

Originality and Institutionalization: Factors Engendering Resistance to Popular Music Pedagogy in the U.S.A.

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Abstract

The roots of much of the world's popular music may be traced to blues and rock—styles that originated in the Southern Mississippi Valley in the early 20th century—yet when considered from a global perspective, performance of these genres has been especially slow to gain wide acceptance in schools of their homeland: the U.S.A. This paper begins with an identification of some inevitable challenges associated with institutionalization of novel artistic movements, and then contrasts these with factors perceived to have engendered resistance to the growth of popular music pedagogy (PMP). That PMP is increasingly accepted while genres such as blues and rock come of age (and stake a claim to cultural heritage) is no coincidence. This discussion illustrates the perennial educational challenges posed by originality and cultural diversity in music, as well as the need for research to more fully understand opportunities and risks associated with the array of PMP approaches currently advanced.

The Scientist: Keeping Artistry Real in Scholarship

The Scientist (by Coldplay)
... I was just guessing at numbers and figures
Pulling your puzzles apart
Questions of science, science and progress
Do not speak as loud as my heart . . .

The most visceral aspects of musical creativity often seem to pose the greatest of challenges to pedagogy and scholarly analysis, an issue that is only compounded when attempting holistic assessments from an historical perspective. According to Gossman (1990), “Modern historiography, like modern science, is a professionalized and regulated activity in which no individual can any longer imagine that he or she works alone or enjoys a special relationship to the past” (p. 315). It follows that one way of keeping music scholarship “real” would be to evoke inter-methodological dialogue amongst ideas from the historical past that resonate in the living present, and it is in the spirit of such interdisciplinary subfields as

historical ethnomusicology and historical sociology that this paper seeks through discussion of relevant philosophical, empirical (qualitative and quantitative), and historical literature to *propose some ways that we might reinterpret* contemporary practices in popular music pedagogy (PMP). Specifically, I discuss the role of *originality and institutionalization* in relation to the recent social history of popular music pedagogy in the U.S.A., with some contextualization via consideration of both educational developments in other nations and related movements, including multicultural music education and jazz pedagogy. It is in honor of the rock band whose recent album *sold more downloads than any other in digital history and debuted at number one in 36 countries* (IFPI, 2009, p. 20), that this paper is structured around excerpts from the song lyrics of Coldplay, thereby keeping the analysis real through its connection to themes in contemporary popular music.

The Hardest Part: Originality and Pioneering Pedagogies

The Hardest Part (by Coldplay)
... And I tried to sing
But I couldn't think of anything
And that was the hardest part . . .

The roots of much of the world's popular music may be traced to blues and rock—styles that originated in the Southern Mississippi Valley region¹ in the early 20th century—yet when considered from a global perspective, it becomes clear that performance of these genres has been especially slow to gain wide acceptance in schools of their homeland: the U.S.A. When viewed in international-comparative perspective, contemporary popular music pedagogy appears in diverse forms but is also based on an array of philosophical positions rooted in complex histories. Most of the earliest scholarly work on this topic may be traced to the U.K., namely the writings of Swanwick (1968), followed by Vulliamy and Lee (1976). Green's doctoral dissertation (2008a) from the late 1980s (based on a survey of music teachers in the U.K.) is perhaps the first relevant

research study in Europe, while U.S. music educator Campbell (1995) published what appears to have been the first study of adolescent rock bands. Based on common understandings of the term, *popular music pedagogy* must be acknowledged to be a rather new field, particularly when compared with its sibling *jazz education*, and we must consider that the history of jazz goes back for only around 100 years, while the history of rock is about half that long, and the reception of both genres was largely shaped by the unprecedented availability of sound recordings (Bayley, 2010).

