with government, universities, and industry to develop a range of youth-based contemporary music-making programs in which DMT are utilized. Other voices in this conversation included Michael Cain and Larry Scripp from New England Conservatory and Amy Rasmussen and Arnold Aprill from CAPE.

Upon reading this extensive email conversation I was intrigued by the passion and focus these writers showed in discussing the impact that using DMT has had on their classrooms, students, and communities at large. Three important themes recurred in the email conversation. The first was the impact of DMT on students' academic, musical, and social growth. Second, several pedagogical issues emerged, such as the role of the music teacher



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IN ADDITION TO REINFORCING THEIR MUSICAL KNOWLEDGE, STUDENTS USING DMT ARE CHALLENGED TO EXPAND THEIR KNOWLEDGE INTO AREAS THAT THEY MAY NEVER HAVE PREVIOUSLY INCORPORATED INTO THEIR MUSIC STUDIES.

when students use DMT, authentic assessment, learning about the music of other cultures, and the concerns about DMT's effect on student musicianship. Lastly, the email conversation explored the growing relationship between the DMT industry and music educators and what direction this relationship should take.

Below are edited excerpts from this lively e-mail exchange that highlight the ways that DMT are helping to bridge the disconnect in music education.

MAKING CONNECTIONS

E-MAIL EXCERPT

In my class they were dealing with hard science, writing, drawing, composing, performing, planning, debating, arguing, finding ways of working with other students they didn't like, and in the end, for better or for worse, there was a CD for everyone to listen to.

—Nick Jaffe

Students often view their musical studies as discrete and disconnected from what they learn in other academic areas. Use of DMT can provide students with the opportunity to connect their knowledge of music with their knowledge of science, history, visual art, and English.

In Jaffe's "Art and Science of Recording" class, students had the opportunity to learn about the technical and musical aspects of working in a recording studio. Through their recording projects students put their

existing musical knowledge of music theory/ history, composition, and performance into use. Since students are given quite a bit of creative license when using DMT, they know that the finished product is a result of their own creative work. Students can take ownership of their music more readily when a tangible product is produced (especially when that product is one as familiar to them as the CD).

In addition to reinforcing their musical knowledge, students using DMT are challenged to expand their knowledge into areas that they may never have previously incorporated into their music studies. For example, students integrate the study of science with DMT when discussing basic acoustics (wave mechanics) and digital technology theory. Students use their knowledge of English and grammar to complete tasks such as writing lyrics and liner notes for their CDs. Visual art techniques are used in the selection and creation of images for the covers of their completed CDs.

GIVING ON YOUR OWN, GIVING AS A GROUP

E-MAIL EXCERPT

...[Students] have a collective/democratic say in the material and instruments they wish to play and explore.

—Greg Dodge

We have all heard that participation in music ensembles helps students to build collaboration and teamwork skills that are valuable in the business world; in fact, I



Digital media tools are utilized by music educators across the globe to help encourage youth to participate in music-making activities. Amp'd Up, a DMT-centric project developed by graduate students at Queensland University of Technology (Brisbane, Australia) is the result of a partnership the University has with music education entrepreneur Greg Dodge.

have used this cliché to rally support for my own musical ensembles. DMT provide another avenue for moving beyond the common clichés by creating real opportunities for individual and collaborative work. Using DMT gives each student in the group an essential role in creating the finished product; in fact, the CD can only be completed if each student performs his/her individual duties (as producer, vocalist, sound engineer, art director, etc.). This increased level of responsibility challenges students to meet if not exceed the expectations of the other members in their group. DMT also promote positive social interactions among the students. Students working on a common project must discuss musical ideas, create them, listen to them, evaluate them, and then decide if any changes need to be made. They have to find ways to communicate effectively so that the most interesting and creative musical ideas are explored. Developing this ability to analyze and actively listen to music can have a life-long impact on the way that our students think about music.

Jaffe's students were able to overcome personal disagreements and conflicts to focus on completing their projects. Students were so involved in their projects that whatever issues they had with one another were put aside for the good of the music.



