



The Artist-Teacher-Scholar Flow Chart can be used as a 'compass' for mapping components of the evolving role of music and musicians in education as represented by the articles, interviews, reports, and commentaries contained in this and other issues of Journal.

high poverty, learning-challenged youth.

In the fourth section, the New Ventures Report describes the dedication of a celebrated music specialist who has decided to pursue her career interests further as a professional development specialist and curriculum author. Anne Fennell earned her music education degree from the point of view of a flutist. She later focused on Orff methods and African drumming as a form of professional development training designed to expand her skills as a music specialist at an arts magnet K-8 school. Eventually she collaborated with the Museum for Making Music in Carlsbad in order to create the Music Ventures curriculum and worked with an entire research team from New England Conservatory to structure an evaluation of her experimental music-literacy program

in a low income, high ESL population elementary school. Anne Fennell is thus the pre-eminent example of the public school music teacher-scholar who enhanced her teaching career opportunities through curriculum writing skills and her growing expertise with documentation, assessment, and formal research methods (approaching the right side of the bottom line of the ATS Flow Chart Triangle). This final chapter also provides articles on innovations in student portfolio work, the development of music and music-integration consultants, and leaders in the field of student opera composition who are providing new frameworks for research into music artistry and teaching.

The Artist-Teacher-Scholar framework continues to evolve as fertile conceptual grounding for collaborations among

¹Suggested reference: *Music and the Mind* by Anthony Storr or *Artistry: The Work of Artists* by Vernon Howard for philosophical frameworks for defining musical artistry.

²Suggested reference: *Artistry In Teaching* by Louis J. Rubin, Margaret Gullette's *The Art and Craft of Teaching*, or Allan Pearson's *The Teacher* as references on teaching in conjunction with artistry.

³Suggested reference *We Scholars*, for David Damrosch's and Ernest Boyer's *Scholarship Reconsidered* for a discussion of the four new aspects of scholarship that can be applied to the musical arts—the scholarship of research, applied scholarship, integrative-interdisciplinary scholarship, and the scholarship of teaching.

A DIALOGIC VIEW OF MUSIC AS AN AGENT FOR CHANGE

by

PATRICK KEPPEL

A few years ago when I introduced myself to some music education students from Florida Atlantic University, I was surprised to hear that they hadn't yet seen the latest issue of *The Journal for Learning Through Music* and so I produced one for their review. However, in fact they did already know it very well. "Oh, we don't call that the *Journal*," they said in recognition, "We call it *The Book!*" They said they referred to it frequently in their coursework and *practica* as a kind of Music-in-Education textbook of both theory and practice. This was high praise. While many journals unfortunately (and undeservedly) gather dust on library shelves and often only reach a highly specialized audience, *The Journal for Learning Through Music* was actually being used by those "on the ground"; the music-in-education principles and practices discussed within were being reflected upon, discussed, tried out, improved.

I can't say I was surprised. We had such readers in mind in the Spring of 2000 as we discussed the overall structure and design of the inaugural *Journal*. The more I read of the Music-in-Education National Consortium's core principles and practices, the more I became convinced that the *Journal* itself should reflect the Consortium's spirit of innovation, its mission to bring music into the public schools as a central curriculum tool without sacrificing high musical standards. Likewise I felt strongly that the *Journal*, in both form and content, should be accessible and engaging to all kinds of readers: higher education professionals, public school teachers and administrators, arts organization administrators, professional musicians, potential sources of funding, and parents. The *Journal* should not be merely a trophy compendium of key research, but rather should be useful

and engaging, inspiring new creative thinking about the evolving role of music in education and about practical ways to achieve music-integrated school reform. Perhaps above all, the *Journal* should present the very real *story* of how music changes lives.

As a result, we chose a design that presented new action research and descriptions of MIENC programs colorfully interwoven with photo essays and portfolio documentation. Moreover, since Reflective Practice is a key MIE principle, we incorporated reflection pieces in the form of interviews, roundtable discussions, and conversation quotes that reflected the diverse voices and engaging perspectives of the arts education reform movement. We decided no article should stand alone in the *Journal*, but should be followed, for example, by guided interviews with the author commenting on his/her work, or by commentary on the work by others in the field.

For example, Part I of this issue, *Yearning to Connect: The Enterprise of Music and Learning*, opens with the innovative "Portfolio Portrait" of the wonderful young composer Julia Scott Carey: "A Young Composer as a Developing Artist-Teacher-Scholar." This striking collection of the composer's work from earliest childhood, commentary from her mentors, and her own self-reflection through the portfolio process "tell a story of how artistry can develop in the context of a young child's impulse and curiosity, extend through nurturing family support, and mature in the context of multiple strands of mentorship that are centered on, though not limited to, purely musical aspirations." This story of growth and development through music is then retold in a fascinating guided interview with

pianist Lorin Hollander, "Memories and Visions of Transformative Education through Music," with commentary from Robert Dodson, Provost of the New England Conservatory. As Hollander is also the artistic advisor to NEC's Research Center for Learning through Music, his piece also looks ahead to envision how

lifelong learning through music can make a transformed system of education possible, a system designed and implemented with music and learning through music at its very core—music's rightful and historical



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place. Learning through music—at the university, in graduate study, for lifelong learners, in basic education, in pre-nursery and hospice, and most urgently in the full hierarchical spectrum of teacher training—mandates teaching with enlightened self-knowledge, teaching that nurtures creativity, inquiry and reflection on a scale as wide as the spread of literacy. We must learn to learn everything the way we learn through music.

