

Utilizing the Church in Community Music Education: A Praxial Approach

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Utilizing the Church in Community Music Education: A Praxial Approach

Introduction

There are several avenues available for music education in the small community of Camas, Washington: public and private school classrooms, private studios, and small music schools. Expanding to the larger city of Vancouver, Washington includes more diverse options: art and dance schools, adult community choirs, and musical theatre troupes. If one examines Portland, Oregon, just across the Columbia River, the musical opportunities expand exponentially with concert halls, youth and adult orchestras, choirs, musical theatres, dance clubs, and an unaccountably large number of small venue clubs specializing in jazz, funk, blues, and country music. Each avenue for music education prescribes a different philosophical approach, teaching strategy, curriculum method, and vision for the student's musical development, but there is one venue of community music education that is generally overlooked and yet, if carefully examined and implemented, could provide a unique, culturally-rich, practical approach for our music students: the community church. The local church is a formidable avenue for music education, providing facility and equipment resources, student community and belonging, intrinsic performance opportunities, and access to local musicians with different skill sets and abilities who are passionate about developing relevant musicians. The purpose of this paper is to articulate the educational philosophy, provide a rationale for instruction, and propose a curriculum for a community music program utilizing the local church.

I will subsequently explore and discuss the validity, particular approach, and implementation process of utilizing the church in community music education for the Grace Notes Music School (GNMS), specific to Grace Church, a large community church centrally located in the quiet Camas suburb of Vancouver, Washington. The GNMS will specialize in

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teaching mainstream combo band instruments and using contemporary worship and popular repertoire for student music courses, grades 3-12. In this paper, I will first describe my specific teaching context, then subsequently discuss my philosophical approach to community music education, my rationale statement articulating the school's particular curricular decisions, an annual curriculum map specific to the music school, and culminate with the application of the curricular content, resulting from said philosophy and rationale, as it applies to the curriculum of the Grace Notes Music School.

Teaching Context

It is imperative to understand one's teaching context in order to fully address the specific needs and desires of a unique community and prepare students for a life of personal music making (Jones, 2006b). In order to examine the needs of the community, I administered a short four-question survey to a random sampling of local community members requesting their specific desires for a community music education program. In this section, I will discuss the demographics of Camas as compared to surrounding areas according to U.S. Census data (U.S. Census Bureau, 2010), review available music making opportunities based on online and local advertising as well as the local Clark County Music Teachers Association (ccmtaonline.org, 2016), share the results of the short community needs survey, and provide additional perspectives from my personal teaching experience in local churches, a private Christian school, and my private music studio.

Musical Ethnography

Camas, Washington. Camas, Washington is a quiet suburb and is located on the Columbia River, just outside of the Columbia River Gorge National Scenic Area between the larger Vancouver to the west, smaller Washougal to the East, and the metropolis of Portland,

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Oregon, across the river. Historically, Camas was a small blue-collar mill town settled around a large paper mill, but over the past 15 years, several large high tech companies have arrived, changing Camas into a white-collar, professional city. Camas remains very proud of its paper mill heritage, as exemplified by the Camas High School mascot, the Papermakers. Camas is known for its family friendly events and small town community values. According to Camas' Mayor, Scott Higgins, "Camas is a city of 20,000 that thinks that it's a city of 4,000" (Johnson, 2015).

Community demographics. According to the U.S. Census, Camas' population doubled from 1990-2000 and its populace is comprised of 87% white, 6% Asian, 4% Latino, 1% African American persons, with the final 1% comprised of Native American and Islander (U.S. Census Bureau, 2010). Ninety-five percent of the population holds a high school diploma, while 42% have a bachelor's degree or higher. The median household income is \$85,000 and there is a poverty rate of 6%; the Camas income levels are high when compared to nearby Vancouver, where the median household income is \$50,000 and there is poverty rate of 16% (U.S. Census Bureau, 2010). Seventy-six percent of housing is owner-occupied, with a median home price of \$295,000 (U.S. Census Bureau, 2010). Only 9% of Camas residents are of retirement age, while 31% are under the age of 18 (U.S. Census Bureau, 2010). Another 7% are not yet school age, delivering 24%, almost $\frac{1}{4}$ of the Camas residents, to the education system, which is large when compared to Vancouver, where 17% of the population is school aged (U.S. Census Bureau, 2010). The final 53% of the Camas population is comprised of working age adults (18-65) and adults living with disabilities (U.S. Census Bureau, 2010; see a comparison of Camas, Washougal, and Vancouver demographics in Table A1 in Appendix A).

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Student demographics. As previously discussed, the community survey revealed that 24% of the Camas population is comprised of school-aged children (U.S. Census Bureau, 2010); Camas is one of the fastest growing communities in Southwest Washington, which is likely due to the excellence found in its public school system and school athletics. There are ten public schools, all with state ratings between seven and ten out of ten based upon state test scores, with a district rating of nine out of ten (GreatSchools.org, 2016; see Camas school ratings in Table A2 in Appendix A). There are also an additional two religious private schools within the school district. Demonstrating the strong financial support for the community public school district, the Camas residents passed another bond of \$120 million in February 2016 to build a new elementary school, renovate an existing elementary school, and launch a new project-based learning high school (Frost, 2016). Camas residents have a long history of supporting the schools and community education. Residents regularly make time to attend community events and performances, which is evidenced by the packed attendance to performing arts events, athletic games, school musicals, and downtown events. This support suggests that Camas resident parents are willing to go above and beyond for the betterment of their children. Because of the financial stability, strong community support, emphasis on education, and appreciation for the performing arts, it is likely that a community music school would be well attended and supported.

Community music making. In addition to student demographics previously noted, it is important to understand the current community music opportunities, but more significantly, the student musical preferences and desires, so as to adequately connect the students to the musical environment in which they live their daily lives (Jones, 2006a). I researched the community musical offerings through a Google® Internet search and the local Music Teachers National

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Association chapter (ccmtaonline.org, 2016) and found several music education opportunities available, specific to Vancouver, Camas, and Washougal for students under the age of 18. The options included 18 private music studios offering private lessons for 12 different instruments, three musical theatre groups, and one community orchestra. There were also three music schools, with two of the three offering instruction in contemporary styles (see the variety of community options available in Table B1 in Appendix B). While there were numerous adult ensemble opportunities available, there were no choirs, band ensembles, or community music education classes available for students outside of the public schools. Clark County public access radio stations illustrated that the majority of listeners enjoy contemporary Christian music (CCM) and country music styles (see the specific radio station choices available in Table B2 in Appendix B). Since churches are a community organization that use music on a regular basis for worship services, it is also interesting to note that, with the exception of Grace Church, there is only one other local church that allows students to participate in the music in their weekly services. This suggests that there may be a need for more performance and collaborative musical offerings for students within the Camas and East Vancouver communities.

Community music preferences. In order to assess student musical preferences and desires, an online survey was distributed to 487 Grace Church volunteers and 37 families from my private studio, Elizabeth's Music Studio, and open from September 10, 2016 to September 16, 2016. The survey prompted 36 individual responses and was adapted from Jones' (2006) four open-ended questions:

1. What are your musical interests (i.e. genres, groups, activities, etc.)?
2. What musical offerings do you know of outside of the public schools?

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3. What music activities do you engage with outside of school (i.e. creating, performing, listening, etc.)?
4. What types of musical offerings would you be interested in having at a community music school (i.e. specific instruments, classes, music production and technology, etc.)?

