



Seeding the musical ground and nurturing a shared musical future

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THE UNIVERSITY OF

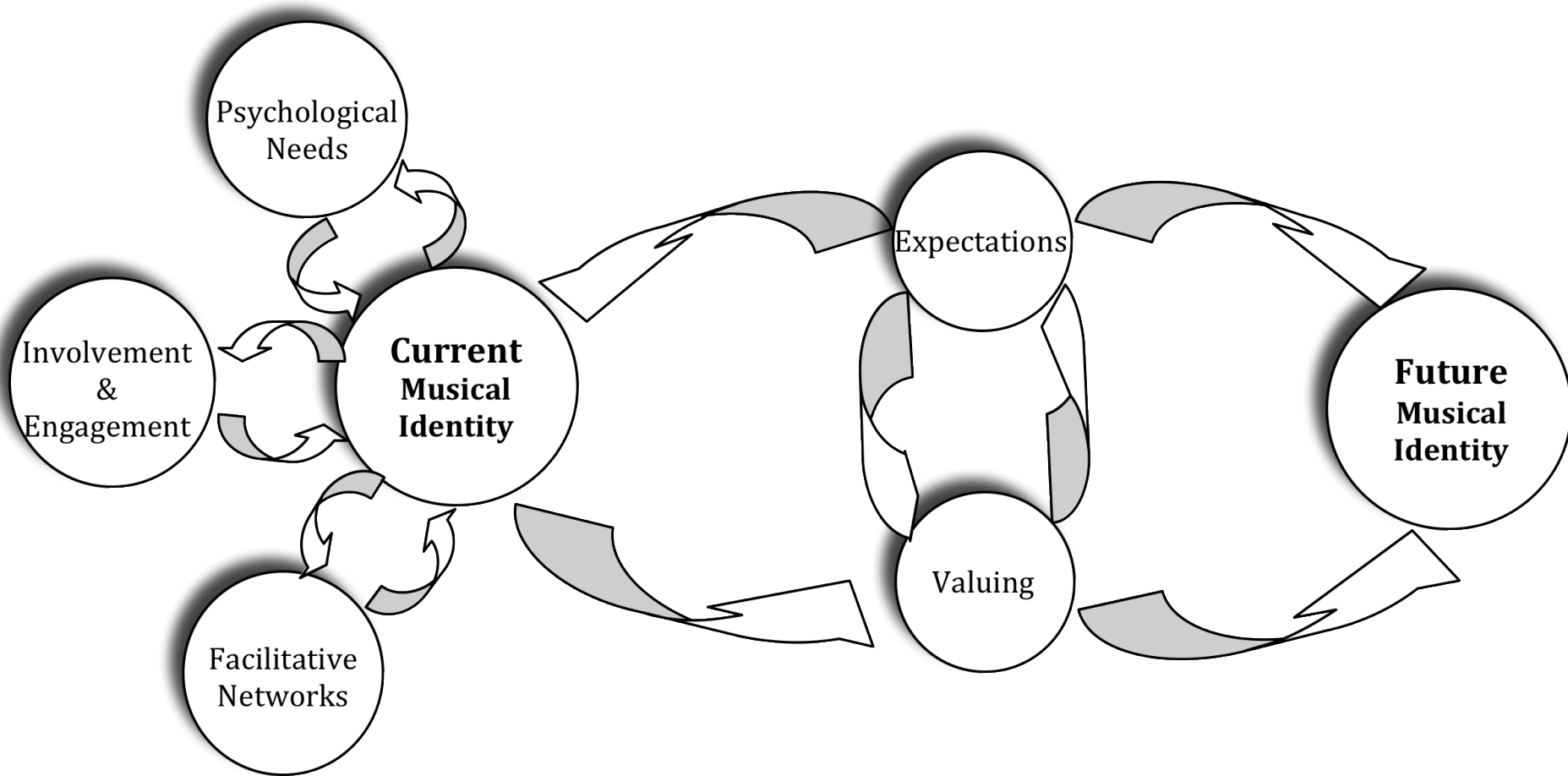
MELBOURNE

A silver music stand with a black sheet of music on it. The sheet music is open, showing two pages with musical notation. The stand is a tripod style with adjustable height and a clip holding the sheet music.

Aim of the Presentation

I plan to discuss:

1. My own research on developing talent
2. *The Avalanche is Coming* – report on higher education
3. *Redefining Music Studies in an Age of Change* - report from College Music Society (USA)
4. The need to constantly update and redefine what we do



Students tend to give up if they are unable to imagine themselves as musicians into the future

A silver-colored metal music stand with a three-legged tripod base. It holds an open book of sheet music with both hands visible. The music is written on staves with various notes and clefs. The stand is positioned on the left side of the frame, casting a soft shadow on the white background.

Understanding Student Needs

What students do: **behaviours**

What students think: **cognitions**

What students feel: **affect**

A silver-colored metal music stand with a three-legged base and an adjustable height mechanism. It holds an open book of sheet music with two pages visible, showing musical notation. The stand is positioned on the left side of the frame, casting a soft shadow on the white background.

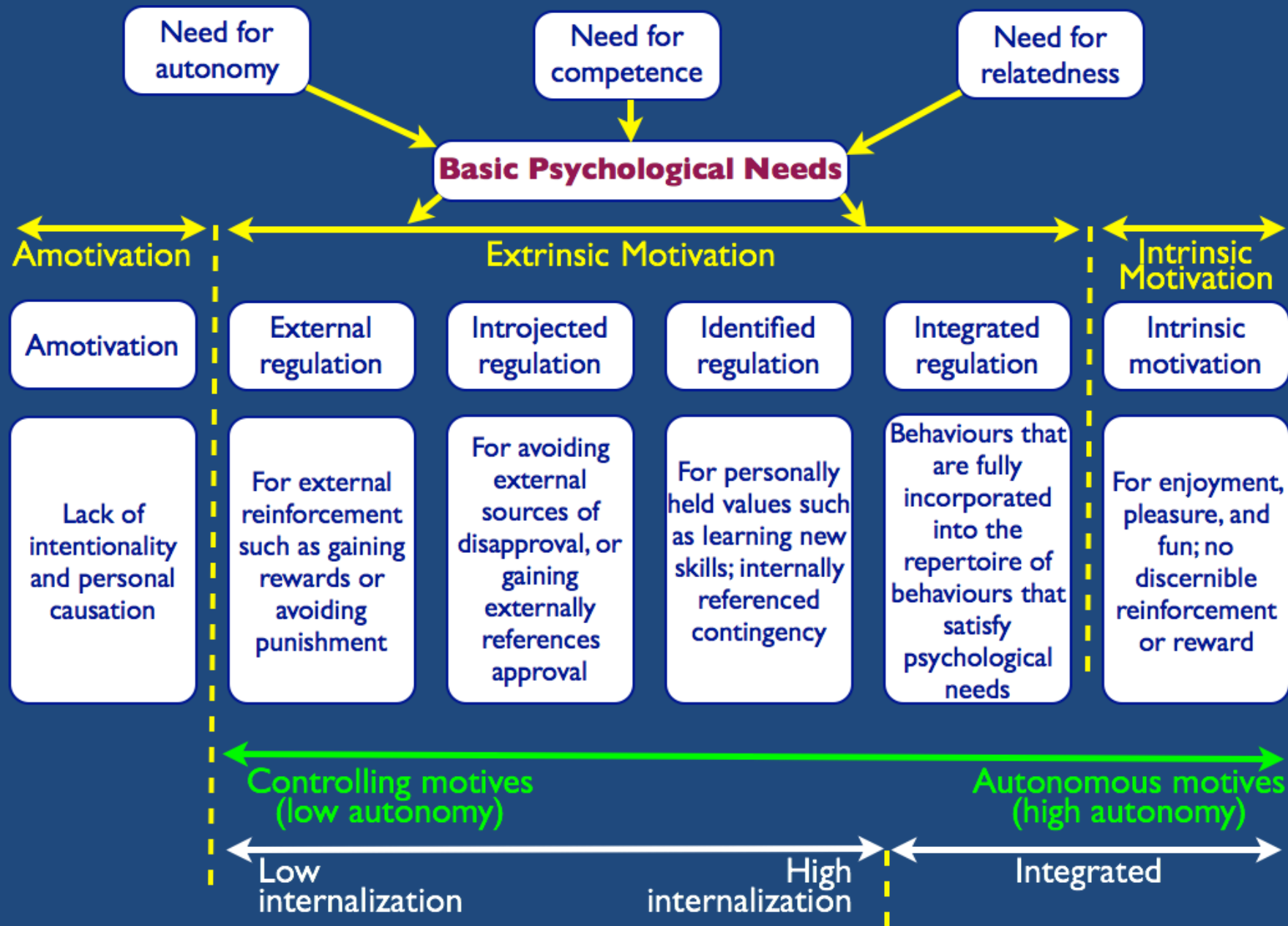
Understanding Student Needs

Music training:

Finding a balance between

- Skill (physical)
- Will (mental - motivation)

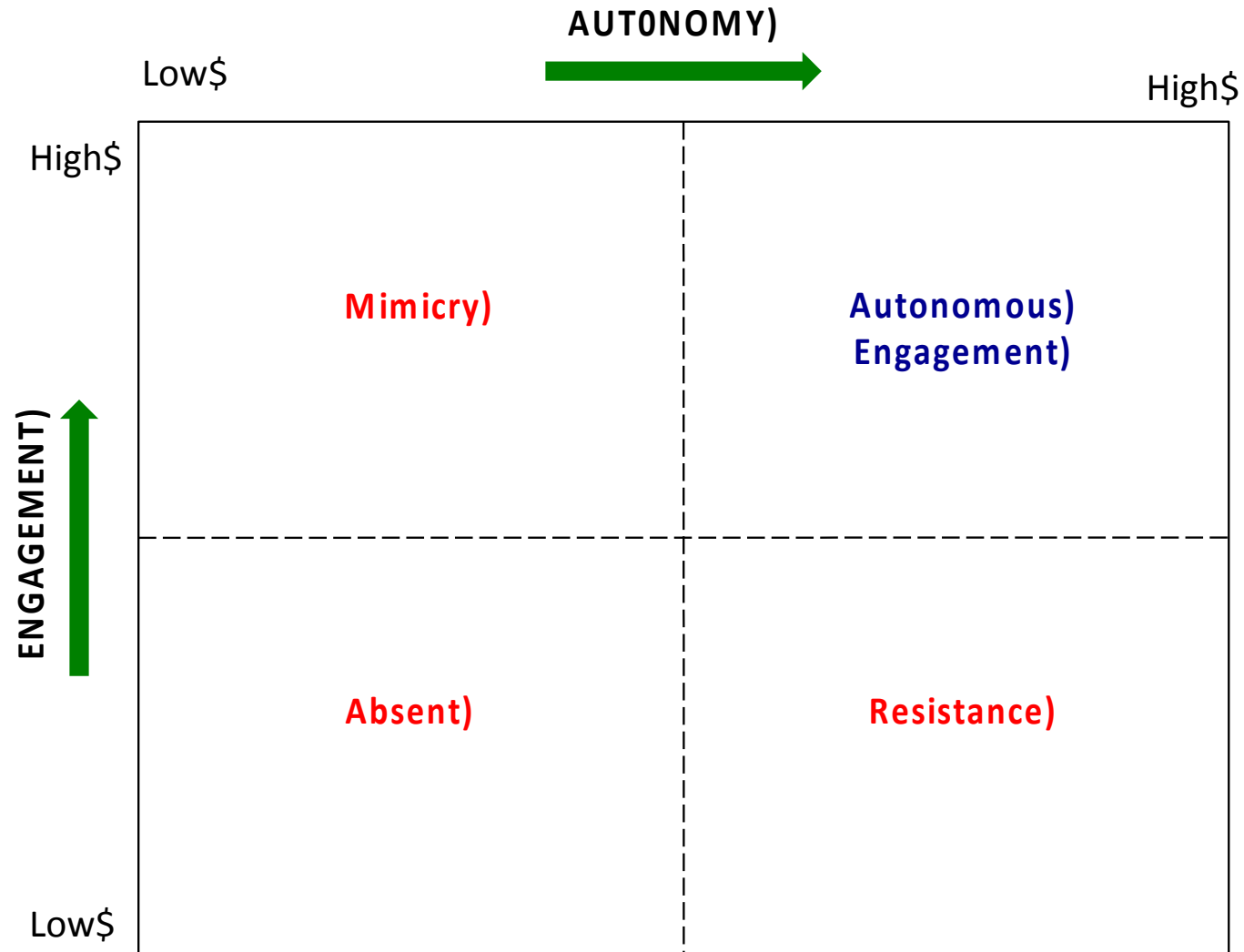




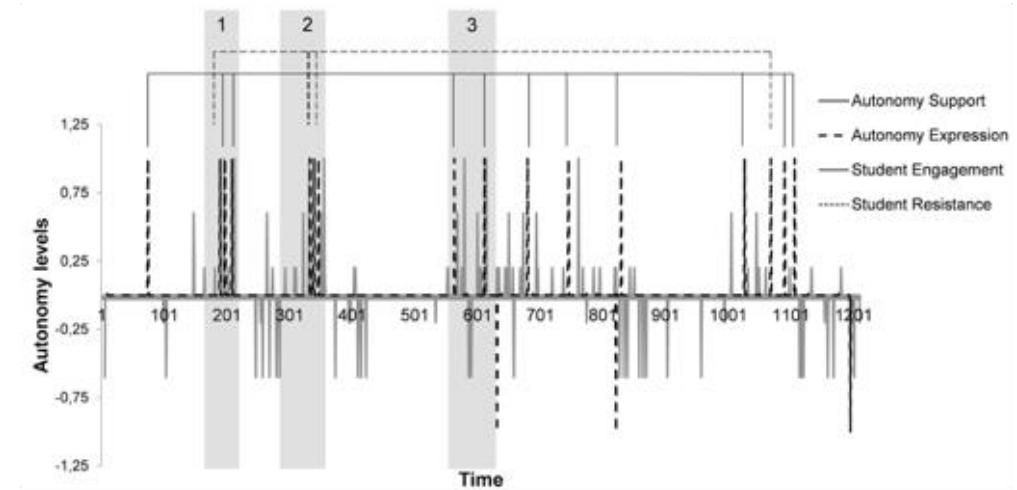
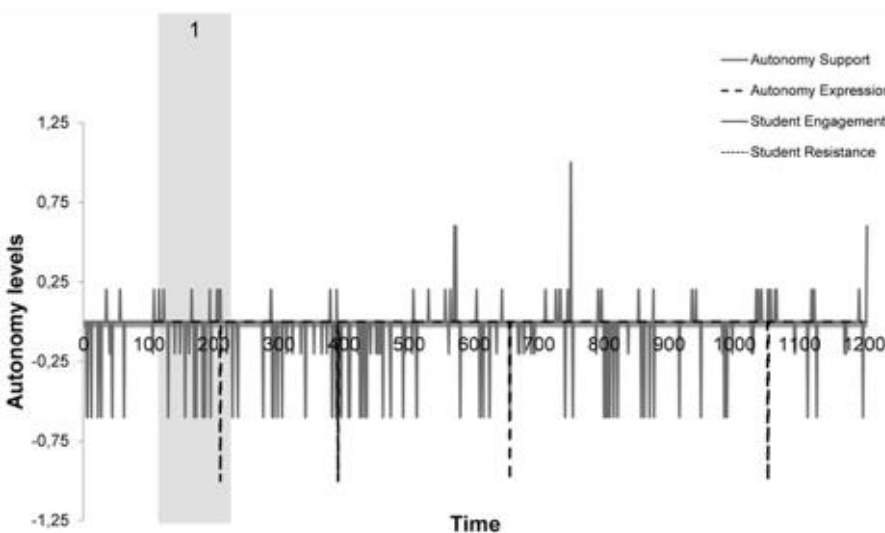
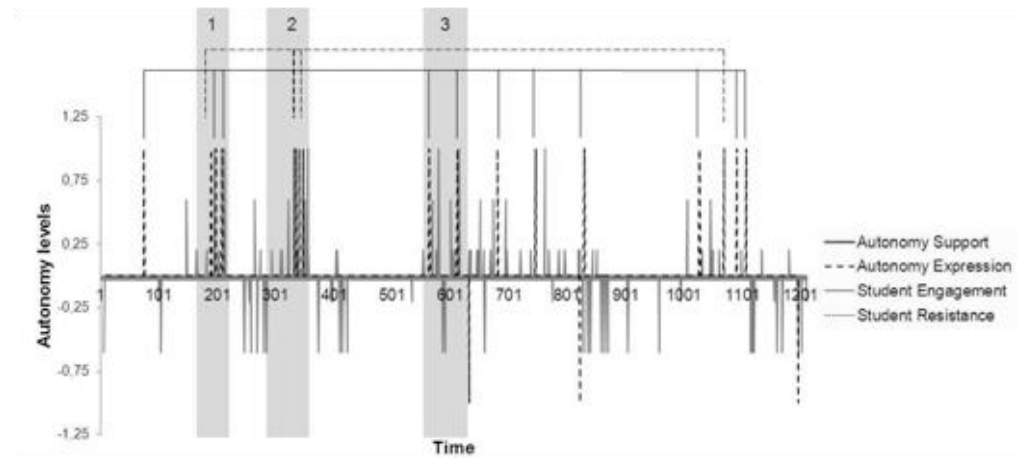
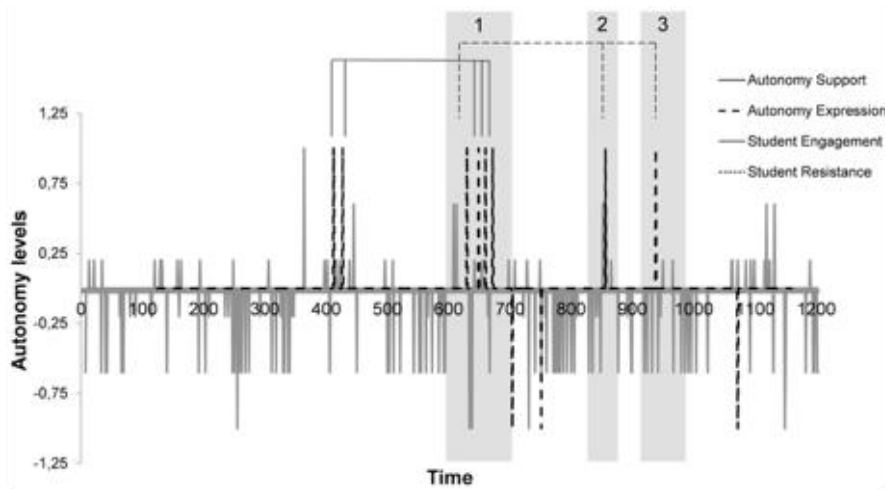


Types of Motivation

Student – Teacher & Teacher – Student Interactions During Lessons



Samples of 4 Different Teacher-Student Interactions During Beginner String Lessons