Popular music pedagogy in certain respects may appear to inevitably stand in philosophical opposition to some of the more traditional approaches to music education that emphasize teaching of the masterworks of European art music. Rather than encouraging music students to *appreciate* the brilliant artistry of great composers of the distant past and to successfully *replicate their intentions*, popular music pedagogy tends to emphasize the opposite notion: that the music already enjoyed by youth has value, and that creating original songs can actually be an approachable and empowering activity that everybody can and should learn. Proponents of popular music pedagogy (PMP) typically assert that performance of such genres in schools attracts broader student representation with invaluable visceral opportunities to experience diverse identities via an embodied creativity that ultimately facilitates empathy toward other lifestyles and worldviews (Hebert, 2009a). The foundations of PMP in the U.S.A. may therefore be interpreted as closely aligned with multicultural music education, yet PMP has faced additional impediments posed by challenges of institutionalization due to its emphasis on creativity and “cutting edge” practices rather than cultural heritage. Perhaps the closest semblance of musical “truth” lies in a dialectic between these seemingly opposing positions, which is why popular music pedagogy appears in theory to be increasingly supported, but is often advocated as just *one component* of a comprehensive music education.

Historians tend to cite the *Tanglewood Declaration* of 1967 as an important intellectual turning point in the development of both popular music pedagogy and multicultural music education in the U.S.A. and abroad, and indeed one year later Swanwick published what is arguably the first book on popular music pedagogy. According to the *Tanglewood Declaration*, “Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde

music, American folk music, and the music of other cultures” (Choate, 1968, p. 139). Citing the ensuing changes in European and U.S. music education content across the decades following Tanglewood, Campbell and Schippers (2005) noted that “appropriate strategies for teaching and learning are being *reconsidered* as well. This was brought on by the very obvious challenges of teaching forms of world music outside their cultures of origin” (p. vi). Green (2008b) implicitly acknowledges the inherent connection between popular music pedagogy and multiculturalism in her recent book, writing that “This challenge has included closing the gap between ‘high’ and ‘low’ musical cultures, and between ‘Western’ and ‘non-Western’ musics, and has involved recognizing and valuing pupils’ ‘own’ musical cultures by bringing them into the curriculum” (p. 3). This position is consistent with the curricular objectives of many writers in the fields of multicultural education and multicultural music education (Abril, 2006; Anderson & Campbell, 1989; Banks, 2005; Banks, 2009; Campbell, 2003; Hebert, 2011; Hebert, 2010; Hebert & Karlsen, 2010; Erickson, 2010; Stephens, 2002).

As the original birthplace of blues, jazz, and rock music, the United States is often assumed to be an important centre for popular music pedagogy, yet the most high profile work in this field has consistently come from the U.K. There certainly have been efforts to bring more popular music into U.S. schools, however, including Allsup’s (2002) use of popular music activities to make school bands more democratic, recent publications by both Jaffurs (2004) and Davis (2005) that demonstrate how inclusion of popular music performance may engender creative approaches in education, studies by Ruthmann (2008) that demonstrate songwriting instruction through the use of new technologies, Rosenburg’s (2010) work on the use of popular music for the teaching of music theory concepts at the college level, and Pignato’s (2010) case studies of improvised music in schools, to name but a few notable examples. We must also acknowledge the important contributions from still other nations, including Australia (in the work of Lebler, Wemyss, and Dunbar-Hall) and New Zealand (with Graeme Downes at University of Otago and programs at technical colleges and Maori *wananga*). The Nordic region may actually be the most advanced in this field nowadays, with its widespread notion of “Rhythmic Music” (featuring songwriting and use of new technologies) entrenched throughout its educational systems, and with institutions such as Copenhagen’s Rhythmic Music Conservatory (led by Lars Brink) and Finland’s Sibelius Academy Music

Education Department (home to Lauri Vakeva and others), which emphasizes *multi-instrumentalist competency* across an array of popular music styles in music *teacher* education. Indeed, the past decade has seen the rapid development of popular music pedagogy into a significant movement on the global music education landscape, albeit against a backdrop of diverse foundations and emphases, ranging from multiculturalism to the promotion of democracy and creative musicianship.