The musical interests were categorized into three groups: listening, playing instruments and singing, and writing. The largest group by far included 95% of participants who enjoyed listening as their primary form of musical interest, while only 5% enjoyed playing instruments, singing, and writing combined (see Table C1a in Appendix C). The largest three genres of listening included CCM (7), worship music (7), and folk/indie/bluegrass styles (7) (see Table C1b in Appendix C). Participants knew of several music offerings outside of the Camas public schools, including private lessons (17), music schools (8), community performances (5), and worship teams (3), with five area music schools being specifically mentioned by name (see the community offerings in Tables C2a and the music schools mentioned by name in C2b in Appendix C). Participants reported that they engaged in several different types of musical activities outside of school, including performing/playing instruments (24), attending concerts/listening (19), recording/music technology (3), private lessons (2), and composing (2) (see the participant engagements in Table C3a and the specific engagements mentioned by name in Table C3b in Appendix C). The final question, which prompted the participants to indicate the types of community music learning experiences they would be interested in, revealed the most useful information. Responses to this question indicated community interests in private lessons (28; mainstream instruments, such as piano, guitar, voice, and drums), performing ensembles (12), music technology (11; MainStage®, GarageBand®, music production, and

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audio engineering), and music mechanics (4; theory, arranging, and performance techniques) (see Table C4 in Appendix C).

Musical Ethnography summary. As previously discussed, Camas is 87% white, but since 13% of Camas residents do not come from a Western European white background, it will be important for the GNMS to embrace a diversity of cultures so that all students have the opportunity to belong. Camas residents have a history of funding education, engaging in extracurricular activities, and supporting community events, judging by the regular passing of school bonds and the number of private music studios. Considering this community support for education and the arts, an affordable and alternative music education option should be well received. Given the surveyed audience, primarily Grace Church volunteers, it is not surprising that CCM and worship music are popular, and it also suggests that a music school focusing on these styles may be desired within the church community. There are currently few music technology opportunities available as well as high interest as shown by the survey, which together indicate a community interest in music technology. The GNMS could supply several of these needs for community music education through after school programs that incorporate music technology.

Teaching Experience

Grace Church. I was on staff at Grace Church from 2007-2015 and performed a wide variety of tasks, including administration, directing singers and bands, worship leading, transcribing music, and audio/video editing. During these nine years, I worked with a team to implement a kids worship department, where students grades 3-12 could audition, receive ongoing training, and participate in live weekend services; this program has now grown to 78 students (as of November 25, 2016). I also coached several Grace Church students who have

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since moved on to pursue music academically and professionally in some capacity, through performance degrees at prestigious music schools (4), local bands outside of the church environment (4), university worship leader degree programs (3), private studio teaching (2), and music business management degrees (1), exhibiting that music education at a local church can be a very effective musical outlet and learning environment among students. The experience I gained learning, teaching, coaching, and connecting with the East County community within the structure of Grace Church, and specifically with the kids worship teams, will be invaluable as the GNMS is designed and implemented.

Camas Christian Academy. I resigned my staff position at Grace Church in 2015 and worked one year for Camas Christian Academy (CCA), the private school on the Grace Church campus with a current enrollment of 163 students, grades K-8 (as of October 22, 2016). My responsibilities included teaching general music for grades 3-8, private lessons for ten piano and acoustic guitar students, organizing student music and dance performance opportunities, and the formulation of a worship band that led worship for weekly chapel services for the student body. Twelve students auditioned to join the worship team class, which included two weekly meetings: a chapel service rehearsal and a worship team training class. The students worked together to create weekly sets, learned to play with a loop track or metronome through the in-ear monitor system, learned to access and download their digitally distributed charts and music recordings through the service planning database Planning Center Online (PCO), and used mainstream instruments to lead worship for the weekly chapel services. I utilized a performance process I had originally implemented with the Grace Church kids worship team, in which students played over the top of original tracks, synchronized to a click track and video lyrics. This system provided young musicians with an opportunity to perform live with a band of other young

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players, but also provided a safety net so that mistakes would be less noticeable and musical excellence would still be high. There were an additional four students that joined the audio/visual tech team and learned how to set up the stage, run the audio and lighting boards, and facilitate video and lyric projection. Though the process was messy, the growth process was made evident: by the end of the school year, they were self-managing and led the final service solely on their own with almost no adult supervision exhibiting an impressive level of musical excellence and confidence. The GNMS concept was initially conceived after working with these 16 students and will be built upon a similar system.

Elizabeth's Music Studio. In addition to my previous work at Grace Church and CCA, I am the sole proprietor of a private music studio, Elizabeth's Music Studio (EMS). EMS opened in 2010 with an initial student base of ten private piano students. Over the past six years, EMS has grown to 43 private students and an additional ten on a waiting list (as of November 26, 2016), with five different musical tracks, including classical piano, contemporary piano and keys, contemporary voice, acoustic rhythm guitar, and bass guitar. Additional coaching in industry standard music technology software, such as Sibelius®, Finale®, GarageBand®, LogicPro X®, MainStage®, and home studio recording equipment, is also available. My private students regularly practice and perform together, forming small bands within the studio setting, similar to the future GNMS format. My private studio has provided a venue with which to connect with local students, take note of musical priorities within my students, and begin experimenting with the ideologies of the GNMS.

Grace Notes Music School. The Grace Notes Music School is currently being developed by a team of individuals who are passionate about both music and art within the community church and about investing in the next generation of musicians. The team includes

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the Grace Church music pastor, the children's pastor, and the technical director. Since resigning from Grace Church staff, I have begun networking with other large churches in the Vancouver area regarding the concept of a community music school focused on the world of contemporary church music. These local music pastors look forward to participating in the program, as they are also aware from their own experiences of the interest and need for additional coaching, teaching, and training within the church music world, as well as the large number of young students ready to join a musical band focused on live performances. This demonstrates a need and desire for community music education in this context in Camas, Washington.

Philosophy Statement

Educational philosophy influences the decisions that guide curricular choices, methodologies, assessments, classroom power differentials, student equality and diversity, and value systems, as well as serving to unify teachers, learning processes, and the curriculum towards a school's common vision. The following vision statement, initially articulated by myself and approved by the GNMS leadership team, exemplifies the Grace Notes Music School's philosophy:

The faculty at the Grace Notes Music School strives to provide opportunities for students to cultivate the ability to exhibit excellence in musicianship, think critically, worship expressively, grow in self-confidence, and communicate effectively with others through the avenue of contemporary worship and popular music. We desire to create a learning environment where teachers and students work cooperatively together to strengthen our community through culturally relevant music.

This vision statement was derived from current music education philosophies, which are further explained below.

Historically, there have been four primary forms of music education philosophies: essentialism, perennialism, progressivism, and social reconstructivism. Essentialism and perennialism are traditional philosophies of education, in which curriculum is the culmination of

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basic fundamentals and is a systematic transference of organized knowledge (Tanner & Tanner, 2007). The philosophies differ slightly in that essentialists emphasize the accumulation of skills, examinations, and disciplinary conduct of the student (Abeles, 2010), whereas the perennialists focus on the great thinkers of Western civilization and incorporate the process of classical critical thinking to today's modern issues (Tanner & Tanner, 2007). Modern schools of thought align with progressivism and social reconstructivism theories, in which curriculum is the culmination of cultural knowledge and considered successful when the material is actualized through the student (Tanner & Tanner, 2007). More specifically, progressivists cultivate the students' experiences, focus on the whole child, and often include collaborative projects (Abeles, 2010), while social reconstructivists, or critical theorists, address social issues, in an effort to develop a future citizen that is capable of engaging critical thought and expertise to social reform (McLaren, 1999).

