

FROM MENTORSHIP TO EMPOWERMENT

Guided Internships as Entry Points to Music-in-Education

All young musicians who choose to continue their post-secondary education at college-conservatories spend long hours making and studying music in personal practice, private lessons, ensemble rehearsals, and theory or history classes. However, the circumstances regarding the application of this training have changed. While in previous decades, music students assumed that their arduous conservatory training could lead to a full-time career in musical performance, today graduating performance majors must assume that their lives in music will include aspects of teaching and education outreach.

Likewise, times have also changed for music education majors. In the past, music students participating in conventional teacher preparation programs expected to be employed as directors of large choral, band or orchestra large ensemble programs that served a select number of students and that featured a narrow range of repertoire designed for celebratory events and contests. Today, music educators in schools are expected to create and assess decidedly more inclusive music education programs that feature diverse types of musical ensembles and feature a wider range of music repertoire, styles, and processes for all students. In addition, many schools today insist that the music curriculum take some degree of responsibility for interdisciplinary learning connections.

Thus, rather than functioning as a finishing school for musicians resulting directly in their full-time employment as performers or high school band directors, the college-conservatory today now challenges students to adapt their music training to far less predictable circumstances and in a more self-reliant fashion.

Following the inclination to engage in community service as advocated in the preceding portraits of Julia Carey and Lorin Hollander or the willingness to learn about the education value of diverse musics and musical processes as described by Michael Cain

and Randy Wong, this section of the *Journal* illustrates how in MIE programs in Atlanta, Chicago, New York, and Boston the 'shift of focus' to a wider range of music-in-education practices serves to expand the scope of learning and application for both music performance and education majors in the midst of community and school partnerships.

At Georgia State University a new paradigm for music-in-education teacher preparation for performance majors is described as a long-term, transformative process that takes place in the context of new forms of collaboration between classroom teachers, music specialists, music residencies, and guided interns. Northwestern University's Partnerships Through the Arts program challenged both music and education students to work as Artist-Teacher-Scholar intermediaries between the university, Chicago Arts Partnerships in Education teaching artists, and music specialists in the Chicago Public Schools. The top echelon voice majors at Mannes College of Music are selected to take semester-long seminars in order to improve their artistic skills and career options by focusing on their effectiveness as role models and mentors in New York Public Schools through the Metropolitan Opera Guild. At New England Conservatory, reflective writing based on exit interview conferences and 'cumulative portfolio' work of Concentration students reveal how their MIE courses and guided internships serve as entry points into the world of education in general and how their portfolios serve as 'passports' into a multitude of career options after graduation.

The portraits, essays, and portfolio work of pre-professional musical Artist-Teacher-Scholars presented below remind us that music performance and teaching are no longer mutually exclusive career choices, that MIE expands the perimeters of a musician's education and career options, and that music-making in schools provides extraordinary evidence of what Georgia State University Guided Intern Jim Stallings calls the "innate capacity for music expression that lies within each of us."

GEORGIA STATE UNIVERSITY, THE ATLANTA SYMPHONY, AND ATLANTA PUBLIC SCHOOLS

EVOLUTION AND COLLABORATION: A NEW PARADIGM FOR TEACHER PREPARATION

by

DAVID MYERS

Adapted from Dr. Myers' Opening Remarks at the MIENC Conference "Building Music Learning Communities through Innovative Partnerships" (Georgia State University, June 2003)

From the outset, the work of the Music-in-Education National Consortium (MIENC) has been driven by two key ideas: *evolution and collaboration in music education*—with attendant implications for the larger arenas of arts education and education generally. Deep and intensive effort in one discipline, such as music, may offer important models for other disciplines and for whole-school efforts. Ultimately, I believe that substantive change hinges on our ability to establish sustained developmental and focused relationships among a broad range of institutions and individuals sharing a commitment to educational excellence. This, in my view, is the hope that MIENC embodies.

"Evolution" implies that we bring to our work some knowledge of where we've come from and allow it to provide both context and perspective as we think about where we're headed. It is important to realize that music education has existed formally in the schools of the United States since 1838, and that our systematic development of pedagogy and research leads the field internationally. We also need to acknowledge that despite fiscal and philosophical challenges, we have done a reasonably decent job of promoting the importance of music in children's learning and development, and have turned out some pretty capable music teachers. Almost daily I hear something about how music has disappeared from our schools in this country; and I must say that I consider these comments to be something of an affront to the diligent and continuous work we have been doing as a profession for over 170 years.

