MUSIC EDUCATION

SOURCE READINGS FROM ANCIENT GREECE TO TODAY

FOURTH EDITION

Edited by **MICHAEL L. MARK**

MUSIC EDUCATION

Music Education: Source Readings from Ancient Greece to Today is a collection of thematically organized essays that illuminates the importance of music education to individuals, communities, and nations. The fourth edition has been expanded to address the significant societal changes that have occurred since the publication of the last edition, with a greater focus on current readings in government, philosophy, psychology, curriculum, sociology, and advocacy. This comprehensive text remains an essential reference for music educators today, demonstrating the value and support of their profession in the societies in which they live.

Michael L. Mark is Emeritus Professor of Music at Towson University, where he served as Dean of the Graduate School. Previously, he was head of the music education program at The Catholic University of America.

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Source Readings from Ancient Greece to Today

Fourth Edition

EDITED BY

Michael L. Mark

Towson University

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PREFACE

Historically, music has been a part of every culture and society. It has served a variety of functions, including religious, social, entertainment, and educational. As will be understood from the readings that follow, music has not served the same function in every culture and society. Leonard Tan reminds us that since antiquity, philosophers have engaged in intense discourse with regard to the value of music. The following excerpts present a landmark debate between two rival philosophical schools in ancient China: Mohism and Confucianism. The first excerpt from the treatise *Against Music* was written by Mozi (ca. 470 BCE–391 BCE) of the Mohist School. Mozi argues that although music gratifies the senses, it is not one of the three necessities of life. The second excerpt from the treatise *Discourse on Music* was written by Xunzi (ca. 312 BCE–30 BCE) of the Confucian School as a rebuttal to Mozi. In building his argument, Xunzi exploits the fact that the Chinese language uses the same character to denote music and joy. He claims that since "music is joy," and joy is an essential aspect of human nature, humans cannot possibly live without music.

Mozi

The Value of Music: An Ancient Chinese Philosophical Debate

Against Music

It is the business of the benevolent man to seek to promote what is beneficial to the world, to eliminate what is harmful, and to provide a model for the world. What benefits men he will carry out; what does not benefit men he will leave alone. Moreover, when the benevolent man plans for the benefit of the world, he does not consider merely what will please the eye, delight the ear, gratify the mouth, and give ease to the body. If in order to gratify the senses he has to deprive the people of the wealth needed for their food and clothing, then the benevolent man will not do so. Therefore Mozi condemns music not because the sound of the great bells and rolling drums, the zithers and pipes, is not delightful; not because the sight of the carvings

Burton Watson, *Mozi: Basic Writings* (New York: Columbia University Press, 2003), pp. 113–115.

and ornaments is not beautiful; not because the taste of the fried and broiled meats is not delicious; and not because lofty towers, broad pavilions, and secluded halls are not comfortable to live in. But though the body finds comfort, the mouth gratification, the eye pleasure, and the ear delight, yet if we examine the matter, we will find that such things are not in accordance with the ways of the sage kings, and if we consider the welfare of the world we will find that they bring no benefit to the common people. Therefore Mozi said: Making music is wrong!

Now if the rulers and ministers want musical instruments to use in their government activities, they cannot extract them from the sea water, like salt, or dig them out of the ground, like ore. Inevitably, therefore, they must lay heavy taxes upon the common people before they can enjoy the sound of great bells, rolling drums, zithers, and pipes. In ancient times the sage kings likewise laid heavy taxes on the people, but this was for the purpose of making boats and carts . . . Now if musical instruments were also used for the benefit of the people, I would not venture to condemn them. Indeed, if they were as useful as the boats and carts of the sage kings, I would certainly not venture to condemn them.

There are three things the people worry about: that when they are hungry they will have no food, when they are cold they will have no clothing, and when they are weary they will have no rest. These are the three great worries of the people. Now let us try sounding the great bells, striking the rolling drums, strumming the zithers, blowing the pipes, and waving the shields and axes in the war dance. Does this do anything to provide food and clothing for the people? I hardly think so . . . So Mozi said: Making music is wrong!

Xunzi

Discourse on Music

Music is joy. Being an essential part of man's emotional nature, the expression of joy is, by nature, inescapable. This is why men cannot do without music. Where there is joy, it will issue forth in the sounds of the voice and be manifest in the movement of the body. And it is the Way of Man that singing and movement, which are excitations of man's emotional states according to the rules of inborn nature, are fully expressed in music. Hence, since it is impossible for men not to be joyful, where there is joy, it is impossible that it should not be given perceptible form. But if its form is not properly conducted, then it is impossible that disorder should not arise.

The Ancient Kings hated such disorder. Thus they instituted as regulations the sounds of the Odes and the Hymns to offer guidance. This would cause the sounds to be sufficient to give expression to the joy, but not to lead to dissipation. It would cause the patterns to be sufficient to mark the separations, but not so as to seem forced. It would cause the intricacy or directness of melody, the elaboration or simplification of instrumentation, the purity or richness of sound, and the rhythm and meter of the music to be sufficient to stir and move the good in men's hearts and to keep evil and base qi sentiments from finding a foothold there. Such was the plan of the Ancient Kings in establishing their music. Yet Mozi condemns it. How can this be endured!

Hence, when music is performed within the ancestral temple, lord and subject, high and low, listen to music together and are united in feelings of reverence. When music is played in the

John Knoblock, *Xunzi: A Translation and Study of the Complete Works, Volume III* (Stanford, CA: Stanford University Press, 1994), pp. 80–81.

private quarters of the home, father and son, elder and younger brother, listen to it together and are united in feelings of close kinship. When it is played in village meetings or clan halls, old and young listen to the music together and are joined in obedience. Hence, for musical performances the pitch of the prime note is set in order to determine the proper pitch of the other notes. The temperament of the other instruments is adjusted to match in order to prepare the modal key. The entrances of the instruments are made in unison to complete the musical form. It is sufficient to bring conformity with the single Way and to bring order to the myriad transformations. Such was the method of the Ancient Kings in establishing their music. Yet Mozi condemns it. How can this be endured!

Why Does Music Education Exist

Music education has held a place in educational programs for thousands of years. Regardless of the purpose of music in any particular society, it has always been a vital force. As such, it needs to be transmitted from one generation to the next. Thus, music education has been a necessary aspect of both music and education

To the music educator who now teaches or who has practiced his or her profession during the last several decades, the question "Why music education?" is ironic. It has been answered time and again throughout history. The music educator, being a musician, knows intrinsically why music and music instruction are necessary. School administrators, members of boards of education, and the general public, however, are not always so well informed that they can, in good conscience, choose to continue allocating large portions of tax expenditures to music education in the schools. And music teachers and administrators, armed as they are with intrinsic, felt knowledge of the value of their subject, are not always aware of the vast body of historical justification available to them.

Why This Book

The source readings in *Music Education: Source Readings from Ancient Greece to Today, Fourth Edition* were chosen to provide the reader with an understanding of why music education is, and has been, a vitally important activity throughout the history of Western culture. The readings were selected because they illuminate the relationship between music education and the societies that support it.

The readings are by educators, practitioners, philosophers, psychologists, government representatives, and some are statements of belief of professional organizations. Not every reading is specifically concerned with music and/or music education; some refer to the arts and arts education. In some cases, the role of music, rather than music education, is discussed. In others, the role of education is the topic, and the reader must make inferences about the role of music education in those particular cases. It is hoped that such inferences be made after consulting authoritative references on the history of Western culture, music, education, and music education, for the readings are only a starting point in the development of understanding the role of music education in history.

Choice of Readings

Most of the readings in this book are excerpts. Presentations of each complete work would result in a volume of unmanageable size. The excerpts were selected with the intention of providing enough information not only to clarify the subject matter, but to give some of the flavor and unique characteristics of the entire work. The reader who wishes to pursue some of the works in their entirety will be amply rewarded for his or her investment of time and effort.

Because of the variety of sources and the diversity of authors, the pieces collected here demonstrate a variety and diversity of writing and editorial styles. Beyond basic typographies, no attempt has been made to impose any artificial consistency of style on this collection. Unless otherwise noted, methods of documentation, numbering systems, spelling, punctuation, and other such matters of style are reproduced here per original sources.

New to This Edition

Music Education: Source Readings from Ancient Greece to Today has undergone several changes in arriving at the Fourth Edition, many of which were selected on the advice of reviewers. Because so much is new in music education, it was necessary to eliminate some Third Edition readings. Having selected all of the Third Edition readings painstakingly, it was difficult to choose those to delete in order to make room for new readings. Rather than eliminate some of the older, historic readings, several were made shorter. Of the later ones, those that are less likely to assist students in establishing connections between various aspects of the profession, or to lead students to consult entire texts, have been eliminated in this edition. Those older readings include philosophy, psychology, sociology, music in schools, and government relations.

Because the book is intended to provide a broad view of the music education profession in the second decade of the twenty-first century, every section includes new readings; the ones that contain the most are dedicated to philosophy, psychology, and sociology of music education. The section about the relationship between music education and government is expanded, as is the section on cultural diversity. The international section of the Third Edition is now integrated into the text, making the international texture of music education more readily perceived. The section entitled "Music in the Schools" has also been expanded to include new thinking about the practice of teaching music in schools.

The author is indebted to several people for their assistance in creating this book: Leonard Tan, of the National Institute of Education–Nanyang Technological University, Singapore, contributed the fascinating views of two Chinese philosophers; Routledge Senior Editor Constance Ditzel and Editorial Assistant Elysse Preposi provided expert advice and help throughout the preparation of the manuscript; and Caroline Arlington, of the National Association for Music Education always found the materials I needed for permissions, regardless of how many requests I sent to her, and she never failed to help me meet my deadlines.

M. L. M.
Baltimore, Maryland

Part I

MUSIC EDUCATION IN EARLIER TIMES

VIEWS OF MUSIC EDUCATION IN ANTIQUITY

Ancient Greece provided an inspiration and a model two millennia later for the American system of democracy. Contemporary music educators can take pride in the fact that there was a democracy in which music and music education were highly valued hundreds of years before the Common Era. The philosophers of ancient Greece whom we admire so much wrote extensively about the central role of music in society and about the critical part it played in education. Music was an integral component of boys' education (girls did not receive formal education). The profession of teaching music by professional "music masters" was alive and well.