After careful examination, essentialism and progressivism, though seemingly contradictory, are well suited for the GNMS, rather than perennialism and social reconstructivism theories. An essentialist approach is appropriate because specific musical skills are necessary to perform in a contemporary band and are most easily learned in a progressive order. While we will implement a sequential curriculum that focuses upon basic skill acquisition, we will not use examinations as a means to measure progress, as is typical of an essentialist approach. Elements of progressivism, such as cultivating the students' personal experiences, will be crucial, since our program is based upon student learning in a social and collaborative environment. The following discussion will detail my personal approach towards authority in the classroom and will further explain my reasons for incorporating a philosophy of essentialism and progressivism.

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The Role of Authority

In addition to general education philosophies, understanding how teachers and students define roles of authority in the classroom are a significant part of developing a working philosophy for the GNMS. The discussion of authority offers an opportunity to examine the relationship between the teacher and student regarding student voice and equality in the classroom. There are four widely accepted philosophies that have influenced the role of teacher and student authority in the classroom: utilitarianism, aestheticism, praxialism, and critical pedagogy.

Utilitarianism and aestheticism. Utilitarianism, which naturally aligns with a perennialist philosophy, approaches music education from a moralistic perspective, aiming to educate a citizen to be conscious of all aspects of morals and ethics, and promotes teachers to dictate the classroom decisions based upon absolute morals (Mark, 1982). While our teachers do aim to include conversations of morals, utilitarianism is not our primary method of classroom instruction, since we desire ethical decisions to be a natural by-product of a community church music program, not the primary focus. Aestheticism is an essentialist approach, developed by Bennett Reimer, in which the student judges the nature of a work (Reimer, 2003) as they study the inherent beauty and “value” of the piece of music (Barrett, 2002, p. 68). The teacher is considered to be the ultimate authority, justifying music education by the development of a better citizen (Reimer, 2003; Mark, 1982). Again, although we do intend to discuss the artistic merits of a particular song within the context of expression, we will not adhere to an aesthetic philosophy of education, because we are less focused on classical music appreciation ideals and instead desire our students to be an active participant in the creation, performance, and evaluation of the music.

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Praxialism and critical pedagogy. Praxialism, as articulated by David Elliott is representative of the progressive philosophy, and encompasses the idea that music making ought to be at the center of all music education (Elliott, 1995). Praxialism was developed in response to aestheticism and intended to incorporate the emergence of contemporary culture, emphasizing the humanistic aspects of music making (McCarthy & Goble, 2009). Praxialism embraces critical thinking and the application of context within active music making (Barrett, 2002), which is similar to “musicking” (Small, 1998, p. 21). Praxialism emphasizes the teacher’s role as a facilitator and coach, not an absolute authority, so as to allow the students to meaningfully participate in the activity (Wenger, 1998).

Complementary to the philosophy of praxialism are the ideas of critical pedagogy, as developed by Paulo Freire (Freire, 2012). Critical pedagogy challenges the way teachers have traditionally transferred knowledge to their students, and advocates for an approach that emphasizes negotiations and conversations over an authoritarian approach to encourage students to think critically about how the knowledge relates to the rest of the local and outside world (McLaren, 1999). The GNMS intends to use a praxial and critically pedagogical philosophical approach so that students are actively involved in meaningful collaborations where they identify the skills they will need to create music both in the classroom and in their lives. This philosophy of authority implies that our teachers will operate as facilitators and coaches, so we will encourage our teachers to creatively initiate discussions, ask provocative questions, and assist students to critically apply their knowledge to their musical reality, for as Abrahams (2005) attests, real learning only occurs when a student’s perception has transformed their personal realities. We intend to connect with our students through praxial student-led learning

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environments and active collaborative music making collaborative projects, so as to challenge students' thinking to apply their skills to their personal worlds.

Philosophy Summary

In summary, the GNMS has adopted a primarily active musicking, critically pedagogical, praxial approach to classroom philosophy because we attest that this philosophy will embrace a collaborative mentality of instruction, one that “validates listening, performing, improvising, composing, arranging, and conducting as interdependent forms of creative doing,” while simultaneously uniting students from a variety of backgrounds and music skill levels toward the goal of live performance (Burnard, 2009, p. 267). Achieving live performance should be plausible and simultaneously challenging for all students, regardless of previous instruction, musical experiences, or demographical background (Burnard, 2009). Focusing on active praxial musicking, students will experience music at their own levels and pace, and pursue “practise” (skills in the process of learning), as well as “practice” (exemplification of accomplished skills) (Jorgensen, 2005, p. 22), thereby enabling students to think critically and apply the music to their instrument (Abrahams, 2005); for example, students should be able to access the electronically distributed recordings and charts, use these resources to “practise” their part, and then apply the skills to the group “practice” as a whole (Jorgensen, 2005, p. 22).

In addition to praxialism and critical pedagogy, elements of utilitarianism and aesthetics will also be implemented, integrating leadership, interpersonal communication, and ethical decision-making skills, ultimately contributing to the building of better citizens, or rather, better band members, within the context of church worship bands (Mark, 1982). The aesthetic ideals of music appreciation will occur naturally as students gain understanding for their instrument, how their instrument functions within the whole group, and then greater understanding of the art

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involved in creating a particular song (Barrett, 2002). Through this philosophically blended approach, students will be empowered to experience ownership of their studies, learn skills alongside excellent teachers and community musicians, and pursue musicking amongst their group of fellow students, which will be directly applicable to informal music making experiences in students' homes, schools, garage bands, and the local community (Veblen, 2009). These group courses will be ideal opportunities for a student-led, praxial music education, since these students will naturally belong to similar groups, such as school, church, or local neighborhoods (Splitter, 2007) and allow for a more informal instructional approach (Jaffurs, 2006), ultimately providing the students of Camas with life-long music making skills.

Rationale Statement

This statement of rationale will articulate the logic used to develop our specific curriculum, taking multiple perspectives into consideration and evaluating the resources available. It is important to consider the needs of potential students, availability of community teachers, the scope of the music programs at area schools, the prevalence and offerings of existing private music studios, as well as the availability and quality of facilities and equipment. This rationale statement will examine the reasons behind the curricular choices at the GNMS, specifically examining the benefits of the GNMS in the context of praxial community music education, the resources available, and the educational standards that our curriculum will address.

Community Music Education

As a community music education program, GNMS will offer numerous benefits, such as providing greater access to equipment resources and instructor time with students, offering students more voice in repertoire and performance decisions, and providing students with a

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common place to belong. The GNMS will capitalize on the precept that ample musical experiences and educational opportunities exist outside of the program and that applicable learning can occur when facilitated by talented musicians, as discussed below, who may or may not consider themselves teachers (Veblen, 2009). By incorporating community musicians as classroom facilitators, the GNMS will offer a contextualized and practical learning environment through skills, ideas, and student participation of repertoire and classroom decisions, thereby creating value for the students (Palmer & de Quadros, 2012a). Perhaps the most important benefit of the GNMS program will be to provide students a place to belong, since students join specific groups due to shared interests, common goals, mutual respect, and to develop their personal identities (Splitter, 2007). It is essential that the GNMS group curriculum does not repress individuality, but should instead encourage student authenticity (Regelski, 2009), embracing the concept that learning occurs outside of the school environment so that students foster their personal musical identities and create a future that encourages contextualized learning applicable to the students' daily lives (Palmer & de Quadros, 2012b). We intend to utilize the local church because it is one of the largest community organizations that both creates and consumes live music on a regular basis and because it regularly employs professional musicians, which when combined create an ideally suited venue for fostering practical music education.