The profession of music education began in this country as a community endeavor—in the singing schools of New England. Music educators have always been engaged in community work. Over our history, we have developed significant learning opportunities for everyone from pre-natal infants to older adults. In recent decades, we have also become more circumspect, recognizing that the sophisticated aural transmission of music and the social centrality of music in cultures around the globe is something we've



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Children at Parklane Elementary School in Atlanta explore instruments and related literature and culture with Georgia State University MIE Guided Interns.

sometimes lost sight of in the institutionalization of music education in schools. We acknowledge that we have too frequently divorced school music from musical experience and learning beyond the schoolroom walls. And as a result, we have not always exploited the rich possibilities for dynamic interchange that exist if schools and communities commit to working together on behalf of excellence in teaching and learning.

Building educational coalitions and collaborations is not easy work, of course. Every bureaucracy finds ways to sustain itself as an institution, and institutional survivorship is not always based on the priority needs of constituents. In his book, *Transformative Learning*, University of Toronto professor Edmund O’Sullivan suggests that “Our present educational institutions which are in line with and

feeding into industrialism, nationalism, competitive transnationalism, individualism and patriarchy must be fundamentally called into question.... There is no creativity here,” he says, “because there is no viewpoint or consciousness which sees the need for new directions.”

Nevertheless, we in the MIENC believe it is possible to forge working collaborative models that arise from realistic assessments of both the successes and the failures of the

past, and that simultaneously advance positive change. O’Sullivan later describes the universe in ways that seem strikingly resonant with how the Music-in-Education National Consortium is trying to think about music education and the relationship of music to the rest of the curriculum: “When we say that the universe is an *interacting community* we are attesting to the reality that the universe is an integral reality, all the elements of which are mutually present to one another through space and



A portrait that captures the joyful spirit of collaboration that exists between symphony performing artists, university guided interns, and young students as they engage in Sound Learning events in MIE partnership school programs.

time. When we say that there is a mutual presence with every other part, we are talking about a mutuality of action (interaction).”

The term “transforming,” or “transformative” (as O’Sullivan uses it), has recently entered the lexicon of education and like many such terms is likely to be over applied to the point of meaninglessness. Nevertheless, it is an apt term, one which I believe captures the core mission of this Consortium’s emphasis on collaborative work: transforming the way we do music education, transforming children, transforming teachers, transforming perceptions of value, transforming musicians, and transforming institutions—schools, symphony orchestras, universities, and any other institution that has, or ought to have, a vested interest in the musical well-being of our society and the musical education of our children.

In her book *Transforming Music Education*, Indiana University Professor Estelle Jorgensen suggests that transformation is a lengthy, incremental, sometimes imperceptible process that ultimately changes the state or the stuff of the social system—

its core values, beliefs, and mores, its very reason for being. Music education leaders and policy makers, she says, must stay the course of their decisions over the long haul. Without long-term commitment, transformation founders on the shoals of fashion and faddishness (Jorgensen, 2003).

It is the fashion in our society to want quick and measurable change—“data driven” is the operative word these days. Yet we work in a world of human beings, organizational systems, longstanding assumptions and values, and institutional cultures that will only change with concerted, focused, and interactive effort over time. It is ironic that one of the frequently repeated tenets of partnerships is sustainability, yet most funders are reluctant to support projects on any kind of sustained basis, or to fund in-depth projects in limited settings where we might see real change. Rather, funders want large-scale evidence of dramatic change, often related to a host of tangential political considerations, that in reality takes years to achieve. Compromised by too many agendas and unreachable expectations, well-intended projects and their reports have thus ended

up as skeletons in hundreds of institutional and foundation closets. The assumption that schools and communities should “pick up” the cost of sustained initiatives might be more reasonable if the resources were available. Were funders to see themselves as part of sustained interactions in support of educational improvement, the yield on investment might be far greater than many current and past projects have been able to demonstrate.

In constructivism, the technique of scaffolding seeks to address the learner’s zone of proximal development, that gap between where a learner can be self-sufficient and where he or she needs support. With a lot of support that is gradually transferred to the learner, building his/her independence and competence, the prospects for meaningful change increase dramatically. And so it is with transforming music education. Our best hope for attaining equitable music-learning opportunities for all children and equity of music within the curriculum is through collaborative support systems—encompassing higher education, schools, and arts organizations—that provide high-quality model programs and establish sustainable cultures for music in our schools and communities. Until school leaders, parents, teachers, and children experience rich educational programs in music, they will have difficulty bridging the gap between their existing perceptions of music education and the potential role that music education plays in the lives and learning of children. And until professional musicians realize the significant role they can play in children’s music learning, it will be difficult for them to understand the crucial importance of their involvement in music education.

