

A theory of change in music education

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The purpose of this conceptual work was to provide a theory of curricular change in music education. The author introduced a *Model of Psychological Dimensions*, and suggested how it might help the profession conceptualise the nexus between the individual and society. Identity as a manifestation of cultural psychology, and the role and characteristics of both perceptual and cultural worlds were presented. The idea of the selfhood of individuals was used as an analogy to the selfhood of music education. A metaphor of a rainstorm was used to help explain how the components of self, an understanding of ‘place’ and ‘space’, and knowledge of cultural creativity might guide theorisation in the area of curricular change. The author concluded the article by presenting a *Conceptual Model of Change in Music Education*, based on a model proposed by the author in previous work.

Keywords: cultural psychology; identity; perceptual worlds; cultural worlds; curricular change

The purpose of this article is to propose a theory of change that might be useful to the music education profession – theorists, researchers and practitioners alike. My experience as a school music teacher and as a music teacher educator has helped inform these ideas. The theory takes action in a conceptual model that I believe might serve as a frame of reference for individuals who are thinking of implementing some sort of change in practice, or to help frame the work of researchers in music education who wish to study change. It is based on (1) the notion that as we occupy a specific place, we seek to navigate the space that surrounds us, to the benefit of the students or communities that we find ourselves in, and (2) that this navigation is in and of itself a creative process. The development of this theory has helped me in my early career as a music teacher educator to conceive of change that is possible at my university, change with the potential to impact the way that future generations of students are educated in music. So, this theory is intended for all those who are interested in the transformation of music education practice at all levels, and the conceptual model is an attempt to account for many of the factors that influence change.

Understanding the ideas put forth in this article requires a cognitive leap, in that I speak of music education as if it were a specific person, able to think about, act on and react to the environment that surrounds her. It is a bit tricky to make this leap, since when I speak about the ‘individual’ in this case I am actually talking about

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many individuals and complex relationships among individuals that form schools or communities, with specific histories and sometimes deeply seated traditions. Just as every individual is unique, every school music culture is unique. And, of course, this analogy works on multiple levels. One could think of the 'individual' as a particular school or as music education in the USA. My hope is that you, the reader, can take these ideas and apply them to the specific area of change that you wish to implement in your specific setting.

Change?

If you are reading this article, there is a good chance that you are someone with an interest in seeing music education be a valuable part of your community. It is likely that some of you are music teacher educators who would like to see the future teachers with whom you are working be well equipped to be successful in this first part of the twenty-first century. I would like to suggest here that change, in both variety and in degree, is a product of the specific culture that you find yourself working within. It is possible that you are teaching in a setting that enjoys a 60 per cent student participation rate, well above the national average in the USA (21 per cent) and Florida (8 per cent), and that the scope and quality of the music making that your students are engaged in is excellent. In your case, there might not be a need at the moment to change much of anything in the organisation of what you do. However, there may be some who are reading this, who are struggling in their specific setting to recruit students for and sustain meaningful interest in music. This theory might be a useful tool to assist both your thinking and action.

Identity of the 'individual'

If one thinks of the term 'individual' as applying to a specific culture of music education, then one can think of that individual as possessing an identity. However, thinking this way is not without its challenges. These ideas are situated within a foundationalist epistemological perspective, one that supposes that the self can be explained by categorising it into smaller units for analysis. This has been the primary way that research in music education has been approached since the days of Carl Seashore. This perspective has been disputed over the past several decades (Siegel 2006, 7). Post-structuralists argue that the traditional conception of the self, as something that can be conceptually reduced, scientifically studied and then understood, is amiss. Similarly, Anderson asserted that, 'all human societies are built upon a lie, the lie of self' (1997, xi), and suggested that instead of thinking of the self as a single entity that can be studied as such, the academic community should instead think of two different alternative perspectives – the 'multiple-self' and the 'no-self'. The primary tenant of the 'multiple-self' concept is that the self is 'decentered, multi-dimensional, [and] changeable', while the 'no-self' concept suggests that we drop the idea of self completely and try to connect the notion of being human to our wider surroundings, including the earth (1997, xv).