Facility Selection

Grace Church, located in Camas, is the largest church in Camas and East Vancouver with an averaged weekly attendance of 930, and special service attendance rates, such as Christmas and Easter, of 1965 (as of October 22, 2016). The GNMS will share facility space with Grace Church and Camas Christian Academy. Since Grace Church is a large community facility, it

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opens its doors regularly and freely for community and school events. It hosts two fully functioning stages with audio, video, and stage-lighting capabilities, as well as a smaller stage venue, 16 classrooms, and a full-size gym, which will afford the GNMS plenty of space both after school and on weekends. Since Grace Church and GNMS have partnered, approved GNMS faculty have been granted access to all musical and audio/visual equipment, including a grand piano, digital pianos, MIDI keyboards of various sizes, guitar amps, analog and digital audio boards, lighting boards, iMac computers, wireless microphones, and personal mixing in-ear monitor systems. This access allows the GNMS to make music technology and popular music core aspects of our curriculum. A partnership with this facility and equipment will facilitate the intentional crafting of our courses, allowing us to teach musical skills specific to CCM and popular music, provide our students with live performance opportunities according to the musical needs of the local church, and experience integrated technology in a practical setting. The Grace Church facility and equipment will provide invaluable resources and contribute to the future success of the GNMS.

Teacher Selection

There are a number of excellent music teachers in Camas that share the same vision of utilizing the community church and worship or popular repertoire as a means to music education. Our ideal instructors would be teachers that have extensive experience performing CCM and popular music styles regularly in churches and around the community, approach teaching from a perspective of facilitation and coaching instead of utilitarian authority, and have practical experience with applicable music technology. In addition to two Grace Church staff members, four private studio teachers and two additional area worship leaders are currently planning on teaching GNMS courses, and plan to send their students and teams to participate in the program.

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By inviting worship leaders and community musicians to teach at GNMS, we will be able to offer different courses simultaneously, broaden the range of instruments and course options available, explore additional performance opportunities, and implement more applications of music technology. Since worship leaders and community musicians naturally coach their teams with active musicking techniques, such as collaborative rehearsals and learning from one another in an informal setting, forming partnerships with these facilitators will allow the GNMS to naturally incorporate these techniques in our curriculum.

Student Recruitment

The GNMS strives to reach student musicians that aspire to learn how to play contemporary church worship or popular music styles, regardless of race, ethnicity, economic status, or previous musical background. Utilizing the Grace Church PCO volunteer database will allow access to the contact information for the current kids, youth, and CCA worship teams, our initial target student base, which includes 78 students between grades 3-12 (as of November 26, 2016). Since the survey results indicated that CCM and worship were the most listened to genres, it follows that a community music school focused on these genres would meet the needs of the majority of our students. We plan to teach group music classes, because group courses will encourage collaboration and praxial learning, in addition to allowing more students to participate as compared to traditional private lessons. These classes will be affordable (only \$25 per course for six hours of instruction, as compared to \$89 per month for regular group classes), include a maximum of ten students of similar skill and grade level, designed around a successive series of courses (i.e. the Keys series would include six classes offered over two years based on grade and skill level: 101, 102, 103, 201, 202, and 203), easily accessible to East County residents at Grace Church's central location, and include only contemporary worship and popular

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music repertoire. Students will be admitted to the program based upon a short musical audition evaluating note accuracy, rhythm, tone, and expression, and an oral interview with the instructor to assess social maturity and discuss student aspirations, previous musical experience, and their reasons for entering the program. These auditions and interviews will assist the instructors in admitting students that are ready, both musically and socially, to engage with curriculum designed with an active musicking and student-led learning approach.

Educational Standards

We aim to cater our courses to address educational standards of social skills, musical literacy, and music technology. By developing our program around these three elements, we will emphasize skills and critical thinking that will affect the role of music in our students' daily lives (Regelski, 2009).

Social skills. Socially, students of GNMS should be able to express themselves in positive ways in the classroom and transfer those skills to their larger worlds (Vaugeois, 2009), illustrate disciplinary control of both themselves and their instruments in a socially acceptable manner respectful of their team at large (Graham & Neu, 2007), and appreciate and validate one another's social differences and similarities (Vaugeois, 2009). The GNMS teachers will be expected to facilitate their community music school classrooms with social skills in mind, because this will allow students to connect their music with their outside world as well as focus on the whole child.

Musical literacy. The GNMS intends to address musical literacy by utilizing a praxial approach to community music education through the use of popular and worship music styles. The opportunity to reflect the reality of our students will be more appropriate through the use of contemporary art forms and popular musics (Herbert & Campbell, 2000), such as CCM,

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contemporary worship, pop, and rock music styles. Additionally, Leon's (2010) research regarding the academic application of church music styles stated that musical training for CCM and worship genres is just as relevant as classical training, because issues such as mastering skill and technique, researching repertoire, and developing stylistic nuances are required regardless of genre. By educating our students through contemporary popular styles, developing skill in regards to these genres, and diversifying the music studied, our GNMS students will better understand how to apply their literacy skills to their personal style preferences outside the community music school classroom.

The mastering and application of active musical skills is central to the construction of our curriculum based on popular musics. The National Association for Music Educators published music standards in 2014 used to regulate music education within the United States public schools (NAfME.org, 2016). While the GNMS is not subject to these standards, they are still an excellent resource for developing music curriculum and assessing its effectiveness. Musically, students should be able to adequately address and apply the five fundamental elements of music: "dynamics, timbre, form, rhythm, and pitch" (Moon, 2006, p. 76) and internalize and assimilate the process of creating, performing, responding, and connecting to their chosen and assigned repertoire, including both their chosen instrument and applicable integrated music technology (NAfME.org, 2016).

Music technology. Music technology is also an integral aspect of our curriculum, based on its attraction amongst our student target-base and application to CCM and popular music styles. The integration of music technology has had a similar effect on the music classroom just like the assimilation of popular music styles; similarly, our present technological age is not limited to entertainment and is literally altering our daily lives and educational world in

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unprecedented ways (Palmer & de Quadros, 2012c). We aim to connect with our students, not fighting the competition of media and information technologies, but instead aligning purposes and utilizing them to our benefit (Regelski, 2006). Integrating technology into the classroom has been historically as challenging as implementing popular music styles, despite the fact that musicians have historically been closely connected to technological advancements, in terms of new instrumentation and methods for music distribution (Williams & Webster, 2006). Due to the incredible rate of technological innovation, today's teachers struggle to keep up with accelerated advancements (Frankel, 2010) often encountering students that are more tech-savvy than the teachers (Bobowick, 2001), which could create insecurity and uncertainty within the realm of teaching roles. However, the possibility of not implementing technology within this program would be detrimental to the students and their learning opportunities, because of the way students interact with technology in their daily lives, as well as the variety of opportunities available for student-led learning and assessment alternatives (Frankel, 2010). The GNMS classes will include instruction for integrated music technology, pertaining to technology previously discussed in the available facility resources; teachers should use technology to compliment the skills taught, and not teach the technology directly, so as to maintain the creation of music versus the manipulation of sound (Jones, 2007). Through a praxial approach, students will be able to collaborate with their class groups, simultaneously creating student-led learning and camaraderie in the process, and then transfer these lifelong skills and habits to their schools, churches, or garage bands for continued amateur musicking (Jones, 2007).

Student assessments. Students will regularly receive constructive feedback from the perspectives of social skills, musical literacy, and music technology to ensure continual growth and maturity, as well as determine when they are ready to move on to the next level of the

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program. Students will be evaluated through self-assessment (such as recorded performances, either solo or within a group performance through solo tracking technology), group assessments (such as consistent feedback within the group from peer students), and instructor assessments (such as feedback received during class settings and after live performances, either solo or within the group performance), and will graduate courses once specific skills have been adequately mastered. After completing a course series for their particular instrument, students will be encouraged to join an already established band for continued experience, coaching, and music making. Upon completion of the program, our students will be able to integrate classroom knowledge of popular and worship music styles with their real world experiences, accomplished through social skills, musical literacy, and the use of applicable music technology.

