

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

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”

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

gain insight into how today's issues have roots in the past, and not in a critical vein which places blame on

application of teaching strategies.” Several studies