A decade ago in the *International Journal of Music Education*, arguments associated with the institutionalization of rock music studies in the U.S.A. were identified that are also applicable to newer genres of popular music today (Hebert & Campbell, 2000). Another fruitful way of conceptualizing the institutionalization of novel artistic developments is through the lens of sociologist Baumann's (2007) theory of artistic legitimation, which features three essential components: (1) political opportunity structures, (2) resource mobilization, and (3) frames of discourse. What Baumann suggests in this elegant theoretical model is that the popularization and sustenance of any new art form—including original forms of popular music—is largely dependent upon the extent to which it is institutionalized, and that the nature of its institutionalization is shaped by how the genre is perceived in terms of its linkages to identity politics, the extent of financial backing available, and the ways in which the inherent meaning and social function of the genre come to be conceptualized. An examination of the institutionalization of jazz education in the United States in terms of these components may uncover insights regarding challenges currently faced in the integration of popular musics into school music programs, particularly in terms of the reification of hybrid genres, aesthetic arguments, egalitarian ideals, and artistic creativity.

Life in Technicolor: Learning from Music Education History

Life in Technicolor (by Coldplay)

. . . *Time came a-creepin'*

Oh and time's a loaded gun

Every road is a ray of light

It goes o-o-on

Time only can lead you on . . .

The tale of how *jazz* gradually came to be accepted into U.S. schools is a complex and rather unsettling story with implications for the institutionalization of popular music pedagogy. In its

early decades, jazz was regarded by musicologists and music educators alike as a degenerate practice that barely qualified to be called "music." One would assume that music education professors, as conscientious experts in *music*, would have rushed to the defense of jazz in the 1920s, 30s, and 40s, but instead it is evident that many in positions of power viewed jazz *unfavorably* and actively resisted its inclusion in school curriculum. James Mursell, arguably the most influential U.S. music educationist of his generation, wrote in 1927, "It is probably not going beyond proper bounds to say that musical culture is at a low ebb in our country; by culture is meant an understanding of the making of good music as distinguished from mere jazz" (p. ix). Perhaps Peter Dykema and Karl Gehrkins, authors of the popular book *The Teaching and Administration of High School Music*, expressed this position most eloquently in 1941 with their statement, "jazz and art music are at opposite poles of the musical earth" (Dykema & Gehrkins, 1941, p. 203), as well as their assertion that "To use such music in the school as a substitute for *serious* music is to cheat youth of a highly important experience." One indication of how much perceptions changed over a 60-year period is the opening sentence of an article in a 2004 issue of a U.S. publication *Journal of Research in Music Education*: "Jazz is considered America's classical music, and the genre is often used as an example of the strengths of American diversity" (McKeage, 2004, p. 343). It would seem, therefore, that the era of resistance to jazz education ended in just a few generations, and one might think it is *easy* then for teachers of popular music to learn from the development of jazz education, for they presumably enjoy access to an accurate depiction of the intellectual history of their own field from which to make informed critical assessments of the course of ideas and events that led to present practices. However, as Lee observed in 1992, the text that continues to this day to be the most popular book-length history of U.S. music education, offers a "strangely skewed view" that "mentions few African-American contributions" and fails to acknowledge that "racial segregation and discrimination have played a role in *professional organizations of music teachers* and affected millions of Americans" (Lee, 1992, p. 60). Further, Hebert (2009b) has demonstrated how hybrid music genres associated with African-American heritage—such as jazz, blues, and even rock music—barely appear in *each* of the major book-length histories of U.S. music education. McCarthy (2003) has suggested that when we "compare historical events to the present, then it must be done in a way that uses historical understanding to