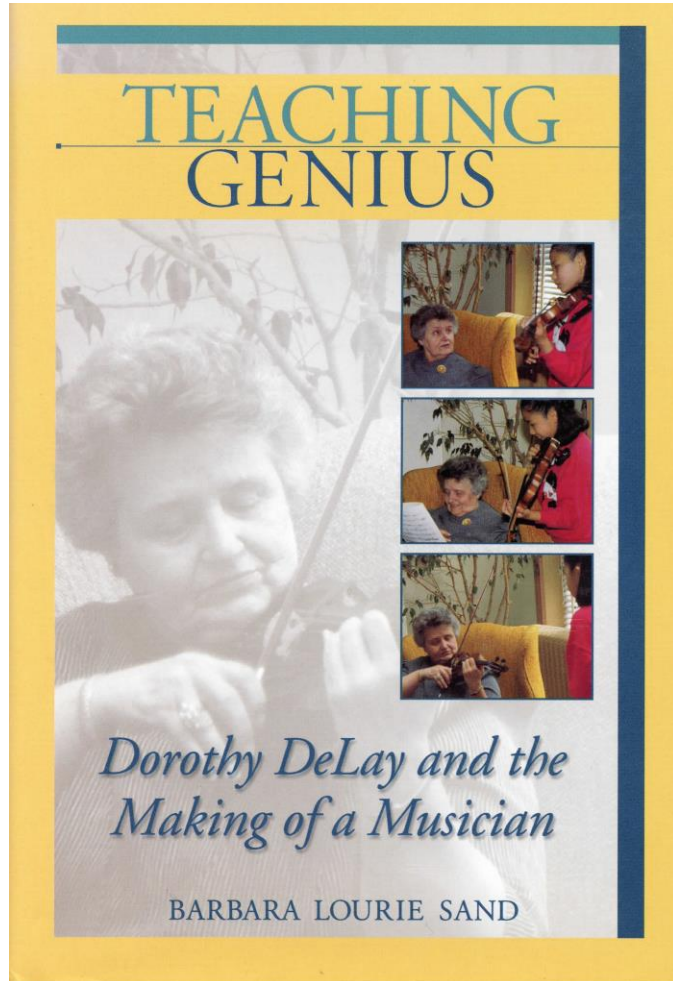


Results

- *High Autonomy Support* - triggers engagement
- *Low Autonomy Support* - triggers resistance
- *Authoritarian Styles of Teaching* - triggers mimicry, and less meaningful interactions between Teacher and Student
- *Authoritative Style of Teaching* - triggers engagement, curiosity, persistence, and

Teaching Genius - Dorothy DeLay

Juilliard School in New York



Teaching by Example

"I don't like the idea of one person's performance being the supreme influence on a young person" so I never say "No, do it like this"

The Power of the Spoken Word

"I find it difficult to teach someone who doesn't speak back"

The Barrier of Fear

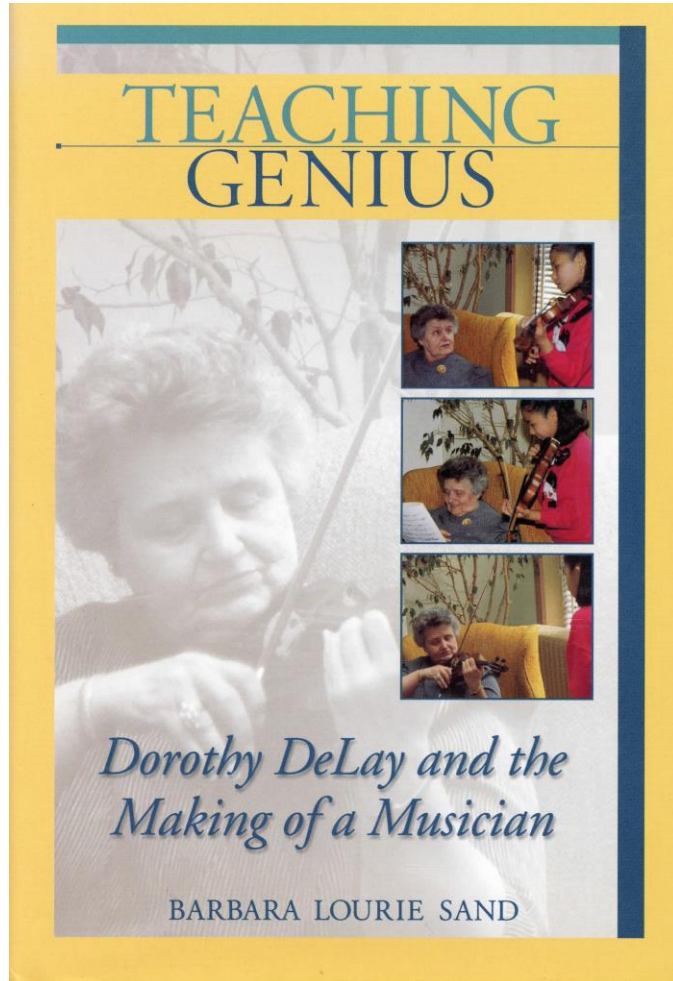
Providing support in ways that allows students to believe in themselves

The Pleasure Principle

"I think people who are successful have learned to be proud of what they are doing"

Teaching Genius - Dorothy DeLay

Juilliard School in New York



Perseverance

"I don't know what it is that makes it possible for people to go on in the face of discouragement because no matter what you do, you are going to face times when you are not successful"

Making Plans, & the Meaning of Discipline

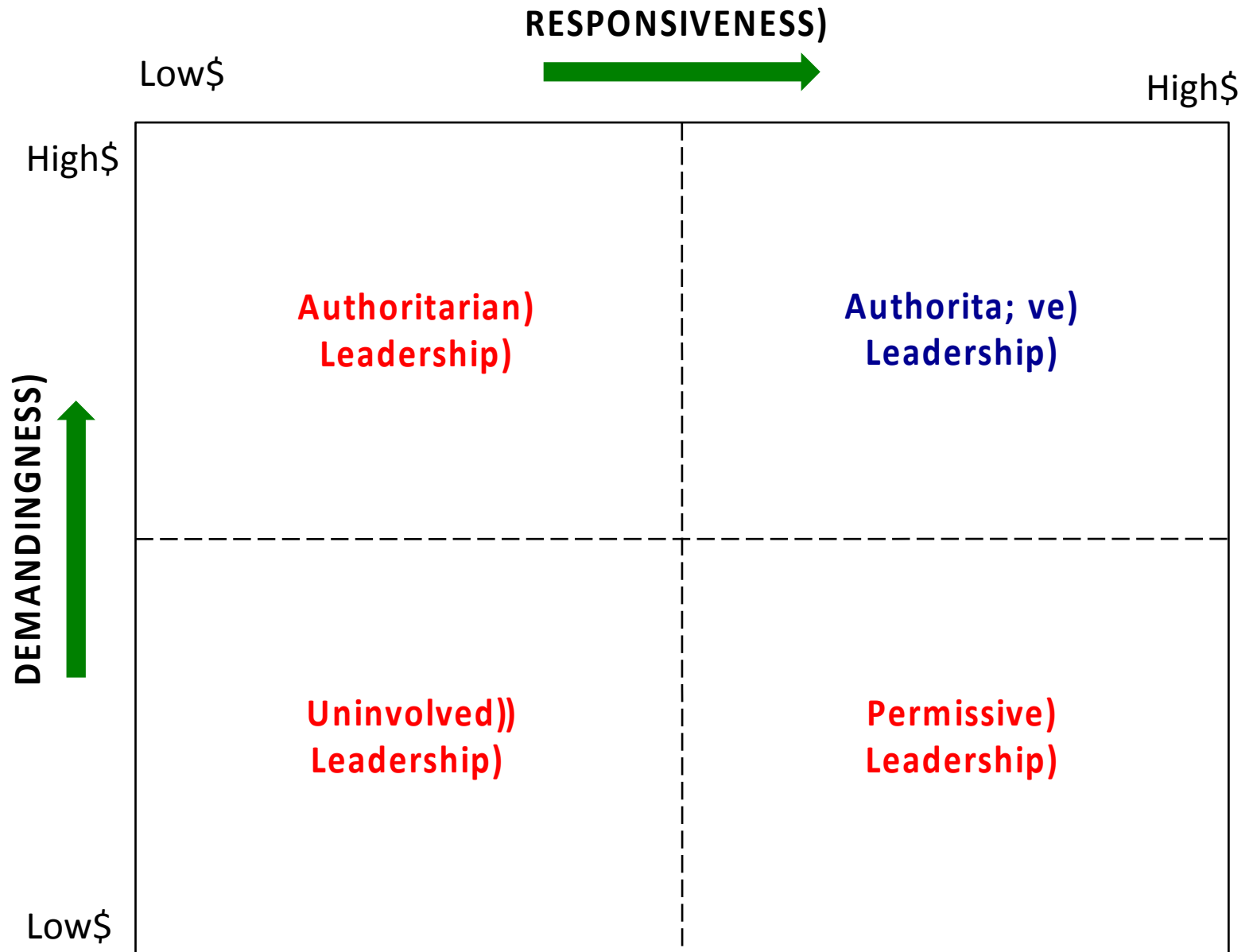
"I realized that discipline is very simple; after I set this gorgeous goal, you say 'OK, now this is where I want to get, and now how to do I get there?' Discipline is just the process of carrying out your plans"

An Unimpeded Vista

The best learning takes place in an atmosphere of support and encouragement. There is no such thing as innate ability

Balancing high demands with being receptive to individual needs

Teaching Styles



Harmonious Passions

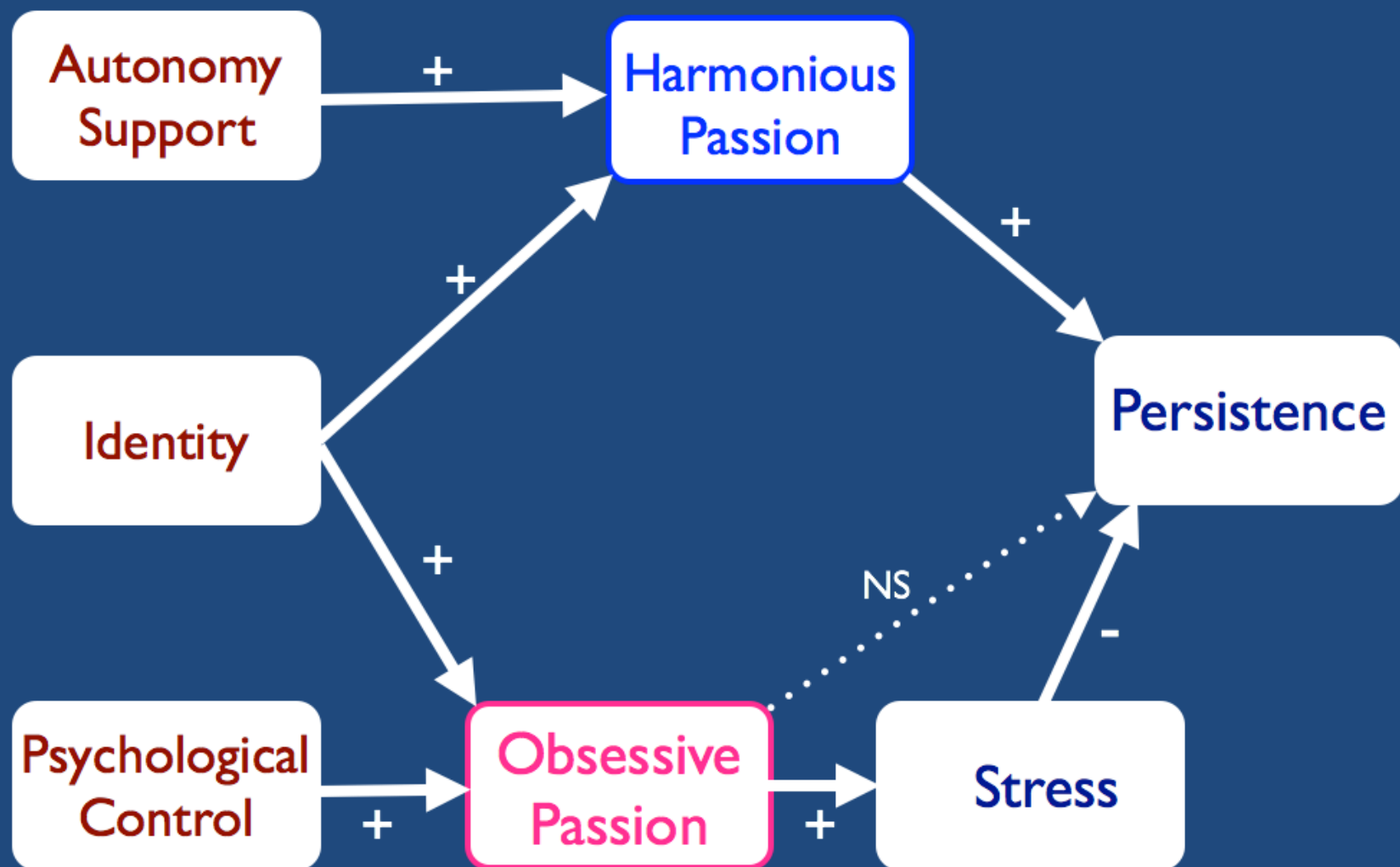
Obsessive Passions

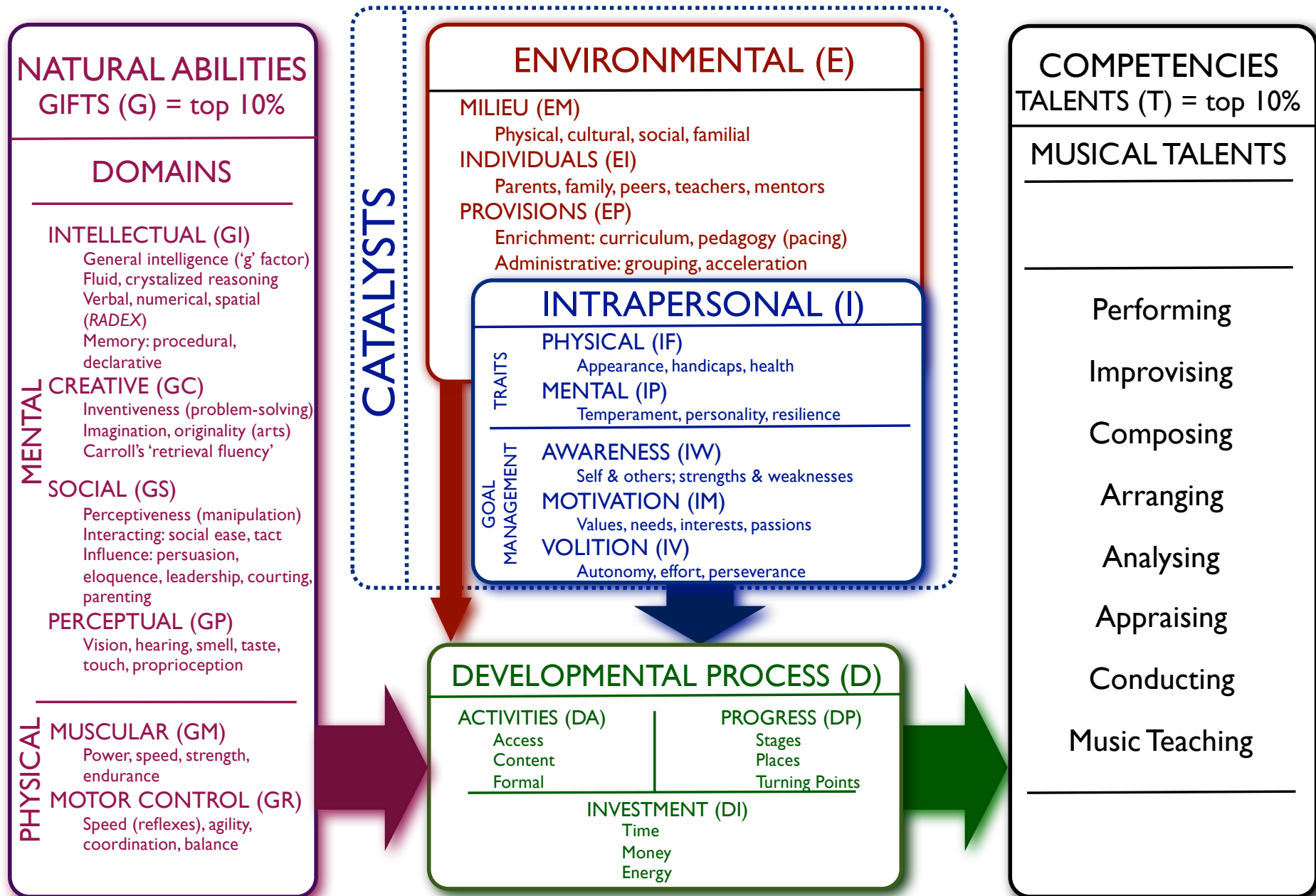
- Harmonious Passions - freely chosen for the pleasure that comes from the activity = intrinsic motivation
- Obsessive Passions - influenced by extrinsic motivations — wanting to please others or to maintain a certain status that is important to self-esteem = extrinsic motivation

Harmonious Passions

Obsessive Passions

- Teaching in an autonomy-supportive way and promoting Harmonious Passion helps students in very demanding educational areas like music toward their expected career in a healthy and positive way





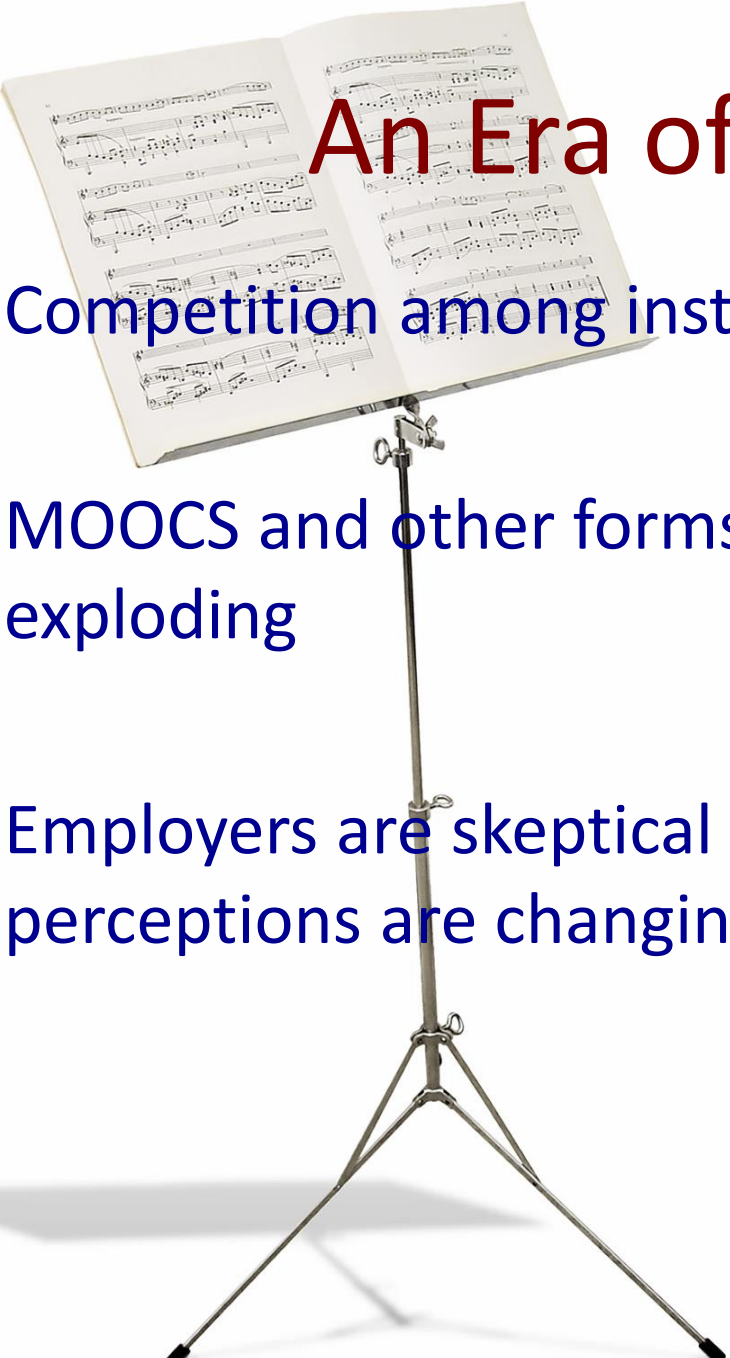
An Avalanche is Coming:

