

Community Music Education

Towards the Development of New Pedagogies for the 21st Century

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KEY IMPLICATIONS

- Community Music-based Structures of Learning (CoMu-based SL) can positively increase the critical musicality, student engagement, and 21st century habits of mind of learners, provided the teachers are adequately prepared to design, translate and implement the module and proper resources are provided.
- The most important and challenging part of the CoMu-based SL enactment process for teacher learning is in the reproduction and transformation of the communities of practice in the classrooms.
- CoMu-based SL can be used in emphasizing aesthetic inquiry in arts education pedagogy.

BACKGROUND

This study aims to introduce new ways of teaching music that is relevant to the needs of the 21st century classrooms. It aims to develop a new pedagogical approach to music based on the exploration of students' encounters with non-conventional sources of learning in the community.

FOCUS OF STUDY

This study plans to emphasize that living musical systems are not incompatible to music

education in the classroom setting. Although 'world music' is increasingly incorporated in the training of music teachers in Singapore, classroom translation remains a "tour-around-the-world" approach (Costes-Onishi & Lum, 2016, p.15) where music cultures are studied as separate and distinct with the end goal of simple exposure. To move beyond this, the study focused on the development of the CoMu-based SL with its corresponding pedagogies, which is aimed to increase critical musicality, student engagement and 21st century habits of mind.

KEY FINDINGS

1. There are 7 CoMu-based SL that must be present in a lesson design: (1) Aural/ Oral Learning; (2) Collaborative Learning; (3) Pattern-based Learning; (4) Active Learning; (5) Creative Learning; (6) Critical Learning; and (7) Authentic Learning. Each of the CoMu-based SL has music-specific pedagogies that positively correlate to the way NT and NA students prefer to learn.
2. CoMu-based SL with their specific pedagogies nurture habits of mind as evidenced in artistic thinking (Hetland, Winner, Veenema, and Sheridan 2013). These habits of mind is in alignment with the competencies and individual dispositions necessary for the 21st century.
3. The learning styles and perspectives of students about music affect their engagement to specific pedagogies.
4. Teachers' skills and knowledge on the music

they are teaching are very important because the lack of those greatly affect their decisions in the planning and implementation of the lessons, thereby, affecting critical musicality and artistic habits of mind and, in turn, student engagement.

SIGNIFICANCE OF FINDINGS

Implications for practice

There are significant factors concerning learning styles and preferences of Express and NA/NT students that must be considered in adapting new practices such as CoMu-based SL.

Implications for policy and research

The CoMu-based SL if used as a framework in designing lessons would target most of the desired outcomes in the current music syllabus specifically those that relate to multicultural music education and 21st century music classrooms. Learning gains: In the implementation stage of this study, we learned the following: (1) providing teachers the necessary professional development to increase teacher efficacy in translating the processes in classroom contexts; (2) budgeting for instruments to increase the authentic experience of the students for positive student engagement; and (3) adding more sessions with the musicians for a deeper extra-musical and musical gains in the students' critical musicality.

Proposed follow-up activities

A reiteration of the research is underway with two different teachers and schools, including at the primary level (SUG 08/16 OP). The aim is to create a Professional Learning Community (PLC) of practitioners that implement the CoMu-based SL.

PARTICIPANTS

Three secondary schools and three music specialist teachers collaborated in the study. To extract the structures of learning that would be valid across all

learners, the collaborating schools selected were two Express and one Normal Academic. There were two classes for Phase 1 (n = 22), and four classes (2 experimental, 2 control) for Phase 2 (n = 130).

RESEARCH DESIGN

A variant of the 'Exploratory' and 'Embedded' mixed methods design was implemented (Plano Clark and Creswell, 2011). The first phase is the observation and theory-building phase and used qualitative grounded theory methods to extract the CoMu-based SL contributing to effective student engagement and to the development of 'critical musicality'. The second phase is the development and implementation phase and focused on developing and piloting the CoMu-based SL with specific pedagogies. Data collection in both phases included qualitative videotaped lesson observations, student Focus Group Discussions (FGD), teacher reflections, and musician interviews. Quantitative data collection was administered only in the second phase and included pre-post surveys on critical musicality, student engagement, and 21c habits of mind.

REFERENCES

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This brief was based on the project OER 01/14 OP: Community Music Education: Towards the Development of New Pedagogies for the 21st Century.

How to cite this publication

Onishi, P. (2018). *Community Music Education: Towards the Development of New Pedagogies for the 21st Century* (NIE Research Brief Series No. 18-001). Singapore: National Institute of Education.

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