Teaching artist and digital media tools instructor Michael Cain shares his musical and professional expertise with students at schools in Boston, Chicago, and Hoboken, NJ. Students under Cain's tutelage are encouraged to develop their own musical instincts just as professional musicians do.

THE VALUE OF "PULLING ONE'S HAIR OUT IN THE CORNER"

E-MAIL EXCERPT

I guess I try to be a 'teacher' on the technical matters, and a coach on the creative ones. I think one has to be willing to spend a lot of time standing in the corner and pulling one's hair out while the kids fight over some things (some silly, some real), connect things wrong, work at cross purposes, etc.

—Nick Jaffe

Since DMT allows students quite a bit of independence in their learning experience, the traditional model of the teacher as the one who delivers knowledge and the student as the one who receives it is particularly unsuited to classes using DMT. Students using DMT are actively engaged in the creative process of music-making and are trying to explore and develop their own

as a general rule we have to understand that the mistakes our students make are as much a part of their musical learning as their successes. Since students can produce a recording of their work, they now have the chance to go back to this work as many times as is necessary and listen to it critically. Students can now ask themselves: Does the music sound the way they thought it would? Was the selection of sounds the best for the style of music they created? Does the music they produced convey the concept/theme they intended? This type of critical listening can enhance their understanding of music, and could likely improve their level of musicianship when they perform.

SNAPSHOTS OF MUSICAL UNDERSTANDING

E-MAIL EXCERPT

A recording is in part a document and place, and reflects their ideas and skills at that moment.

—Nick Jaffe

One of the hot topics in education is "authentic assessment." As music teachers (particularly ensemble directors), we often struggle to find student assessment methods that are fair and reflect the quality of work that the students have produced. It is hard to explain to a parent why their child has received a C in choir instead of a B (especially if performance tests and "effort" are the primary means of assessing

DMT ALSO PROMOTE POSITIVE SOCIAL INTERACTIONS AMONG THE STUDENTS. STUDENTS WORKING ON A COMMON PROJECT MUST DISCUSS MUSICAL IDEAS, CREATE THEM, LISTEN TO THEM, EVALUATE THEM, AND THEN DECIDE IF ANY CHANGES NEED TO BE MADE.

students). Through using DMT it is possible for students to produce a tangible product that can then be used as one tool for authentic assessment. For example, a CD of a student's compositions can be placed in a portfolio as a record of his/her work. It can be pulled out later in the school year to reflect on that student's progress and (along with a rubric) can be shown to parents to give them a clear idea of how their child was assessed.

DMT can provide music teachers with a product that is, in essence, a "snapshot" of a student's musical progress. It can give us an excellent idea of how much of what we have taught has actually been learned. It can clearly demonstrate the students' level of comfort with and ability to use their musical knowledge.

MOVING BEYOND CULTURAL TOURISM

E-MAIL EXCERPT

One thing that is important to me is...bringing the communities who have been traditionally ignored in music education into the process... Not only do these communities need to be considered for all the altruistic reasons, but they need to be recognized for the innovations that they are currently making and have historically made to music itself.

—Michael Cain

I hesitate to use the phrase "cultural diversity," because lip service is often paid to honoring the musical contributions of communities of color when in reality stereotypical images of a culture or tradition are used to "educate" people about that culture. During much of my teacher training, "multicultural education" was a buzzword. So in my curriculum planning courses, my colleagues and I dutifully looked for songs from Peru, South Africa, or some other foreign country to sing and play with our prospective students. I absolutely



Cain encourages students to explore instrument sounds for themselves, emphasizing that students shouldn't feel hampered by technological limitations, such as what types of pre-recorded drum samples are included in the computer software that they work with. Similarly, Cain frequently brings guest teaching artists into his classroom in order to broaden the students' creative spectrum.

believe that students should have the opportunity to experience the music of other cultures, and I think that DMT can aid students in their exploration of music from different cultures. DMT can provide avenues for moving beyond "cultural tourism" to include diverse musical voices in meaningful ways.