Higher Education and the Revolution Ahead
Michael Barber, Katelyn Donnelly, Saad Rizvin (2013)

The next 50 years could see a golden age for higher education, but only if all players in the system – academics, students, politicians – seize the initiative and act ambitiously

Globalization and technology are transforming the way the global economy works

- The cost of higher education is increasing faster than inflation
- Western countries – student debt is increasing
- The value of a degree is falling



An Era of Globalization

Competition among institutions is increasing

MOOCS and other forms of self education – enrolments exploding

Employers are skeptical about online degrees, but these perceptions are changing quickly

An Era of Globalization

Relevance is not everything

- Nothing should stand in the way of profound elements of our cultural traditions
- But the way we impart our knowledge needs to change as the world changes

Distinctiveness matters

- “What is so special about our institution?” (What words would others use to describe our institution?)
- No institution can cater for all students
- Closing the theory/practice gap
- Much of the value we add won't be content

Seizing Opportunities & Acting Ambitiously

New models for Conservatoires and Music Schools

- The **elite** music institution – selective
- The **mass** music institution - comprehensive
- The **niche** music institution – specialized
- The **'local'** music institution – servicing the community

In each of these forms of higher music education, the lifelong learning mechanism will be essential

Curriculum

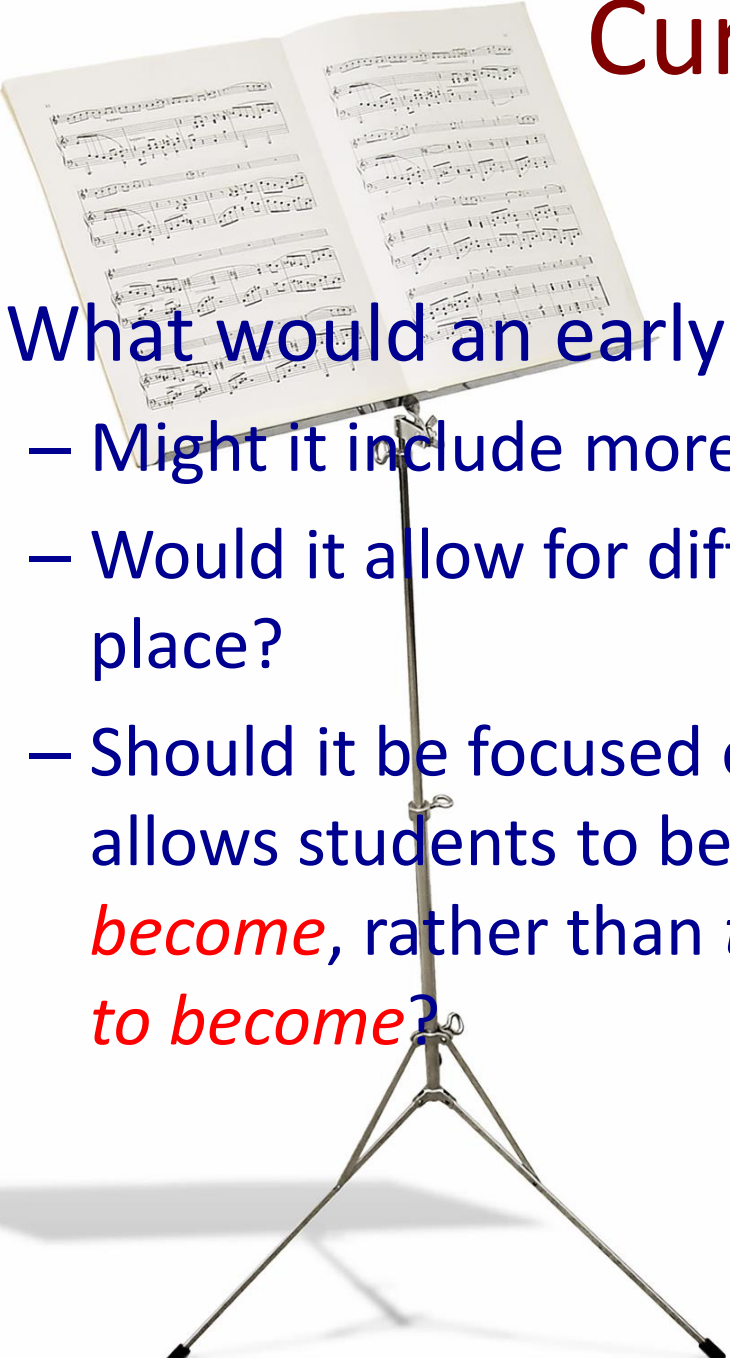


- Curriculum is based on early 20th century model
 - Some of what we do isn't based on evidence or facts about learning process
 - Aural teaching, musicianship – applying knowledge
 - An example – auditioning students into performance programs – low predictability

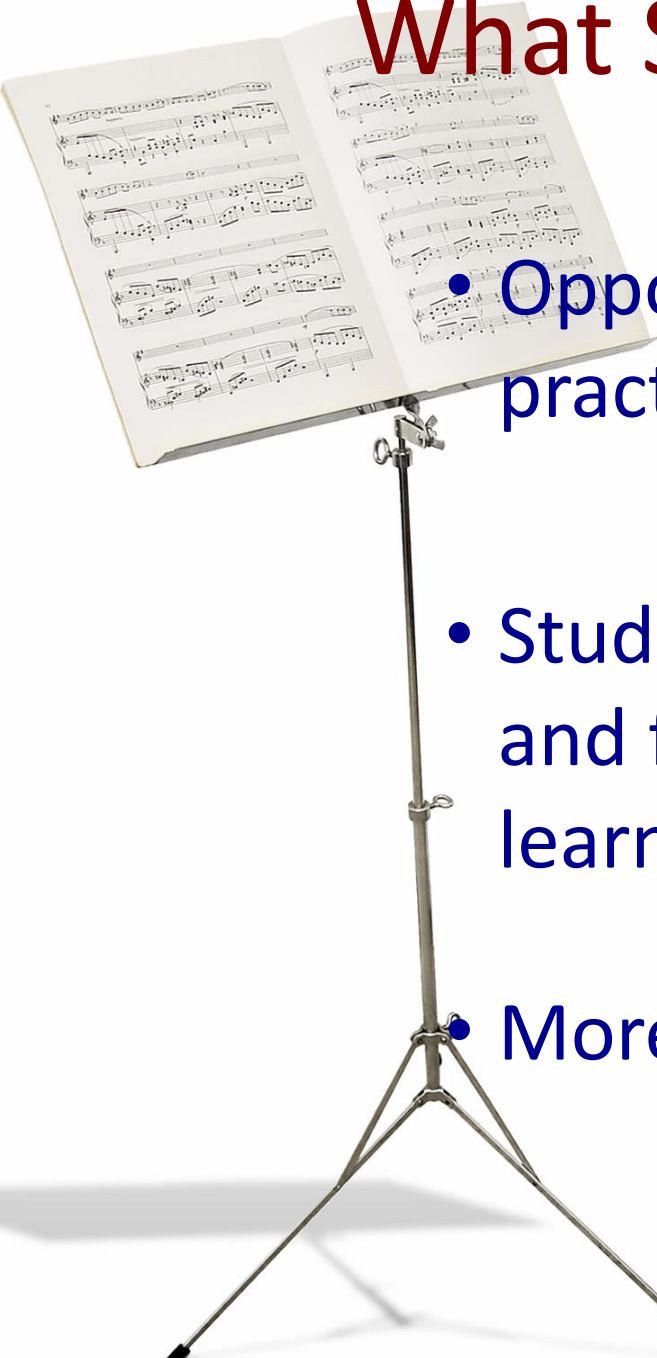
Audition into Bachelor of Music

Assessment	Correlation to Music Performance 2	Correlation to Course Weighted Average (GPA)
YR12 School Music Theory	0.18	<u>0.41</u>
YR12 School Music Solo Performance	<u>0.36</u>	0.35
Overall Year 12 School results (ATAR)	0.26	<u>0.42</u>
Admission Rank	<u>0.43</u>	0.33
Audition Score	<u>0.38</u>	0.12
Aural Test	0.08	0.03
Theory Tests	0.14	0.24

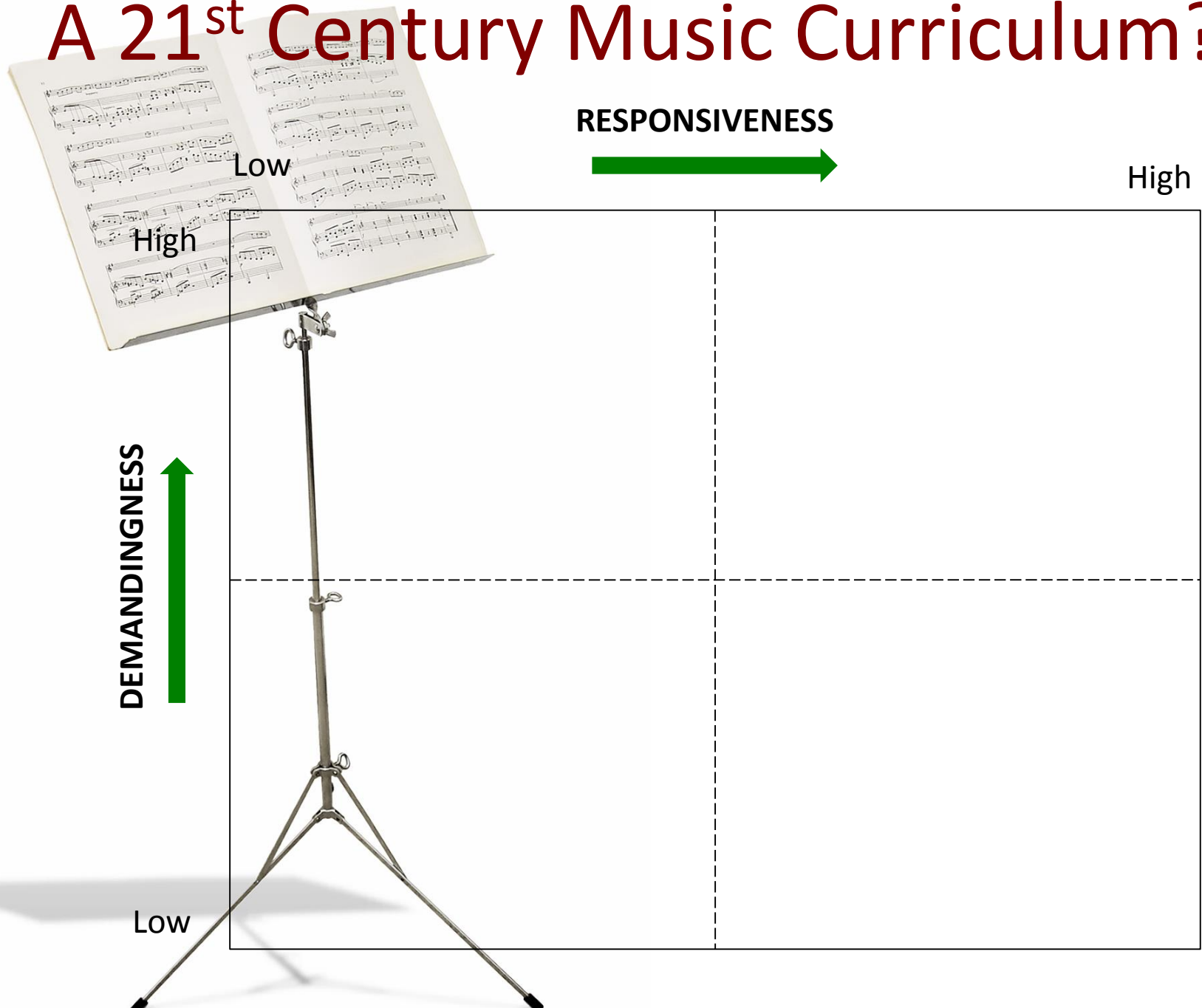
Curriculum

- 
- What would an early 21st century model look like?
 - Might it include more choice?
 - Would it allow for different journeys to the same place?
 - Should it be focused on developing curricula that allows students to become *the musician they aspire to become*, rather than *the musician we believe they need to become*?

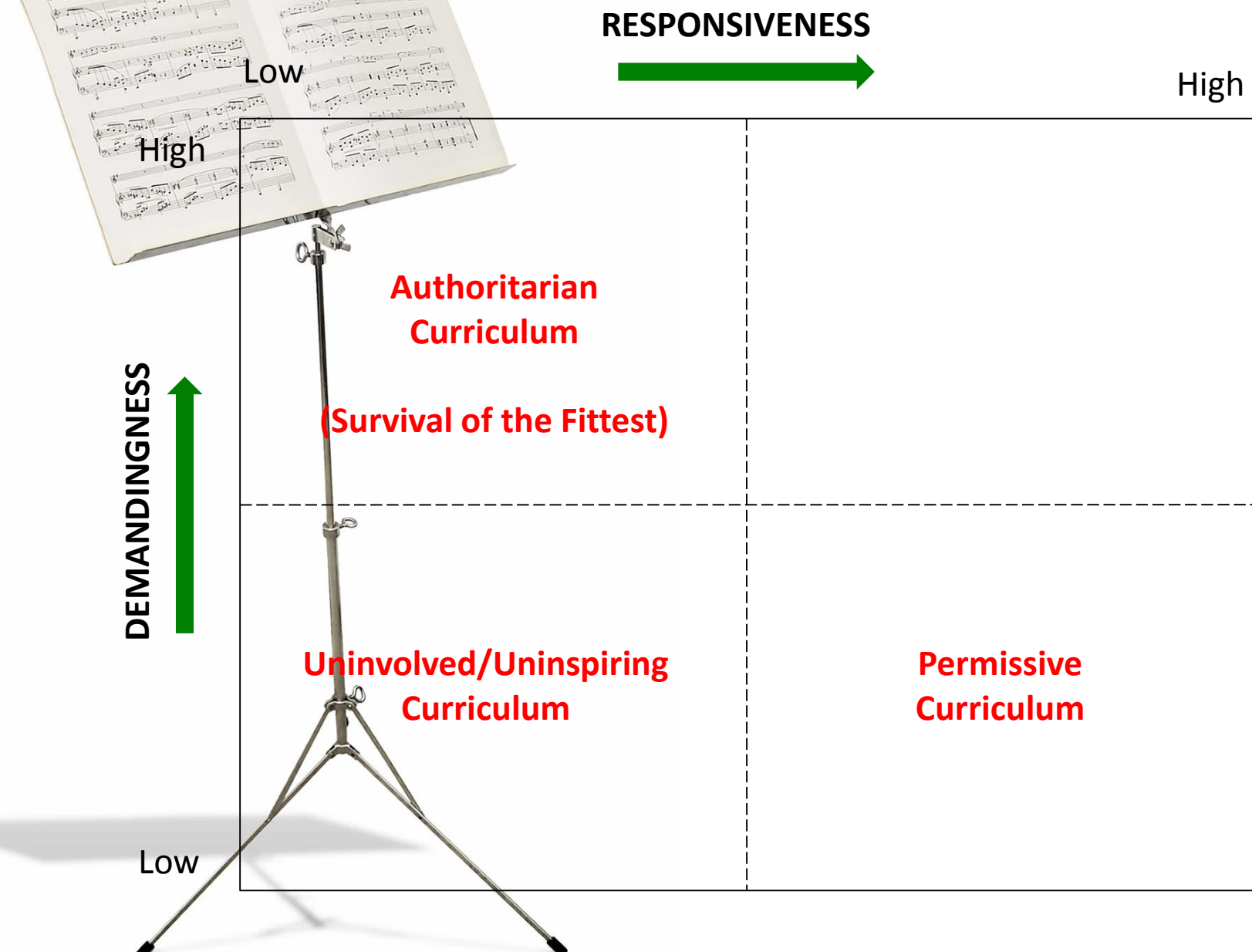
What Students Want

- 
- A silver music stand with a black sheet of music featuring musical notation. The stand is positioned on the left side of the image, casting a shadow on the white background.
- Opportunities to put theory into practice in authentic situation
 - Students want unrestricted access and flexibility (not 9am to 5pm learning)
 - More feedback (and less assessment)

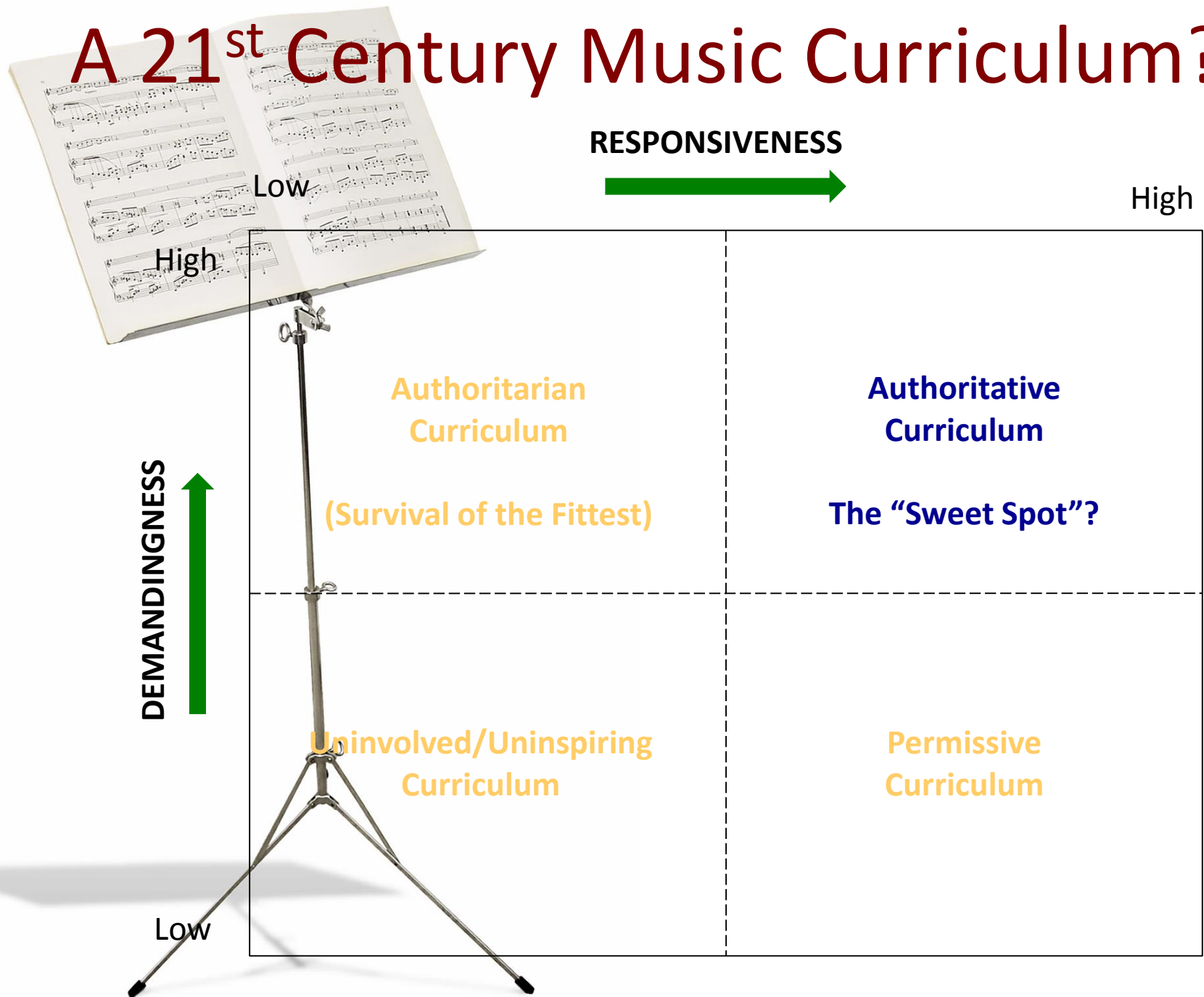
A 21st Century Music Curriculum?