Michael L. Mark and Charles L. Gary

Music Education in Antiquity

Michael Mark is Professor Emeritus of Music at Towson University, where he also served as Dean of the Graduate School. Charles Gary was Executive Secretary of the Music Educators National Conference.

The Ancient Jewish Tradition

Although professional temple musicians originally sang for religious services, the people eventually joined in. At first they might have only interjected amens and hallelujahs, but the parallelism of their poetry, going back to the Sumerians hundreds of years before, lent itself to responsorial singing. Some of their psalms were written to encourage participation. . . . There was also a formal structure for learning music. Representatives of the people, *Anshe Maamad*, traveled to Jerusalem each year from every part of the kingdom. These "bystanders" were taught in a synagogue within the temple by outstanding Levites. . . . The laypersons then returned to their own synagogues (there were 394 synagogues at one time) to share the new songs with their neighbors.

In the context of the history of music education, the most important aspect of the music of the ancient Jews is not the contribution of the professional musicians but rather the concept of each individual's worth and his or her right and duty to "sing unto the Lord." The Hebrew culture provided a model for universal participation in music and music education. The model did not continue throughout Western history, but it resurfaced in the democratic education system of the United States.

Greece

The Greek citizen sought wealth because it permitted a life of fulfillment and satisfaction, meaning the proper balance between the intellectual and the physical. When Athens blossomed during its Golden Age (beginning around 500 BC), it enjoyed beautiful architecture, attention was paid to the arts, and it had a highly developed educational system. All of these facets of Greek society reflect the belief that the human condition was the primary goal in life. The city provided a wealth of cultural, intellectual, and athletic opportunities that supported high materialistic and spiritual standards of life.

Greek educational systems were often built on music (including poetry) and gymnastics to purify the soul and develop the body. The goal of Greek education was

Michael L. Mark and Charles L. Gary, *A History of American Music Education* (Lanham, MD: Rowman & Littlefield Education, 2007), pp. 3–39. Used by permission.

pragmatic. It was intended to influence both the body and the soul to develop citizens capable of participating in Greek society and worthy of receiving its benefits. The education systems of both Sparta and Athens included music in their curricula. Music education was necessary because music festivals, contests, and singing societies were integral to the culture of Greece, and adults were expected to participate. . . . The fourth-century philosopher Teles referred to gymnastics, trainers, literary masters, music masters, and painters as the four chief burdens of boys.

Pythagoras (582–507 BC)

The Greek mathematician Pythagoras, who influenced the study of music throughout much of Western history, taught that music and arithmetic were integral to each other. His observation of the relationship of the sides of triangles led him to conclude that mathematical relationships are universal and do not vary in individual cases. So it was with his acoustical observations. He found that when a vibrating string is halved, its vibration rate is doubled, and the pitch is an octave higher. Mathematical relationships were the foundation of the study of the scientific aspects of music.

According to the Pythagorean view, music was a "microcosm, a system of sound and rhythm ruled by the same mathematical laws that operate in the whole of the visible and invisible creation." The Pythagorean school valued music because it was governed by the same mathematical laws that govern the universe, which can be understood through knowledge of its mathematical proportions. One who understood musical proportions could understand the harmony of the universe. Music as a mathematical science became an important subject of study and remained so for many centuries. . . .

Sparta

Sparta, the warrior city-state, educated its young people to be soldiers who were completely faithful to the state. Physical training was of utmost importance and included riding and sports for both men and women. Sparta's musical culture was reflected in its educational system. Plutarch tells us that Sparta was the real musical capital of Greece in the seventh and early sixth centuries. When sacrifices were made to the city's deities, there were solemn processions in which children paraded to the accompaniment of singing. Festivals, held throughout the year, were an important part of Spartan life; they included athletic and musical competitions and are thought to have reached a high artistic level.

The purpose of education was to prepare men to be soldiers, with everything directed toward that end. Students learned to read and write. They had musical training, but not for its aesthetic value. They learned music because it helped develop loyalty to the state and was a natural accompaniment to the activities of war. . . .

Athens

The art of Athens, originally only music, was characterized by playing the lyre, dancing and singing. The word "music" later came to mean the fine arts, and most of what

we know of Greek art is found in forms other than music—architecture, sculpture, poetry and dancing. The arts were taught in schools, where children learned drawing, dancing, and music. Drawing and painting teachers were added to the staffs of Athenian schools in the fourth century.

Greek students learned both instrumental and vocal music. Two instruments, the lyre and the aulos (a type of oboe), were essential to Greek music and therefore to Greek music education. By the second century BC, the aulos had lost is popularity, and only the lyre was taught to children. Students learned to sing as well as play. Some school examinations in the third century included a test in accompanied singing and a lyre solo. Boys were excused from the study of poetry and music after the age of fifteen.

More important was choral singing, which was performed in unison and accompanied by an instrument, usually the aulos. Choirs were required for religious ceremonies held by the city. The ceremonies played an important part in the education of Greek youth, but choral singing was not necessarily a major part of the curriculum. The music was simple, and a master could prepare the chorus in a few rehearsals. The ceremonies, held at a time of certain feasts, were accompanied by intertribal competitions. Each tribe was represented by its choir, which was sponsored by one of its rich citizens. The Hellenestic tradition emphasized not only excellent performance and high artistic quality but also competition. As competition intensified, some choirs began to use professional musicians rather than amateurs. The increasing use of professionals was one of the factors that caused the decline of musical amateurism and thus of music in Greek education. . . .

The Decline of Music in Education

Until about the fifth century, music had been simple in nature and easy to play. It eventually declined in educational importance because it was no longer within the technical ability of amateurs to perform–it had become complex and required technical proficiency. Starting late in the fifth century, musical performance became the province of specialists. Conservative educators insisted on keeping music in the curriculum as it had been when it was performed by amateurs. But Aristotle and others questioned its value if students could not hope to perform it satisfactorily.

Music Education from the Early Christian Era to the Reformation

The Seven Liberal Arts

"Liberal" means free; thus the "free" arts were the means by which one achieved spiritual and intellectual maturity. In the hierarchical society of the Roman Empire the liberal arts were fit only for freemen. Higher learning was divided into two groups of subjects during the decline of the Roman Empire and throughout the Middle Ages. The basis for the division of studies reaches back to the Greeks, whose various spiritual and intellectual endeavors were known as "disciplines" (*disciplinae*) by the Romans. The disciplines were categorized into many divisions, which were reduced

to seven [the Seven Liberal Arts] in the fifth century AD. The trivium was the lower level of disciplines, the quadrivium the higher.

The trivium—grammar, logic and rhetoric—helped the student develop eloquence in preparation for teaching, discourse, and preaching. The quadrivium consisted of arithmetic, geometry, astronomy, and music. . . . The quadrivium taught the secrets of the universe. The trivium used the arts in a utilitarian manner. They were included for the usefulness of their practical applications.

Music, a theoretical subject, was a quadrivial discipline. As the Middle Ages progressed, however, two applications of music were recognized. *Musica discipline*, as part of the quadrivium, was related to mathematics and held the possibility of revealing to the scholar the secrets of physical reality. The other application was music as an art, or *musica sonora*. *Musica sonora* was communicated by the voice and musical instruments. It was the antithesis of *musica discipline*, not only because it was known through the senses rather than by reason but also because it appealed to the emotions and influenced behavior. The two divisions of music reflected the practical study of music as a means of worship and the purely theoretical study of music as a mathematical science. *Musica sonora* and *musica discipline* developed in parallel fashion until about the end of the ninth . . . Music as a mathematical science took the form of mathematical axioms and proofs. The music theorist, by studying the mathematical proportions of music, would apply reason to understand the mysteries of the universe through its proportions and harmony. The Pythagorean theorists and Boethius agreed that the motions of the planets created pitches. They believed that the planets move at velocities so great that their sounds are beyond the capacity of human hearing. . . . This is what was meant by the phrase "music of the spheres."

The Beginnings of Music Conservatories

The roots of the conservatory, the training school for professional musicians, were Italian charitable institutions for orphans and other underprivileged children. Conservatories of music in Italy developed from the asylums, or *ospedali*, for orphaned and illegitimate girls; they were called *ospedali* because they were originally attached to hospitals. The oldest institutions of this kind were in Venice (Ospidale dei Mendicanti, 1262; della Pieta, 1346), but the name "conservatory" came from Naples, where similar institutions were called *conservatorio* (Conservatorio Santa Maria de Loreto, 1537; Sant' Onofrio a Capua, 1576). The education programs of the four *ospedali* in Venice and the Neapolitan *conservatorio* were strong in musical training. Girls learned vocal and instrumental music and sang in choirs, and public concerts were presented frequently. The musical atmosphere was conducive to excellence in performance, and the concerts were well attended and highly appreciated.

During the eighteenth century, twelve hundred different operas were performed in the theaters of Venice. The public supported the *ospedali* music programs not only for its love of good music, but also because of an insatiable desire for new music, which created a virtually endless need for well-trained musicians. Both Rousseau and Goethe wrote about the beauty of the concerts they heard at the *ospedali*. . . . Most of the Italy's greatest composers in the seventeenth and eighteenth centuries—including Monteverdi, Cavalli, Lotti, Galuppi, and Porpora—taught in the *ospedali* and wrote music for the students there. Eventually, the ospedali broadened

their functions to include musical training for people other than orphaned and illegitimate girls. Antonio Vivaldi (1678–1741) was employed from 1704 to 1740 at the Ospedale de Pietà in Venice as conductor, composer, teacher, and general superintendent of music. It was here that most of his nonoperatic music was performed for the first time..

Conservatories in other countries, which began later, did not originate in charitable asylums. Most of the world's great conservatories outside of Italy were established in the nineteenth century, with the exception of the Stockholm Kungliga Musikhögskolan (1771) and the Paris Conservatoire National de Musique (1784). Yet choir schools continued to provide an education and practical musical experience as late as the nineteenth century; both Hayden and Schubert had been students

Plato

Protagoras

Plato's *(427–ca. 347 BC) ideal state emphasized education and the arts. His system of education included music and gymnastics to help children understand an idealized Hellenic community life and to prepare them to be active participants in it. Gymnastic games, he said, "develop the civic virtues of disciplined courage, self-control, friendly cooperation, and loyalty to the group and its ideals"* (Republic). *The Greek word for* music *meant the arts in general and included literature and dancing as well as music. Music was a crucial component of Plato's plan for citizenship education. This reading is in the form of an imaginary dialectic between Socrates (Plato's teacher) and his pupil Glaucon.*

When they send the children to school, their instructions to the masters lay much more emphasis on good behavior than on letters or music. The teachers take good care of this, and when boys have learned their letters and are ready to understand the written word as formerly the spoken, they set the works of good poets before them on their desks to read and make them learn them by heart, poems containing much admonition and many stories, eulogies, and panegryics of the good men of old, so that the child may be inspired to imitate them and long to be like them.