I appreciate these other perspectives, as the impetus for proposing these alternatives is to strengthen the overall integrity of the metanarrative. While I do not abandon the traditional conception of the self as something that can be better understood through scientific and theoretical inquiry, I believe as Anderson does,

that the self IS multi-dimensional and changeable. Furthermore, I believe that parts of the self change without us giving the matter much thought, and that some parts are more easily changeable than others. I devote more space to these ideas later in this essay.

I find it imperative at this time, keeping in line with my more foundationalist perspective, to provide a working definition of identity for this work. I define identity here as it has been popularly defined in the music education literature, well articulated by McCall and Simmons:

the character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity is his imaginative view of himself as he likes to think of himself being and acting as an occupant of that position. (1978, 65)

I like to organise concepts as a way of envisioning relationships among what I perceive to be the various parts. This desire almost always leads me to construct models. Keeping with this tendency, I have constructed the *Model of Psychological Dimensions* as a way of accounting for the various components of the previous definition of identity (see Figure 1). The model visually depicts identity as an *individual's* ‘imaginative view of himself’ (the centre of the figure, the heart of my conception of the self) that comes about as he interprets his ‘character’ and ‘role’ as part of a *collective* (the individual influences the collective and is influenced by the collective), that over time produces *culture* (a collective’s legacy), that comes out of a particular *society* (defined broadly or loosely, depending on how one wants to apply this theory). This model complements the *Conceptual Model of Change in Music Education* that I will present later in this essay, and depicts another way that the individual, the place in this theory where cultural creativity is enacted, relates to the environment.

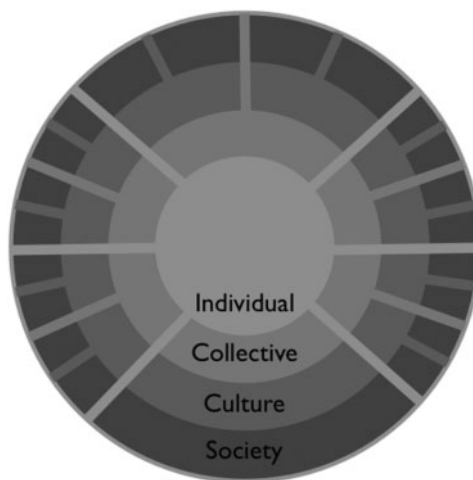


Figure 1. *Model of Psychological Dimensions*.

The individual for purposes of this theory can be considered a specific music education entity, school or higher education institution. The model illustrates that where the *individual* and *society* meet, there are pockets of individuals who share a *collective* mind, or common ‘imaginative universe’ (Geertz 1973, 18). Music education certainly has numerous examples of this phenomenon. Various higher education institutions in the USA share similar ‘imaginative’ universes. Prospective doctoral students apply to institutions who have come to stand for particular ideals. Groups of people, who form some sort of *collective*, over time produce *culture*, that includes: material culture (objects), social culture (institutions) and subjective culture (shared ideas and knowledge). Again, various music education institutions host symposia on topics that represent ‘what they stand for’. And, publications from these various symposia help spread the word to the academic world at large.

The model visually suggests that (1) the *individual* (focal point) is manifest in the *collective* mind, produces *culture*, while being a part of *society*; (2) that the *collective* mind is manifest in both culture and *society* and (3) that *culture* is manifest in *society*. The *individual* is not a lesser contributor to an understanding of the influence of *culture* and *society*. Rather, it is foundational to making sense of these relationships. The *individual* and *society* (also *culture* and the *collective* mind) are mutually constituted – ‘individuals and groups not only shape the contexts and settings in which they live and work, they are in time shaped by them’ (Barrett 2011, 3). In the model, *society* is the backdrop to all of the workings of the *individual*, the *collective* and the *culture* that is produced over time.