A 21st Century Music Curriculum?



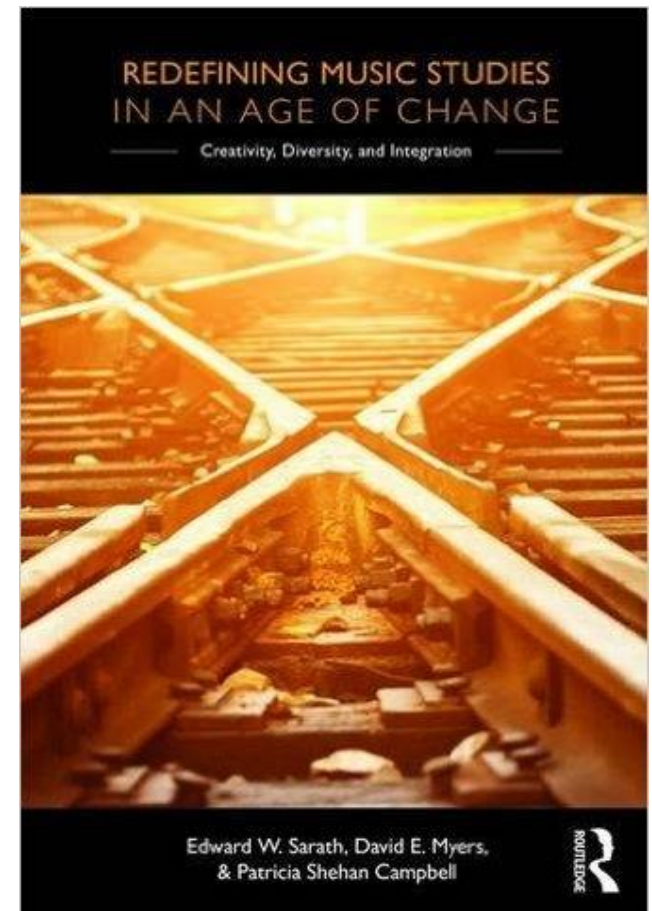
A 21st Century Music Curriculum?

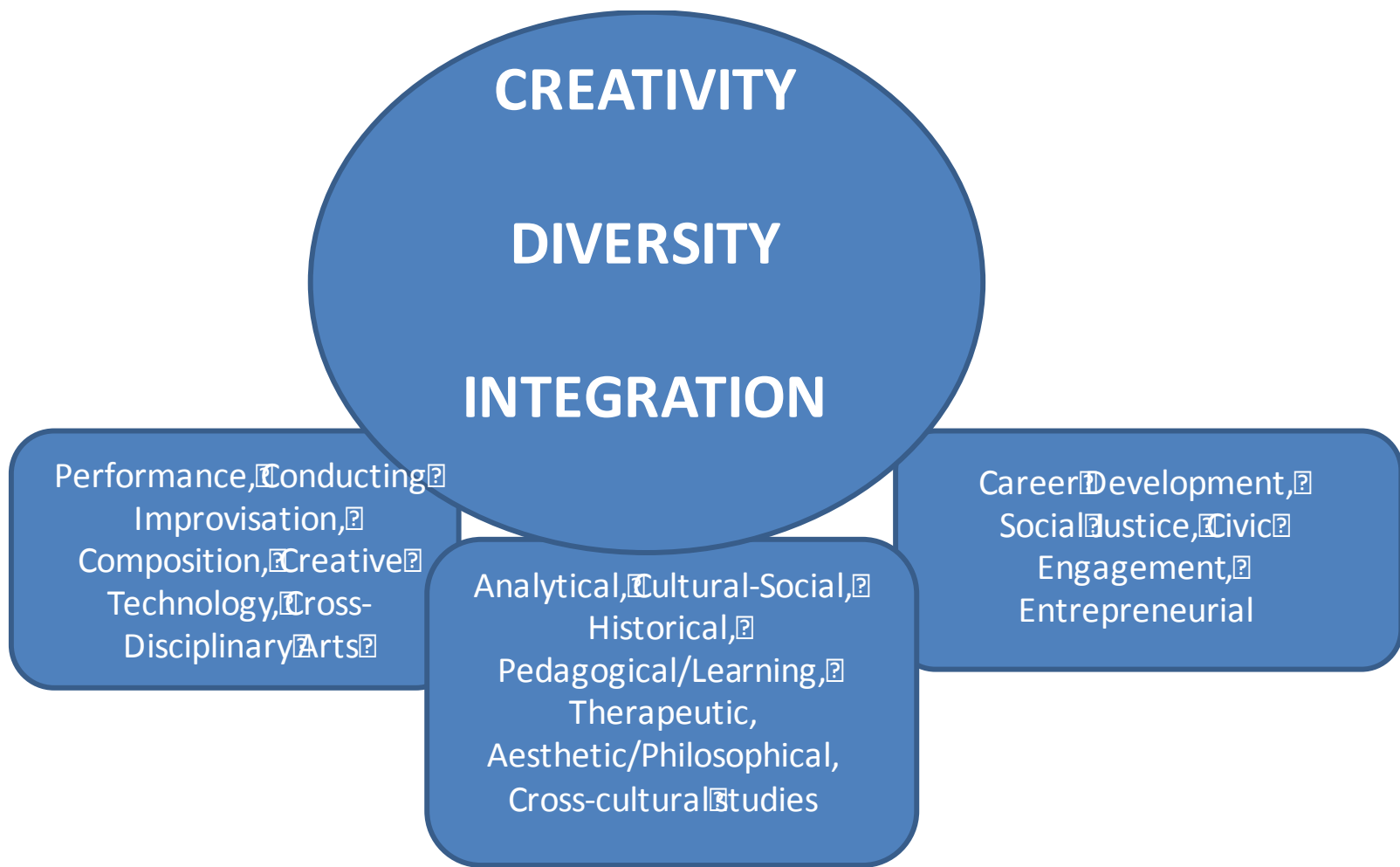


A silver music stand with a black sheet of music on it. The music is written on a grand staff with treble and bass clefs. The stand is on a white background.

Redefining Music Studies in an Age of Change: Creativity, Diversity, Integration

Ed Sarath; David Myers; Patricia Campbell (Routledge, 2016)



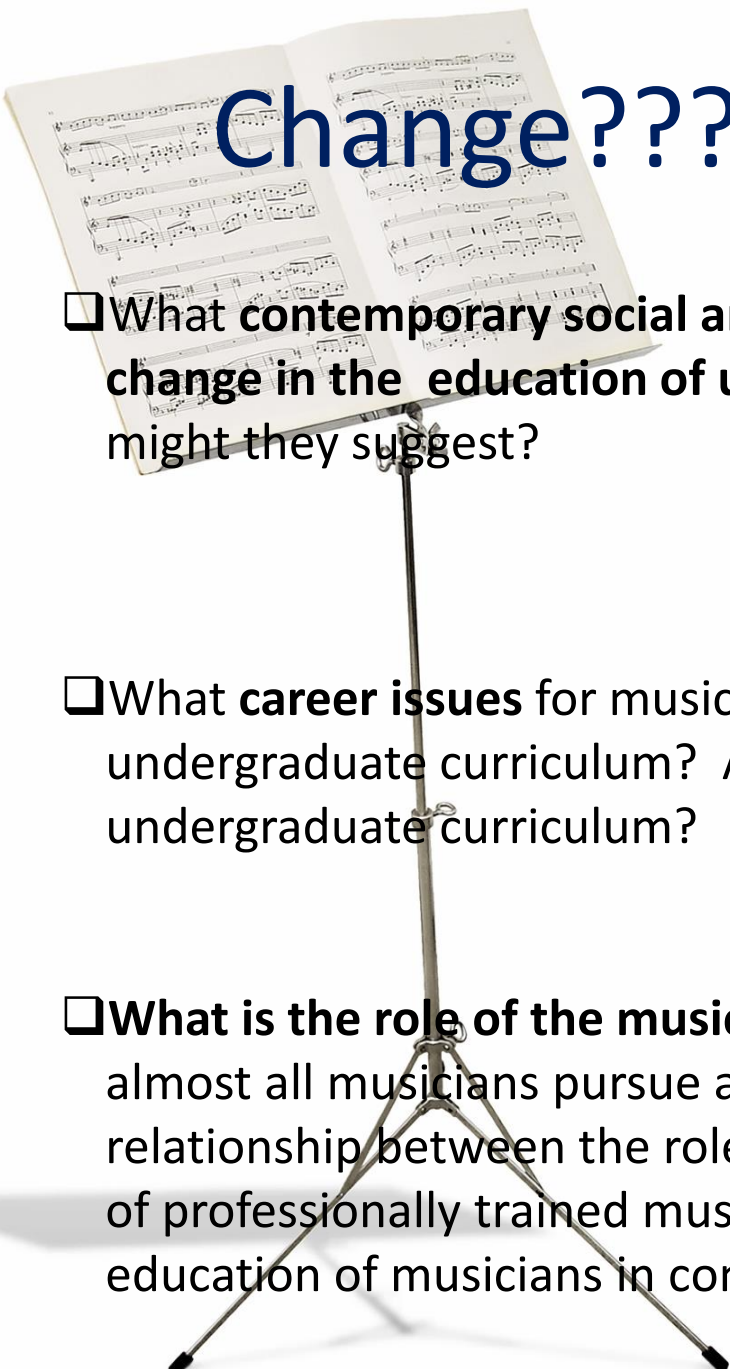


COMPOSER, IMPROVISER, PERFORMER MODEL



I am a populist who sees the potential of our culture as a brotherhood/sisterhood of musics: folk, ethnic, vernacular, new or old, improvised or written down, classical or contemporary. In my vision, all of these musics coexist, cohabiting and crossfertilizing, living together in peace and harmony.

(Gunther Schuller)



Change????? Why?????

- ☐ What **contemporary social and/or musical/artistic issues** might argue for **change in the education of undergraduate music majors**? What changes might they suggest?
- ☐ What **career issues** for musicians might suggest re-thinking aspects of the undergraduate curriculum? Are career issues important in the undergraduate curriculum?
- ☐ What is the **role of the musician in society**? What one career trajectory do almost all musicians pursue and depend on? Is there, or should there be, a relationship between the role of music in diverse cultures, the commitments of professionally trained musicians in societies and communities, and the education of musicians in conservatories, colleges, and universities?

A silver music stand with a black sheet of music on it. The sheet music is open, showing two pages with musical notation. The stand is a tripod style with adjustable legs and a clip holding the sheet music.

Changes in the World of Classical Music . . .

- Innovative chamber groups/collaboratives
- Informal settings – clubs, bars, malls, etc.
- Pop up music/flash mobs
- Crossover styles
- Movement, drama, film
- Flexible ticket options
- Enhance diversity in music and among musicians
- Co-creation/audience engagement

***CONSIDER: Should higher music education lead, follow, or maintain the status quo?
How does music compare to other fields that serve as incubators for change in the wider world?***



Simon Rattle on his appointment as Music Director of the London Symphony Orchestra . .

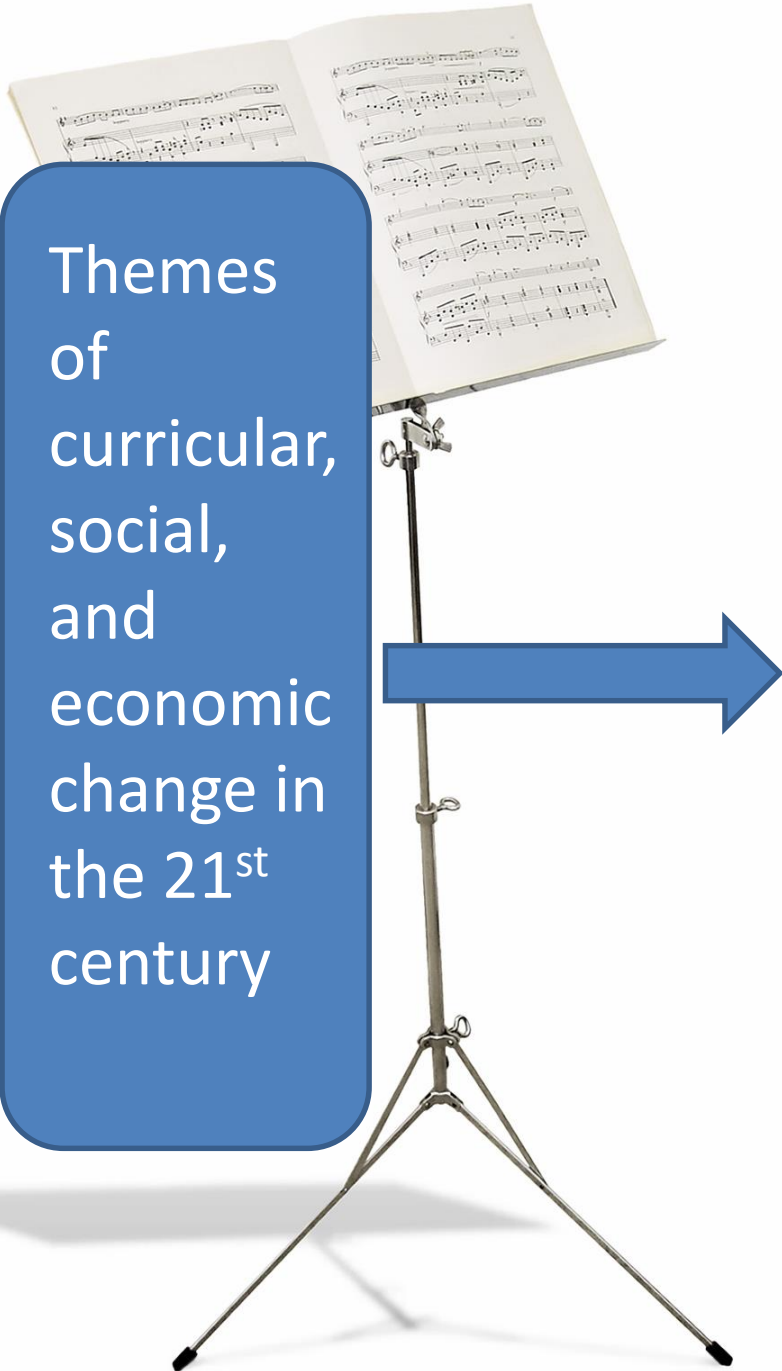


We share a dream in which performing, teaching and learning are indivisible, with wider dissemination of our art at its centre Simon Rattle outlined his vision for universal access to music, with children and young people at its heart.

He stated his aim that every musician should be engaged in composing, improvising, mentoring and performing; that the creation of new music will be central to the process, working with leading composers and teachers;

He called for new standards in making world-class music available to all.

and that his appointment will generate new partnerships between London and the whole country to confirm the UK as a world leader in the arts.