Music-in-Education began with a focus on changing the curriculum of higher education for the musician-educators of tomorrow. But what we have learned is that as our students work in their internships, they are indeed becoming catalysts for change in schools and arts organizations. This, we believe, is the wave of the future—not a fad, but a kind of incremental evolution or transformation that unites communities of learners around the common theme of excellence in teaching and learning.

SOUND LEARNING: MIE GUIDED INTERNSHIPS AT GEORGIA STATE UNIVERSITY

We enjoyed our last visit to Barnwell School on April 15; some of the students drew pictures for each of us and told us in person how our visits had affected them. It was truly touching, one of the most satisfying musical experiences I have ever had.

—Sound Learning musician Judith Cox, violinist, Atlanta Symphony Orchestra

A strength of our consortium, I believe, is that each of our sites implements a set of unifying principles in ways that are consistent with local resources, needs, and contexts. Sometimes this means working with music specialists or classroom teachers in a kind of field experience. Other times it means assisting artists. In some cases, it means implementing a sequential music education curriculum; in others it entails rich integration of music and other art forms into the academic curriculum.

At Georgia State University, Music-in-Education (MIE) is integrally connected with *Sound Learning* (SL), a partnership among the Center for Educational Partnerships in Music (CEPM), the Atlanta Symphony Orchestra (ASO), freelance professional musicians, the Atlanta Public Schools, the Fulton County Schools, and the Decatur City Schools. Begun in 1999, *Sound Learning* is a focused, intensive curricular effort designed to coordinate the resources of the partnering organizations for excellence in music teaching and learning and, by extension, for authentic cross-curricular integration. *Sound Learning* provides an implemented partnership model that permits assessment of student learning in music as well as research in areas such as teacher transformation, musician transformation, the role of music in school culture, and empow-

erment of music specialists. Just recently *Sound Learning* musician Judith Cox, violinist of the Atlanta Symphony Orchestra wrote the following reflection: “We enjoyed our last visit to Barnwell School on April 15; some of the students drew pictures for each of us, and told us in person how our visits had affected them. It was truly touching, and one of the most satisfying musical experiences I have ever had.” Such comments are typical of those we have received from many professional musicians who have discovered a profound sense of their own artistic value and worth in the community through *Sound Learning*.

In 2001, *Sound Learning* became part of the Music-in-Education National Consortium (MIENC), which added the dimension of pre-service preparation for collaborative music education. Georgia

State’s implementation of Music-in-Education focuses on the induction of university students majoring in music education, performance, and composition into the *Sound Learning* model via direct instruction, observation, mentoring, and guided internships. Research foci include learning among university students and the evolution of a School of Music curriculum that prepares students for careers in community engagement and networked support for school music. Recently, the faculty in the School of Music at Georgia State have decided that MIE-style preparation ought to be integrated into the School’s chamber music program. This decision was based on MIE’s potential for advancing the relevance of curricular change to the range of professional opportunities available to pre-service and graduate music majors. In addition to the