Perceptual and cultural worlds

Cultural psychologists tell us that selfhood comprises *perceptual worlds* that help us locate ourselves and orientate ourselves among others, and *cultural worlds* that hold the keys to our sense of meaning (Benson 2001, 4). The constructs most associated with *perceptual worlds* are self-esteem, self-efficacy and self-concept; and the construct most associated with *cultural worlds* is identity. Both perceptual constructs and cultural constructs contribute to our understanding of the self. So, self in the broadest sense that might be thought of as an individual’s negotiation of the meaning of who she is (cultural worlds), based in part by her self perceptions of herself (perceptual worlds) as a member of the social networks that she contributes to or functions within. The individual oftentimes desires to be like everyone else, and yet different in some way. These seemingly contrary desires can interact daily, even moment-by-moment, at the perceptual level, and when considered over time, at the cultural level. Cultural psychology is understood by way of history (Castro-Tejerina and Rosa 2007; Seeger 2001; Triandis 2007).

Taking into account the connection of identity to history, one might think of it as the foundation upon which the other constructs most closely associated with the study of the self – self-esteem, self-efficacy and self-concept – rest (see Figure 2). After all, with time often comes a sense of stability or permanence, as ways of thinking are reinforced. The historical component of identity, as a *cultural world*, is interwoven with meaning that has been built-up over time. Geertz referred to the individual in relation to culture when he stated that, ‘man is an animal suspended in webs of significance he himself has spun’ (1973, 5). As time passes, the ‘webs of significance’ – our beliefs about ourselves in relation to the world – contribute to

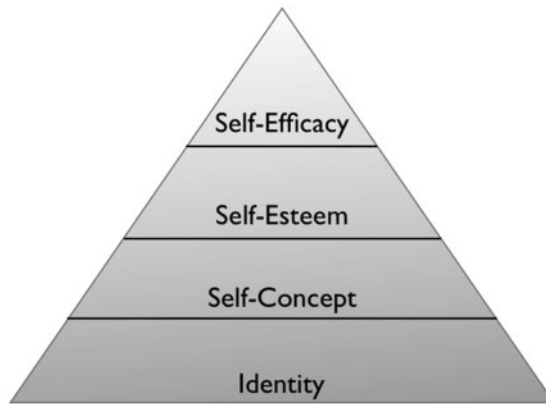


Figure 2. Model of identity as the foundation upon which ‘self’ constructs rest.
 Note: Identity is the most stable of the constructs, as it is the root of all of the other constructs.

what is our identity. While the perceptual worlds of individuals change continually, identity functions as the tried and true component of self that provides a root system or foundation, or something like the anchor to a large ship. The time component in the formation of identity also makes it difficult to change quickly or easily.

The music education profession, considered as a meta-collective of sorts, is made up of individuals who are who they are based in large part on how they got where they are now, their history. Identity, formed over time, has an inherent stability. For example, the way of preparing music teachers in North America has changed very little over the past 150 years. Each individual is, however, capable of perceiving OTHER information and circumstances that might cause her to examine her identity, information assimilated from the perceptual world of selfhood. This information can chip away at the foundational relationship of the identity component of the self.

Identity as the foundation for perceptions of self

Some scholars have argued that questions of identity are at the foundation of a person’s belief system (Buss 2001; Green 2003; Roberts 1991), that identity beliefs mark who a person is. Perceptual worlds, on the other hand, help to orientate a person to her surroundings, thus helping her to know *where-she-is*. Cultural worlds – with a connection to history – help a person to know *who-she-is*, thus helping shape her identity (Benson 2001). Table 1 shows some of the common differences between self-esteem (a perceptual component of the self) and identity (a cultural component of the self) (see Table 1). Notice that both areas are generally stable, however, identity is perhaps the most stable. Since identity deals with the portion of self that is concerned with meaning, it might be viewed as essentially one’s philosophy of self as a function of time.

The self-systems located higher in the model, being more perceptually bound, that help answer the ‘where am I’ locative questions, are more easily malleable. By completing a difficult task successfully, an individual can add to her self-efficacy (perception of her ability to complete a task in the future) of any number of musical

Table 1. The difference between self-esteem questions and identity questions.