gain insight into how today's issues have roots in the past, and not in a critical vein which places blame on ancestors for their actions" (p. 132). It should be clear that the intention here is *not* to blame, but *to identify questions* we could ask regarding our pedagogical and scholarly work in the *present*, as well as the extent to which our current *perceptions* may be tainted by inaccurate understandings of our own history, and to which current *assumptions* may resemble the same kinds of myths that in hindsight seem so obvious in the past. We should also consider that the neglect of jazz and popular music in our histories is most likely attributable to much more than the kinds of racial tensions that Lee identified, for one must also take into account the relations between the emergence and popularization of hybrid music genres and common *assumptions* regarding: (1) the putative universality of traditional European musical aesthetics and its musicianship practices; (2) notions of "high" and "low" culture, and the reification of socioeconomic status and class mobility; (3) relationships between gender, sexuality, and music participation; (4) the inevitability of subcultural stratification based on generation gaps; and finally, (5) in terms of music historiography, the ultimate utility of various forms of self-censorship often considered prudent in the academy. I would argue that the field of music education still has much to gain from a more comprehensive and stringent examination of its own intercultural history (Hebert, 2009b), as well as a more systematic look at the relevance and effectiveness of current practices (Hebert, 2009a). Some recent research provides a particularly important step in this direction. In their examination of curricular time in a major U.S. university music program, Wang and Humphreys (2009) determined that "popular music" and "non-Western" music genres in sum accounted for less than 1% of total instructional time. Jones (2008), in his analysis of 10 university music teacher preparation programs from across the U.S.A., found that *none* of the sampled programs offered substantial training on popular music instruments, concluding that "teacher preparation in instrumental music remains ossified in an early 20th Century model in spite of incredible changes in the musicing of Americans" (p.9). While some U.S. institutions, such as Berklee College of Music, are rightfully regarded as globally significant pioneers in popular music pedagogy, the U.S.A. clearly lags behind in this field at the level of school education and teacher education despite the nation-wide popularity of *jazz* programs. In 2009, University of Southern California's Thornton School of Music established a pioneering Bachelor of Popular Music program, which is an

encouraging development that may influence other programs due to the high profile of this institution. More programs of this kind might very well emerge in the near future, and it is also possible that some preexisting "jazz" programs may increasingly broaden the view of genres considered applicable to their students, including a greater diversity of popular music styles. Alternatively, due to the way it has largely been institutionalized the opposite could also happen, particularly among jazz programs in which popular music is regarded to be a threat to "authentic" mainstream jazz.

Reification of hybrid genres. In their study of professional jazz musicians, McDonald and Wilson (2005) encountered the recognition that *tradition* "had to be balanced with the professional demands of playing in *multiple genres*" (p. 413). Indeed, throughout the history of *rock music* one frequently encounters performers who "crossed over" into jazz and vice versa. Notable examples include Ray Charles and Aretha Franklin, artists deeply immersed in the African-American *roots* of jazz and rock, while more recent crossovers from the side of rock include U2 performing with blues-rock musician B.B. King, Sting recording jazz standards such as "Angel Eyes", or Norah Jones singing jazz ballad "The Nearness of You" while also doing concerts with Keith Richards of the Rolling Stones. From the side of jazz, pianist Herbie Hancock recently released an entire album of songs by Joni Mitchell, who in 2002 received a Grammy Lifetime Achievement Award, for which she was described as "one of the most important female recording artists of the *rock* era." Renowned jazz arranger Maria Schneider recently described her work with rock band Phish in an interview with *Jazz Review* as "Very creative, very high energy, very inspiring" (Dworkin, 2006). Alternatively, in the 1980s and 90s, jazz trumpeter Wynton Marsalis emerged as an outspoken *leader of jazz elitism*. He clearly snubbed all forms of popular music even while his own brother Branford was performing widely as a member of Sting's band. However, in time even Wynton—a leading advocate of professional, tuxedo-clad jazz orchestra performances in symphony halls—has reversed his position, and in 2008 released an album in partnership with *country-rock* icon Willie Nelson.

