

Summary

The first part of Learning in Laboratories Remix in the Classroom by Dr. Allsup opens this chapter with the understanding that the director's position and the educator's position is to squeeze every second from rehearsals. This idea, in large functioning ensembles and very successful band programs all across the United States, is that in large ensemble classrooms there is no room for individuality. Students must follow every second of our instructions and must not be flexible.

This idea is very provocative in the American school system, and many large ensembles function on the belief that students need to follow a schedule and understand the instructional efficiency that music teachers provide when it comes to classroom education. This approach really focuses on the master-and-apprentice model.

In a later paragraph on page 2, Dr. Allsup discusses the idea of the closed form of education, where we are purposely closing our conversations and "creating a system that is purposely open and unfinished, one in which learning takes place over large stretches of time and inefficiency is its own value added." There is a concept and a place in the large ensemble classroom where performances and concert-based repertoire can function in a situation where students are not held minute to minute.

The master-apprentice model does not work when it comes to large ensemble practice and large ensemble practicum because it does not offer students an opportunity to actually create bonds with their teacher, the classroom, and the repertoire being learned. On page 3, Dr. Abel writes, "the master needs to know very little about the person he is teaching beyond the sound she is making and the body part that is making the sound." This idea is really provocative in music education as well because there is so much pressure on music teachers; many private teachers are hour-to-hour workers, and it is a scale of efficiency that drives their business model.

Later in Dr. Abele's work, he writes on page 11, "it is important to emphasize that music teacher candidates are often stifled as much as funded by the museum side, and research suggests that our past experiences, especially when they were experienced as positive or transformational, can be roadblocks to reimagining practice." This section of Dr. Allsup chapter really made me think about the idea that we're so hungry when we first start our music education training programs for that same feeling that we had when we were in a successful functioning program. There isn't an understanding of how the teacher got there and the practices they took to reach that point.

We're fueled by this drive and desire to build a functioning program that resembles what we had when it was successful. Therefore, it's only logical that the music training programs try to push us toward those types of experiences—i.e., large ensembles and master-apprentice models.

Later in the text, Dr. Allsup speaks about the idea that the school system should function as a museum or a laboratory. The laboratory is a place of learning, experimentation, and activities

that function around the learner and encourage students to learn from each other, from the teacher, and outside of the classroom. On page 26, Dr. Alssup writes, “with continuity and inquiry as its defining mission, the public school as laboratory as museum must be necessarily learner-focused, and if there is a master directing activities, then the principles of his discipline must be tested out and deemed useful or not by his apprentices.”

In this section, he's pushing against the apprentice–master model and the idea that masters don't necessarily know their students. I would agree with this quote because how can we be effective teachers and write effective pedagogy to support the students we work with if we just use a cookie-cutter approach to our lessons, units, and concerts? There is no one-step-fits-all method of teaching music, and teachers who try to employ these methods typically will have students push back on their methods. Not every student will gain something from the experience.

Synthesis

Marissa Silverman is a professor of music at Montclair State University in NJ. I really enjoyed reading Marissa Silverman's Music in our Schools Month article “considerations and questions for music teaching and learning”. Silverman makes an amazing point in her article that really touches on this Master apprentice model and the pushback we see in the work assigned this week. In this quote she writes “I am able to be the best version of myself by asking questions such as what does it mean to care about quality public music education? and why do I need to expand the ways I'm musically engage in the world and why do I need to get to know the music my students love and listen to in their homes both by themselves and with their families and why with the help of my students do I need to get inside the music we're making and how can I lean into learning more about the peoples and places of the music I don't know?” in this portion of her of her music in the school's month article she really touches on the idea of how can we connect better with our students and why is it so important to actually do this she writes later in article the pursuit of musical meaning and meaning making can help us become to use the words of James Marcel stronger better happier more cooperative” if we're expecting students to spend time working on music that has nothing to do with them or their individual cultures or the cultures of their own households why would we expect students to buy into our programs? in her article she really touches on the importance of creating relationships bonding with our students and finding each student's intricacies and understanding what makes them excited for music making. Marissa Silverman is a coauthor of the text Music Matters with David Elliot a philosophy of music education that Music should be grounded in musical experiences and should not focus on a collection of traditionalist values students should be engaging with their culture identity and their own community.

Inquiry:

How can the master apprentice model be used for good in our classrooms and support students while also helping them to engage socially within the context of large group ensemble music making.

Is there a place for the master apprentice model if its praxially rooted in pedagogy that affirms a students individual culture and the master makes an effort to support each individual student's learning.