Self-esteem	Identity
How worthwhile am I?	Who am I?
Positive: adds pride in self	Positive: lends meaning to life
Lacking: self-effacement	Weak: rootlessness
Amnesia has little effect	Amnesia obliterates it
Romantic love adds to it	Marriage adds to it
How well a role is played?	Commitment to a role
Group: vicarious self-esteem	Group: a feeling of belonging

Note: The table is borrowed from *Psychological Dimensions of the Self* (Buss 2001, 89).

or teacher-orientated tasks. That, in turn, can help in the self-esteem area (her evaluation of how worthwhile she is), and in turn, the self-concept area (the component of the self that sorts all of the incoming information related to self enhancement). Over an extended period of time, identity can also be affected.

One application for music education at the higher education level is that by locating particular efficacies in music that might lead future music teachers to approach their jobs as music teachers in ways that could stretch currently immovable curricular offerings, music teacher educators will be able to feed, in a way, the future local cultural creative processes of music teachers. Efficacies in vernacular musicianship, composition, free improvisation, and others, could be infused in teacher education programmes as ‘tools’ of sorts for local change. Again, the model of cultural creativity presented later in this essay will illustrate how this might work in practice.

Making sense of the self-system: saturation as a mechanism for change

One might consider thinking about the relationship of these components as if they were levels of soil being subjected to a rainstorm (see [Figure 3](#)). The rainstorm might be thought of as the events, circumstances and encounters with music, music making and music education that an individual experiences. When these events occur, the perceptual worlds of individuals are the first levels to come in contact with the rain’s bombardment. The locative mechanisms that give the self a sense of place with regard to a particular music-making phenomenon are engaged and sometimes challenged. These experiences then soak through the soil, and eventually can make it to the level of identity. Just as it takes a heavy rain to saturate soil, it will take a heavy rain to affect the ‘who am I’ area of identity.

Each of the models serve a distinct function with regard to the presentation of ideas. [Figure 2](#) is about the organisational structure of the self-system, while [Figure 3](#) is about the idea of the structure as it relates to the notion of change. Saturation is what it will take to effectually ‘change’ an individual at the ‘who am I’ level (keep in mind the definition of individual presented earlier). Various efficacies are the first, practical, component of the self that should be addressed in this theory of change in music education. The idea of efficacies is explained in more detail as it relates to the *Conceptual Model of Change in Music Education*, presented later in this essay.

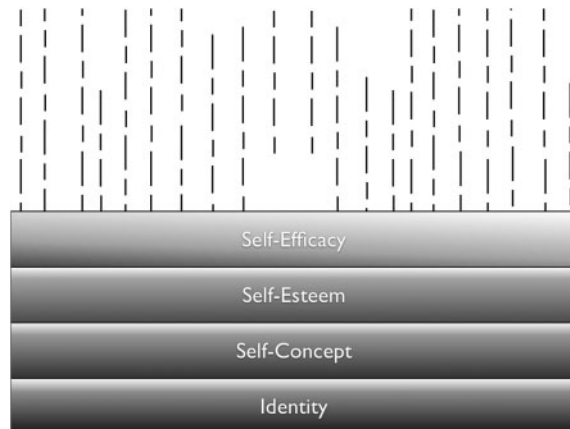


Figure 3. *Model of the Analogy of the Self-System to Soil in a Rain Storm.*
 Note: Identity as a cultural world is located the deepest, as it is the most stable, and the least directly affected by the bombardment of experience.

Space and place

Another way to think about the relationship between perceptual worlds and cultural worlds is to think of the two constructs not as one combined whole, such as in the previous model, but rather as separate members involved in a dynamic relationship characterised by interaction. Tuan wrote in his thought provoking book *Space and Place* (1977) that ‘place is security’, something that we are attached to, while ‘space is for freedom’, something we long for (6). Space is where elements that are both novel and appropriate are searched out. These elements serve as food for the cultural creative processes that are engaged in at the individual level. Place is where these elements are checked and tested. Place can be thought of as the location of the cultural creative process.