The spirit of enlightened mentorship Hollander calls for above is shown *in action* in the series of texts that immediately follow. Michael Cain's piece "Redefining the Other: Teaching Delight in Cultural Variety" is followed by an interview in which Cain is asked to explain how he puts his ideas on the nature of "Initiation" in musical culture into practice with both the third graders he works with at the Boston Renaissance School and with the conservatory students he mentors in the Digital Playground class he teaches at NEC. This reflection is followed by a short piece by Nick Jaffe, who responds to both pieces by describing how many of the same issues Cain raises are "borne out every day" in the Digital Music Technologies based student-run recording studios Jaffe has set up at several Chicago schools. Following this, one of Cain's recent ensemble students, Randy Wong, responds to Cain's article and interview ("Exploring Initiation through the 'Other': Cultural Variety through Tiki and Exotica"), describing in marvelous detail how he himself was Initiated by Cain in the same "bewildering and exotic" way that Cain himself had been Initiated years before by Jack DeJohnette. In fact, Wong writes that

it absolutely floored [him] to read in "Redefining the Other" about how Michael himself had been "initiated" into this method of teaching and learning. Michael is absolutely right: the experience, if somewhat disconcerting, is also very powerful and lasting on you as a musician. As Michael states in the commentary that follows his article, the impact that DeJohnette's Initiation had on

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him has inspired him to present the same opportunities to his students—to mentor others as he himself was mentored.

This insight, in turn, encourages Wong to reflect on how Cain's methods and ideas have inspired him as well. In the rest of the reflection he describes how Michael's characterization of the "Other" is particularly relevant to the work that Wong does with Waitiki, his highly successful and ever-evolving Exotica group. It's a particularly fresh piece to read, as the highly trained conservatory student—recently launched in a world of confusing and even conflicting assessments as to what is truly worth performing—returns to shake his (sometimes baffling) mentor's hand: *Now he is beginning to understand.*

As if that weren't enough, Michael Cain then responds to these revelations in a sidebar, noticing that

What Randy experienced in [our]

ensemble was an initiation into a questioning of methodology that had not occurred to him before, and that enabled us to then discuss other modes of learning music. Over time, such inquiry opens up the aesthetic value of different forms of music from other places that were not available before. My sense is that this line of questioning then gets linked to identity, and a search for understanding of self is embarked upon.

My background is in the theatre arts, and the beauty of the exchange above is that it is real, live dialogue. With each reflection comes another genuine opportunity for one innovative participant in arts education to understand someone else's vital idea and to relate it to his/her own. Suddenly neither hard-working, forward-thinking individual is so isolated. In just a few pages a community is forged, is strengthened, and looks ahead to future challenges with more confidence—and perhaps with even more spirit of innovation.

In short, the goal in crafting this *Journal* was to create a publication that is like the MIENC itself: not static, but dynamic in structure, a vibrant still life of the intense spirit of discussion at one of the annual MIENC working conferences or in a serious Internet discussion group, such as the Conservatory's new MIE NewsBlog (see miatec.org). Indeed, one article in this issue of the *Journal* (Natalie Butler's "Digital Media Tools, Healing the Disconnect in Music Education") is a distillation of an extraordinary Internet conversation between musicians, teachers, and scholars (including Nick Jaffe, mentioned above) concerning the role of digital media tools in innovative music education—a conversation which, by the way, grew out of MIENC's practice of professional development exchanges. David Beauchesne of Georgia State University then adds a response ("Digital Composing and Recording as Arts Integration: The Centennial Place Experience") describing how Nick's presentation at the MIENC's inaugural Learning Laboratory School Network conference in Boston in 2005 provided the inspiration for a highly successful music integration residency through the Sound Learning & Music-in-Education collaboration between Atlanta public school teachers and music students from Georgia State University—a program which these guided interns and classroom teachers in turn presented at the 2006 LLSN conference. In fact, following Beauchesne's piece, one of the classroom teachers who presented at this conference, Kristen Poteet, gives a remarkable testimonial of her professional growth during the collaboration ("Changing Career Paths Through the LLSN Project: From 'Musically Challenged' Teacher to Advocate for Music in the Classroom"):

As for my own professional development as a result of this project, I cannot begin to measure my progression as a teacher. It has truly changed the path of my career. Prior to the project, I viewed myself as 'musically challenged' and a reluctant participant in music integration. I am now the advocate for music in the

classroom at our school....Above all I want other classroom teachers to understand that I once believed that music was simply a gift; you either had it or you didn't. I also thought that the Sound Learning program, and music integration in general, was 'just another thing I had to do.' But I have learned that we all possess the gift of music and that this musical intelligence should be brought out via hands-on experiences. And perhaps most importantly, I've learned that even in the age of standardized testing, or maybe especially so, music can be meaningfully integrated into all aspects of learning.

Poteet goes on to note that just as she and her colleagues were inspired by Jaffe's DMT presentation to create this project, she hopes that in presenting at this year's conference they "were able to successfully pass the idea along to someone else." And this is precisely the idea of this *Journal* for

Music-in-Education. Our 'dialogic' format has proven very successful in providing different entry points of discussion for a variety of people interested in the field. I've heard many comments that echo those of the FAU students above during the 2004 MIENC working conference in L.A. with representatives of the Los Angeles Unified School District, local institutions of higher education, and arts organizations, and again these past two summers during the LLSN conferences in Boston. The first two issues of the *Journal* are actually being used to train the next generation of teaching-artists, assist in the professional development of classroom teachers, and advance the thinking for new ways of advocating for music-in-education. As these back issues and this current issue have been placed on the MIENC website www.musicineducation.org and are now usefully indexed according to central MIE topics, we expect that this kind of dynamic interaction will only become more vital—and even less dusty. ¶

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