Rationale Summary

In this rationale statement I have examined the reasons for pursuing community music education, the community resources available, and the educational standards to which the school will adhere. Community music education can provide a different and unique avenue for students to express themselves, engage in their own music, and form an identity within a safe environment. Partnering with Grace Church allows the GNMS access to a centrally located and large facility, knowledgeable faculty and staff, and equipment that assists in the further development of young musicians studying CCM and popular music. By strategically pursuing teachers who are familiar with leading worship bands and active participants in community music, we can bring practical experience to the classroom. Recruiting students who wish to engage in CCM and popular music will help our teachers carefully construct group courses culminating with a live band performance, so that students have opportunities to learn collaboratively, making the experience directly applicable to learning outside of the community

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music school classroom. Engaging standards and regular student feedback should keep both the students and teachers focused upon our school goal to facilitate live performances, with emphases on social skills, musical literacy, and music technology. Given the East County ethnography, the resources available, and the educational standards within the courses, it is our aim that the GNMS students will be able to transfer their skills to their outside worlds with value and context (Palmer & de Quadros, 2012a).

Curricular Content

Adequately addressing specific skills and content within the curriculum takes strategic planning, both long-range and short-term. Course content will be compiled utilizing the established teaching philosophy and rationale for teaching, and then coordinated throughout the school to ensure proper integration of course material, the combining of teacher efforts across the disciplines, and student assessments. The GNMS will utilize an annual calendar curriculum map to clearly comprise the skills and main concepts to be addressed, the essential topics and questions, intentions for student assessment, and available performance opportunities (Jacobs, 1997; a complete list of proposed courses can be found in Appendix D; a curriculum schedule for the Keys 100 series courses is available in Appendix E; curriculum maps for Keys 101-103 and Acoustic Guitar 101-103, one calendar year's worth of material, are available in Appendix F).

The curricular content will be derived upon the specific ideals already discussed, such as an essentialist and progressivist approach to praxial student-led music education; a group course methodology utilizing CCM, worship, popular music, and applicable music technology; and a curriculum built around essential questions. In addition to the multi-level course series, we also plan to offer more advanced courses focused on musical leadership, such as courses for music directors, vocal directors, worship leaders, and more specialized courses on music technology

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(i.e. GarageBand®, Logic®, Sibelius®, Finale®), dependent upon individual student goals and aspirations. The curricular content of these courses will be constructed through course topics as determined by three essential questions, organized class methods aligned with teaching philosophies, and student assessments and evaluations. The following curricular content will address the course methods for the Keys 101 class, the first course in the six-course Keys series. Eventually, every instrument, technology, and leadership course will have curricular contents outlined in this manner.

Essential Questions

Essential questions contain the core of the curriculum, incorporating what information students ought to examine and assimilate in these short six-week courses, and ideally, teaching them to ask their own essential questions (Jacobs, 1997). The questions ought to be relatable, broad, conceptual, substantial, unique, realistic, sequential, and easily accessible (Jacobs, 1997). The specific questions will generate learning and discussion revolving around three qualifiers: musical literacy, creating music, and the use of applicable music technology. Discussed below is the curricular content specific to the first Keys course, Keys 101.

The Keys 101 course is designed for intermediate piano players: students who have taken private piano lessons for 2-3 years and are looking to branch into playing popular music with a live band. Due to the traditional structure of private piano lessons, it is likely that the student will already exhibit an intermediate level of musical literacy, a tendency to practice with standard Western European notation as instructed by the private music teacher, and that the student regularly performs on an acoustic piano. Differing from traditional piano lessons, the Keys 101 course essential questions will include “How do the chord symbols tell me what to play?” (addressing musical literacy), “How do I get my music and practice?” (addressing the

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ability to create music), and “How does the keyboard fit in the band?” (addressing the use of applicable technology). These essential questions allow space for the students to ask additional sub-essential questions; for example, when discussing how to practice a popular song, students may ask: How does practicing popular music differ from my piano repertoire? How do I listen for my part? How much of the song is improvised? How do I make that particular sound on my keyboard? All of these sub-essential questions can be addressed within this group class format with methods emphasizing student-led learning and discussion.

Course Methods

The methods will emphasize student-led learning, driven by student questions and discussions. The course structure will begin with a teacher example to illustrate the essential question’s concept, time for student discussions and additional questions, allow students to explore the concept with their own examples, facilitate a group practice, and then wrap up with group discussion and feedback by both students and instructor on their performance. For example, the specific course methods for a week addressing “How does the keyboard fit in the band?” may begin with the instructor illustrating the keys hook in Hillsong Young & Free’s “Real Love.” A short discussion and sub-essential questions would ensue: What is a hook? What are other keys hooks that students know of in their own music and may want to learn? What else is the keyboard doing throughout the rest of the song? The instructor would next facilitate a rehearsal of the particular hook in the song, allowing students time to play with their keyboards, collaborate with their peers, and listen for other keys parts. The students would gather for the final part of rehearsal to perform the song together over the original recording. The class would end with a short discussion of feedback, peer evaluation, and discussion of assignments to be accomplished before the next class period.

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Student Assessments

Students will be evaluated by their social skills in the classroom, community music skills, and musical literacy standards. Assessments can be accomplished through individual recordings or by group assessments, including discussions and peer review after a group performance, in addition to instructor feedback.

Individual assessments. Individual self-assessments can most easily be accomplished through the process of personal recordings (Frankel, 2010), created through the individualized tracking of instruments during a final performance at the end of every rehearsal. Individual tracks can be examined in person for in-class assessments or exported and distributed via email or the course website for at-home assessments. The benefits to in-class assessments allow the teacher to track the thought process along with the student, as well as encourage the student to maintain a positive spirit instead of focusing on the critical negatives.

Group assessments. Since students are often more inclined to relate to the music when their own opinion is valued (Burnard, 1995), group assessments and evaluations are very effective. Group evaluations are most easily accomplished directly after the live performance of a familiar song or from an audio and/or video recording of a live performance. By critically examining someone else's performance, students learn to listen for musical fundamental elements, as well as maintain a respectful level of decorum and criticism, knowing that their turn to receive feedback is imminent. The instructor should also have an opportunity to reflect and offer feedback on the group performance, not as the resident expert, but as the musical coach, affirming and inspiring students to the next level (Burnard, 1995). The curriculum content ought to be a fluid transition of these three elements: essential questions, methods, and assessments;

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this approach supports active musicking, engagement, and involvement, leading to relevant musicianship that can move outside of the classroom (Burnnard, 1995; Regelski, 2006).

Conclusion

In conclusion, the Grace Notes Music School intends to launch a community school of music, specializing in group classes for mainstream instruments, contemporary worship and popular repertoire, and designed for students, grades 3-12, in Camas, Washington. We plan to use a praxial, student-led philosophical approach to music education, allow our students a community in which to belong and identify, and use their skills outside of the classroom. We intend to partner with Grace Church, an invaluable asset due to the facility, equipment, and staff, as well as community musicians who share similar value systems and desire to develop the next generation of community musicians and church worshippers. We desire to maintain a high standard of musical excellence, and so standards of both socially appropriate behavior and excellence of musicality will be maintained. For this specific purpose, we will only use popular and contemporary worship repertoire, accounting for the requests of the surveyed demographic, the needs of Grace Church, and the vision of the Grace Notes Music School. We will integrate appropriate and applicable music technology whenever possible, thereby strategically connecting with our students, training them in industry standard software, and equipping them to continue in amateur musicking outside of the classroom environment. We will design our courses with essential questions, praxial course methods, and assessments that encourage critical thinking and group assessment. The Grace Notes Music School is passionate about developing relevant musicians and utilizing the community church as an active part of music education.