Place can further represent the cultural worlds that we seek to nurture in our lives, our sense of who we are. Tuan stated that, ‘what begins as undifferentiated space becomes place as we get to know it better and endow it with value’ (6). So, for Tuan, we constantly are aware of place, while we more comfortably explore the area of space. This exploration can be likened unto a personal quest for fulfilment or hero’s journey (Campbell 2008; Randles 2010), where identity is maintained and over time extended. The hero’s journey in the Campbellian sense is characterised by separation-initiation-return. Tuan suggested that once we conquer areas of space, they have the potential to become place to us (1977, 6).

I shall now shift the focus of this essay to situating this theory within the history of the study of identity, before unpacking my *Conceptual Model of Change in Music Education*.

Situating change

Work in the sociology of music education has been somewhat ongoing since the late 1950s (Mueller 1958) and the mid-1960s (Kaplan 1966), and continues to be a topic today (Froehlich 2006; Green 2011; Wright 2010). Music education scholars and

researchers have grappled with the realisation/belief that social/historical/political forces have and probably always will impact music education practice on multiple levels (Campbell 1998; Campbell, Connell, and Beegle 2007; Green 2002; MacDonald, Hargreaves, and Miell 2002). The complex interactions caused by these forces mean that teachers and students must work within systems that are sometimes predetermined, sometimes out of their control, while at the same time trying to do what they feel is best for their students. Doing what is best for students and working within existing social structures is not always easy, particularly when the social structures are rigid.

However, I do not want to suggest here that the situation is without hope, for music education is alive and well in many cases at the local level. Teachers who recognise that curriculum might best be conceptualised as a creative process are finding ways to enhance the musical experiences of their students by working within sometimes rigid social structures. In the USA, there is band, choir and orchestra at the secondary level. These ensembles have been around since the beginning of the 1900s in the USA (Mark and Gary 2007). These ensembles are promoted at the state and national level by NAFME, and are a part of nearly every college music programme across the country. To be accepted into any of these programmes, one must audition for a spot on one of the instruments or voices currently being represented in these standardised ensembles. Students who audition to get into the school have had at least 13 years of enculturation into the world of that way of making music—performing from notation masterworks in large ensemble under the direction of a conductor. This is the cultural world that music education theorists/practitioners, in their specific cultures must work within and through. This is part of the reason why identity, in this essay, is conceptualised as a somewhat rigid construct. The ‘who we are’ part of self has a legacy. This legacy is what we have to acknowledge and work with and around.

Identity is not impossible to change, though. Lucy Green describes the formation of musical identities this way:

Musical identities are forged from a combination of personal, individual musical experiences on one hand, and membership in various social groups—from the family to the nation-state and beyond—on the other hand. They encompass musical tastes, values, practices (including reception activities such as listening or dancing), skills, and knowledge; and they are wrapped up with how, where, when, and why those tastes, values, practices, skills, and knowledge were acquired or transmitted. (2011, 1)

So, going back to the *Model of the Analogy of the Self-System to Soil in a Rain Storm* (Figure 3), new experiences bombard our perceptual worlds, in this case the perceptual worlds of music education collectively, that cause the profession to become aware of things that it has not been aware of, and cause it to re-evaluate its place. Over time (this is key) the profession searches the space containing all possible ways to expand first its perceptual world, then its own cultural world. For example the notion of being multi-musical, being able to function as a reader of notation and as a vernacular music maker or being multi-creative (Burnard 2011, 2012), might capture the collective imagination of the profession. Members of the higher education community could search out ways of engaging their respective schools of music in the actualisation of various plans to prepare the next generation of

teachers to occupy a new and improved place (stemming from the collective mind of the profession). All the while, new experiences bombard the profession, as this dynamic interaction prompts change in new and exciting ways. It was formed over time, and so therefore, out of necessity, it must change over time. Music education scholars and curriculum reformers must take into consideration the rootedness of identity in terms of the individual pre-service music teacher.

Music education faculty members often desire to assist students in forming a teacher identity through various observations and practicum experiences, sometimes seeking to encourage new ways of thinking and doing regarding music education theory and practice, with full knowledge that each pre-service teacher has had at least 13 years of enculturation into the world of music learning and teaching as a student. This point complicates the work of music education faculty who have a mind for change in the profession. Identity is stable, it might be considered the root of our human self-system. By the time music education majors reach the college level, the 'who am I as a music maker' questions have been answered in the minds of students to a large extent. These questions can certainly still be approached by music teacher education faculty, however, given that they were developed over time, resulting beliefs regarding these important questions must morph over time.

