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## Annotated Bibliography

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## **Annotated Bibliography**

### **Publication Statement**

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## Annotated Bibliography

### Blog Posts

Adams, Kyle. "Conducting Change in the Face of Tradition." Indiana University of Bloomington, Office of Entrepreneurship and Career Development, October 18, 2021. <https://blogs.iu.edu/jsomoecd/2021/10/18/conducting-change-in-the-face-of-tradition/>

Within the university is The Jacobs School of Music, 2021's largest music program in the states. Through the IU's website, the school publishes an article from *The Rider Magazine*, the author a department chair of the Diversity and Equity Committee who used a "collaborative spirit through input from several colleagues" These colleagues of Adams include "Frank Diaz (Music Education), Sarah Wroth (Ballet), Connie Glen (Music in General Studies), and also Sachet Watson, the Jacobs School's Diversity and Inclusion Coordinator", all highly credible sources for insight into the school's actions towards becoming more inclusive in the program. While there could be possible bias in the writings of the article, due to improving the reputation of the school, this group of educators are directly in charge with ensuring fair treatment and diversifying the music program (the main point to my paper). In detail, Adams defends the efforts the school put into expanding their music program, something that many institutions find themselves struggling to successfully do as America finds its way to proper inclusion of its people. I plan to offer some of their methods as suggestions to music education programs to further diversify the white-male dominated lectures. These methods include adding a competition where students performed minority composers for a monetary prize, gender-neutralizing concert attire, and even adding a series of concerts to honor students' backgrounds.

### Book

Juliet Hess. "Critiquing the Critical: The Casualties and Paradoxes of Critical Pedagogy in Music Education." Ph. D. *Philosophy of Music Education Review* 25, no. 2 (2017): 171–91. <https://doi.org/10.2979/philmusieducrevi.25.2.05>.

Throughout my paper, I discuss implementing critical pedagogy in music education programs, and this author decided to refute this choice. My intention is to use this source as a means to acknowledge the controversies/worries of using critical pedagogy, but still be able to push for implementation. Hess is the assistant professor of music education for Michigan's State University College of Music, and in this position she enlightens her students about secondary education teaching methods for music education, principles, disabilities, philosophies, sociologies and even race in music education.

## Conference Presentations

Cronin, Catherine. "Openness and Praxis: Exploring the Use of Open Educational Practices in Higher Education." Presentation to the Society for Research into Higher Education, Nov. 18, 2016. <http://catherinecronin.net/research/openness-and-praxis/>.

Catherine Cronin advertises herself on her official website as an open educator, open researcher, and a strategic education developer; with further research, it is discovered she is also involved in the Strategic Education Developer at the National Forum for the Enhancement of Teaching and Learning in Higher Education (Ireland)! If her credentials were not enough, the Society for Research into High Education is a famous journal that publishes studies regarding education in postsecondary form, especially focusing on interests like access and retention, equity, institutional productivity and assessment, etc. Openness and praxis (OEP) is Cronin's main focus, discussing why and how educators use OEP for teaching. This source will be useful for providing another solution to teaching styles within Music History, and even how it can compare to CPEM (which is discussed in another article).

Hemetek, Ursula, Essica Marks, and Adelaida Reyes. *Music and Minorities from Around the World: Research, Documentation and Interdisciplinary Study*. Newcastle-upon-Tyne: Cambridge Scholars Publisher, 2014.

Author Hemetek is the Head of the Folk Music department and associate professor of ethnomusicology in Vienna; Marks is Head of the Music Department of Zefat Academic College and the Head of Zefat Research Institute of Cultures and Communities in the Galilee; and Reyes is an author of several awarded books and a professor at New Jersey City University with a resume that brings her back from Julliard, NYU, and Columbia. I will be using this book to reference how the Zefat Academic College attempts at diversifying their program, including how their student body and faculty consists of all the region's minorities (Israel). I also intend to point out how Israel, despite being known for a Muslim community, has proof of various cultures that lived in the same area; similar parallels could be made about the U.S., recognizing that there are and were multiple cultures that could very well represent the country.

## Dictionary / encyclopedia articles – 17.9.1

Peel, Edwan A. *Encyclopedia Britannica*, s.v. "Pedagogy", accessed November 1, 2021, <https://www.britannica.com/science/pedagogy>.

Peel is not only a professor of education at University of Birmingham, but a published author as well. The publisher, Encyclopedia Britannica, is a highly popularized and respected website that

should contain all the terms available in the hard copies. The intention of this source is not only to clearly define the term “pedagogy” for the audience and my paper, but to also take note of the examples tied to it (“Teaching Methods”).

### Dissertations and theses – 17.6.1

West, Rebecca. “Critical Pedagogy in the Undergraduate Music Therapy Curriculum: a Grounded Theory Study of Music Therapy Educators”. Ph. D. University of Minnesota, 2020.

While a different topic within the music field, it is still important to note which styles of teaching are best to use, and this source has several interviews with music therapists that can attest to the helpfulness of using critical pedagogy. I feel I need to discuss music therapy briefly to give examples that could benefit other areas within music programs/education. Whether a body paragraph or a mention within the conclusion, noting other aspects of the music program that need research is necessary to improving the education of students. With a BA in Liberal Studies, a MM and Ph. D in Music Therapy, and works for Texas’ Women’s College for almost fifteen years to date, I find this author to be suitable for reliable information.

### Essays/Articles within a Journal

Abrahams, Frank. “Chapter 12: Musicing Paulo Freire: A Critical Pedagogy for Music Education.” In *Counterpoints* 299 (2007): 223–37. <http://www.jstor.org/stable/42979408>.

