

Welcome to the first podcast of the first series of *Music Zettel*.

My name is James Humberstone, and I'm a Senior Lecturer in Music Education at the Sydney Conservatorium of Music, which is a university school at the University of Sydney, in Australia. I'm also an active composer, producer, musicologist, and technologist, and those activities give you a good clue of what this podcast series will be about. In fact, all of the music you hear in this series is made by me, unless I'm playing specific excerpts of others' music.

In 2016 the University launched my MOOC *The Place of Music in 21st Century Education*, a free short online course that looks at the latest research and cutting edge practice in music education in the 21st century. Since then, over 4,000 musicians and educators have enrolled in the course, and some of my own research has turned to what they made of the "provocations" I put forward in it!

In the course I advocate for a pluralist music education: one that doesn't favour any musical genre or culture over any other, and one that begins with and is founded on the musical cultures that our students participate in. I advocate for this approach because increasingly music as a subject is becoming irrelevant in our curricula. Educators like you and I have taken up the battle with our politicians and within our institutions to keep music in the core curriculum in all levels of schooling, because we know how wonderful and empowering a high quality music education is: but while our argument, backed by amazing research in fields such as the social sciences and neuroscience becomes stronger, our students vote with their feet because the *content* of our music classes is often so dislocated from the music they want to make and to learn about. Quite often our modes of teaching are unengaging and outdated, too, and we place far too much importance on music theory and not enough on *making music, or musicking*.

While the my online course provided a philosophical and theoretical underpinning for my advocacy of musical pluralism in our classrooms, I actually planned another *five* courses to provide much more detail on how I think this could take place, as well as specific

skills-based tutorials on skills I think all teachers need with technology to teach this way. Sadly, funding for making these courses hasn't been forthcoming, but I decided perhaps I could share just a little of the thinking and examples I provide to my undergraduate students every week in my courses at the Sydney Conservatorium (or "The Con", as we call it).

So, that's what you'll find over the coming 12 weeks. I'm running three Units of Study this semester, and every week I'll record a short podcast about what I taught, and share any associated resources from that lecture that you can use in your own teaching, if that's relevant to you. The three subjects I'm running are as follows:

Key Approaches in Music Education, a first year course with a detailed and practical look at the Kodaly method, as well as a broader tour of other significant music pedagogies of the last 50 years. New this year is my idea that every first year should develop the skill to sight read a basic chord progression to accompany their students on the primary practicum next year ... and the challenge is to learn to do this on a completely new instrument.

Composition in Music Education, a third year course that covers composition from two sides - first teaching our preservice music educators compositional skills and challenging their musical identity, which research tells us is probably exclusively as a performer who "can't compose"; but second, teaching them how to scaffold composition in their own courses.

Technology in Music Education, another third year course, and the Unit of Study that my online course was original based on. In 12 short weeks my students learn key digital skills, look at what is happening at the sharp edge of technology and learning, as well as in children's own cultures.

If enough of you seem to find all that interesting and useful, I have lots of ideas for a second series when we're out-of-semester over the Australian summer. We recorded several hundred hours of interviews with amazing musicians and educators for my online course, and much of it ended up on the cutting-room floor... so I've done some

editing and with a bit more work, could share some of that stuff over the summer, perhaps with some new interviews with other leading musicians and educators. I thought I might leave you today with a few quotes that *are* included in the course, to give you another little flavour of where I'm coming from and what I'm interested in...

First, here's a lovely excerpt from my conversation with producer, DJ, and record label owner Francis Xavier, where he talks about one of his own experiences of music education.

[The nun.]

Here's another short quote from my chat with NYU's Ethan Hein about the primacy of western art music ("classical" music") in Music Education

[The Oboe quote]

I knew I could rely on the late and beloved Richard Gill to push back a little bit on my advocacy for pluralism...

[The mars bar quote]

But leading Australian composer Matthew Hindson suggested that perhaps there wasn't that much difference between a composer and a DJ.

[That]

So, if you find this kind of thing interesting, please subscribe to the podcast, and do visit the website [XXXXX] to continue the discussion or leave me some feedback!