A look to the future

Cultural change at the everyday level always involves creativity, a combination of novelty and appropriateness. Novelty can be viewed as the transformation of cultural practice, and appropriateness can be viewed as the value to a community. However, with everyday cultural creativity we deal with the creation of practices, not the creation of products. The working out of cultural transmission on a day-to-day level always involves both *imitation* and *invention*. In order to function in the world around us, we as humans seek out ways of living and doing that have worked for those around us and *imitate* those ways. When those ways do not work, when they seem mundane, no longer necessary, or deficient in some compelling way, we invent new ways of accomplishing our goals. This kind of everyday creativity, at the micro-level, will continue to occur, without any intervention from music teachers or leaders in music education, indeed, without even giving it much thought. This type of cultural creativity allows societies to continue, reproducing themselves from generation to generation. There is surely an inherent stability in social structures, norms and cultures. Some have argued that the main function of social systems is to maintain the status quo (Merton 1968). Cultural creativity at the macro-level, however, must be more deliberately operationalised.

In order for this process to be initiated, the perceptual worlds of the collective mind must be made aware that things might not be where they should be or look how they should look. Technological innovations, particularly compelling philosophies, and examples of other ways of doing music education in both adaptive and innovative ways, must engage the perceptual worlds of the profession. If the imagination of the collective music education 'self' is engaged, or saturated as the *Model of the Analogy of the Self-System to Soil in a Rain Storm* (Figure 3) suggests, the motivation to look outside of school music education and to music efficacies that occur in the real world might prompt cultural creative processes at the macro-level. As was mentioned previously, music education as a meta-

individual, like many social structures that have existed over an extended period of time, have an inherent stability. Understanding this point is key to engaging the collective imagination of the profession.

Conceptual Model of Change in Music Education

The *Conceptual Model of Change in Music Education* (see Figure 4) is based on existing models that have been developed by Webster (2006) in creative thinking, the author (Randles 2013) in music making, and the author in collaboration with Webster (Randles and Webster 2013) in creative music making. It takes into consideration the compelling utility of Engestrom's model of the structure of a human activity system (1987, 2001), which has been used by other researchers and scholars in music education (Burnard and Younker 2008; Welch 2011). 'Community', 'rules', 'tools and signs' and 'division of labour' were adapted from the Engestrom model and are used here as part of 'context'.

One of the strengths of the Engestrom model is that it provides a visual representation of the relationship of the various components of an activity system. *Community* accounts for the multiple points of view, traditions and interests expressed by all those who associate themselves with a particular culture. One might think of *community* as comprising the various members of the 'individual' as it has been described here. *Division of labour* accounts for the various positions that exist within and without the culture. *Rules* are the conventions and guidelines that regulate activity within the system. *Tools and signs* are the artefacts or concepts that regulate activity within the system. The change model presented here recognises these components of the Engestrom model as being essential to understanding how change is actuated. One of the weaknesses of the model is that it does not adequately account for what takes place during the cultural creative process – the place of action – of the activity system. The *Conceptual Model of Change in Music Education* is a more action sensitive representation of how change is articulated in the real world of music education practice.

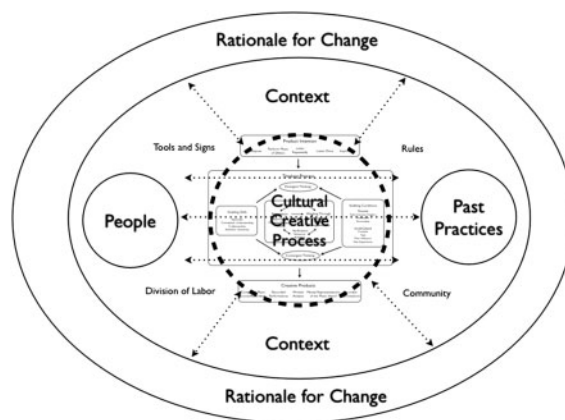


Figure 4. *Conceptual Model of Change in Music Education*.