Imagine a group of students in the process of creating a track. The producer in the group decides that there is something missing and, with the help of the sound engineer, discovers the sound of the *afuche cabasa*. These students are not familiar with the *afuche cabasa*, and so you direct them to the Internet to do some research on the instrument. From their research they can find out where this instrument comes from. The teacher can then provide them with recordings of the *afuche cabasa*, so that the students in the group can hear the role this instrument typically plays in the music. These students now understand more about this instrument and the musical culture that it comes from than if their teacher had simply said "This is an *afuche cabasa*, and it is played this way."

In addition, I believe that DMT can help students explore the music of their own culture in a more in-depth manner. As

Arnold Aprill, the Executive Director of CAPE, points out, "It's important for students to move from seeing themselves as receivers of culture to producers of culture." That is, instead of simply listening to the music they hear on the radio, students in DMT settings can *make* the music they hear on the radio. Once they have imitated the types of music they already know, children's natural curiosity will lead them to experiment with new sounds and musical ideas.

THE TEMPO OF PARTICIPATION

E-MAIL EXCERPT

What the technology of digital synthesis and sequencing and recording adds is a kind of flexibility and modularity that allows the act of composition to be broken down into parts that can be distributed across students (of varying skills) and/or across time.

—Nick Jaffe

THE COMPUTERS AND WORKSTATIONS ARE SIMPLY TOOLS FOR RECORDING AND INSTRUMENTS FOR MAKING MUSIC; THEY DON'T DEFINE IT.

In most aspects of music performance, the more advanced your skill, the more options there are for your full participation. For most students it may take years to acquire this kind of performing proficiency. DMT, on the other hand, allow students the immediate ability to produce high quality music. The technology removes the obstacles involved in learning to sing or play an instrument and frees the students to explore their musical ideas.

Furthermore, the way most school performing groups are set up, beginners generally do not have many opportunities to perform with advanced students. In many situations where beginners and advanced students perform together (in a school concert, for example) neither one really has a significant musical experience. The advanced students are not being challenged, and the beginners are often intimidated by the more advanced players.

Students at the Chicago Children's Choir Academy demonstrated the ability of DMT to facilitate collaboration across age and experience levels. As Jaffe noted, 7th grade students "designed very interesting activity-based lessons for the 4th graders and executed them with shocking competence." These older students were able to share their more advanced knowledge of subjects such as basic acoustics and audio engineering with students who had much less experience using DMT. DMT made it possible for beginning and advanced students to learn from each other and for the older students to serve as mentors for the younger students.

"PROGRESS AT A SHOCKING RATE": THE IMPACT OF DMT ON THE TRADITIONAL METHODS OF MUSIC STUDY

E-MAIL EXCERPT

I think recording makes it possible for kids to become musicians in the broadest sense of the word very early on...In fact, DMT may make it possible for [a student's] compositional and performance abilities to progress at a shocking rate.

—Nick Jaffe

Many music educators are concerned that the easy access DMT provide students to high quality music production will make learning the fundamentals of music (performance, reading, written notation, etc.) unappealing or even obsolete. However, DMT are in no way designed to be a replacement for traditional music-making and learning, but rather a means for reinforcing, enhancing, and supporting the knowledge that students have already gained throughout their study of music. DMT can actually provide students with an outlet to synthesize their previous musical knowledge to create a finished product.

THE IMPORTANCE OF LIVE PERFORMANCE

E-MAIL EXCERPT

Recording [their music] is part of the process, but not the final part!...There is no substitute [for live performance] both in terms of the personal musical experience and social impact.

—Nick Jaffe

Many music lovers fear that one day the only musical "performances" available will be those they experience while listening to a digital reproduction on a computer. We are currently living in an age where (if you have a computer with speakers) you don't have to leave your home to have this sort of "musical experience." On the other hand, millions of people still attend concerts, learn to play instruments, sing in church choirs, and participate in community ensembles.

In addressing the above concern, participants in the e-mail conversation emphasized that this new music technology is simply another method to assist in the process of making music. Students using DMT use their performance skills to record vocal and/or instrumental hooks for the tracks they are creating. A student producer helps the student who is playing or singing to refine his/her performance until it is ready to be recorded.