This author who was a previous Associate Dean for the Arts in the College of Continuing Studies is being included for three separate articles for my paper. Abrahams founded the youth choir and chorale at Westminster Conservatory, and even directed a music theatre workshop at Rider University for two decades. He is standing as the professor of Music Education Emeritus at Westminster Choir College (Princeton, New Jersey). Not only is JSTOR a popular database known for publishing credited works, but the journal *Counterpoints* is famously known for “publishing scholarly works that affect multiple areas, discover the hidden, create new conversion ideas, lifting up all musicians and educators to think somewhere else for a moment”. This article will be useful for providing ideas to better music history curriculum (or any class), by showing how high teacher-student communication and motivation to teach one another improves not only their understanding of the topic, but creates an environment that leads the teacher and students excited to join class.

Bates, Vincent C., Daniel J. Shevock, and Anita Prest. "Diversity, Ecodiversity, and Music Education". In *The Politics of Diversity in Music Education*, edited by Kallio, Alexis Anja et al., 163-176. Cham: Springer International Publishing AG, 2021.

For the first listed author, Bates works for the Department of Teacher of Education (head for the educators' teaching methods with their students); Shevock is from Penn State of Music, specializing in undergraduate general and instrumental music, philosophy of education, ecological literacy, etc.; and Prest is an associate professor involved heavily in music education (topics including diversity, rural education, culturally responsive pedagogy, etc.). These three authors write in their abstract: "Recent surges in nationalist, fundamentalist, protectionist and separatist tendencies highlight the imperative for music education to extend beyond nominal policy agendas or wholly celebratory diversity discourses". This thesis statement alone highlights the necessity for new education methods within the music world, and they provide. This will be more of a source listed towards the end, perhaps in the conclusion, because it discusses diversity with the natural world as well and not simply humans.

### Personal Interview

Keith Ward, Interview by author, Denver, November 8, 2021.

Due to the sociability of a respected professor, this author was privileged to interview Lamont School of Music's Dean. While still ranking in his years at DU, he has two decades of experience as director of the music school at the University of Puget Sound (WA), teaching experience at three universities within Kansas, and a brilliant pianist who somehow finds the time to be a president for the College Music Society. This half hour interview contains important references to what Dean Ward professes how DU's music program is pushing for a more diverse program (i.e. Spanish Heritage tribute by orchestra), how evolving colleges have become since he was in school, and even suggestions of composers he would like to shine lights on!

### Journal Articles

Abrahams, Frank. "The Application of Critical Pedagogy to Music Teaching and Learning." *Visions of Research in Music Education* 6 (2005): 1-16. <http://www-usr.rider.edu/%7Evrme/v6n1/visions/Abrahams%20The%20Application%20of%20Critical%20Pedagogy.pdf>.

Similarly to his 2007 article, Abrahams writes and defines critical pedagogy standing on its own, then Critical Pedagogy in Music Education (CPME) specifically, and how it could be organized through several principles. These principles include: "Education is..." a conversation, broaden's

reality, empowering, transformative, and political. Within the article he adds a table/chart that clearly depicts what these principles are, and how it would look in the classroom. He emphasizes the importance of the teacher and student learning from one another, how CPME does not focus on a particular body of repertoire or teaching procedure, but rather was intended to enable students to become better musicians while also invoking change for themselves and the teacher.

--- “Transforming Classroom Music Instruction with Ideas from Critical Pedagogy.” *Music Educators Journal* 92, no. 1 (2005): 62–67. doi:10.2307/3400229.

For the last article of this brilliant author, he still focuses around Critical Pedagogy for the music life (and even references a fourth article I debate including: “The Five Key Principles of Critical Pedagogy”). For this paper, he goes in depth about students and teachers needing to learn from one another by conversing rather than receiving a lecture. One quote that really opened my eyes towards the beginning is as follows: “Understanding that children come to the classroom with some prior musical knowledge gleaned from life experiences is an important part to the critical teaching approach”. This was in reference to a his observation, where music programs break down their walls by including not only what the students’ enjoy outside of class, but what the teacher wants to educate them on as well.

Bond, Vanessa L. “Culturally Responsive Education in Music Education: A Literature Review.” *Contributions to Music Education* 42 (2017): 153–80.  
<https://www.jstor.org/stable/26367441>.

Similarly to Critical Pedagogy in Music Education, Bond discusses Culturally Responsive Education for music; this is also considered a pedagogy, but this focuses on validating students’ life experiences and using this information to teach to their strengths. While a pedagogy that has been around for a while, it is a newer suggestion for music education: “Currently, the music education field generally operates under the assumption of the Western European tradition with acceptance of a monolithic canon, narrow definition of artistic beauty, a focus on notational literacy, and Eurocentric views of the roles of musicians (i.e., composer, performer, listener), and their place in a hierarchy of importance (i.e., composer is primary) (Johnson, 2004)”.

Furthermore, Bond takes a quote from Brown-Jeffy and Cooper (2011) who note all the characteristics included with the term ‘culture’: ethnicity, race, gender, class, language, region, religion, exceptionality, and other diversities that describe people. Dr. Vanessa L. Bond joins the faculty at Rowan University in Fall 2020 as Associate Professor of Music Education. Dr. Bond was Associate Professor of Music Education at University of Hartford’s The Hartt School, specializing in early childhood/elementary general music education, choral music education, and world music pedagogy. She earned multiple degrees including a Bachelor of Science in Music

Education, a Master of Music in Voice Pedagogy and Performance, and a Doctor of Philosophy in Music Education.