Aesthetic arguments. It should be clear from the preceding discussion that distinctions between jazz and popular music are ill-defined at best. Nevertheless, some who accept jazz education continue to resist the notion that rock and other forms of popular music also have aesthetic value and may merit a place in music education. Perhaps contemporary philosopher Gracyk (2007) summed up

the key issue most succinctly when he asked, “Are we simply too close to the popular music of the last fifty years to see that it, too, is produced and consumed with a concern for its aesthetic dimension?” (p.192). The innovative work of both musicologist Moore (2001, 2003) and philosopher Shusterman (2000a, 2000b) also provide convincing aesthetic analyses and theoretical articulations of the value of popular music, but philosopher Scruton (1997) still strongly objects to popular music. On the same page of his book *The Aesthetics of Music* in which he dismisses rock band Nirvana’s songs with the claim that “this music has enormous power over its typical audience, precisely because it has brushed aside the demands of *music*,” Scruton makes the similarly unsubstantiated claim that “Our society is bound up with music as no other that the world has known” (p. 500). Clearly, Scruton is essentially unacquainted with the field of ethnomusicology, and the fact he allows that jazz may entail *some* artistic merit exposes his argument to multiple challenges. Nirvana’s song “All Apologies,” for example, was recently recorded by influential jazz pianist Herbie Hancock on his album *The New Standard*. After dismissing Nirvana in his book, Scruton claims that rock band REM is also uncreative in *its* songwriting, the same multiple-Grammy winning REM who are inductees in the Rock and Roll Hall of Fame, widely credited with establishing the alternative rock genre, and responsible for such famous melodies as “The One I Love,” “Fall on Me,” and “Everybody Hurts.” Scruton might be intrigued to learn that music critic Harington (2009) recently listed an album featuring an REM song, as one of the top 10 *jazz* albums of 2008.

Another important example of this phenomenon is that of the brilliant pianist Brad Mehldau, who is featured on the cover of the March 2011 issue of *Downbeat* magazine, and is widely regarded as one of the greatest jazz improvisers of his generation. Mehldau is especially known for his use of popular music as a vehicle for highly creative improvisation, and has recorded not only his interpretations of hit songs by the Beatles and Paul Simon, but also several recent songs by contemporary rock band Radiohead. On his website, Brad Mehldau writes of a key moment of epiphany when he encountered a recording of “Hendrix’s guitar solo, that took me somewhere else and just dumped me there. I was lost after that solo—that guitar solo seemed to carry the grief of the world on it, and it was so deep and beautiful that I was just lost to it.” Clearly, use of such terminology as “deep and beautiful” indicates Mehldau’s recognition of the sincere artistry inherent in this and other examples of

popular music. Although writers like Scruton (1997) and music educationist Walker (2007) are certainly free to publish their opinions, using scholarly discourse to advance the unoriginal claim that popular music is without merit, such a position seems quite unwise to this author. Rather, it appears more likely that after 50 more years have passed contemporary rock musicians like Björk and Thom Yorke, will be regarded by historians as some of the most significant artists of their generation, while Scruton and Walker on the other hand will be held up as illustrative examples of what scholars of music aesthetics and music education should never do in their writings: offer an elitist critique of newer genres of which they have little familiarity. Nevertheless, we must admit that even some professors in university *jazz* departments continue to look disparagingly on rock and other forms of popular music in much the same way that classical musicians looked down on jazz in earlier times.