In order to understand how the *Conceptual Model of Change in Music Education* might be helpful, it is necessary to enlarge the ‘cultural creative process’ component of the model (see Figure 5). Both *innovation* and *adaptation* are seen as possible practice intentions in the ‘cultural creative process’ (Kirtan 1976). *Innovation* occurs when the focus is on doing something differently. *Adaptation* is the goal when the focus is on doing something better. Music education could stand to gain from both doing things differently and from doing things better. Practices that could emerge from the cultural creative process include, but are not limited to the creativities that Burnard details in her latest work (2011, 2012): individual, collaborative (or group), communal, empathic, intercultural, performance, symbolic, computational and collective. Innovative practice intentions could include starting an iPad group in a school, a songwriting class or a computer-music class. Adaptive practice intentions could include turning the high school drumline into a new music ensemble, turning the show choir into a songwriting lab, or introducing composition or improvisation into the band, choir or orchestra (Randles and Stringham 2013). Examples of innovation and adaptation need not be this prescriptive, however, they might be. The creativity of the teacher is an essential ingredient to creating new practices that meet our ‘product intention’ expectations.

An understanding of the components of the cultural creative process provides a point of entry for how to use this model to enact change. *Enabling skills* might be a

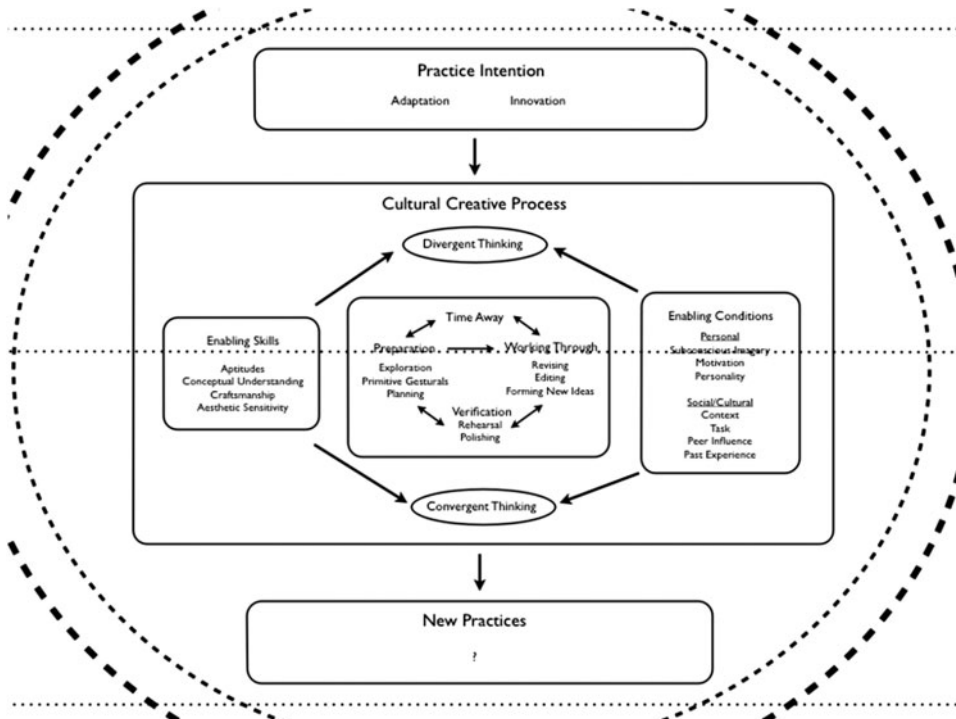


Figure 5. Cultural creative process.