The music masters by analogous methods instill self-control and deter the young from evil-doing. And when they have learned to play the lyre, they teach them the works of good poets of another sort, namely the lyrical, which they accompany on the lyre, familiarizing the minds of the children with the rhythms and melodies. By this means they become more civilized, more balanced, and better adjusted in themselves and so more capable in whatever they say or do, for rhythm and harmonious adjustment are essential to the whole of human life. . . .

Plato, *Protagoras. The Collected Dialogues of Plato*, eds. Edith Hamilton and Huntington Cairns (Princeton, NJ: Princeton University Press, 1961) p. 322. Copyright 1961 by Princeton University Press.

Plato

Republic III

Education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary? And further, because omissions and the failure of beauty in things badly made or grown would be most quickly perceived by one who was properly educated in music, and so, feeling distaste rightly, he would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good. The ugly he would rightly disapprove of and hate while still young and yet unable to apprehend the reason, but when reason came the man thus nurtured would be the first to give her welcome, for by this affinity he would know her.

For these two, then, it seems there are two arts which I would say some god gave to mankind, music and gymnastics for the service of the high-spirited principle and the love of knowledge in them—not for the soul and the body except incidentally, but for the harmonious adjustment of these two principles by the proper degree of tension and relaxation of each. . . .

Then he who best blends gymnastics with music and applies them most suitably to the soul is the man whom we should most rightly pronounce to be the most perfect and harmonious musician, far rather than the one who brings the strings into unison with one another.

Plato, *Republic III. Protagoras. The Collected Dialogues of Plato*, eds. Edith Hamilton and Huntington Cairns (Princeton, NJ: Princeton University Press, 1961), pp. 643–647, 654–656. Copyright © 1961 by Princeton University Press.

Aristotle

Politica, Book VIII

Aristotle (384–322 BC) was born in Stagira, a city in the Hellenic part of Thrace. He established a school in Athens, the Lyceum, where he taught and developed methods for empirical research which he carried out himself. Aristotle's work contrasted sharply with that of Plato, a generalist who conceptualized broad, sweeping visions of the ideal society. Aristotle was concerned with minutiae, as evidenced by his research based on his observation of nature.

No one will doubt that the legislator should direct his attention above all else to the education of youth; for the neglect of education does harm to the constitution. The citizen should be moulded to suit the form of government under which he lives. . . .

Again, for the exercise of any faculty or art a previous training and habituation are required; clearly therefore for the practice of virtue. And since the whole city has one end, it is manifest that education should be one and the same for all, and that it should be public, and not private,—not as at present, when everyone looks after his own children separately, and gives them separate instruction of the sort which he thinks best; the training in things which are of common interest should be the same for all. Neither must we suppose that any one of the citizens belongs to himself, for they all belong to the state, and are each of them a part of the state, and the care of each part is inseparable from the care of the whole. . . .

The customary branches of education are in number four; they are—(1) reading and writing, (2) gymnastic exercises, (3) music, to which is sometimes added (4) drawing. Of these, reading and writing and drawing are regarded as useful for the purposes of life in a variety of ways, and gymnastic exercises are thought to infuse courage. Concerning music a doubt may be raised—in our own day most men cultivate it for the sake of pleasure, but originally it was included in education, because nature herself, as has been often said, requires that we should be able, not only to work well, but to use leisure well; for, as I must repeat once again, the first principle of all action is leisure. . . . There remains, then, the use of music for intellectual enjoyment in leisure; which is in fact evidently the reason of its introduction, this being one of the ways in which it is thought that a freeman should pass his leisure; . . .

It is evident, then, that there is a sort of education in which parents should train their sons, not as being useful or necessary, but because it is liberal or noble. . . .Thus much we are now in a position to say, that the ancients witness to us; for their opinion may be gathered from the fact that music is one of the received and traditional branches of education. . .

Aristotle, *Politica*, Book VIII, from *The Works of Aristotle*, Vol. X, ed. W. D. Ross (London: Oxford University Press, 1921), pp. 1336–1442.

Quintilian

Instituto Oratoria: Is Knowledge of a Variety of Subjects Necessary for the Future Orator?

Marcus Fabius Quintilian was born about AD 35. His appointment as professor of rhetoric by the Emperor Vespasion was an official recognition of the responsibility of the government in public instruction. He was a pleader (attorney) as well as a teacher, and thus was able to incorporate practical experience in his teaching. The importance of the Instituto Oratoria *can be appreciated when one realizes that rhetoric was the most essential part of Roman education.*

9. For myself I could be perfectly satisfied by the judgement of the ancients. Who does not know that Music, to speak of it first, even in those bygone days commanded not only so much attention but also so much veneration that the same men were adjudged musicians and prophets and philosophers, Orpheus and Linus, to take no other examples. According to the tradition of later times these two were both the sons of gods, and the former, because he soothed savage boorish hearts with a love for his music, was spoken of as having drawn not only the wild

12. Yet no one has really doubted that men famous on account of their wisdom have been keen students of music. Pythagoras and his followers have rendered popular a view undoubtedly inherited by them from antiquity, viz. that the universe itself is constructed in accordance with a law which was afterwards imitated by the music of the lyre, and, not content with that concord of different elements to which the name "harmony" is given, they gave a kind of music to the celestial motions. . . .

17. So far I seem to be sounding the praises of the fairest of the arts without linking it up with the orator. Let us therefore pass over the further point that grammar and music were once closely associated. Indeed, Archytas and Evenus thought that grammar was subordinate to music. That the same men were teachers of both subjects is proved by Sophron, a writer of mimes to be sure, but one so much admired by Plato, that the philosopher is believed to have had his works under his head in his dying hour.

18. Eupolis bears like testimony, for in his plays Prodamus is a teacher both of music and of letters, while Maricas, who in the play represents the demagogue Hyperbolus, confesses that he knows nothing of music except the letters of the alphabet. Aristophanes, too, in more than one of his plays shows that it was the ancient practice to combine these subjects in the education of boys, and in Menander's play *The Changeling,* the old man, in explaining to the father who is claiming his son the items of expenditure incurred in the boy's education, says that he has paid large sums to musicians and teachers of geometry. . . .

William M. Smail, trans., *Quintilian on Education* (Oxford: Clarendon Press, 1938), Book I., Ch. 1, pp. 47–55. Used by permission of Oxford University Press.

St. Augustine

Confessions

Aurelius Augustinus was born in AD 354 in what is now Algeria. He received a Roman education, and then was sent to Carthage to study rhetoric. Later, he became a teacher of rhetoric at Carthage, Rome, and Milan. During his youth he was a pagan who lived a dissolute life. He had strong feelings of guilt and was ready to reform when he came under the influence of St. Ambrose and read Christian literature. In 387 he converted to Christianity. He was ordained to the priesthood in 392. In 396 he founded a monastery in Hippo (Algeria), and in 396 became bishop of Hippo. He died in 430 during the sacking of Hippo by the Vandals.

Augustine was a prolific writer and had germinal influence on Christianity. It was he who developed the intellectual framework that allowed Christianity to become the predominant European religion. He wrote on a wide variety of subjects, and although his attention to education was a relatively minor part of his total effort, his thoughts influenced European education throughout the Middle Ages. During that time education was, for the most part, a function of the church rather than of the secular state.

Augustine's educational beliefs are revealed in De Magisero *(The Teacher), but it is his thoughts on music and his reaction to it that are of central interest here. In the* Confessions *he discusses several aspects of the weakness of the flesh, one of which is music. The following excerpts reveal his belief concerning the function of music and the danger that it represented to the devout Christian.*

Book 10: Chapter XXXIII

The pleasures of the ear did indeed draw me and hold me more tenaciously, but You have set me free. Yet still when I hear those airs, in which Your words breathe life, sung with sweet and measured voice, I do, I admit, find a certain satisfaction in them, yet not such as to grip me too close, for I can depart when I will. Yet in that that they are received into me along with the truths which give them life such airs seek in my heart a place of no small honour, and I find it hard to know what is their due place. At times indeed it seems to me that I am paying them greater honour than is their due—when, for example, I feel that by those holy words my mind is kindled more religiously and fervently to a flame of piety because I hear them sung than if they were not sung: and I observe that all the varying emotions of my spirit have modes proper to them in voice and song, whereby, by some secret affinity, they are made more alive. It is not good that the mind should be enervated by this bodily pleasure. But it often ensnares me, in that the bodily sense does not accompany the reason as

From F. J. Sheed, trans., *The Confessions of St. Augustine* (New York: Sheed & Ward, 1943), pp. 242–244.

following after it in proper order, but having been admitted to aid the reason, strives to run before and take the lead. In this matter I sin unawares, and then grow aware.

Yet there are times when through too great a fear of this temptation, I err in the direction of over-severity—even to the point sometimes of wishing that the melody of all the lovely airs with which David's Psalter is commonly sung should be banished not only from my own ears, but from the Church's as well: and that seems to me a safer course, which I remember often to have heard told of Athanasius, bishop of Alexandria, who had the reader of the psalm utter it with so little modulation of the voice that he seemed to be saying it rather than singing it. Yet when I remember the tears I shed, moved by the songs of the Church in the early days of my new faith: and again when I see that I am moved not by the singing but by the things that are sung—when they are sung with a clear voice and proper modulation—I recognize once more the usefulness of this practice.