Egalitarian ideals. Although the earliest college jazz programs emerged in the late 1940s and early 1950s (at North Texas State College and Berklee School of Music, for example) and continued to be pioneered in some locations through the 1950s and 60s, jazz did not become widely popularized at all levels of education nationwide until the 1970s and 80s. A similar pattern may be seen in how *music technology* and *popular music* have entered educational systems from the bottom up, reversing putative hierarchies of knowledge dissemination by beginning at the community college level (Krikun, 2008; Krikun, 2009). Also related to this theme of egalitarianism is McKeage’s observation that in *jazz* education, “women must not only master their instrument, but must negotiate a place within a traditionally male-dominated community,” and “women are especially vulnerable” in terms of barriers to participation (McKeage, 2004, pp. 354 & 355). While jazz may convincingly stake its claim to offering a relatively democratic form of musicianship, this characteristic seems inadequate within the actual practices institutionalized in schools, which raises questions about the place of—for example—female drummers or Asian bass players, in the popular music pedagogy of the future. New teaching strategies and even new technologies may play an important role in efforts to resolve these kinds of concerns.

Artistic creativity. Prouty’s (2006) work acknowledges that jazz education “draws upon distinct canons of musical study, those of the jazz community and of the academic institution,” and that the tensions between these two systems impart a “profound influence on the construction and

application of teaching strategies.” Several studies have documented widespread concerns that institutionalization has lessened individuality in jazz, a phenomenon that also entails risks for popular music pedagogy, which is often based on the rationale of facilitating originality in music.

A Rush of Blood to the Head: Imagining the Future of Popular Music Pedagogy

A Rush of Blood to the Head (by Coldplay)

*. . . All the movements you're starting to make
See me crumble and fall on my face
And I know the mistakes that I've made
See it all disappear without a trace . . .*

By way of conclusion, I summarize my main points and clarify their possible implications for how we might interpret the trajectory of contemporary practices and the emerging future of popular music pedagogy. First, it is evidently unsafe to assume that an opening of the music curriculum to genres perceived as naturally more democratic than European art music (with its baton-wielding conductor) will necessarily lead to a more democratic form of education, as exemplified by such factors as the extreme gender imbalance, canonization of repertoire, and standardization of accepted practices and pedigrees now evident in jazz education, which serves as the most relevant model for popular music pedagogy in the U.S.A. Second, it also appears we cannot assume that acceptance of one popular music style will necessarily lead to acceptance of other closely-related styles. Rather, institutionalization often promotes theorization with specialized concepts and discourses that only serve to reify a genre via juxtaposition against other forms. Third, much of the innovative early pedagogical experiments in both jazz and rock styles were pioneered outside major university programs, at informal music academies and community colleges, while *teacher education* programs have generally tended to be the slowest domain of the educational sector to respond to new developments. Even in some institutions that have strong jazz programs, it is still common for music *education* students to graduate with very little experience in jazz, rock, or other popular styles. Fourth, as the cases of both classical music and jazz demonstrate, institutionalization can lead to an emphasis on technique over original creative expression, which is arguably a cause for concern if the latter aspect of musicianship serves as the rationale for introducing any new genre to an educational system. Fifth, merely accepting another genre will not necessarily resolve deeper structural

problems, for it is certainly possible to teach Baroque music more creatively than one teaches rock music, for example, if rock music pedagogy were to consist of the mastery of a canon of popular “cover” songs under the tutelage of a prolific lead guitarist under conditions that emphasize imitation and competition, or the even worse scenario of mere listening exercises and discussion of lyrics absent any actual music-making. In other words, although the institutionalization of a relatively young genre may offer the opportunity to establish new pedagogies where few had existed before (and in innovative formats rarely encountered in other contexts), older musics may also be revitalized via new pedagogies, and it seems important to take care not to confuse the distinction between such issues as representation, diversity and student identity with the characteristics of empowering approaches to pedagogy that might be envisioned in terms of virtually all music genres. Finally, these cases illustrate how in the current phase of globalization, the notion of center and periphery is increasingly irrelevant, for it may be just as likely that the newest innovations in popular music pedagogy will come from the Nordic region, New Zealand, or Thailand, as from the U.S.A. and the U.K.