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Appendix A

Musical Ethnography – Demographics

Table A1

*Clark County Population, Ethnicity, Education, Personal Finance, and School Age Children:
City Comparison of Camas, Washougal, and Vancouver*

Demographic	Camas	Washougal	Vancouver
Population	21,846	15,288	172,860
Ethnicity	87.4% White 6.0% Asian 4.1% Latino 1.0% Black 0.6% Native American 0.2% Islander	90.3% White 2.4% Asian 5.3% Latino 0.6% Black 1.0% Native American 0.2% Islander	80.9% White 5.0% Asian 10.4% Latino 2.9% Black 1.0% Native American 1.0% Islander
High School Graduate	95.4%	92.2%	89.4%
University Graduate	42.0%	23.9%	25.1%
Household Income	\$84,643	\$60,353	\$50,379
Poverty Rate	5.8%	10.9%	15.7%
Median Home Price	\$294,600	\$218,300	\$196,700
School Age Children	23.9%	19.4%	16.9%

Note: U.S. Census Bureau. (2010). *Quick facts: Camas city, Washington*. Retrieved October 22, 2016 from <http://www.census.gov/quickfacts/table/PST045215/5309480>

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Table A2

Camas Public School Ratings

School	Rating
<i>Public Schools</i>	-
Camas High School	9
Dorothy Fox Elementary	9
Grass Valley Elementary	10
Hellen Baller Elementary	9
Lacamas Heights Elementary	8
Liberty Middle School	9
Prune Hill Elementary	10
Skyridge Middle School	10
Woodburn Elementary	8
<i>Alternative Schools</i>	-
Hayes Freedom High School	7

Note: GreatSchools.org. (2016). *Camas school district*. Retrieved October 22, 2016 from <http://www.greatschools.org/washington/camas/camas-school-district/>

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Appendix B

Musical Ethnography – Community Music

I researched community musical offerings through Internet searches and teacher networking to compile a list of music educational organizations, as well as the variety of radio stations available to the Clark County area. There were no local television stations offering musical experiences.

Table B1

Community Musical Offerings

Community Offerings	Number of Venues	Students/Adults
Choirs and Band	9	Adults
Musical Theater	3	Students
Music Schools	3	Both
Orchestra	1	Both
Private Music Studios	18	Both

Table B2

Clark County Radio Stations

Musical Genre	Number of Radio Stations
Christian/Catholic	5
Country	3
Rock	3
Spanish	3
Alternative	2
Light Rock	2
Pop	2
Classical	1
Dance	1
Jazz & Blues	1

Note: Sports, talk radio, and public access stations were not included.

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Appendix C

Musical Ethnography – Community Music Survey

An online SurveyMonkey survey assessing community musical preferences was distributed via the Grace Church Planning Center Online volunteer database (487 Grace Church volunteers) and email (37 Elizabeth's Music Studio families). The survey consisted of the following four open-ended questions (Jones, 2006b) and received 36 individual responses. Student responses that included more than one response were recorded multiple times, to ensure that proper representation of student preferences occurred.

Table C1a

Question 1: *What are your musical interests (i.e. genres, groups, activities, etc.)?*

Participant Musical Interests	Number of Responses
Listening	24
Playing Instruments/Singing	11
Writing/Composing	1

Table C1b

Listening Genre Preferences

Listening Genre	Number of Responses
Contemporary Christian Music (CCM)	7
Worship	7
Folk/Indie/Bluegrass	7
Classical	6
Popular/Top 40	5
Rock/Alternative/70s	5
Soul/Funk/Gospel	5
Country	4
Hip Hop	2
Jazz	2
Vocal	2
Other- Dance/World	2

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Table C2a

Question 2: *What musical offerings do you know of outside of the public schools?*

Participant Community Musical Offerings	Number of Responses
Private Music Lessons	17
Music Schools	8
Community Performances	5
Worship Teams	3

Table C2b

Community Music Schools Specifically Mentioned by Name

Community Music Schools	Number of Responses
Beacock Music	8
Opus Music School	2
GuitarFish	1
Journey Theater Arts Group	1
Kindermusik	1
School of Rock	1

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Table C3a

Question 3: *What music activities do you engage with outside of school (i.e. creating, performing, listening, etc?)*

Participate Engagements	Number of Responses
Performing/Playing Instruments	24
Attending Concerts/Listening	19
Recording/Music Technology	3
Private Lessons	2
Writing/Composing	2

Table C3b

Performing Engagements Specifically Mentioned by Name

Performing Engagements	Number of Responses
Church Worship Team	6
Volunteer Gigs	5
Paid Gigs	3
Orchestra	2

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Table C4

Question 4: *What types of musical offerings would you be interested in having at a community music school (i.e. specific instruments, classes, music production and technology, etc.)?*

Participant Course Requests	Number of Responses
Private Lessons	28
Performing Ensembles	12
Music Technology	11
Music Mechanics	4

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Appendix D

Grace Notes Music School Annual Course Schedule

Below is the proposed annual calendar course schedule for the Grace Notes Music School, organized by the four major student standard concepts as described by the National Association for Music Education standards (NAfME.org, 2016a).

Grace Notes Music School Annual Course Schedule August-January 2017-2018						
Organizing Concepts		Creating		Performing		
Months	August	September	October	November	December	January
Ac Gtr 100	Band Camp	←-----	Ac Gtr 101	Performance Opportunity- Christmas Services		Closed
Ac Gtr 200		←-----	Ac Gtr 201			
A/V 100		←-----	A/V 101			
A/V 200		←-----	A/V 201			
Bass Gtr 100		←-----	Bass Gtr 101			
Bass Gtr 200		←-----	Bass Gtr 201			
Choir 100		←-----	Chr 101			
Choir 200		←-----	Chr 201			
Drums 100		←-----	Drums 101			
Drums 200		←-----	Drums 201			
El Gtr 100		←-----	El Gtr 101			
El Gtr 200		←-----	El Gtr 201			
Keys 100		←-----	Keys 101			
Keys 200		←-----	Keys 201			
Leadership 300		←-----	Ldr 301- Music Directing			
Piano 100		←-----	Pno 101			
Piano 200		←-----	Pno 201			
Vocals 100		←-----	Vox 101			
Vocals 200		←-----	Vox 201			

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Grace Notes Music School Annual Course Schedule February-July 2017-2018						
Organizing Concepts	Responding		Connecting		Performing	
Months	February	March	April	May	June	July
Ac Gtr 100	Ac Gtr 102	---→	←---	Ac Gtr 103	Performance Opportunity- Vacation Bible School Camp	Performance Opportunity- Youth Camps
Ac Gtr 200	Ac Gtr 202	---→	←---	Ac Gtr 203		
A/V 100	A/V 102	---→	←---	A/V 103		
A/V 200	A/V 202	---→	←---	A/V 203		
Bass Gtr 100	Bass Gtr 102	---→	←---	Bass Gtr 103		
Bass Gtr 200	Bass Gtr 202	---→	←---	Bass Gtr 203		
Choir 100	Chr 102	---→	←---	Chr 103		
Choir 200	Chr 202	---→	←---	Chr 203		
Drums 100	Drums 102	---→	←---	Drums 103		
Drums 200	Drums 202	---→	←---	Drums 203		
El Gtr 100	El Gtr 102	---→	←---	El Gtr 103		
El Gtr 200	El Gtr 202	---→	←---	El Gtr 203		
Keys 100	Keys 102	---→	←---	Keys 103		
Keys 200	Keys 202	---→	←---	Keys 203		
Leadership 300	Ldr 302- Worship Leading	---→	←---	Ldr 303- Music Technology		
Piano 100	Pno 102	---→	←---	Pno 103		
Piano 200	Pno 202	---→	←---	Pno 203		
Vocals 100	Vox 102	---→	←---	Vox 103		
Vocals 200	Vox 202	---→	←---	Vox 203		

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Appendix E

Curriculum Schedule – Keys 100 Series

Below is the proposed curriculum map for the first series of Keys 101-103 classes, organized by essential questions, course methods, and student assessment.