Boethius

De Institutione Musica, Book I

Boethius, Roman statesman and scholar, was born in Rome about AD 480. He became consul in 510, and then counselor to the Emperor Theodoric. Boethius summarized ancient Greek thought on music in his De Institutione Musica *(The Principles of Music), in which he described the Pythagorian unity of mathematics and music and the Platonic concept of the relationship between music and society. Liberal higher education in the time of Boethius and during the Middle Ages and the Renaissance consisted principally of two bodies of studies: the trivium (grammar, rhetoric, and logic), and the quadrivium (arithmetic, geometry, astronomy, and music). The term "quadrivium" was introduced by Boethius in his* De Institutione Musica, *the major musical treatise of its time, which remained the principal source of information about music as a mathematical subject for over a millennium. It was used as a text at Oxford University as late as the eighteenth century.*

I. Introduction: That Music Is Related to Us by Nature, and That It Can Ennoble or Debase Our Character

[W]hen we compare that which is coherently and harmoniously joined together in sound—that is, that which gives us pleasure—so we come to recognize that we ourselves are united according to this same principle of similarity. For similarity is pleasing, whereas dissimilarity is unpleasant and contrary.

From this same principle radical changes in one's character also occur. A lascivious mind takes pleasure in the more lascivious modes or is often softened and moved upon hearing them. On the other hand, a more violent mind finds pleasure in the more exciting modes or will become excited when it hears them. This is the reason that the musical modes were named after certain peoples, such as the "Lydian" mode, and the "Phrygian" mode; for the modes are named after the people that find pleasure in them. A people will find pleasure in a mode resembling its own character, and thus a sensitive people cannot be united by or find pleasure in a severe mode, nor a severe people in a sensitive mode. But, as has been said, similarity causes love and pleasure. Thus Plato held that we should be extremely cautious in this matter, lest some change in music of good moral character should occur. He also said that there is no greater ruin for the morals of a community than the gradual perversion of a prudent and modest music. For the minds of those hearing the perverted music immediately submit to it, little by little depart from their character, and retain no vestige of justice or honesty. This will occur if either the lascivious modes bring something

Calvin Martin Bower, "Boethius' *The Principles of Music*, an Introduction, Translation, and Commentary," Ph.D. Dissertation, George Peabody College for Teachers 1967, pp. 31–44. University Microfilms no. 67-15,005.

immodest into the minds of the people or if the more violent modes implant something warlike and savage.

For there is no greater path whereby instruction comes to the mind than through the ear. Therefore when rhythms and modes enter the mind by this path, there can be no doubt that they affect and remold the mind into their own character. . . .

Charlemagne

Admonitio generalis: 70, 72, 80

As ruler of the Carolingian Empire, Charlemagne's (727–814) lands encompassed what are now Belgium, Holland, France, Switzerland, and large portions of Italy, western Germany, and Spain. He took it upon himself to reverse the decline in education in monastaries and abbeys, where the sons of nobility were taught. The members of the clergy were required to prepare themselves to teach and to establish schools in which would be taught reading, writing, music, arithmetic, grammar, and religious doctrines. The following excerpt is part of a proclamation by Charlemagne.

70. To priests: That bishops, throughout their jurisdictions, diligently examine the priests, as to their orthodoxy, their [way] of baptizing and celebrating Mass; that they may hold to the true faith and follow the Catholic form of baptism; to find out if they understand the Mass prayers well; if they chant the Psalms devoutly, and according to the proper division of the verses; if they themselves understand the Lord's Prayer, and impart an explanation of it to all, so that every one will know what he is asking of God; that the Gloria Patti be sung with all honor by every one; that the priest himself, together with the holy angels, and the people of God, sing the Sanctus, Sanctus, Sanctus all together. . . .

72. That there should be schools for boys who can read. The Psalms, the notation, the chants, and arithmetic and grammar [ought to be taught] in all monasteries and episcopacies. Correct the Catholic books carefully; because it often happens that while they rightly wish to ask something of God, they make a bad prayer by reason of uncorrected books. And do not permit your students to spoil [the text] either in reading or in writing. If there be need of copying a new Gospel book, or Psalter, or Missal, have grown men write them out with all care. . . .

80. To all clerics: That they should learn the Roman chant thoroughly, and employ it in the correct manner at the night Office and the day Office [which included the Mass], just as our royal father, King Pippin, decreed when he suppressed the Frankish chant, out of unanimity with the Holy See and peaceful concord in the Church of God.

Charlemagne, *Monumenta Germania historica*, Leges II, Capitularia regum Francorum I, in Gerald Ellard, *Master Alcuin, Liturgist* (Chicago: Loyola University Press, 1956), pp. 54, 55.

LATER EUROPEAN VIEWS OF MUSIC EDUCATION

This chapter begins with a reading that shows what might be considered a "dark side" of music education—the use of music education by conquerors as a tool for religious conversion.

During much of the second millennium, the church and municipalities were the principal sponsors of music education, and as time went on, more and more students received the benefits of music education. The number of musically-educated persons increased continually through the late Renaissance, the Enlightenment, and the Industrial Revolution. Many scholars and other intellectual leaders left precious writings about the value and necessity of music education during each era of the second millennium.

Frank L.L. Harrison

Music Education for Religious Conversion

One of the historic purposes served by music education is religious conversion, clearly seen in the practices of the Spanish conquerors of Mexico. The Spanish forcibly replaced the indigenous native culture with their own, thus making the Indians more subservient to the civil and religious authority of Spain.

Throughout the sixteenth century music served as a valuable tool in the cultural encounters and peaceful exploration of the Americas. It was the task of those entrusted with this work to explore and define the geographical and social nature of the territory concerned and devise a workable strategy for changing the culture of its inhabitants into one more closely corresponding to that of the European explorers. . . .

No less important were the contributions of Pedro de Gante [Peter of Ghent] whose school in Texcoco . . . was the first designed to teach European culture to the Aztecs. Pedro stressed music as an important component of the curriculum. In his *Historia* Motolinía added the names of Arnaldo de Basaccio and the aged Juan Caro to that of the Netherlander Pedro de Gante for all three men were central to the teaching of European music in Mexico.

Studying this early stage of Christian missionary work, we can discern two attitudes toward music: one adopted by the secular clergy, the other by the religious orders. Juan de Zumárragam, the first Franciscan bishop of Mexico City, from 1528 to 1548, was keenly aware of the power of music. In a letter dated April 17, 1540, he wrote, "Indians are great lovers of music, and the religious who hear their confessions tell us that they are converted more by music than by preaching, and we can see they come from distant regions to hear it." This aspect of the process of encounter involved integral transference of the whole apparatus of Spanish church music to New Spain. Initially, Indigenous, mission-trained people participated in this transference, especially in the western provinces. But gradually, they were marginalized by the *Encuentro*, and the process of European musical transmission rested entirely with Spanish immigrants.

. . . Sahagún's most striking production was his *Psalmodia Cristiana Mexicana, ordenada en cantares o psalmos, para que cantan los Indios en los areytos que hacen en las Eglesias*, printed in 1583 in Mexico City. This work documented the other side of peaceful exploration—penetration and transformation of Native musical culture. A key to this process is another tome written in Spanish and Nahatl, *Historia general de las cosas de Nueva España*, in which Sahagún linked music, the Nahuatl language, and Christian doctrine and ritual. . . .

Frank L.L. Harrison, "The Musical Impact of Exploration and Cultural Encounter," in Carol E. Robertson, ed., *Musical Repercussions of 1492: Encounters in Text and Performance* (Washington, DC: Smithsonian Institution, 1992), pp. 171–173.

Martin Luther

Luther on Education: Studies and Methods

Martin Luther was born in 1483 in Eisleben, Germany. Although ordained a priest, his theological beliefs deviated from the accepted theology of the Catholic Church and in 1517 he posted his Ninety-five Theses, signaling the beginning of the Protestant Reformation. Luther loved music and was an accomplished flautist and lutenist. Believing that music exerted a beneficial influence on one's character, he valued music education and felt that teachers should be musicians. Luther influenced Germany's musical culture by popularizing church music, much of which he wrote himself, and the schools that were established under his influence included music as part of the curriculum.

Satan is a great enemy to music. It is a good antidote against temptation and evil thoughts. The devil does not stay long where it is practiced.

Music is the best cordial to a person in sadness; it soothes, quickens, and refreshes his heart.

Music is a semi-disciplinarian and school master; it makes men more gentle and tender-hearted, more modest and discreet.

I have always loved music. He that is skilled in this art is possessed of good qualities, and can be employed in anything. Music must of necessity be retained in the schools. A school-master must be able to sing, otherwise I will hear nothing of him.

Music is a delightful, noble gift of God, and nearly related to theology. I would not give what little skill I possess in music for something great. The young are to be continually exercised in this art; it makes good and skillful people of them.

With those that despise music, as all fanatics are wont to do, I am not pleased, for music is a gift bestowed by God and not by man. So it also banishes Satan, and renders men joyful; it causes men to forget all wrath, uncharity, pride, and other vices. Next to theology, I esteem and honor music. And we see how David and all the saints clothed their pious thoughts in verses, rhymes, and songs; because in time of peace music rules.

F.V.N. Painter, *Luther on Education* (Philadelphia: Lutheran Publication Society, 1889), pp. 165–166.

John Amos Comenius

The Great Didactic

John Amos Comenius (1592–1670), a Czech religious leader and education reformer, was one of the earliest European leaders to champion universal education. He described his concept in his book, Didactica Magna*.*

Sketch of the Mother School

1. It is when it first comes into being that a tree puts forth the shoots that are later on to be its principal branches, and it is in this first school that we must plant in a man the seeds of all the knowledge with which we wish him to be equipped in his journey through life. A brief survey of the whole of knowledge will show the possibility of this, and this survey can easily be made if we bring everything under twenty headings. . . .

17. (Xvi). They will take their first steps in music by learning easy hymns and psalms. This exercise should form part of their daily devotions.

Sketch of the Vernacular School

. . . We may define the Vernacular School as follows. The aim and object of the Vernacular School should be to teach to all the young, between the ages of six and twelve, such things as will be of use to them throughout their whole lives. That is to say:

(i.) To read with ease both print and writing in their mother-tongue.

John Amos Comenius, Ch. XXVIII, "Sketch of the Mother School," *The Great Didactic*, trans. and ed. M.W. Keatings (London: A & C Black Ltd, 1923), pp. 259–261.

John Locke

Letter to Edward Clarke

John Locke (1632–1704) was an English philosopher and physician. His liberal, democratic ideas influenced both the French and American revolutions. He believed that education could free people from tyranny.