The students' natural curiosity will lead them to explore musical ideas and sounds beyond those that are included in the software or drum kits. They can then incorporate their own performance abilities with the technology they have. As Jaffe pointed out, "The computers and workstations are simply tools for recording and instruments for making music; they don't define it."

MULTIPLE ENTRY POINTS

E-MAIL EXCERPT

[O]nce we make active music making relevant to the society and communities we live in—and stop trying to just force the traditional 'brass, wind, and orchestra' or 'choir only' training as the 'only options' to music making exploration—we[will] enable the ability for students to explore and develop their skills in the new tools.

—Greg Dodge

DMT CAN BE USED AS A LADDER TO CLIMB OVER THE IMPENETRABLE WALL BETWEEN “REGULAR PEOPLE” AND MUSIC. SINCE DMT CAN GIVE EVEN A BEGINNER THE ABILITY TO CREATE HIGH QUALITY MUSIC, IT IS IDEAL FOR GETTING THE WIDER COMMUNITY INVOLVED IN MUSIC-MAKING.

The e-mail discussion group made it clear that their interest was not to advance the simplistic idea that “DMT = good, while choir, orchestra, and band = bad,” but rather to address historically recent obstacles to broad-based participation in music. I can’t tell you how often I have heard friends say “I wish that I could play/sing,” as if making music were something only a talented few are capable of doing. The time when it was common to find a piano in public school classrooms now seems hopelessly remote; a large portion of the population never has the opportunity to actively participate in the process of making music. As a result, the wall between performers and their audiences seems impenetrable. Many people who have the desire to learn more about music never follow through on it because the music world makes it seem like “regular people” don’t make music.

E-MAIL EXCERPT

Imagine a ten year old playing some hip hop with their grandpa. It should and can be done now—building music making that is ageless...would build stronger families and communities.

—Greg Dodge

DMT can be used as a ladder to climb over the impenetrable wall between “regular people” and music. Since DMT can give even a beginner the ability to create high

quality music, it is ideal for getting the wider community involved in music-making. Dodge discussed pilot programs in Melbourne, Australia, that are exploring the use of DMT in schools and possibly utilizing these schools as a way to allow parents and community members access to learning how to use DMT.

THE RELATIONSHIP BETWEEN DMT USE IN THE CLASSROOM AND THE DMT INDUSTRY

E-MAIL EXCERPT

I think sometimes the manufacturers oversell the tools as an end in themselves and not as a route back to the educative power of music, its fundamental concepts, skills, and perceptual frameworks.

—Larry Scripp

No matter how they are marketed, using DMT without understanding the fundamentals of music will limit the quality of the music that can be produced. Just as a young clarinetist learning how to play the Mozart Clarinet Concerto will have a much better performance of the music if she spends some time learning about the history of the piece and listening to various recordings of it being performed, so too will students with strong foundations in the fundamentals of music get much more out of the experience of using DMT.

E-MAIL EXCERPT

...I believe now that industry and the educators are genuinely trying to build positive bridges in communication towards better outcomes for both parties.

—Greg Dodge

The DMT industry itself can play a significant role in increasing the use of DMT tools in the classroom. For example, Greg Dodge reports that the Australian music industry is currently lobbying the Federal Government to mandate music instruction in schools throughout Australia. Amy Rasmussen, Associate Director of CAPE, thought that one way music educators could get the DMT industry interested in what is happening in schools is to use the annual National Association of Music Merchants convention to demonstrate how music educators have been using DMT in their classrooms. She suggests that educators “get one of the manufacturers (Roland, Yamaha, Fender, etc.) to sponsor one of the evening events with a focus on music education by having us do a demonstration/performance of some sort.”

Increased use of DMT in music classrooms will certainly have a positive effect on the profits of the music industry. Although there is nothing wrong with the music industry making a profit, it is important to make sure that the educational value of using DMT is the primary emphasis. Members of the DMT industry and music educators both need to be involved in developing DMT for classroom use. Aprill suggests that “the trick will be to use this cross disciplinary thinking to open up the bottom-line profit-motive thinking of commercial interests.”