Note: This is an enlarged version of the *cultural creative process* portion of the *Conceptual Model of Change in Music Education*.

teacher's musical or teaching skills that have been developed as a result of their primary or secondary socialisation. Teacher education is key to expanding these enabling skills for future generations of teachers and their students. Opportunities to arrange music by utilising vernacular musicianship, composing and improvising in a variety of contexts, and using a variety of technological tools in the performance of digital music, are all examples of enabling skills that can have an impact on cultural creative processes. *Enabling conditions*, that include both personal and social/cultural factors, are the specific components of the larger model (context, people, past practices, etc.) that require immediate attention during the cultural creative process. Not all knowledge of people, context and past practices (among other large conceptual areas) is useful during a particular cultural creative process. This is the primary reason that the *Conceptual Model of Change in Music Education* accounts for the various components of change at both the macro- and micro-levels.

Specific practices are the end and the beginning of every cultural creative process. So how do we gauge the success or failure of the process? What makes a particular created practice more or less appropriate than another? Csikszentmihalyi's 'Systems View of Creativity' (see Figure 6) might provide a useful way of conceptualising how new experiences, new ideas, the work of practitioners, individual music education scholars, academic institutions and even research centres might be able to engage the imagination of the profession, these are the outputs, the 'new practices' of the 'cultural creative process', what is created. These 'new practices' then can be tested for appropriateness, first at the local level, and then, potentially, at the regional, state and even national level. In Csikszentmihalyi's model, the individual, domain, and field work together to determine what is 'novel' and 'appropriate' (1999, 315). In order for new ideas and practices to be accepted, they need to be introduced and promoted by individuals who possess a good feel for what is acceptable to the society and the consequent culture that he or she is working within. If the social groups and the culture that make up the 'webs of significance', to quote Geertz (1973, 5) once again, that make up those cultures are not taken into consideration, then change might not be possible. I would like to argue, with much optimism, that change is possible.

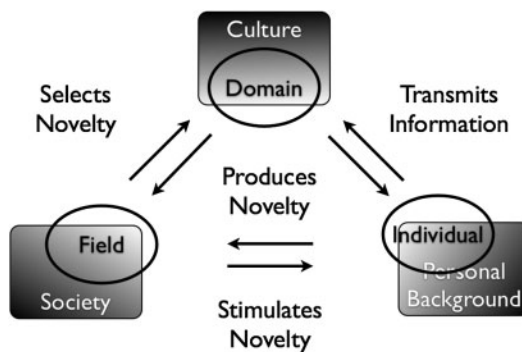


Figure 6. Csikszentmihalyi's systems view of creativity.

Note: This model was taken from a book chapter written by Csikszentmihalyi in Sternberg's *Handbook of Creativity* (1999).

A place to start

In this article, I introduced a *Model of Psychological Dimensions*, and suggested how it might help the profession conceptualise the nexus between the individual and society. Then, I defined identity as a manifestation of cultural psychology, and outlined the role and characteristics of both perceptual and cultural worlds. I then merged the idea of the selfhood of individuals to the idea of the selfhood of music education, and used the metaphor of a rainstorm to explain how the components of self, an understanding of ‘place’ and ‘space’, and knowledge of cultural creativity might help us to conceptualise change. I then concluded the article by presenting a *Conceptual Model of Change in Music Education*.

Just like all good research, curricular change must start with a good theory. I hope that the conceptual work in this article helps all those who have a mind for change in the profession. The centre of the *Conceptual Model of Change in Music Education* is the cultural creative process. This process consists of working with existing materials in a process that requires both divergent and convergent thinking. As the model suggests, preparation, working through, exploration and verification are aspects of the creative process. Divergent thinking can be thought of as the imagination that it takes to get the process started. Convergent thinking can be thought of as the selection of the best, most appropriate solution.

Navigating the future of music education requires the connected processes of problem finding and problem solving. These processes are articulated in the *Conceptual Model of Change in Music Education* presented in this essay. As stated at the onset of this article, I hope that this theory of change in music education will be helpful to the profession – theorists, researchers and practitioners alike. The future can be bright if we recognise that (1) change is articulated locally, (2) change is the product of imagination in conjunction with a lot of hard work and (3) change is the result of the work of people whose histories and culture impact the community, divisions of labour, rules, tools and signs as they relate to the process. Change in identity begins with changes in particular self-efficacies. Music education can change. Let us think about the process, and then take action.

Notes on contributor

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