Music I find by some mightily valued, but it wastes so much of one's time to gain but a moderate skill in it, and engages in such odd company, that I think it much better spared. And amongst all those things that ever come into the list of accomplishments, I give it next to poetry the last place. Our short lives will not serve us for the attainment of all things; nor can our minds be always intent on something to be learnt. The weakness of our constitution, both of mind and body, requires that we should be often unbent; and he that will make a good use of any part of his life must allow a large portion of it to recreation. At least this must not be denied to young people unless, whilst you with too much haste make them old, you have the displeasure to see them in their graves or a second childhood sooner than you could wish. And therefore I think that the time and pains allotted to serious improvements should be employed about things of must use and consequence, and that, too, in the methods the most easy and short that could be at any rate obtained, and perhaps it would be none of the least secret in education to make the exercises of the body and the mind the recreation one to another. I doubt not but something might be done by a prudent man, that would well consider the temper and inclination of his pupil; for he that is wearied, either with study or dancing, does not desire presently to go to sleep, but to do something else which may divert and delight him. But this must be always remembered, that nothing can come into the account of recreation that is not done with delight.

James L. Axtell, Letter to Edward Clarke, March 15, 1686, in *The Educational Writings of John Locke* (Cambridge: Cambridge University Press, 1968), pp. 358, 359.

Johann Heinrich Pestalozzi

Letter to Greaves: Training of Eye and Ear: Music in Education

Johann Heinrich Pestalozzi was born in Zurich, Switzerland, in 1746. His goal as an educator was to elevate the lowly condition of the common people, peasants who were little more than serfs in the feudal society that still existed in Switzerland. He devised an educational program that would give dignity and self-respect to the people. Imported to America by several educators, the Pestalozzian method of education was influential in changing education in the New World. Because of Pestalozzi's influence, American schools introduced geography, music, art, and gymnastics into the curriculum. The teaching of arithmetic and reading were revolutionized, and corporal punishment became less prevalent. Pestalozzi was friendly with an Englishman named J. P. Greaves, who was a student of the Pestalozzian method in Yverdon in 1817 and 1818. Pestalozzi wrote Greaves a series of letters the next year. They were translated and published in 1827.

I will not let the opportunity pass by without speaking of one of the most effective aids of moral education. You are aware that I mean Music; and you are not only acquainted with my sentiments on that subject, but you have also observed the very satisfactory results which we have obtained in our schools. The exertions of my excellent friend Nageli, who has with equal taste and judgment reduced the highest principles of his art to the simplest elements, have enabled us to bring our children to a proficiency which, on any other plan, must be the work of much time and labour.

National Songs

But it is not the proficiency which I would describe as a desirable accomplishment in education. It is the marked and most beneficial influence of music on the feelings, which I have always thought and always observed to be most efficient in preparing or attuning, as it were, the mind for the best of impressions. The exquisite harmony of a superior performance, the studied elegance of the execution, may indeed give satisfaction to a connoisseur; but it is the simple and untaught grace of melody which speaks to the heart of every human being. Our own national melodies, which have since time immemorial been resounding in our native valleys, are fraught with reminiscences of the brightest page of our history, and of the most endearing scenes of domestic life. But the effect of music in

J. A. Green, ed., Letter XXIII, "Training of Eye and Ear—Music in Education," *Pestalozzi's Educational Writings* (New York: Longmans, Green & Co., 1916), pp. 228–232.

education is not only to keep alive a national feeling: it goes much deeper; if cultivated in the right spirit, it strikes at the root of every bad or narrow feeling; of every ungenerous or mean prosperity, of every emotion unworthy of humanity. In saying so I might quote an authority which commands our attention on account of the elevated character and genius of the man from whom it proceeds. . . . Experience has long since proved that a system proceeding upon the principle of sympathy would be imperfect, if it were to deny itself the assistance of that powerful means of the culture of the heart. Those schools, or those families in which music has retained the cheerful and chaste character which it is so important that it should preserve have invariably displayed scenes of moral feeling, and consequently of happiness, which leave no doubt as to the intrinsic value of that art, which has sunk into neglect, or degenerated into abuse, only in the ages of barbarism or depravity.

I need not remind you of the importance of music in engendering and assisting the highest feelings of which man is capable. It is almost universally acknowledged that Luther has seen the truth, when he pointed out music, devoid of studied pomp and vain ornament, in its solemn and impressive simplicity, as one of the most efficient means of elevating and purifying genuine feelings of devotion.

Friedrich Froebel

The Education of Man: Chief Groups of Subjects of Instruction

Friedrich Wilhelm August Froebel was born in 1782 in Oberweissbach, Germany. He taught in a Pestalozzian school in Frankfort from 1805 to 1807 and then became a private tutor for two years at Pestalozzi's Yverdon Institute. Later, he conducted educational experiments in Thuringia. Froebel organized and directed elementary and secondary schools in Switzerland between 1831 and 1836. It was during this period that he decided that the education of younger children needed his attention, and in 1837 he organized the first school for young children, which he named Kindergarten (children's garden). Froebel's work resulted in the development of kindergartens in the United States and many other countries. His educational theories are explained in his best-known work, The Education of Man.

[A]rt and appreciation of art constitute a general capacity or talent of man, and should be cared for early, at the latest in boyhood.

This does not imply that the boy is to devote himself chiefly to art and is to become an artist; but that he should be enabled to understand and appreciate works of art. At the same time, a true scholastic education will be sure to guard him against the error of claiming to be an artist, unless there is in him the true artistic calling.

A universal and comprehensive plan of human education must, therefore, necessarily consider at an early period singing, drawing, painting, and modeling; it will not leave them to an arbitrary, frivolous whimsicalness, but treat them as serious objects of the school. Its intention will not be to make each pupil an artist in some one or all of the arts, but to secure to each human being full and all-sided development, to enable him to see man in the universality and all-sided energy of his nature, and, particularly, to enable him to understand and appreciate the products of true art.

Like drawing, but in a different respect, representation in rhythmic speech is mediatory. As representation of the ideal world in language, as the condensed representation, as it were, of the ethereal spiritual world of ideas, as the tranquil representation of absolute, eternally moving, and moved life, it belongs to art.

In everything, in life and religion, hence also in art, the ultimate and supreme aim is the clear representation of man as such. In its tendency, Christian art is the highest, for it aims to represent in everything, particularly in and through man, the eternally permanent, the divine. Man is the highest object of human art.

Friedrich Froebel, *The Education of Man* (New York: D. Appleton and Company, 1908), pp. 225–229.

Herbert Spencer

Education: Intellectual, Moral, and Physical: What Knowledge Is of Most Worth?

Herbert Spencer (1820–1903) was a British sociologist, philosopher, and author. He was the leading European intellectual of his time and is best known for his phrase, "survival of the fittest."

Our first step must obviously be to classify, in the order of their importance, the leading kinds of activity which constitute human life. They may be naturally arranged into:—l. Those activities which directly minister to self-preservation; 2. Those activities which, by securing the necessaries of life, indirectly minister to self-preservation; 3. Those activities which have for their end the rearing and discipline of offspring; 4. those activities which are involved in the maintenance of proper social and political relations; 5. Those miscellaneous activities which make up the leisure part of life, devoted to the gratification of the tastes and feelings. . . .

And now we come to that remaining division of human life which includes the relaxations, pleasures, and amusements filling leisure hours. After considering what training best fits for self-preservation, for the obtainment of sustenance, for the discharge of parental duties, and for the regulation of social and political conduct; we have now to consider what training best fits for the miscellaneous ends not included in these—for the enjoyments of Nature, of Literature, and of the Fine Arts, in all their forms. Postponing them as we do to things that bear more vitally upon human welfare; and bringing everything, as we have, to the test of actual value; it will perhaps be inferred that we are included to slight these less essential things. No greater mistake could be made, however. We yield to none in the value we attach to aesthetic culture and its pleasures. Without painting, sculpture, music, poetry, and the emotions produced by natural beauty of every kind, life would lose half its charm. So far from thinking that the training and gratification of the tastes are unimportant, we believe the time will come when they will occupy a much larger share of human life than now. When the forces of Nature have been fully conquered to man's use—when the means of production have been brought to perfection—when labour has been economized to the highest degree—when education has been so systematized that a preparation for the more essential activities may be made with comparative rapidity—and when, consequently, there is a great increase of spare time; then will the poetry, both of Art and Nature, rightly fill a large space in the minds of all.

Herbert Spencer, "What Knowledge Is of Most Worth?," *Education: Intellectual, Moral, and Physical* (New York: D. Appleton and Company, 1890), pp. 28–33, 70–81.

But it is one thing to admit that aesthetic culture is in a high degree conducive to human happiness; and another thing to admit that it is a fundamental requisite to human happiness. However important it may be, it must yield precedence to those kinds of culture which bear more directly upon the duties of life. As before hinted, literature and the fine arts are made possible by those activities which make individual and social life possible; and manifestly, that which is made possible, must be postponed to that which makes it possible. A florist cultivates a plant for the sake of its flower; and regards the roots and leaves as of value, chiefly because they are instrumental in producing the flower. But while, as an ultimate product, the flower is the thing to which everything else is subordinate, the florist very well knows that the root and leaves are intrinsically of greater importance; because on them the evolution of the flower depends. He bestows every care in rearing a healthy plant; and knows it would be folly if, in his anxiety to obtain the flower, he were to neglect the plant. Similarly in the case before us. Architecture, sculpture, painting, music, poetry, &c., may be truly called the efflorescence of civilized life. But even supposing them to be of such transcendent worth as to subordinate the civilized life out of which they grow (which can hardly be asserted), it will still be admitted that the production of a healthy civilized life must be the first consideration; and that the knowledge conducing to this must occupy the highest place.