The DMT students of today are the future DMT consumers of tomorrow. Jaffe has noticed that his students’ use of DMT in the recording studio at school has translated into an interest in learning more about DMT out of school: “I already have kids who, in spite of very limited funds, have sought out ways to acquire computers

and software to work on projects at home. The tools they are familiar with are the tools they buy.”

However, it is important to note that a music teacher does not need an expensive digital media lab in order to participate in DMT. Michael Cain and Nick Jaffe started their programs with just a few beaten-up computers and old drums. Arnold Aprill reports: “I learned a lot by visiting Michael Cain’s Digital Playground at the Hoboken Charter School. One big idea was that rhythm-based composition was as legitimate and effective an entry point for learners to become composers as melody-based composition, and for some learners, much more accessible. I saw a wide variety of kids dive into sophisticated, rhythmically based composition with complete assurance, and then move into composing melodies without losing a literal or metaphoric beat. Another big idea was that a music teacher often teaches more by becoming an artist-colleague with students than by providing direct instruction to students. I saw students developing and sustaining their own musical voices, while the expertise of the adult musician raised the bar for musical achievement as young and old jammed together. But the most eye-opening idea for me was designing the room to provide lots of choices for composing. By offering a variety of technologies (acoustic, electric, and digital; music-making, music-recording, and music-editing; high end, low end, and even toys) and letting the students choose and move between these technologies, the learners developed critical ears that transcended advocacy of any particular technology. The presence of a Fisher Price toy piano as an option with equal status as the drum sets and the drum machines and the keyboards and the Reason and Acid computer programs, all equally available for the students’ experimentation, placed the burden of musical decision-making back on the students, where it belonged. I saw students start with the technologies that were most familiar to them, and then gravitate towards technologies that were the most challenging to them, and then circle back again. This seemed an incredibly effective way of developing musical meta-cognition, while being

totally grounded in the visceral experience of hands-on music making.”

BEYOND PRETENDING IT DOESN’T EXIST

E-MAIL EXCERPT

Through this process we want to be able to empower them to see what is possible.

—Greg Dodge

Reading this lively email conversation has sparked an interest in me that I was unable to articulate before. What struck me most was that despite my sincere commitment to my students, I now felt as if I were depriving my students of a complete musical education; that is, my lack of knowledge of the technology used in music today rendered me incapable of introducing my students to modern music-making techniques.

As a result, I am now really curious about the ways that I can utilize DMT in my classroom to enhance my students’ music learning experience. I constantly search for ways to integrate the world of popular music culture that my students live in

with the classical music culture I was trained in. Using DMT seems to be a simple way to let students use their inherent musical knowledge (in which they are immersed from before their birth to the present), popular music, and “traditional” music education (theory, music history, jazz history, etc) to understand the interconnected nature of music across all styles and genres.

I feel that I have an obligation to learn how to use these digital media tools so that I can provide my students with another important way to explore the world of music. To this end, I have decided to learn more about DMT so that I can share this knowledge with my students. I have begun to communicate with the people involved in this email conversation to get ideas and suggestions on how I can use DMT with my students. My school was also awarded a fine arts grant and some of the money from this grant is being used to purchase DMT (computers and software) for student use.

The excitement and insight demonstrated by this e-mail discussion group has convinced me that the inquiry into DMT will not only help deepen my commitment as a music educator, but will enhance my abilities as a musician as well. ¶

I AM NOW REALLY CURIOUS ABOUT THE WAYS THAT I CAN UTILIZE DMT IN MY CLASSROOM TO ENHANCE MY STUDENTS’ MUSIC LEARNING EXPERIENCE. I CONSTANTLY SEARCH FOR WAYS TO INTEGRATE THE WORLD OF POPULAR MUSIC CULTURE THAT MY STUDENTS LIVE IN WITH THE CLASSICAL MUSIC CULTURE I WAS TRAINED IN.