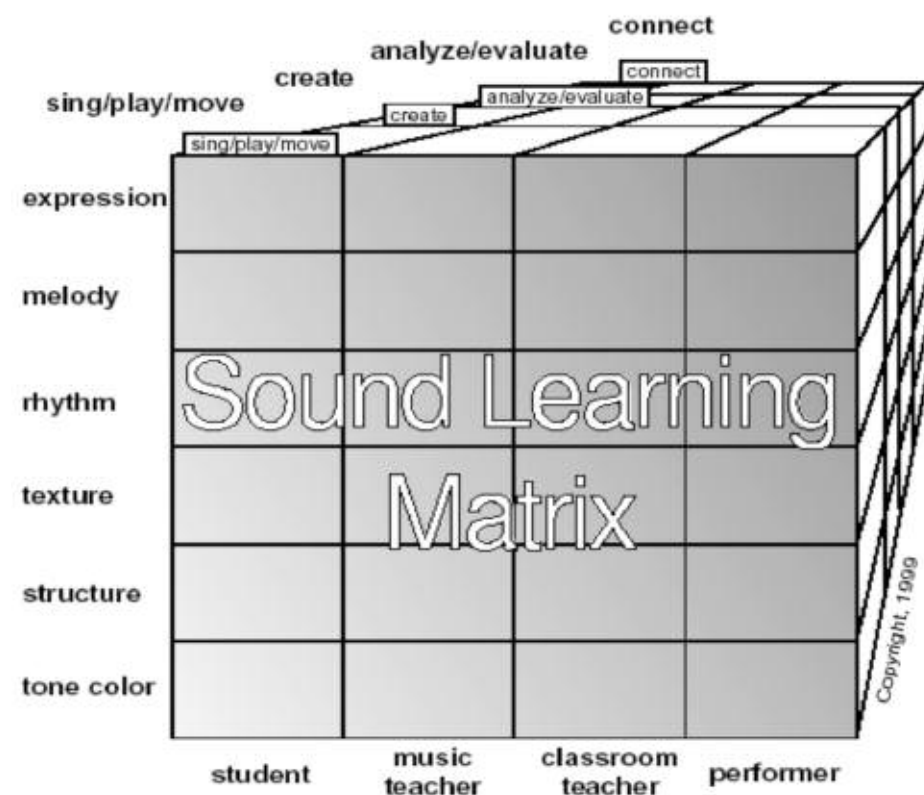


Figure 1: The partnership developed a matrix demonstrating relationships among: national and state standards; teaching and learning strategies consistent with best practices; and definitions of the roles of artist, specialist, and classroom teacher. The matrix provides a partnership framework that supports curriculum development and professional interactions, but it does not impose curricular mandates. Rather, each school site implements SL in its own culture and context based on the matrix.

traditional teaching roles that nearly all musicians assume, and for which relatively few are prepared, many additional performing and composing opportunities exist in the realms of educational and community-engagement work with schools, community institutions, and even concert halls.

MIE/SL puts into operation research-based principles of instructional and partnership excellence and provides a laboratory for increased understanding of how collaborative models may offer a basis for sustained excellence in music education. Principles (as represented in the Sound Learning Matrix, Figure 1) include the following:

1. Curriculum and partnership processes are endemic and organic for each partner school.
2. Dynamic, ongoing relationships among children, teachers, performers, and artistic performance connect children’s learning with the world of music beyond the school-room walls, establish an experiential basis for understanding, and foster a desire for continued learning.
3. Artist visits (residencies) enrich and extend children’s learning through planned, interactive, musically rich, and developmentally appropriate experiences. Intrinsic musical relationships are supported by performances of music specially arranged to connect with children’s classroom learning.
4. The classroom environment is a learning community characterized by collaborative interactions among performers, composers, teachers, and students.
5. Professional development and curricular planning are ongoing, incorporating structured programs and continuous leadership by skilled site coordinators who observe, offer feedback, model, and facilitate planning.

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IN THEIR SCHOOLS AND COMMUNITIES.

6. Professionals are recognized and empowered to collaborate based on their respective areas of expertise (i.e., classroom teacher, music specialist, performer, composer, etc.)
7. Assessment and evaluation derive from analyses of learning and change among children, teachers, musicians, and partnering institutions

Within the School of Music, students are nominated or apply to become MIE Fellows. Bridging the disciplines of music education, performance, and composition, students participate in seminars that introduce principles of music teaching and learning and their application within a collaborative-classroom context. As part of the seminar, students observe SL in schools and develop performance-based instructional models that incorporate SL principles, particularly curricular planning with teachers. In addition, they work collaboratively with musicians of the Atlanta Symphony Orchestra. Students who continue the seminars have the opportunity to become “resident” artists in schools, participating in professional development, collaborative planning, and interactive classroom teaching. Their residency work is based on a guided

internship model that provides ongoing supervision by university faculty and mentorship by ASO musicians.

MIE/SL at Georgia State offers a model of curricular change in higher education in music by breaking down the traditional divisions between music education, composition, and performance. By uniting students from disciplines within music and enlarging their self-views regarding career opportunities, MIE extends the traditional, often isolated, role of the music specialist and invites performers and composers to be active participants in ensuring strong music education programs in their schools and communities. Empowering future music specialists to be leaders in developing communities of institutions and individuals who collaboratively implement music programs potentially raises the profile of the specialist within the school and builds a foundation for school-wide and community-wide investment in music education. Collaboration mindsets and skills that advance meaningful connections among those who perform, those who teach, and those who learn may be crucial to maintaining vital musical cultures in our communities and to advancing seamless music-learning cultures between our schools and our communities. ¶

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