And here we see most distinctly the vice of our educational system. It neglects the plant for the sake of the flower. In anxiety for elegance, it forgets substance. While it gives no knowledge conducive to self-preservation—while of knowledge that facilitates gaining a livelihood it gives but the rudiments, and leaves the greater part to be picked up any how in after life while for the discharge of parental functions it makes not the slightest provision—and while for the duties of citizenship it prepares by imparting a mass of facts, most of which are irrelevant, and the rest without a key; it is diligent in teaching every thing that adds to refinement, policy, èclat. However fully we may admit that extensive acquaintance with modem languages is a valuable accomplishment, which through reading, conversation, and travel, aids in giving a certain finish; it by no means follows that this result is rightly purchased at the cost of that vitally important knowledge sacrificed to it. Supposing it true that classical education conduces to elegance and correctness of style; it cannot be said that elegance and correctness of style are comparable in importance to a familiarity with the principles that should guide the rearing of children. Grant that the taste may be greatly improved by reading all the poetry written in extinct languages; yet it is not to be inferred that such improvement of taste is equivalent in value to an acquaintance with the laws of health. Accomplishments, the fine arts, belles-lettres, and all those things which, as we say, constitute the efflorescence of civilization, would be wholly subordinate to that knowledge and discipline in which civilization rests. *As they occupy the leisure part of life, so should they occupy the leisure part of education.*

Recognising thus the true position of aesthetics, and holding that while the cultivation of them should form a part of education from its commencement, such cultivation should be subsidiary; we have not to inquire what knowledge is of most use to this end what knowledge best fits for this remaining sphere of activity. To this question the answer is still the same as heretofore. Unexpected as the assertion may be, it is nevertheless true, that the highest Art of every kind is based upon Science—that without Science there can be neither perfect production nor full appreciation.

Science, in that limited technical acceptation current in society, may not have been possessed by many artists of high repute; but acute observers as they have been, they have always possessed a stock of those empirical generalizations which constitute science in its lowest phase; and they have habitually fallen far below perfection, partly because their generalizations were comparatively few and inaccurate. That science necessarily underlies the fine arts, becomes manifest, *à priori*, when we remember that art-products are all more or less representative of objective or subjective phenomena; that they can be true only in proportion as they conform to the laws of these phenomena; and that before they can thus conform the artist must know what these laws are. That this *à priori* conclusion tallies with experience we shall soon see. . . .

To say that music, too, has need of scientific aid will seem still more surprising. Yet it is demonstrable that music is but an idealization of the natural language of emotion; and that consequently, music must be good or bad according as it conforms to the laws of this natural language. The various inflections of voice which accompany feelings of different kinds and intensities, have been shown to be the germs out of which music is developed. It has been further shown, that these inflections and cadences are not accidental or arbitrary; but that they are determined by certain general principles of vital action; and that their expressiveness depends on this. Whence it follows that musical phrases and the melodies built of them, can be effective only when they are in harmony with these general principles. It is difficult here properly to illustrate this position. But perhaps it will suffice to instance the swarms of worthless ballads that infest drawing-rooms, as compositions which science would forbid. They sin against science by setting to music ideas that are not emotional enough to prompt musical expression; and they also sin against science by using musical phrases that have no natural relation to the ideas expressed: even where these are emotional. They are bad because they are untrue. And to say they are untrue, is to say they are unscientific. . . .

Not only is it that the artist, of whatever kind, cannot produce a truthful work without he understands the laws of the phenomena he represents; but it is that he must also understand how the minds of spectators or listeners will be affected by the several peculiarities of his work a question in psychology. What impression any given art-product generates, manifestly depends upon the mental natures of those to whom it is presented; and as all mental natures have certain general principles in common, there must result certain corresponding general principles on which alone art-products can be successfully framed. These general principles cannot be fully understood and applied, unless the artist sees how they follow from the laws of mind. To ask whether the composition of a picture is good, is really to ask how the perceptions and feelings of observers will be affected by it. To ask whether a drama is well constructed, is to ask whether its situations are so arranged as duly to consult the power of attention of an audience, and duly to avoid overtaxing any one class of feelings. Equally in arranging the leading divisions of a poem or fiction, and in combing the words of a single sentence, the goodness of the effect depends upon the skill with which the mental energies and susceptibilities of the reader are economized. Every artist, in the course of his education and after-life, accumulates a stock of maxims by which his practice is regulated. Trace such maxims to their roots, and you find they inevitably lead you down to psychological principles. And only when the artist rationally understands these psychological principles and their various corollaries, can he work in harmony with them.

We do not for a moment believe that science will make an artist. While we contend that the leading laws both of objective and subjective phenomena must be understood by him, we by no means contend that knowledge of such laws will serve in place of natural perception. Not only the poet, but also the artist of every type, is born, not made. What we assert is, that innate faculty alone will not suffice; but must have the aid of organized knowledge. Intuition will do much, but it will not do all. Only when Genius is married to Science can the highest results be produced.

As we have above asserted, Science is necessary not only for the most successful production, but also for the full appreciation of the fine arts. In what consists the greater ability of a man than of a child to perceive the beauties of a picture; unless it is in his more extended knowledge of those truths in nature or life which the picture renders? How happens the cultivated gentleman to enjoy a fine poem so much more than a boor does; if it is not because his wider acquaintance with objects and actions enables him to see in the poem much that the boor cannot see? And if, as is here so obvious, there must be some familiarity with the things represented, before the representation can be appreciated; then the representation can be completely appreciated, only in proportion as the things represented are completely understood. The fact is, that every additional truth which a work of art expresses, gives an additional pleasure to the percipient mind a pleasure that is missed by those ignorant of this truth. The more realities an artist indicates in any given amount of work, the more faculties does he appeal to; the more numerous associated ideas does he suggest; the more gratification does he afford. But to receive this gratification the spectator, listener, or reader, must know the realities which the artist has indicated; and to know these realities is to know so much science. . . .

Emile Jaques-Dalcroze

Rhythm, Music, and Education: An Essay on the Reform of Music Teaching in Schools (1905)

Emile Jaques-Dalcroze (1865–1950) began his career as a music teacher in 1891 in Switzerland. He was concerned that music education was not as successful as it should be because of the fragmented approach to teaching that prevented students from comprehending relationships between the various aspects of music. To provide a more comprehensive teaching method, Jaques-Dalcroze designed a curriculum based on solfege, improvisation, and his own creation, eurythmics. He felt that the benefits of the study of music with the use of eurythmics were self-understanding and self-development.

The progress of a people depends on the education given to its children. If it is desired that musical taste shall not remain the prerogative of the cultured few, but shall penetrate the real heart of the whole people, I repeat that a genuine musical education—like the teaching of science and morals—should be provided at school.

It is evident that religion has ceased to inspire our teachers to preserve for musical studies the place they formerly occupied in the general education scheme. Many good people find themselves wondering why the schools continue to teach singing at all, since no opportunity is given the children of displaying their attainments either in the churches, on secular holidays, in their recreation, or as a rhythmic assistant and complement to their courses of gymnastics.

These good people, who point out that the teaching of music today serves neither a practical nor an ethical aim—but ministers merely to the annual delectation of school inspectors—have every excuse for losing interest in musical studies, and regarding them as of no importance. But if they would take the trouble to reflect upon the matter, they would recognise that these studies could and should be given a very definite, practical, and ethical aim, and thenceforward they would do their utmost to encourage and stimulate their development.

Private music lessons are virtually confined to the children of well-to-do families, whose parents are actuated generally by snobbishness or by respect for tradition. The music master, for whom such lessons provide a livelihood, can hardly be expected to reject a pupil who shows no aptitude for the work. For the same reason, none of our amateur conservatories will turn a pupil away, be the deaf or idiot. This has the deplorable result of investing a multitude of musical dunces, steeped in affectation, with a reputation for talent—most people being unfortunately under the impression, that they have only to take lessons in order to know something, and that, having

Emile Jaques-Dalcroze, *Rhythm, Music and Education* (New York: G. P. Putnam's Sons, 1921), pp. 13–26.

"gone in for" a particular subject, they must necessarily understand it. And there is the other side of the picture. While the affluence of some parents enables them to provide a musical education for children utterly unfitted for it—to the serious detriment of the art—poverty alone deters other parents, to its even greater detriment, from making similar provisions for their genuinely talented children. Making music a compulsory school subject is the only sure means of mobilising the vital musical forces of a country. Were it undertaken in the right spirit, efficiently organised, and confided to intelligent and competent teachers, every child would at the end of two or three years be put to the test: those who showed talent being enabled to continue their studies to the point of attaining the maximum development of their faculties, the remainder, those devoid of all musical taste, being relieved from the burden of lessons of no value to them, and thereby conferring an almost equal benefit on the art, in being debarred from meddling with it, and clogging its progress by ridiculous pretensions. . . . The Coach, in La Fontaine's fable, would probably never have arrived at its destination, had the pretentious fly been joined by others; a swarm of them, with their buzzing and erratic aerial maneuvers, would have exasperated the coachman and distracted the horses. . . . Heaven preserve us from our musical flies.

"Talent," said Montesquieu, "is a gift confided to us by God in secret, and which we display without knowing it."

If every child were compelled by law to pass an examination conducted by artists, and to subject himself for a few years to competent control, no single promising recruit would be allowed to pass into obscurity, neither would the hopelessly unmusical evade detection and its logical consequences.

The classification of capacities and incapacities once established—the former receiving due encouragement, the latter rendered comparatively innocuous, the teaching of music could obviously be practised on a more effectual basis. The results would now depend on two important factors, with which we shall deal presently at greater length: the method of teaching, and the choice of teachers. Once our educational authorities realise their responsibilities and set about providing a sound primary musical grounding for every moderately gifted child, and a more thorough training for every exceptionally talented one, not only will they have introduced into school life a new element of vitality, recreation, joy, and health, not only will they have recruited to the ranks of art a large number of adepts whose later co-operation must prove invaluable (assuring and strengthening the existing choral societies, and encouraging the formation of orchestras composed entirely of local talent), but they will also have assembled for future purposes a host of embryonic teachers, of proved learning and appreciable talents, and—still more important—*au courant* with the latest methods of instruction.