Keys 100 Series Curriculum Schedule August-January 2017-2018						
Organizing Concepts		Creating		Performing		
Months	August	September	October	November	December	January
Keys 100 Series	Band Camp	Keys 101 Essential Questions: How do chord symbols tell me what to play? How do I get my music and practice? How does the keyboard fit in a band? Course Methods: Root position chords, reading chord charts, setting up your instrument, band terms/lingo 101, practice techniques- warm ups and tools, Planning Center Online (PCO)- logging in and accepting/declining scheduling requests Student Assessment: Self assessment by recording, group assessment by performance and discussion		Performance Opportunity- Christmas Services		Closed

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Keys 100 Series Curriculum Schedule February-July 2017-2018						
Organizing Concepts	Responding		Connecting		Performing	
Months	February	March	April	May	June	July
Keys 100 Series	Keys 102 Essential Questions: How do I read a lead sheet? How do I rearrange my notes? How do I add a sound in MainStage? Course Methods: Chord inversions, tonal extensions, reading lead sheets, terms/lingo 102, beginning MainStage, setting up a practice routine, PCO-downloading and streaming material Student Assessment: Self-assessment by recording, group assessment by performance and discussion		Keys 103 Essential Questions: What do the other chord symbols mean? What else do I play? How do I teach myself a song? Course Methods: Rhythmic patterns, common tonal additions, playing lead lines, learning a song from scratch, padding/underscore, intermediate MainStage, terms/lingo 103, PCO-mobile app and music stand app, personal mixers and in-ear monitors Student Assessment: Self-assessment by recording, group assessment by performance and discussion		Performance Opportunity-Vacation Bible School Camp	
					Performance Opportunity-Youth Camps	

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Appendix F

Curriculum Map – Keys 101-103 and Acoustic Guitar 101-103

Below is the proposed curricular content for the Keys 101, 102, and 103 courses, six-week keys courses designed for intermediate piano students. The course is divided into two-week units, each unit addressing musical literacy, creating music, and applicable music technology, organized by essential questions, course methods, and student assessments.

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Keys 101 Curriculum Map

Unit 1: Chord Charts		Unit 2: Chord Symbols		Unit 3: Keyboards in a Band	
Essential Question: <i>How do I get my music and practice?</i>		Essential Question: <i>How do the chord symbols tell me what to play?</i>		Essential Question: <i>How does the keyboard fit in the band?</i>	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Focus: Musical Literacy: What is a chord chart?		Focus: Creating Music: What is a chord symbol I?		Focus: Music Technology: What does the keyboard play?	
Methods Chord charts from PCO	Methods Chord charts from the Internet	Methods Construction of major and minor chords	Methods Construction of diminished and augmented chords	Methods Editing a Concert in MainStage	Methods Wrap up
Instructor Example <i>That's Who You Are</i> (Marc Wymore) – pad sound	Instructor Example <i>This is Living</i> (Hillsong Young & Free) – pad sound	Instructor Example <i>Lost Boy</i> (Ruth B) – piano sound, no effects	Instructor Example <i>Can't Stop the Feeling</i> (Justin Timberlake) – piano sound, effects	Instructor Example <i>This is Living</i> (Hillsong Young & Free) – pad sound with effects	Instructor Example <i>Real Love</i> (Hillsong Young & Free) – hook with effects
Student Practice <i>That's Who You Are</i>	Student Practice <i>This is Living</i>	Student Practice <i>Lost Boy</i>	Student Practice <i>Can't Stop the Feeling</i>	Student Practice <i>This is Living</i>	Student Practice <i>Real Love</i>
Homework Practice <i>That's Who You Are</i> and be prepared to present to the group next week (bonus points for singing along!)	Homework Practice <i>This is Living</i> and be prepared to present next week. Select song for final project (solo performance)	Homework Practice <i>Lost Boy</i> , approval of final song	Homework Practice <i>Can't Stop the Feeling</i> and the final song	Homework Practice <i>This is Living</i> and the final song	Final Project Student choice solo song
Eval N/A	Eval Individual, solo song	Eval Group discussion and feedback	Eval Individual, solo song	Eval Group discussion and feedback	

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Keys 102 Curriculum Map

Unit 1: Lead Sheets		Unit 2: Inversions		Unit 3: Keyboards in a Band	
Essential Question: <i>How do I read a lead sheet?</i>		Essential Question: <i>How do I make my chords sound better?</i>		Essential Question: <i>How do I add a sound in MainStage?</i>	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Focus: Musical Literacy: What is a chord symbol II?		Focus: Creating Music: What is an inversion?		Focus: Music Technology: What does the keyboard play?	
Methods	Methods	Methods	Methods	Methods	Methods
Review of major, minor, diminished, and augmented chords in root position	Reading lead sheets, adding common tonal additions (2, sus4, 6), common terms	Chord inversions, bass notes	Chord inversions, streaming material from PCO	Adding common patches – piano, pad, rhodes, strings	Wrap up
Instructor Example	Instructor Example	Instructor Example	Instructor Example	Instructor Example	Instructor Example
<i>This is Amazing Grace</i> (Amber Sky) – piano sound, effects	<i>This is Living</i> (Hillsong Young & Free) – pad sound	<i>Stay</i> (Rihanna) – piano sound	<i>Can't Stop the Feeling</i> (JT) – piano sound, effects	<i>Take it All</i> (Hillsong Kids) – techno sound	<i>Real Love</i> (Hillsong Young & Free) – hook with effects
Student Practice	Student Practice	Student Practice	Student Practice	Student Practice	Student Practice
<i>This is Amazing Grace</i>	<i>This is Living</i>	<i>Stay</i>	<i>Can't Stop the Feeling</i>	<i>Take it All</i>	<i>Real Love</i>
Homework	Homework	Homework	Homework	Homework	Final Project
Practice <i>This is Amazing Grace</i> and be prepared to present to the group next week (bonus points for singing along!)	Practice <i>This is Living</i> and be prepared to present next week. Select song for final project (solo performance)	<i>Stay</i> , approval of final song	<i>Can't Stop the Feeling</i> and the final song	<i>Take it All</i> and the final song	Student choice solo song
Eval	Eval	Eval	Eval	Eval	
N/A	Individual, solo song	Group discussion and feedback	Individual, solo song	Group discussion and feedback	