Themes
of
curricular,
social,
and
economic
change in
the 21st
century

Integration/interconnectedness

Collaboration/partnerships

Creativity

Real-world complexities

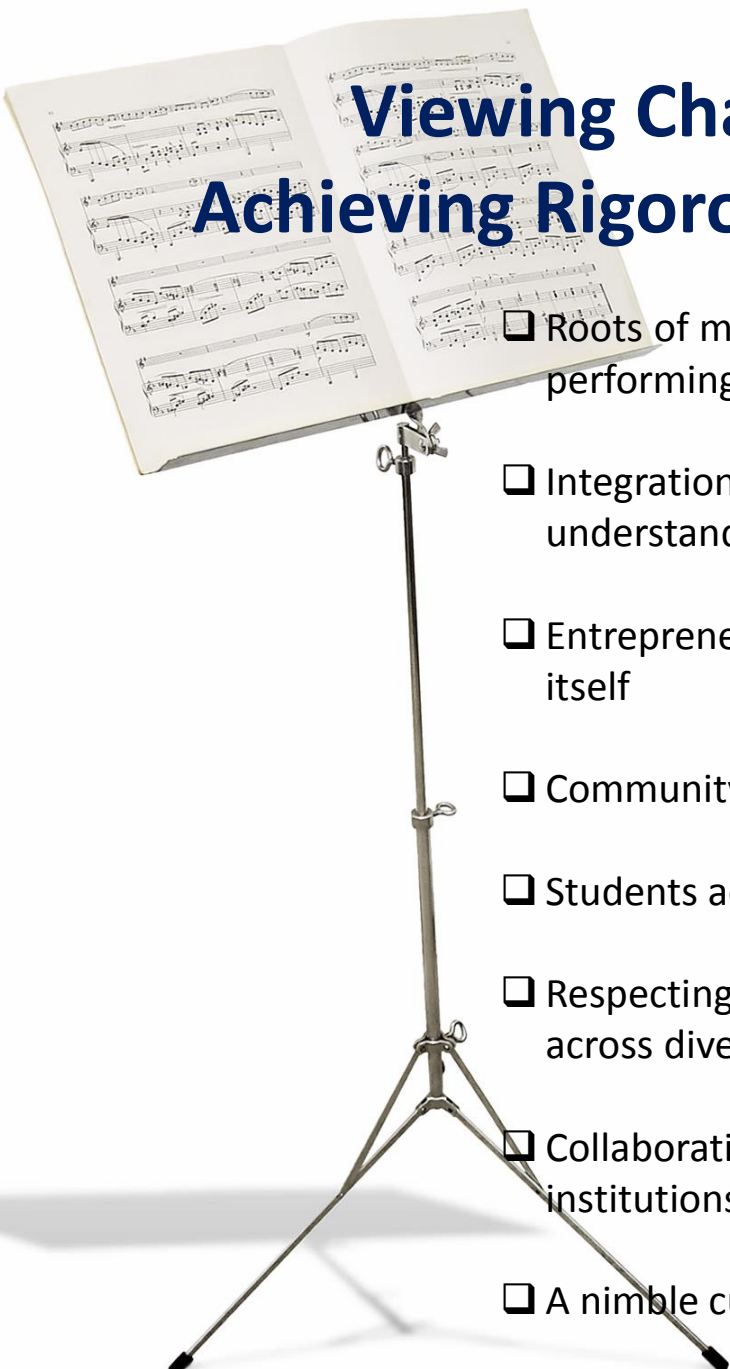
New business models

Values-based decision making

Adaptability/nimbleness

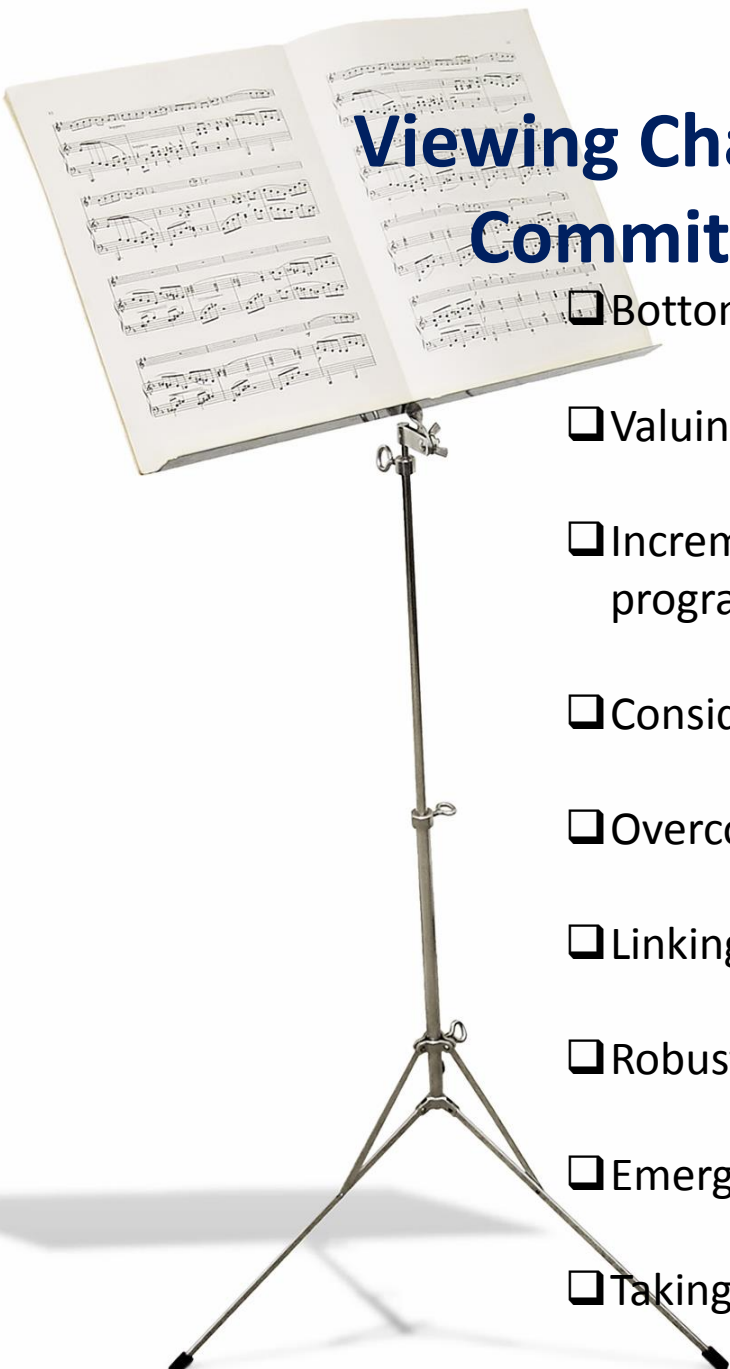
Diversity and inclusion

Societal engagement and relevance



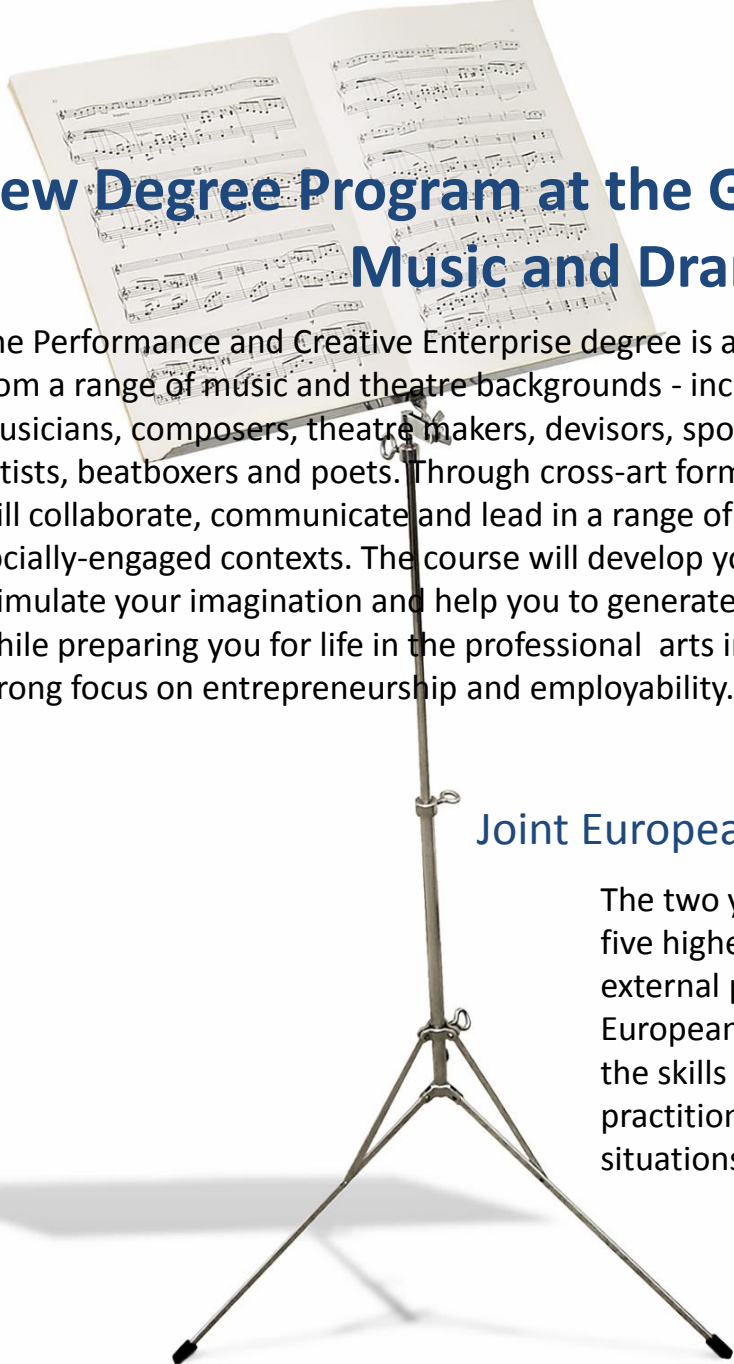
Viewing Change as Opportunity: Achieving Rigorous, Real-world Relevance

- ☐ Roots of music engagement across societies: improvising; composing; performing
- ☐ Integration of theoretical, historical, cultural, aesthetic, sociological understanding of music
- ☐ Entrepreneurship as “creating value” organically derived from music itself
- ☐ Community engagement as social and musical entrepreneurship
- ☐ Students active in planning degree curriculum trajectories
- ☐ Respecting, valuing, understanding relationships and distinctiveness across diverse peoples and traditions
- ☐ Collaborations/partnerships/leadership among music and social institutions and organizations
- ☐ A nimble curriculum (as opposed to an oppressive one)



Viewing Change as Opportunity: Commitment and Process

- ☐ Bottom up and top down concurrently
- ☐ Valuing expertise of faculty within programs
- ☐ Incremental or broad scale: course or courses; degrees and programs; whole school or department
- ☐ Considering the authentic drivers of curricular change
- ☐ Overcoming impediments to change
- ☐ Linking with change in other disciplines
- ☐ Robust dialogue and conversation among faculty and students
- ☐ Emerging models of portfolio careers
- ☐ Taking the calculated risk



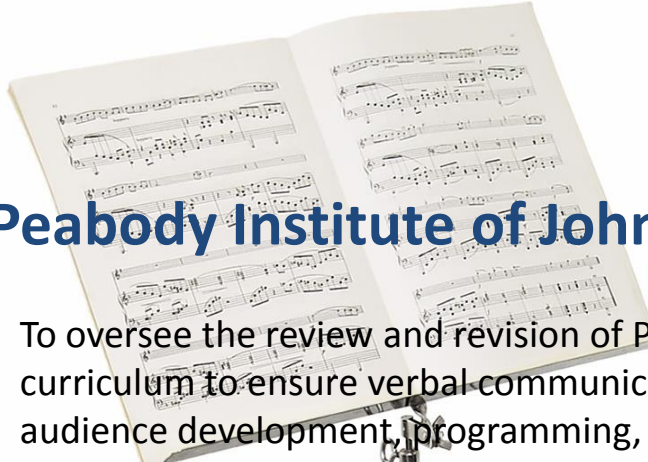
New Degree Program at the Guildhall School of Music and Drama

The Performance and Creative Enterprise degree is aimed at artists from a range of music and theatre backgrounds - including musicians, composers, theatre makers, devisors, spoken word artists, beatboxers and poets. Through cross-art form projects, you will collaborate, communicate and lead in a range of cultural and socially-engaged contexts. The course will develop your curiosity, stimulate your imagination and help you to generate original work, while preparing you for life in the professional arts industry, with a strong focus on entrepreneurship and employability.



Joint European MM for New Audiences and Innovative Practice

The two year innovative curriculum has been developed with five higher music education institutions and a further seven external professional and educational organizations in four European countries. The program will provide musicians with the skills and knowledge to become artistically flexible practitioners and capable of adjusting to a wide range of situations in a variety of artistic and social contexts.



Peabody Institute of Johns Hopkins University

To oversee the review and revision of Peabody's curriculum to ensure verbal communication skills, audience development, programming, community connectivity and career planning become integrated into the work of every Peabody student, relating it directly to their regular and essential everyday activities as musician/performers.



To explore and reimagine possibilities in a future ensembles program that strategically weaves together all ensemble experiences at Peabody in a context that prepares students for the wide variety of experiences they'll likely encounter in professional life, and fits Peabody's evolving structure and future needs



It is not necessary to change. Survival is
not mandatory (W. Edwards Deming)

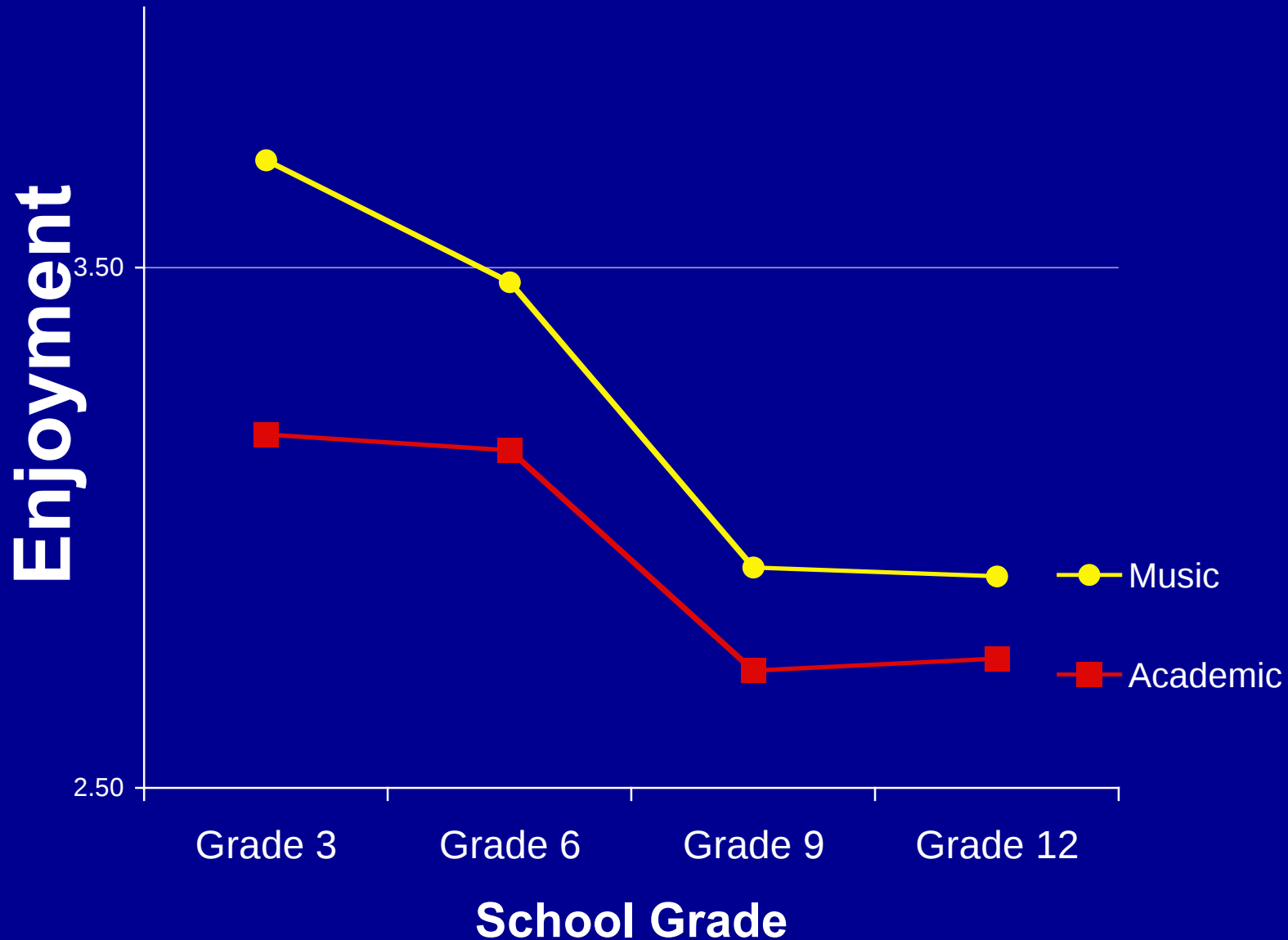


“What if we didn’t change at all and
something magical just happened?”