These advantages should satisfy the most sceptical as to the desirability of reforming the system of musical education in vogue to-day, even though our motives have no longer the religious and traditional character that actuated our ancestors in the 16th and 17th centuries, in their zest for musical erudition. In those days music was studied with a view to adequate participation in the musical side of religious ceremonies. The acquirement of musical taste was accordingly a result of studies undertaken for this definite purpose. To-day, when religious ardour has manifestly ceased to inspire all but the most primitive vocal efforts, it behoves us to enquire whether the retention of any form of musical tuition in the curriculum of our schools is not a mere survival

of routine, and, if so, whether it is not time we replaced this tradition (now that its original meaning has disappeared) by a more vital incentive to progress. Whether this take the form of a desire to strengthen musical taste and to prepare for the study of classical and modem masterpieces, or for hygienic considerations, is not (for the moment) material. The essential thing is that we should know exactly why we are to retain music in our current curriculum. We can later—assuming we are satisfied as to the public utility of such retention—proceed to enquire as to whether this generation is in advance of the preceding ones. Should it appear that absolutely no progress has been made, it is our business to ascertain the cause of this *status quo,* and thence set about devising means for securing a better record for the coming generation. The progress of the man is one of the results of his preoccupations as a child. Sound ideas instilled in the schoolroom are transformed later into deeds, provided that a cognisance of their means of accomplishment is accompanied by an estimate of the effort necessary for the purpose, and by genuine love of the art, in whose cause the effort is to be made. By this means alone can we make sure of our country keeping pace with the times, of our choral societies facing the future instead of burrowing in the traditions of the past, and of virtuosity becoming a mere means of expression, instead of the whole end of musical training. By this means alone can we tempt beauty to our firesides, and fill the void caused by the decline of religion. Our professionals, better supported and understood by amateurs, will no longer seek conquests in other lands, preferring to remain in the country which they best understand, and of which consequently they can best sing the beauties.

The time will return when the People express in melody its simple joys and griefs. Children, having relearnt to sing in unison the old songs that charmed their forefathers, will feel inspired to create new ones, and we shall see the end of that lamentable division of singing at our music competitions into two parts:—folk-songs and artistic songs. . . .

The teaching of music in our schools fails to produce anything like adequate results, because our educational authorities leave the whole control of the tuition in the hands of stereotyped inspectors. As these are nominated by pure routine, and no attention or encouragement is given to the initiative of any official who may feel tempted to deviate from the beaten track, the consequence is that no innovation of principle or practice has found its way into the curriculum from time immemorial. The theories of Pestalozzi and Froebel on the musical training of young children have been adopted only by private schools. The highly original educational experiments of Kaubert, about the year 1850, received absolutely no recognition in high quarters. The value of Swedish drill was only appreciated after a campaign extending over 15 years. The brilliant system of analysing and explaining musical rhythm and expression advocated by Mathis Lussy, our compatriot, and one of the greatest of modem theorists, has not, up to the present, attracted the attention of our educational authorities. Not that this is so remarkable, seeing that, so far as I am aware (I can only pray that I am not mistaken!) music is absolutely unrepresented on our public bodies, nor have these latter ever manifested the slightest disposition to confer with professional musicians. I say I can only pray that I am not mistaken, and that by some chance some stray musician has not, in this or that canton, been summoned to take an active or consultative part in the official school-board proceedings, for we should have to conclude, from the actual condition of things, that his influence had

been absolutely *nill.* It is preferable to believe that the failure of our public bodies to assure a development of musical studies compatible with the means and powers at their disposal, is not deliberate. "Not deliberate"—that is to say, the result merely of taking no interest in the question, and of never suspecting its importance.

Music, outside of genuine artistic circles, is held in very light repute not only by our educational authorities, but even by painters, sculptors, and men of letters; and it is by no means unusual to find journalists, otherwise full of zeal for the artistic development of their country, treating music as a negligible quantity, and greeting musical events, either with the smiling indulgence of the condescending patron, or with an equally insufferable affectation of superiority, explicable only in the light of their abysmal ignorance of the art. . .

And yet our country is among those whose scholastic institutions command almost universal admiration, thanks to their excellent organisation generally, and to the enterprise and enlightenment of most of our boards of education. How, then, does it come about that only the teaching of music—and of artistic matters in general—should be neglected and abandoned to routine? The answer is that our scholastic authorities have no understanding of music, and no ambition to acquire one. I shall be told that it is manifestly unnecessary for a geographical expert to be represented on a school board to secure an adequate teaching of geography. Granted; but only because no member of such a board would be found incapable of realising the value of geography and the importance of obtaining competent instructors in the science. For this purpose he only requires to have received himself a general all-round education, to have a sound judgment, good hearing, and . . . to be able to read. The same applies to other subjects of special training, such as gymnastics . . .There again, it is not necessary to be an expert to recognise its utility and advocate its extension. Indeed, the arguments in favour of the training and hygiene of the body are furnished by the body itself. And the practical means of developing the flexibility, and of securing the balance, of limbs are easy enough to grasp; for that, again, it is sufficient to be able to read intelligently. But music is another matter altogether. Those who have gone through life with an untrained ear cannot be expected to appreciate the necessity of furnishing others with an ear attuned to fine perceptions by the diligent practice of special exercises. Those who themselves cannot distinguish either melodies or harmonies are hardly the best advocates of a system designed to secure these accomplishments for others. And, while they may accept it out of respect for tradition, they will be unable either to select the best method for training the ear, and rendering it capable of analysing the relations and combinations of sounds, or to appreciate the merits of the experts to whom they may delegate the responsibility of selecting such a method. The spirit of music expresses itself in a language of its own, which our scholastic authorities are unable to read. And unfortunately, they will not allow others to read for them. And yet with them rests the exclusive right of nominating teachers and deciding on methods . . . That is why music has no share in the general prosperity of our educational system. That is why children learn neither to read, phrase, record, or emit sounds in our schools. That is why our sons and daughters grow up dumb.

"But look here," protests Mr. So-and-So (a familiar and ubiquitous type), "there is surely no need to have a competent general direction to make the teaching effective. At that rate, you would want singing lessons given in our schools by specialists. And yet, as things are, quite ordinary masters produce the happiest results."

"I am not denying, Mr. So-and-So, that there *are* good masters in our schools; but there are also bad ones, and this would not be the case—or it would hardly ever be—if we had a competent and well-informed direction, and if the training of teachers were more complete so far as music is concerned. Bad teachers must produce bad pupils. If you take the average of those who are successful at examinations, you may be sure that it is far smaller than it would have been if all the teachers had been well chosen. And that, bear in mind, is the principal count in my indictment. I contend that, on leaving school/, the greatest possible number of pupils should have received a musical education adequate for the artistic requirements of modem life, and for the application of natural faculties normally and logically developed. These capable masters you speak of—Can't you see what different results they would obtain if their own education had been properly conducted? I am not here going to analyse their methods in detail—indeed they vary according to the country—but I think I may assert, without fear of contradiction, that one and all are based on theory instead of on sensorial experiment. No art is nearer life itself than music. No art has developed and is still developing more rapidly, no art has inspired so many ingenious theorists or so many systems of teaching,—growing ever more and more simple,—proof positive of their pedagogic value! To choose between these systems is admittedly difficult, and we are not reproving the authorities with having chose wrongly. Our grievance is that *they have neglected to choose* at all, that they have preferred in every case—without a single exception—to retain the methods of the past. What is the infallible criterion of the worth of a system of instruction? Surely the practical results of the system, the technical accomplishments of the pupils who have followed it. . . .

A.S. Neill

Summerhill

Alexander Sutherland Neill (1883–1973) founded Summerhill School in Leiston, Suffolk, England, in 1921. It was an experimental boarding school in which children were free to learn as they wished. They were guided by their own interests, and learned in an atmosphere of permissiveness and freedom.

The most frequent question asked by Summerhill visitors is, "Won't the child turn round and blame the school for not making him learn arithmetic or music?" The answer is that young Freddy Beethoven and young Tommy Einstein will refuse to be kept away from their respective spheres.

The function of the child is to live his own life not the life that his anxious parents think he should live, nor a life according to the purpose of the educator who thinks he knows what is best. All this interference and guidance on the part of adults only produces a generation of robots.

You cannot *make* children learn music or anything else without to some degree converting them into will-less adults. You fashion them into accepters of the *status quo—a* good thing for a society that needs obedient sitters at dreary desks, standers in shops, mechanical catchers of the 8:30 suburban train—a society, in short, that is carried on the shabby shoulders of the scared little man—the scared-to-death conformist.

A.S. Neill, "Summerhill School," Chapter 1 in *Summerhill: A Radical Approach to Child Rearing* (New York: Hart Publishing Company, Inc., 1960), p. 12.

Part II

VIEWS OF MUSIC EDUCATION TO 1950

HISTORICAL AMERICAN VIEWS TO 1950

Music education first became a function of the public schools in 1838, when it was accepted as a curricular subject by the Boston School Committee (board of education). For the first time, music was taught not as an extra school activity, but as a full member of the curriculum, supported by taxes just as other curricular subjects were. Eventually, music was adopted as a curricular subject throughout the country as it spread from Boston to other cities during the rest of the nineteenth century and into the twentieth.

Presidential Words

George Washington, letter to Reverend Joseph Willard, March 22, 1781

The arts and sciences essential to the prosperity of the state and to the ornament and happiness of human life have a primary claim to the encouragement of every lover of his country and mankind.

John Adams, letter to Abigail Adams, May 12, 1780

I must study politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history and naval architecture, navigation, commerce, and agriculture, in order to give their children a right to study painting, poetry, music, architecture. . . .

Thomas Jefferson, letter to James Madison, September 20, 1785

You see I am an enthusiast on the subject of the arts. But it is an enthusiasm of which I am not ashamed, as its object is to improve the taste of my countrymen, to increase their reputation, to reconcile to them the respect of the world, and procure them its praise.

Franklin D. Roosevelt, address at Temple University, February 22, 1936

Inequality may linger in the world of material things, but great music, great literature, great art and the wonders of science are, and should be, open to all.

Dwight D. Eisenhower, remarks of opening of new American galleries at the Metropolitan Museum of Art, October 24, 1957

Art is a universal language and through it each nation makes its own unique contribution to the culture of mankind.

John F. Kennedy, remarks on behalf of the National Cultural Center, National Guard Armory, November 29, 1962

Art and the encouragement of art is political in the most profound sense, not as a weapon in the struggle, abut as an instrument of understanding of the futility of struggle between those who share man's faith. Aeschylus and Plato are remembered today long after the triumphs of imperial Athens are gone. Dante outlived the ambitions of 13th-century Florence. Goethe stands serenely above the politics of Germany, and I am certain that after the dust of centuries has passed over our cities,

we too will be remembered not for victories or defeats in battle or politics, but for our contribution to the human spirit. . . .

Lyndon B. Johnson, remarks at signing of the Arts and Humanities Bill, September 29, 1965

Art is a nation's most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a Nation. And where there is no vision, the people perish.