The inherent challenges of originality and institutionalization may to some extent entail universal problems for those seeking to integrate particular kinds of music into educational settings. Originality may be especially difficult to teach and evaluate, yet it seems an essential feature of many forms of artistry, and is often perceived to be a prominent characteristic of musicians considered pioneers in newly-emerging genres. Institutionalization, on the other hand, enables a tradition of evaluative structures and pedagogical practices to emerge in response to a particular genre, yet ironically, these very structures and practices may naturally appear to stand in opposition to the distinctive musical originality that serves as their *raison d’etre*. The field of music education could arguably benefit from development of a robust corpus of scholarship that aims to conceive how a more effective balance might be facilitated between the inherent demands of originality and institutionalization via flexible structures that enable a greater diversity of musics to be supported by institutions while simultaneously offering sufficient space for originality on the part of budding young musicians. Detailed observational research is needed on how multi-instrumentalist music teachers with an array of competencies in popular music are trained in Nordic higher education institutions, or how achievement in popular music is evaluated via “best

practice” procedures for guidance and moderation of assessment in New Zealand schools, to name but a few examples that seem to hold special promise. Further international dialogue in this field may enable us to learn from both the failures and successes of past innovations, benefitting from what has already

been discovered through relevant work in other settings, such that based on a broader foundation of knowledge we may better implement effective educational strategies that ensure the relevance and sustainability of music education.

Note

¹By Southern Mississippi Valley region, I refer here to the broad swath of land surrounding what is sometimes called the “lower Mississippi,” passing through Memphis, the Mississippi Delta flood plain (between the Yazoo and Mississippi rivers) and finally south to New Orleans. This region, sometimes called the “deep south” or “lower Mississippi river valley,” has various official names, including “Southern Mississippi Valley Sector” (National Oceanic and Atmospheric Administration, n.d.) and “Southern Mississippi Valley Region” (US Department of the Interior, n.d.). Although blues, jazz, and rock have roots that are to some extent be traceable to the nineteenth century, these styles became firmly established in this region during the early twentieth century. The state of Mississippi is also especially notable as home to the Blues Trail and the Hard Rock Casino and Hotel, both of which uniquely memorialize American blues and jazz. Many scholars consider the 1936 recordings of the Mississippi Jook Band in Hattiesburg to be the earliest evidence of the “Rock and Roll” sound, with songs recorded for the American Record Company like “Barbecue Bust” and “Dangerous Woman,” which according to *The Rolling Stone Illustrated History of Rock and Roll* “featured fully formed rock & roll guitar riffs and a stomping rock & roll beat” (Palmer, 1980; Mississippi Blues Trail, n.d.). Mississippi is also the original home of such pioneering performers as Muddy Waters, Robert Johnson, Bo Diddley, W. C. Handy, Howling Wolf, John Lee Hooker, B. B. King, Jerry Lee Lewis, Elvis Presley, Jimmie Rodgers, Cassandra Wilson and Charley Pride. New Orleans, the birthplace of jazz, is about a half-hour drive from the southern part of Mississippi state, in neighbouring Louisiana.

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CHINESE ABSTRACT

中文摘要

創造性與體制化：美國抵制流行音樂教學法的原因

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世界上很多流行音樂都可以追溯到起源于密西西比南部的布魯斯（blues）和搖滾樂（rock）。可是從全球的現狀來看，這些音樂在自己的發源地（美國）經歷了長久的等待才慢慢的被學校教育體系認可。本文將探究新的藝術形式在進入教育體制時所遇到的不可避免的挑戰與困難，然後把這些困難與對發展流行音樂教學方法的抵制進行對比。流行音樂教學法被越來越多的人所接受，同時布魯斯和搖滾樂經歷了長時間的發展後要求被認可為文化遺產，這兩種現象并非偶然。本文將揭示創新與文化多樣性長久以來對教育體系的挑戰，以及我們要研究目前不斷發展的流行音樂教學法和與之相關的機會與挑戰的必要性。