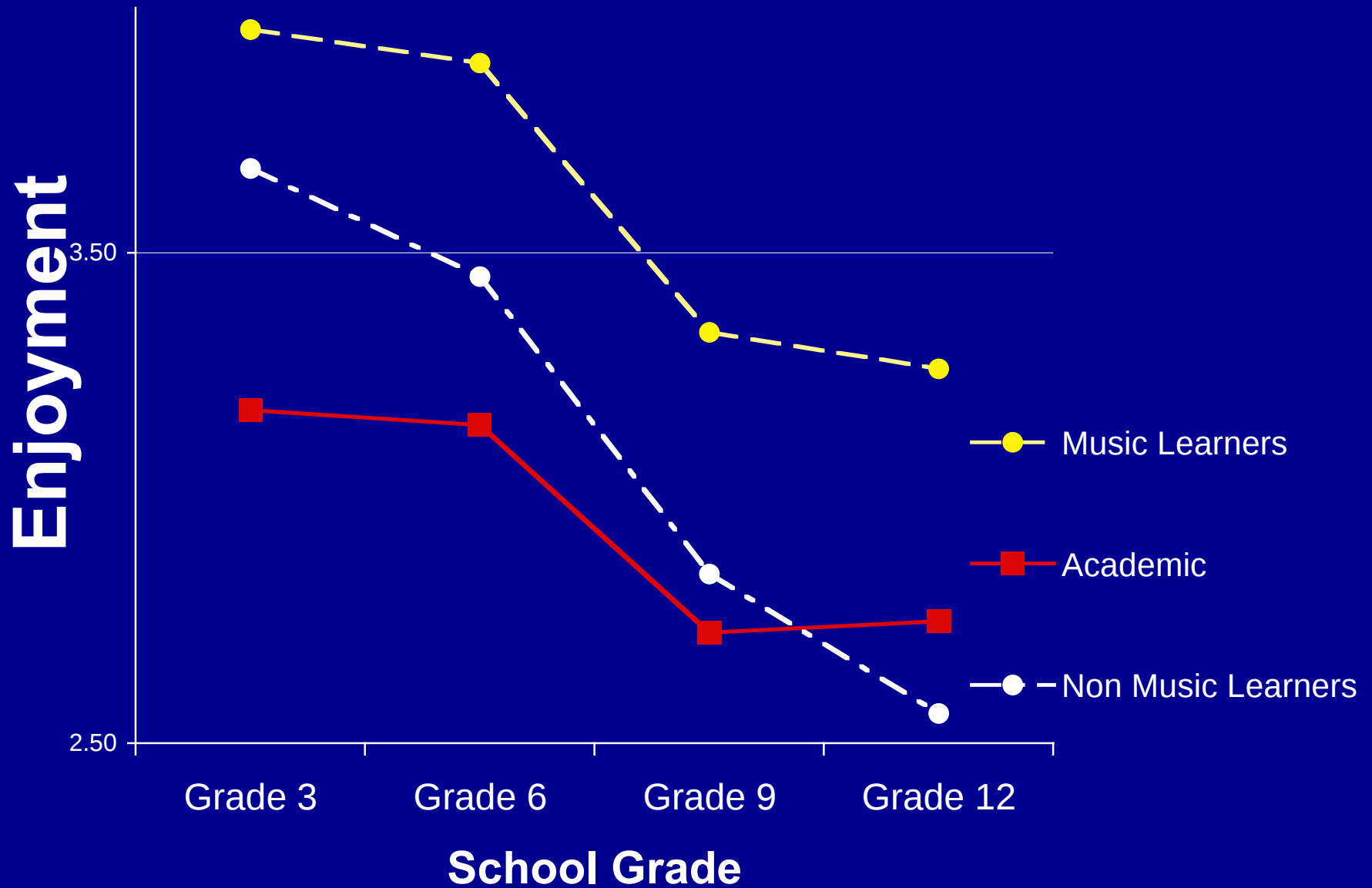
Survey of School Students

Motivation to study **MUSIC** as compared to **ACADEMIC** school subjects



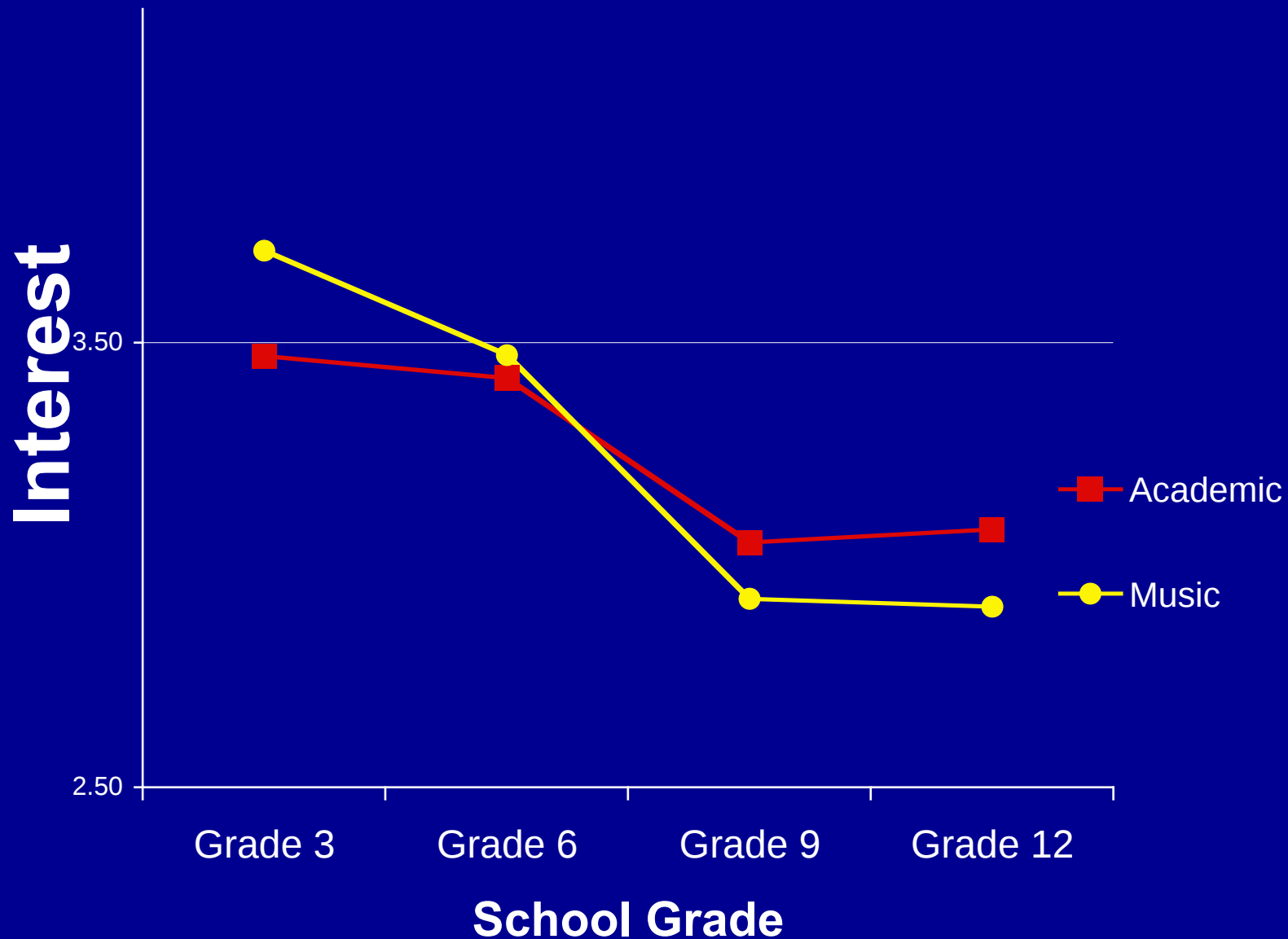
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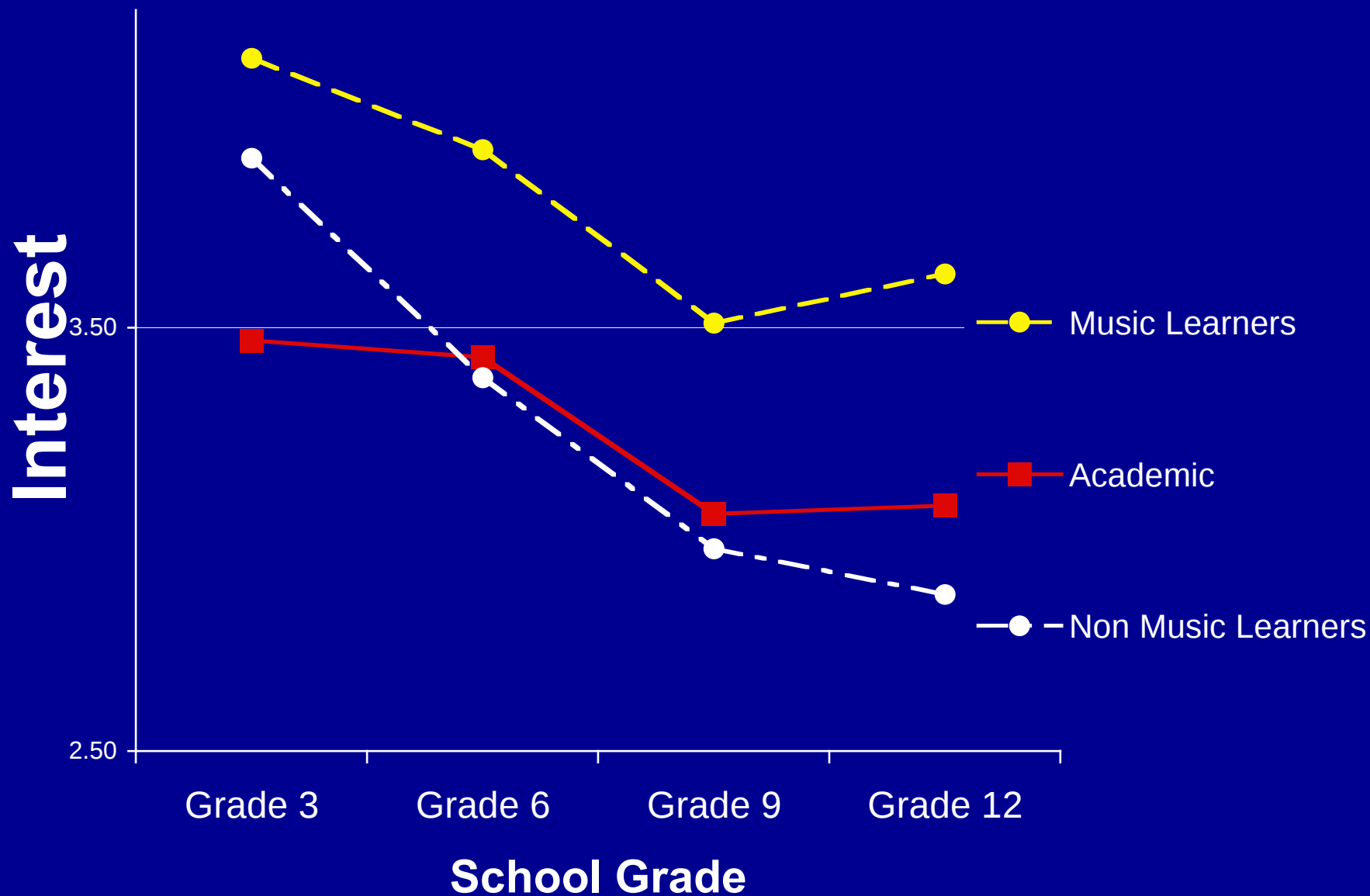
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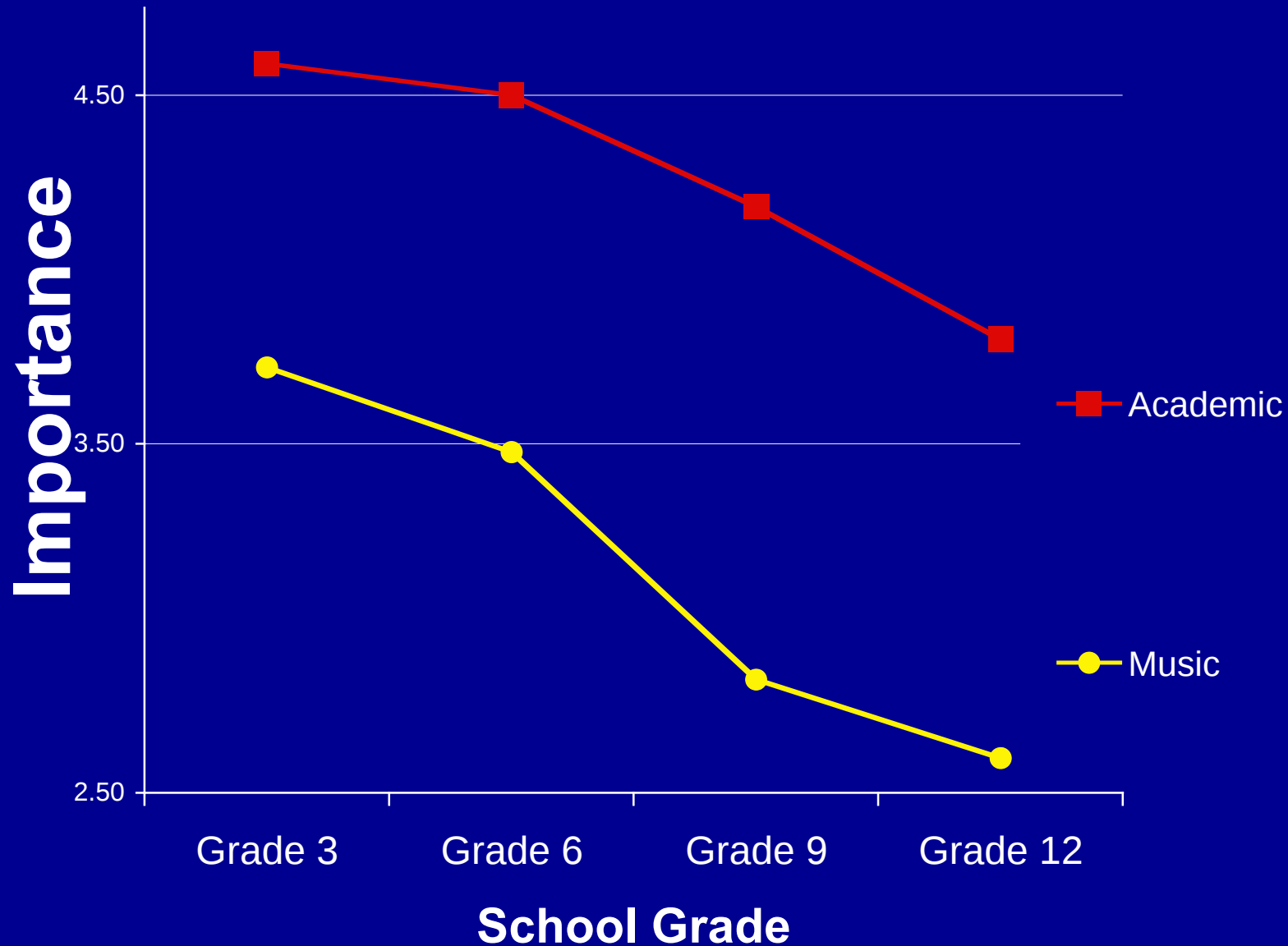
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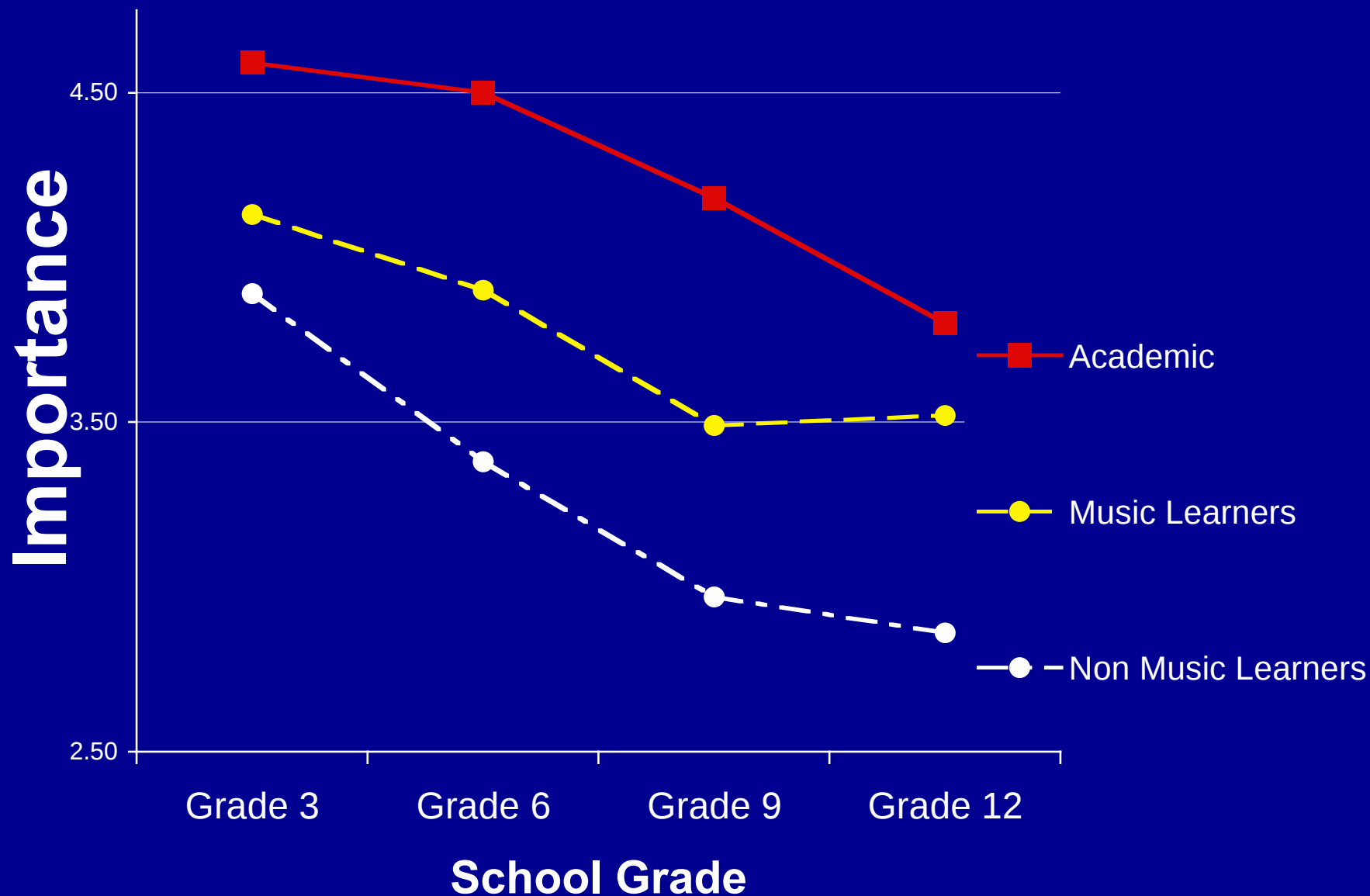
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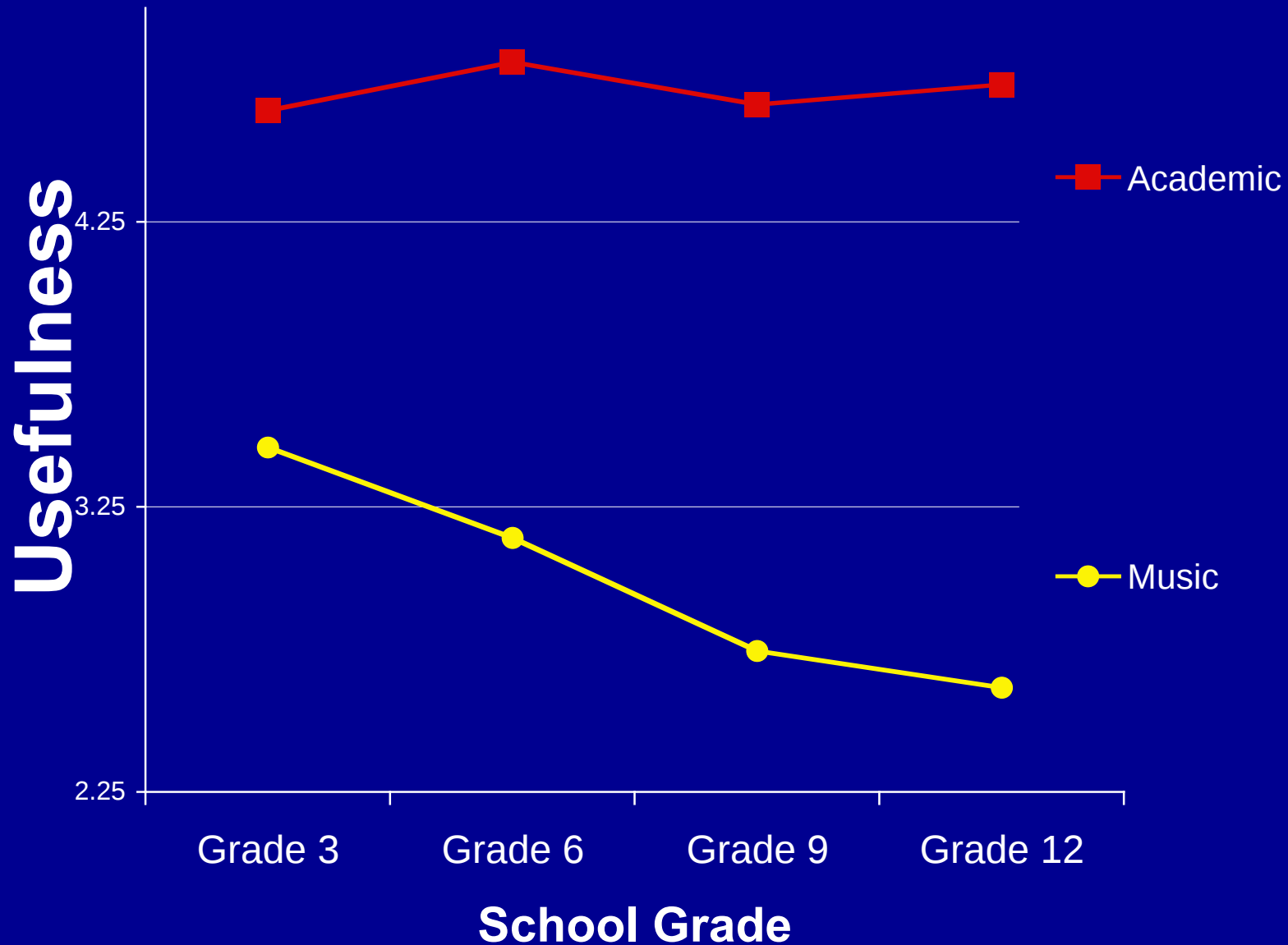
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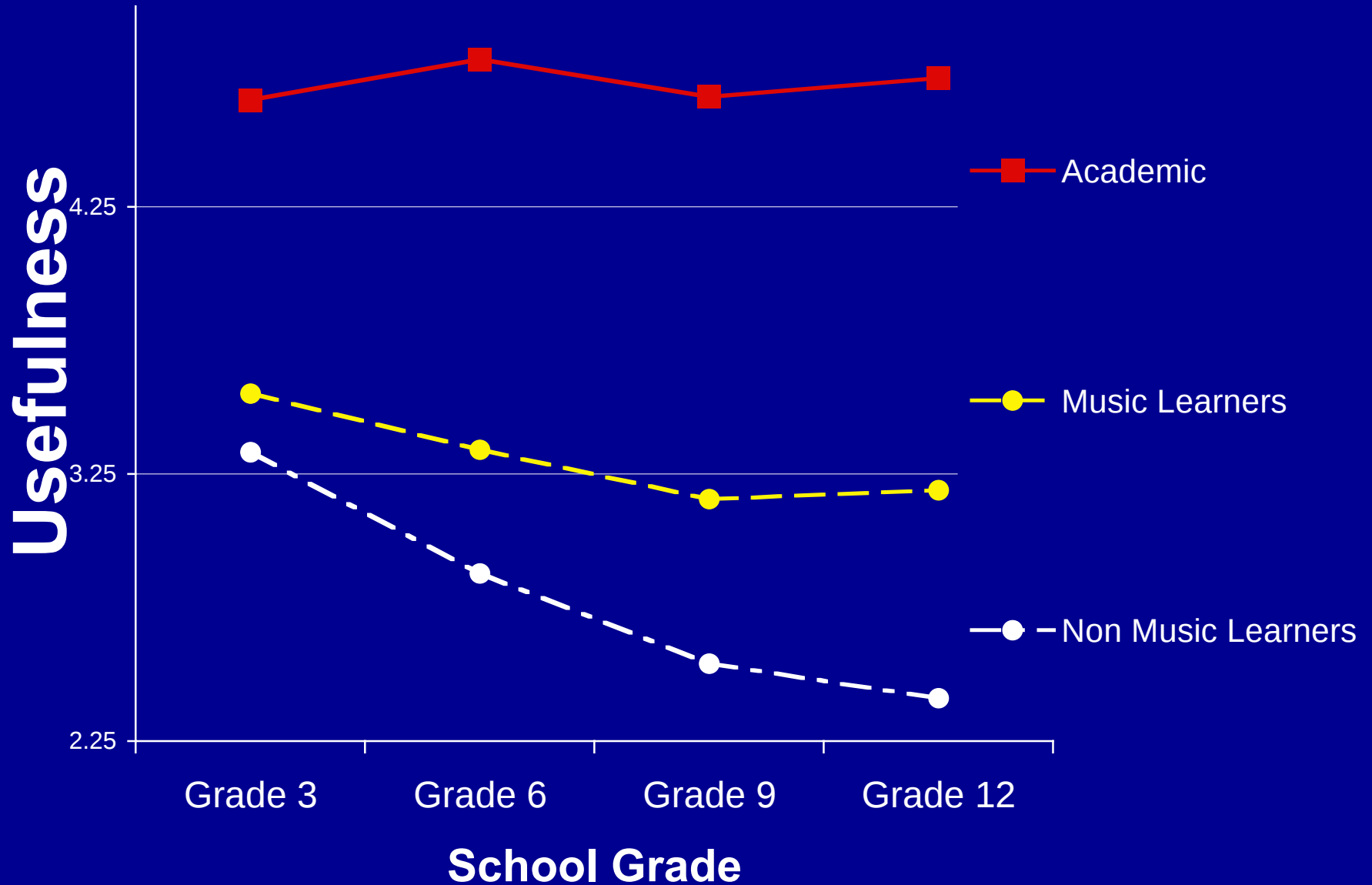
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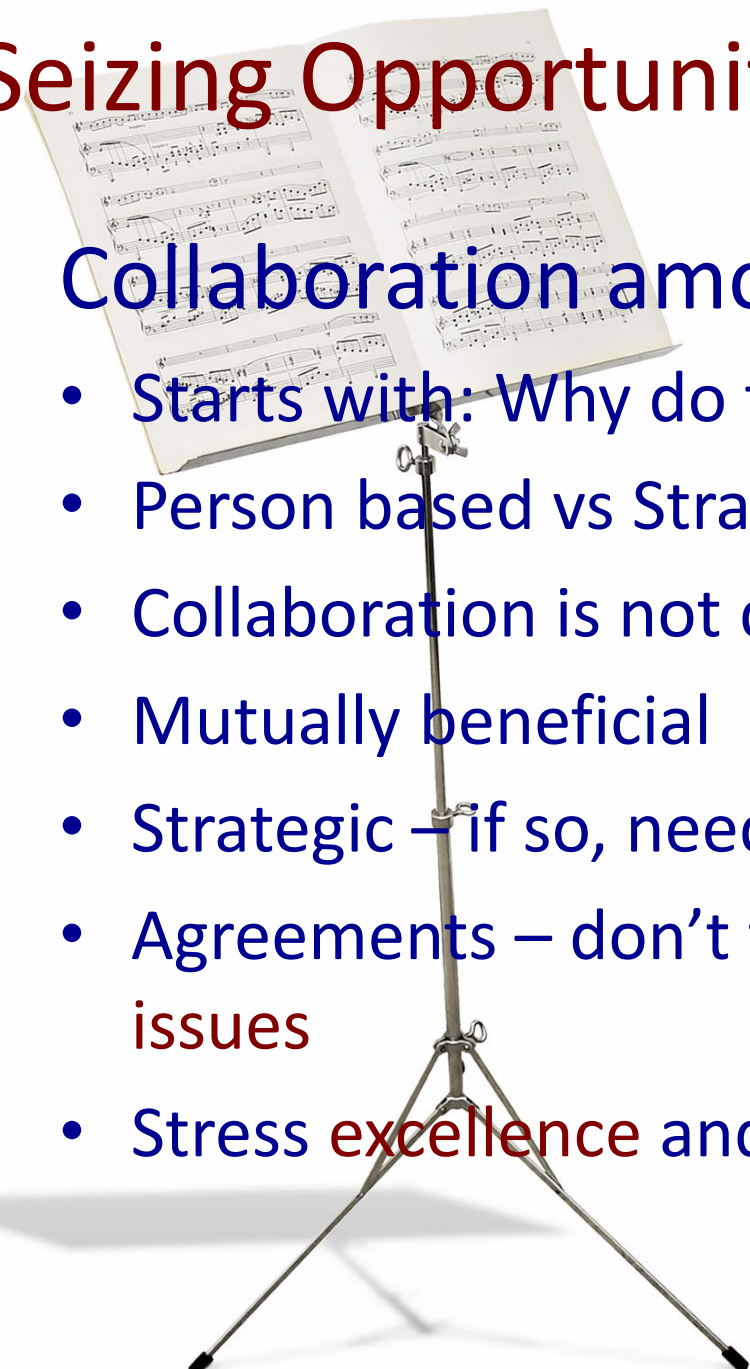
Survey of School Students