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Keys 103 Curriculum Map

Unit 1: Chord Extensions		Unit 2: Rhythm		Unit 3: Keyboards in a Band	
Essential Question: <i>What do all the other chord symbols mean?</i>		Essential Question: <i>What else do I play?</i>		Essential Question: <i>How do I create my own sound in MainStage?</i>	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Focus: Musical Literacy: What is a chord symbol III?		Focus: Creating Music: What is rhythmic comping?		Focus: Music Technology: What does the keyboard play?	
Methods	Methods	Methods	Methods	Methods	Methods
Review of major, minor, dim, aug chords, review of 2nds, sus4, and 6ths. Discuss 7ths	Discuss tonal additions, 7ths, padding, and underscoring	Basic rhythmic patterns (4 on the floor), lead lines	Other rhythmic patterns (listen for the groove), lead lines, PCO mobile and MusicStand	Creating a new patch, utilizing multiple patches in one song, personal IEM mixers	Wrap up
Instructor Example	Instructor Example	Instructor Example	Instructor Example	Instructor Example	Instructor Example
<i>This I Believe</i> (Hillsong Worship) – piano sound, effects	<i>Never Gonna Stop Singing</i> (Jesus Culture) – pad sound	<i>Give Me Faith</i> (Marc Wymore) – piano sound	<i>Alive</i> (Hillsong Young & Free) – piano sound	<i>You are Good</i> (Bethel Kids) – techno sound	<i>Dynamite/Our God</i> (Marc Wymore) – hook with effects
Student Practice	Student Practice	Student Practice	Student Practice	Student Practice	Student Practice
<i>This I Believe</i>	<i>Never Gonna Stop Singing</i>	<i>Give Me Faith</i>	<i>Alive</i>	<i>You are Good</i>	<i>Dynamite/Our God</i>
Homework	Homework	Homework	Homework	Homework	Final Project
Practice <i>This I Believe</i> and be prepared to present to the group next week	Practice <i>Never Gonna Stop Singing</i> and be prepared to present next week. Select song for final project (solo performance)	<i>Give Me Faith</i> , approval of final song	<i>Alive</i> and the final song	<i>You are Good</i> and the final song	Student choice solo song
Eval	Eval	Eval	Eval	Eval	
N/A	Individual, solo song	Group discussion and feedback	Individual, solo song	Group discussion and feedback	

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Acoustic Guitar 101 Curriculum Map

Unit 1: Chord Charts		Unit 2: Chord Symbols		Unit 3: Acoustic Guitar in a Band	
Essential Question: <i>How do I get my music and practice?</i>		Essential Question: <i>How do the chord symbols tell me what to play?</i>		Essential Question: <i>How does the acoustic guitar fit in the band?</i>	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Focus: Musical Literacy: What is a chord chart?		Focus: Creating Music: What is a chord symbol I?		Focus: Music Technology: What does the guitar play?	
Methods	Methods	Methods	Methods	Methods	Methods
Tuning, chord charts from PCO, key of G with capo	Chord charts from the Internet, key of G with capo	Key of G chords with standardized fingering	Basic strumming patterns	Groove I: Listening for strumming patterns	Wrap up
Instructor Example	Instructor Example	Instructor Example	Instructor Example	Instructor Example	Instructor Example
<i>Light of the World</i> (Group Publishing)	<i>Hallelujah</i> (Jason Castro)	<i>One Thing Remains</i> (Marc Wymore)	<i>Cornerstone</i> (Hillsong Worship)	<i>Chasing Cars</i> (Snow Patrol)	<i>One Thing Remains</i> (Bethel)
Student Practice	Student Practice	Student Practice	Student Practice	Student Practice	Student Practice
<i>Light of the World</i>	<i>Hallelujah</i>	<i>One Thing Remains</i>	<i>Cornerstone</i>	<i>Chasing Cars</i>	<i>One Thing Remains</i>
Homework	Homework	Homework	Homework	Homework	Final Project
Practice <i>Light of the World</i> and be prepared to present to the group next week (bonus points for singing along!)	Practice <i>Hallelujah</i> and be prepared to present next week. Select song for final project (solo performance)	Practice <i>One Thing Remains</i> , approval of final song	Practice <i>Cornserstone</i> and the final song	Practice <i>Chasing Cars</i> and the final song	Student choice solo song
Eval	Eval	Eval	Eval	Eval	
N/A	Individual, solo song	Group discussion and feedback	Individual, solo song	Group discussion and feedback	

UTILIZING THE CHURCH IN COMMUNITY MUSIC EDUCATION

Acoustic Guitar 102 Curriculum Map

Unit 1: Lead Sheets		Unit 2: Chord Symbols		Unit 3: Acoustic Guitar in a Band	
Essential Question: <i>How do I read a lead sheet?</i>		Essential Question: <i>How do the chord symbols tell me what to play?</i>		Essential Question: <i>How do I fit in the band?</i>	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Focus: Musical Literacy: How do I transpose to play with a capo?		Focus: Creating Music: What is a chord symbol II?		Focus: Music Technology: What does the guitar play?	
Methods Review key of G chords, introduce lead sheet form, transposing	Methods Lead sheet form, transposing for a capo	Methods Introduce key of C chords, continue transposing with capos	Methods Key of C chords, transposing	Methods Groove II: Listening for new strumming patterns, dynamics	Methods Wrap up
Instructor Example <i>Great are You Lord</i> (All Sons & Daughters)	Instructor Example <i>Lord I Need You</i> (Matt Mahar)	Instructor Example <i>This is Amazing Grace</i> (Amber Sky)	Instructor Example <i>Thinking Out Loud</i> (Ed Sheeran)	Instructor Example <i>Can't Stop the Feeling</i> (Justin Timberlake)	Instructor Example <i>Hallelujah</i> (Jason Castro)
Student Practice <i>Great are You Lord</i>	Student Practice <i>Lord I Need You</i>	Student Practice <i>This is Amazing Grace</i>	Student Practice <i>Thinking Out Loud</i>	Student Practice <i>Can't Stop the Feeling</i>	Student Practice <i>Hallelujah</i>
Homework Practice <i>Great are You Lord</i> and be prepared to present to the group next week (bonus points for singing along!)	Homework Practice <i>Lord I Need You</i> and be prepared to present next week. Select song for final project (solo performance)	Homework <i>This is Amazing Grace</i> , approval of final song	Homework <i>Thinking Out Loud</i> and the final song	Homework <i>Can't Stop the Feeling</i> and the final song	Final Project Student choice solo song
Eval N/A	Eval Individual, solo song	Eval Group discussion and feedback	Eval Individual, solo song	Eval Group discussion and feedback	

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Acoustic Guitar 103 Curriculum Map

Unit 1: Elements of Practicing		Unit 2: Introduction to Picking		Unit 3: Acoustic Guitar in a Band	
Essential Question: <i>How do I learn a song on my own?</i>		Essential Question: <i>How do I pick?</i>		Essential Question: <i>How do I fit in the band?</i>	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6
Focus: Musical Literacy: What elements should I be studying?		Focus: Creating Music: What are common picking patterns?		Focus: Music Technology: What does the guitar play?	
Methods Examine lead sheets, keys, capos, strumming and groove patterns	Methods Examine lead sheets, keys, capos, strumming and groove patterns	Methods Introduce picking patterns, bass notes, fingering	Methods Picking patterns, bass notes, fingering	Methods Groove III: Listening for dynamics, rhythms, personal IEM mixers	Methods Wrap up
Instructor Example <i>Nothing is Impossible</i> (Planetshakers)	Instructor Example <i>Your Love for Me</i> (North Point)	Instructor Example <i>Thinking Out Loud</i> (Ed Sheeran)	Instructor Example <i>Hallelujah</i> (Jason Castro)	Instructor Example <i>Only King Forever</i> (Elevation)	Instructor Example <i>Nothing is Impossible</i> (Planetshakers)
Student Practice <i>Nothing is Impossible</i>	Student Practice <i>Your Love for Me</i>	Student Practice <i>Thinking Out Loud</i>	Student Practice <i>Hallelujah</i>	Student Practice <i>Only King Forever</i>	Student Practice <i>Nothing is Impossible</i>
Homework Practice <i>Nothing is Impossible</i> and be prepared to present to the group next week	Homework Practice <i>Your Love for Me</i> and be prepared to present next week. Select song for final project (solo performance)	Homework Practice <i>Thinking Out Loud</i> , approval of final song	Homework Practice <i>Hallelujah</i> and the final song	Homework Practice <i>Only King Forever</i> and the final song	Final Project Student choice solo song
Eval N/A	Eval Individual, solo song	Eval Group discussion and feedback	Eval Individual, solo song	Eval Group discussion and feedback	