Motivation to study **MUSIC** as compared to **ACADEMIC** school subjects



Seizing Opportunities & Acting Ambitiously

Collaboration among music institutions

- 
- Starts with: Why do this?
 - Person based vs Strategically based
 - Collaboration is not domination or poaching students
 - Mutually beneficial
 - Strategic – if so, need to be understood by all partners
 - Agreements – don't forget cultural and contextual issues
 - Stress excellence and focus not competitiveness

Seizing Opportunities & Acting Ambitiously

Collaboration among music institutions

- Sits within context of strong competition
- The i-Cloud collaboration – a presence within other institutions and they within us
- c-Campus – multi-strands to networks/collaborations
- Grow the Esteem of our reputation as an institution through understanding of what we are good at and what we are known for
- Music without Borders – growing our discipline as well as our institution
- Bilateral agreements to develop co-taught courses

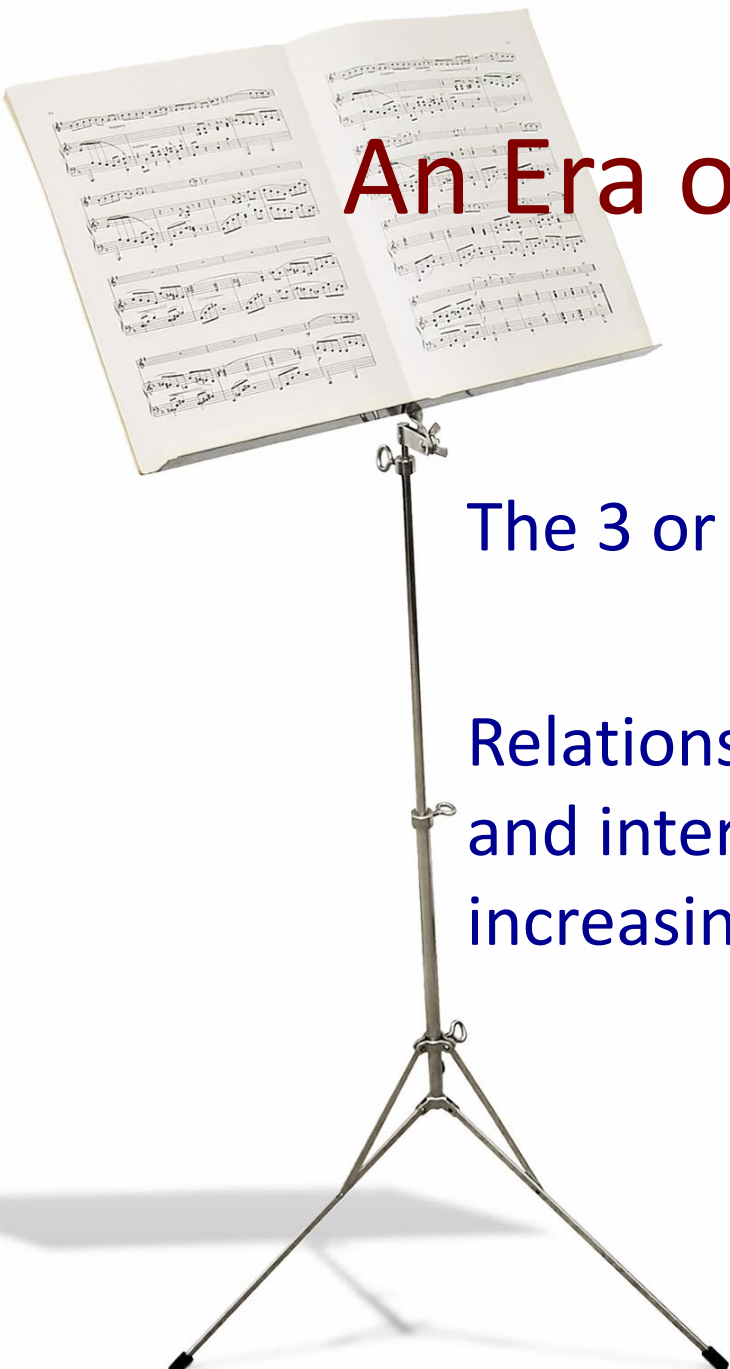
How can technology help us?

Vignette's from the Future?

- Online auditions into our courses
 - Examiners for performance recitals done online
 - Students performing together 'virtually'
 - Students using apps to refine their craft
 - The “flipped” classroom – students teaching teachers
-
- What else will we make happen?



How long will it be before the
traditional symbols of music
become obsolete?

A silver-colored metal music stand with a three-legged base and an adjustable height mechanism. It holds an open book of sheet music with two pages visible, showing musical notation on staves. The stand is positioned on the left side of the frame, casting a soft shadow on the white background.

An Era of Globalization

The 3 or 4 year degree is no longer standard

Relationships with our community, region,
and internationally are becoming
increasingly important



An Era of Globalization

Academic articles published each year

1726 = 344

1850 = 13,439

1960 = 258,284

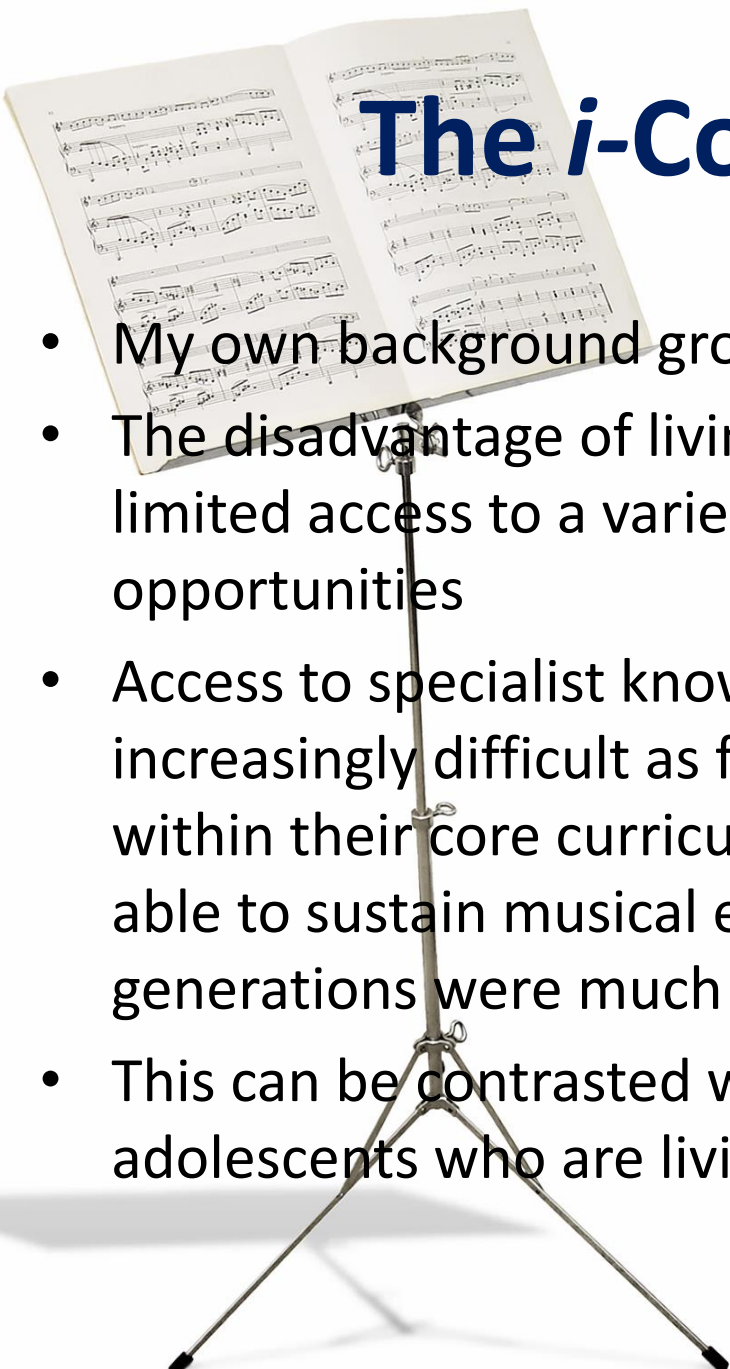
2000 = 1,132,291

2009 = 1,477,383

2016 – 3,560,740

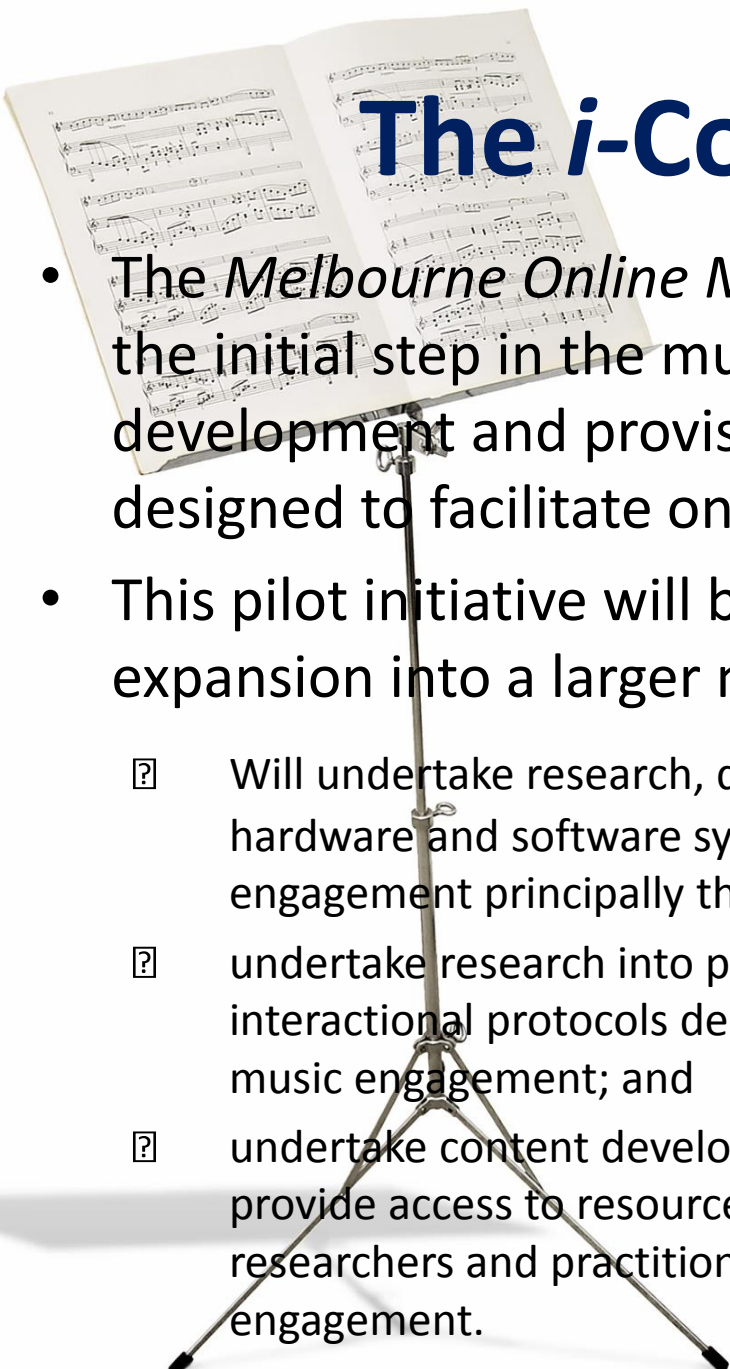
Information is not the same as **Wisdom**

Increasingly, academic publications are no longer seen as defining wisdom



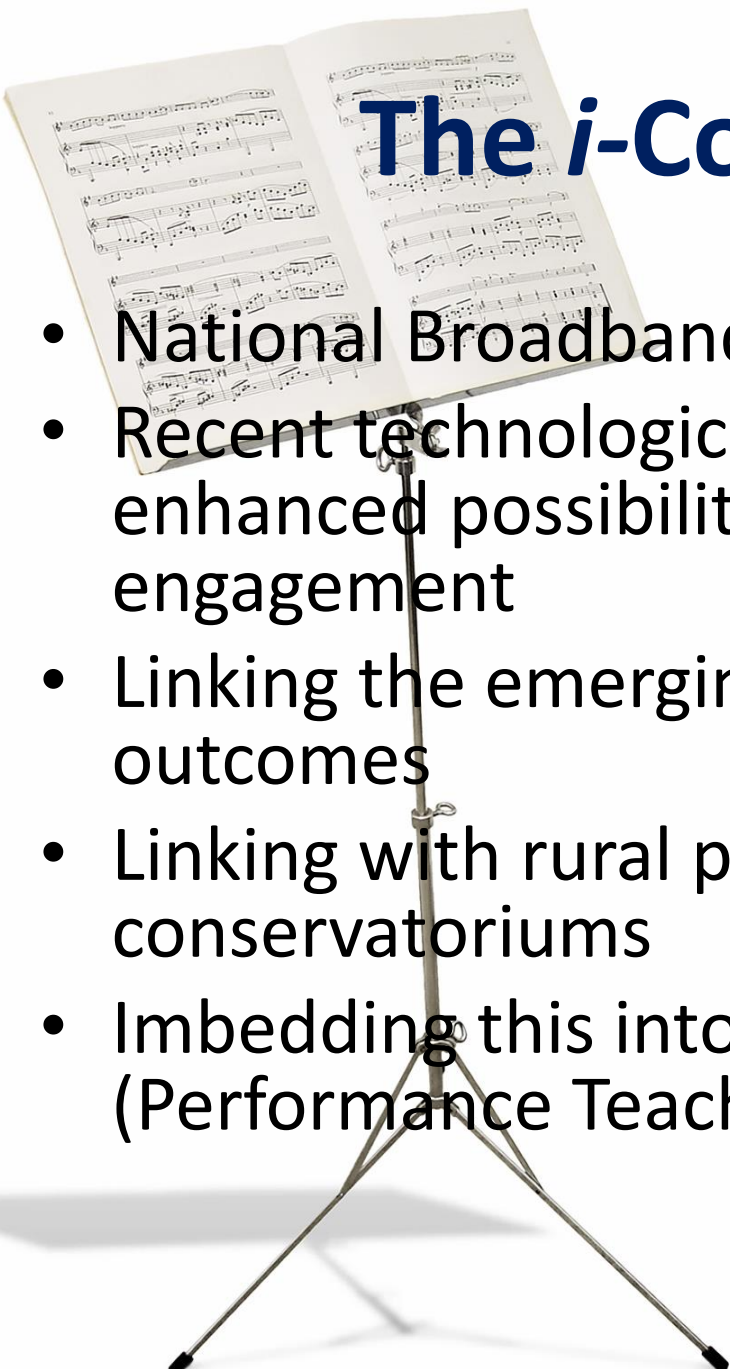
The *i*-Conservatorium

- My own background growing up in rural Australia
- The disadvantage of living in rural and remote communities – limited access to a variety of cultural engagement opportunities
- Access to specialist knowledge and expert tuition is becoming increasingly difficult as fewer rural public schools offer music within their core curriculum and fewer rural communities are able to sustain musical ensembles that in previous generations were much more common and visible.
- This can be contrasted with opportunities for children and adolescents who are living in cities across Australia



The *i*-Conservatorium

- The *Melbourne Online Music Innovation Hub* is conceived as the initial step in the multiphase development of research, development and provision of resources and networking designed to facilitate online music engagement.
- This pilot initiative will become a lighthouse project for future expansion into a larger network of researchers who:
 - ❑ Will undertake research, development and evaluation of communications hardware and software systems in order to facilitate online music engagement principally through videoconferencing;
 - ❑ undertake research into pedagogical strategies and techniques, and interactional protocols designed to maximise the effectiveness of online music engagement; and
 - ❑ undertake content development, facilitate creative media production, provide access to resource materials and establish an online network of researchers and practitioners working in the area of online music engagement.



The *i*-Conservatorium

- National Broadband Network
- Recent technological developments offering enhanced possibilities for online music engagement
- Linking the emerging research to practical outcomes
- Linking with rural providers such as regional conservatoriums
- Imbedding this into Master of Music (Performance Teaching)

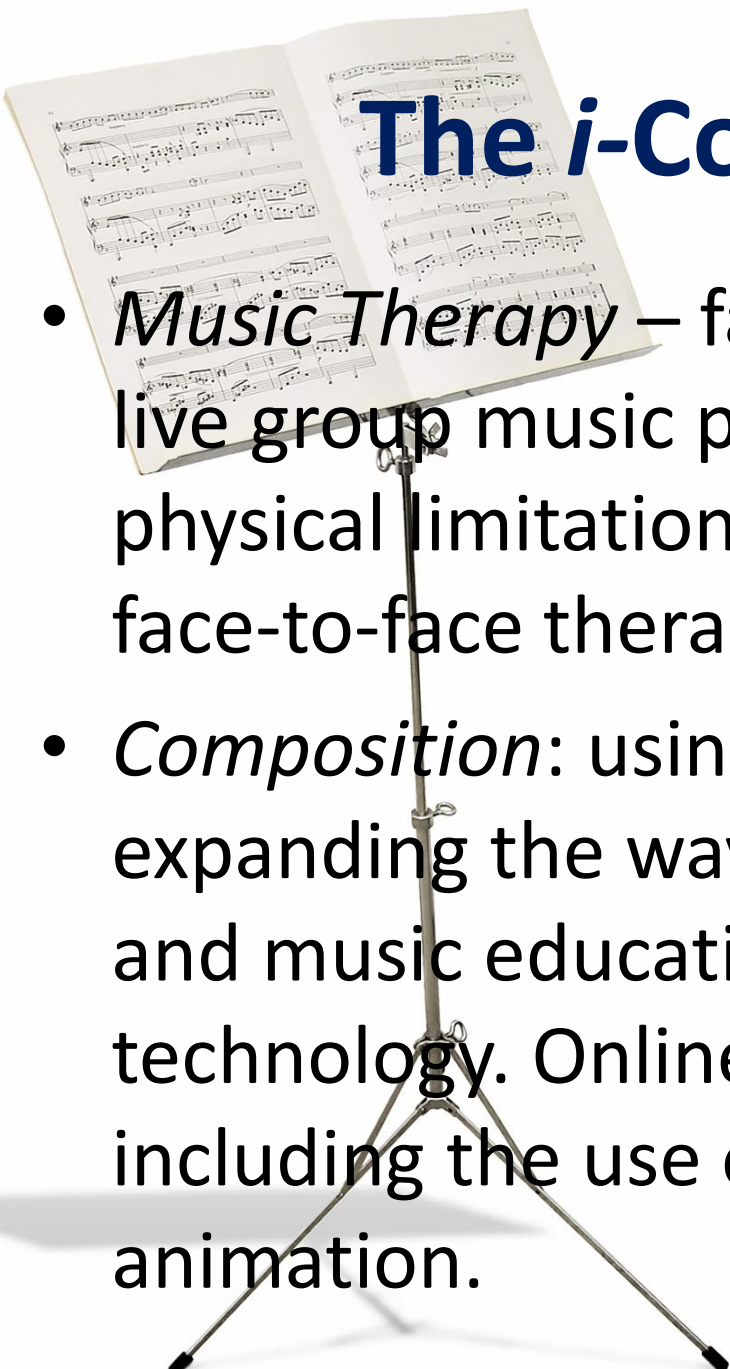


The *i*-Conservatorium

- *Instrumental/Vocal Teaching:*
Online teaching of
instruments and small
chamber music ensembles

The *i*-Conservatorium





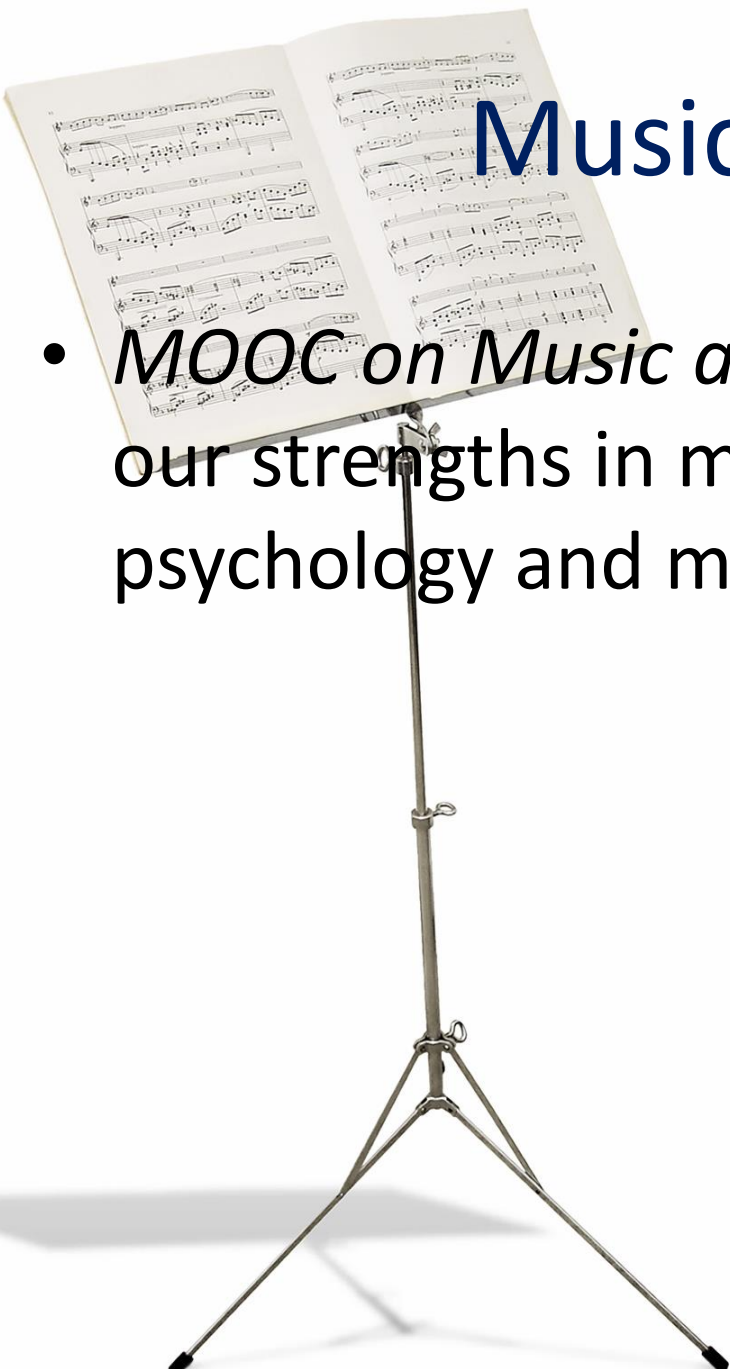
The *i*-Conservatorium

- *Music Therapy* – facilitate equitable access to live group music participation for people with physical limitations preventing traditional face-to-face therapy (e.g., Quadriplegics)
- *Composition*: using works in an Apps and expanding the way music, music composition and music education together interact with technology. Online composition and creativity including the use of graphic images and animation.



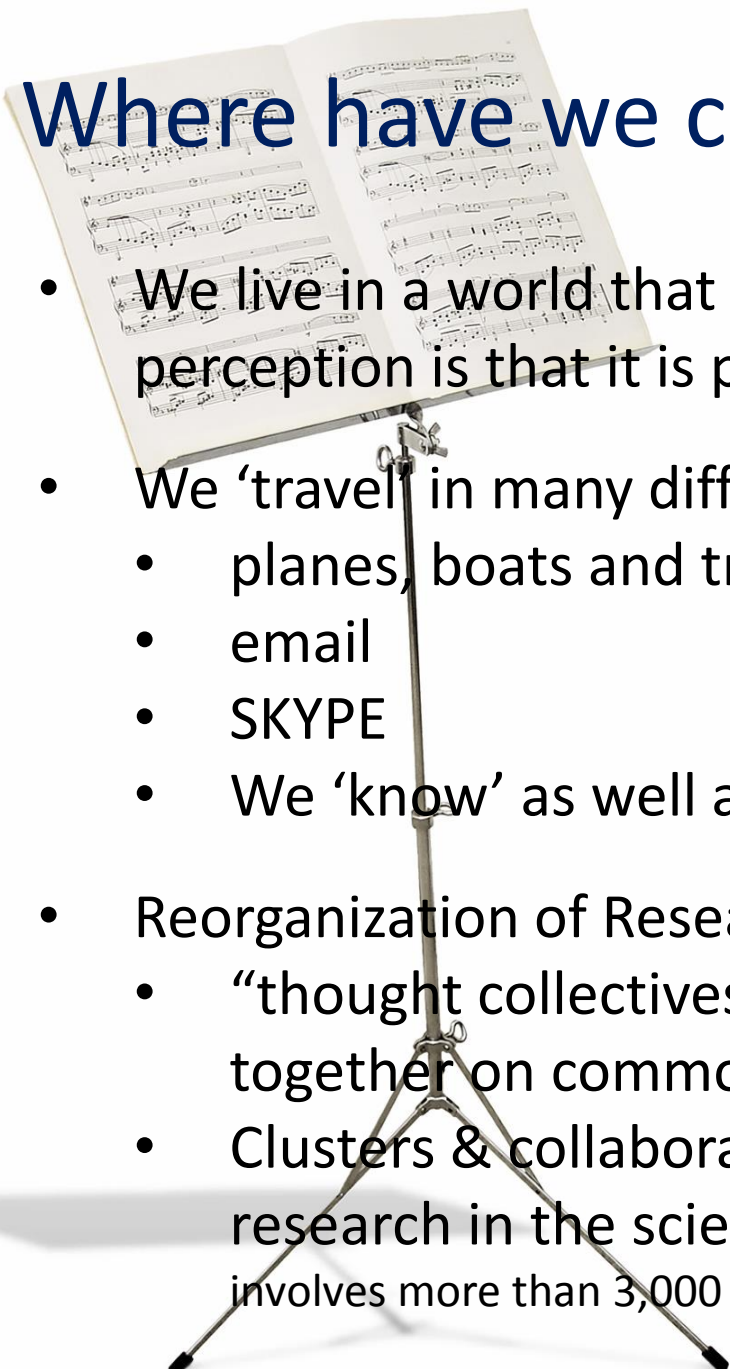
Celebrating our National Identities

- *Music in Australia* – online course on Australian Music – interviews with composers, musicians, musicologists.
- Possibilities for Global Music Academy

A silver-colored metal music stand with a three-legged base and an adjustable arm holding an open book of sheet music. The music is written on staves with various notes and clefs. The stand is positioned on a white surface, casting a soft shadow to the left.

Music and Health

- *MOOC on Music and Health*: concentrating on our strengths in music therapy, music psychology and music and wellbeing.

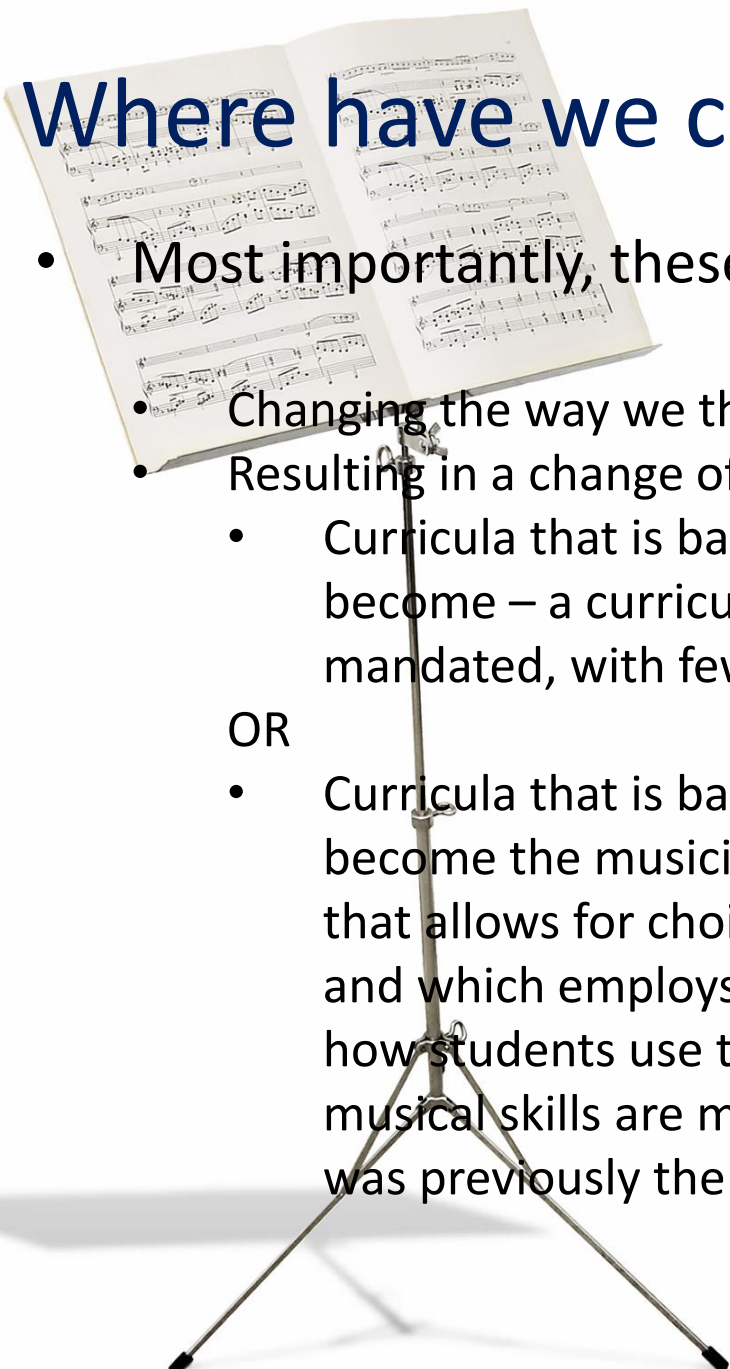


Where have we come in the last 10 years?

- We live in a world that is coming together even though the perception is that it is pulling apart
- We 'travel' in many different and varied ways:
 - planes, boats and trains
 - email
 - SKYPE
 - We 'know' as well as 'know of' colleagues internationally
- Reorganization of Research
 - "thought collectives" – multiple researchers working together on common themes and issues
 - Clusters & collaboratories are now the means of doing research in the sciences (e.g., work on the particle accelerator involves more than 3,000 researchers worldwide)

Where have we come in the last 10 years?

- Universities around the world
 - Study Abroad programs
 - Agreements between Universities
 - Internationalization of curriculum – “Bologna agreement”
 - Some standardization of curriculum, assessment, definitions for research
 - *Students entering university were all born after the invention of the internet*
- These initiatives have:
 - Empowered individuals and institutions to work together
 - Revitalized curricula, assessment techniques, and approaches to research
 - Energized students to think differently
 - In some disciplines, facilitated networking and connections within broader ‘research communities’



Where have we come in the last 10 years?

- Most importantly, these developments bring into question:
 - Changing the way we think about our students' education
 - Resulting in a change of philosophy from
 - Curricula that is based on our view of what a student should become – a curriculum that is often rigid, highly structured, mandated, with few choices
- OR
- Curricula that is based on a philosophy of allowing students to become the musician they aspire to become – a curriculum that allows for choice, tailoring, enhancement and enrichment, and which employs approaches to learning that resonate with how students use technology to learn. This view recognizes that musical skills are much more diverse and fluid than perhaps was previously the case.

Where have we come in the last 10 years?

One further key point

- The nature of learning will change:
 - from a content driven emphasis on learning 'facts' to more open ended, fluid, situational and experiential forms of learning
 - Pathways will be more varied between and within disciplines



Where have we come in the last 10 years?

In music we are seeing what it means to learn an instrument and how music learning can be structured

- Formal and informal processes of learning
 - The power of vicarious observation
- Evidence-based approaches
- Sharing good ideas and innovative practices

A silver metal music stand with a black sheet of music resting on it. The sheet music features various musical notations, including staves, notes, and clefs. The stand has three legs and a central vertical pole.

Acknowledging Impediments

- Funding
 - Access and opportunity – equity issues
 - Language
 - Cultural traditions
 - Bureaucracy