Richard M. Nixon, address at the Annual Conference of the Associated Councils of the Arts, May 26, 1971

We, this Nation of ours, could be the richest nation in the world. We could be the most powerful nation in the world. We could be the freest nation in the world, but only if the arts are alive and flourishing can we experience the true meaning of our freedom, and know the full glory of the human spirit.

Gerald R. Ford, message to the Congress, transmitting Annual Report of the National Endowment for the Arts and the National Council on the Arts, June 23, 1976

Our Nation has a diverse and extremely rich cultural heritage. It is a source of pride and strength to millions of Americans who look to the arts for inspiration, communication and the opportunity for creative self-expression.

Jimmy Carter, remarks at a White House reception, National Conference of Artists, April 2, 1980

The relationship between government and art must necessarily be a delicate one. It would not be appropriate for the government to try to define what is good or what is true or what is beautiful. But government can provide nourishment to the ground within which these ideas spring forth from the seeds of inspiration within the human mind. . . .

Ronald Reagan, remarks at the National Medal of Arts White House Luncheon, June 18, 1987

Why do we, as a free people, honor the arts? Well, the answer is both simple and profound. The arts and the humanities teach us who we are and what we can be. They lie at the very core of the culture of which we're a part, and they provide the foundation from which we may reach out to other cultures so that the great heritage that is ours may be enriched by as well as itself enrich other enduring traditions.

Bill Clinton, remarks at a public elementary school in East Harlem, NY, June 16, 2000

Learning improves in school environments where there are comprehensive music and arts programs. They increase the ability of young people to do math. They

increase the ability of young people to read. And most important of all, they're a lot of fun.

Bill Clinton, Remarks at the Concert of the Century for VH-1 Save the Music

Music education is very important to me. When I was a young boy as a school musician, I started at nine with Ms. Lillian Rutherford and George Gray learning to sing and play. I learned that music was more than scales or keys or how to make sure I was always in tune. Music taught me how to mix practice and patience with creativity. Music taught me how to be both an individual performer and a good member of a team. It taught me how to work always to bring mind and body and spirit together and the beauty of music.

And so for all my teachers, for the ones I mentioned, for my junior high school band directors, Carol Powell and Joel Duskin, for my wonderful friend Virgil Sperlen, who taught me in high school. Some are still with me, some have gone on to their reward. I want to say again, I don't think I would be President if it hadn't been for school music. . . .

My people are Americans and my time is today. Let us promise that we Americans will keep American music and the spirit represents, inspiring our children and their children as we enter the new millennium. . . .

George W. Bush, proclaiming August 2000 to July 2001 the Year of Arts Education in Texas

Education prepares children for a lifetime of learning and enriches their quality of life. Although reading, math and science are critical to a youngster's success, arts instruction is also a major building block in school curriculums. Whether involving music, drama, dance or design, the arts add joy to a child's life, stimulating creativity and enhancing learning ability.

Arts education in schools takes many forms. Young people may play an instrument in orchestra, paint a mural, sing in the choir or act in a play. Regardless of the activities they enjoy, children develop a greater understanding of history, culture and the rich traditions found in our communities and our society. Students also learn discipline, focus and self-confidence and gain knowledge of how to express themselves both in individual and group activities . . .

Barack Obama, proclaiming October 2011 as National Arts and Humanities Month

"When I was a kid, you always had an art teacher and a music teacher. Even in the poorest school districts, everyone had access to music and other arts." While this preceded research on such well-known modern concepts as the "Mozart effect"—which details how the study of music enhances mental performance—a certain common sense reigned. "People understood that even though they hadn't done all the scientific research," Mr. Obama added, "children who learn music actually do better in math and kids whose imaginations are sparked by the arts are more engaged in school."

Art in all its forms often challenges us to consider new perspectives and to rethink how we see the world. This image still moves us with its simple poignancy, capturing a moment in American history that changed us forever. This is the power of the arts and humanities—they speak to our condition and affirm our desire for something more and something better. Great works of literature, theater, dance, fine art, and music reach us through a universal language that unites us regardless of background, gender, race, or creed.

Cotton Mather

Preface to The Accomplished Singer

Cotton Mather (1663–1728) was a Puritan clergyman and writer. He is characterized as the typically intolerant and severe Puritan, partly because of his role in the Salem witch trials. Mather, an intellectual leader, was influential in the establishment of Yale University and was the first native-born American to become a Fellow of the Royal Society.

1. It is the Concern of everyone that would enjoy *Tranquillity* in this World, or obtain *Felicity* in the World to come, to follow that Holy Direction of Heaven, *Exercise thyself in* PIETY. And there is no *Exercise of* PIETY more unexceptionable than that of making *a joyful* Noise of SINGING in the Praises of our GOD; That of signifying our *Delight* in Divin Truths by SINGING of them; That of *Uttering* the Sentiments of Devotion, with the Voice, and such a *Modulation of the Voice*, as will naturally express the *Satisfaction* and *Elevation* of the Mind, which a Grave SONG shall be expressive of. 'Tis indeed a very *Ancient Way* of Glorifying the Blessed GOD; As *Ancient* as the Day *when the Foundations of the Earth were fastened*, and *the Corner-Stone thereof was laid.* The *Morning-Stars* then *Sang together.* And it is as *Extensive* an one; For it is Remarkable, That All *Nations* make SINGING to be one part of the *Worship* which they pay unto their GOD. Those Few *Untuned Souls*, who affect upon Principle to distinguish themselves from the rest of Mankind, by the Character of *Non-Singers*, do seem too much to divest themselves of an *Humanity*, whereof it may be said unto them, *Doth not Nature itself teach it you? Be* sure, they sufficiently differ from the *Primitive Christians;* For, though the Eastern Churches were at first Superiour to the *Western*, for the *Zeal* of the House of GOD in this matter, yet both betimes Concurr'd in it. Not only *Justin* the *Martyr*, and *Clemens* of Alexandria, as well as *Tertullian*, and several others of the Primitive *Writers*, but also Governour *Pliny* himself will tell us, what *Singers* to their GOD, the Faithful were then known to be; and how much they *Worshipped* Him in these *Beauties of Holiness. . . .*

3. THE *Sacred Scriptures*, which have *Directed* us to *Sing unto the Lord, and Bless His Name;* have also *supplied* us with an admirable and sufficient *Matter* for our *Songs.*

WE have a PSALTER [the Bay Psalm Book], whereof the biggest part is of PSALMS, that were Composed by *David*, who being the Last of the Limitations which the Glorious GOD made of the *Line*, wherein the *First Promise* was to be accomplished, GOD for the sake of that *Redeemer*, distinguished him, with doing of amazing Things for him, and by him; whereof This was one, that he was made the greatest *Instrument* for assisting the Devotions of the Church, that ever was in the World. The rest were Composed by other *Holy Men of GOD, who wrote as they were moved by the Holy* SPIRIT. . . .

Cotton Mather, *The Accomplished Singer* (Boston, 1721), in John C. Swan, ed., *Music in Boston*, (Boston: Trustees of the Public Library of the City of Boston, 1977), pp. 10, 11. Reprinted with permission of the Boston Public Library.

William Billings

Rules for Regulating a Singing School

William Billings was one of the best known composers and singing school masters of the American colonial period and the early United States.

As the well being of every society depends in a great measure upon GOOD ORDER. I here present you with some general rules, to be observed in a Singing School.

1st. Let the society be first formed, and articles signed by every individual; and all those who are under age, should apply to their parents, masters or guardians to sign for them: the house should be provided, and every necessary for the school should be procured, before the arrival of the master, to prevent his being unnecessarily detained.

2nd. The Members should be very punctual in attending at a certain hour, or minute, as the master shall direct, under the penalty of a small fine, and if the master should be delinquent, his fine to be double the sum laid upon the scholars. Said fine to be appropriated to the use of the school, in procuring wood, candles, &tc.

3rd. All the scholars should submit to the judgment of the master, respecting the part they are to sing; and if he should think it fit to remove them from one part to another, they are not to contradict, or cross him in his judgement; but they would do well to suppose it is to answer some special purpose; because it is orally impossible for him to proportion the parts properly, until he has made himself acquainted with the strength and fitness of the pupils' voices.

William Billings, *The Singing Master's Assistant* (Boston: Draper and Folsom, 1778), pp. 16–17, quoted in McKay and Crawford, *William Billings of Boston* (Princeton: Princeton University Press, 1975).

Contemporary Commentary on William Billings

The first part deals with the poet Robert Boiling, of Virginia, the second with William Billings, which is reprinted here. The article, in the form of an open letter to the editor, is signed at the end "OBSERVATOR," to which is added "Philadelphia, April 15, 1788."

The other person, whose merit, though more known, is yet too much neglected, and too little praised, is the rival of Handel,—Mr. *William Billings*, of Boston, whose compositions are precious to every real friend to the noble art of music. Mr. *Billings* was born at Boston, about 40 years ago, and is by profession a tanner. Guided by his own genius, and without the assistance of a master, or instrument, he studied and learned alone, in the intervals of his labour, the scale of musical notes, and by a gradual progression, he has enabled himself to compose those most enchanting pieces of vocal music, which have lately been published at Boston in one volume

Faithful to the true and original institution of music, his talents have not been profaned by the expression of the passions, or weaknesses of mankind, but have been entirely dedicated to the praise of his Almighty Maker. His pieces of sacred music, ought to be adopted and performed in every religious society in America, where music is allowed, and where the Lord is praised on the cymbal and the organ. There is no doubt, but our rivals, the English will pay a proper tribute to his merit, as soon as they are acquainted with his productions.

Mr. *Billings'* music is in general well adapted to the subject to which it is applied. His pieces are not so laboured as those of the famous Dr. *Madan*; they do not savour so much of *the Italian* taste; but nature, true, genuine nature, pervades all his compositions. His melody is simple, noble, and pathetic; and he equally excells in blowing the full trumpet of praise, and is breathing the lively gratitude, or the tender confidence of the believing Christian. In harmony he is said; [,] not to be sufficiently accurate, not being thoroughly acquainted with, or being perhaps, unwilling to be fettered by the rules of artificial composition, from a sense, that he is more indebted to nature and his own genius, than to the study of other masters. His style, upon the whole, bears a strong resemblance to that of Handel, and nature seems to have made him just such a musician, as she made Shakespeare a poet. His music on Pope's ode of the *Dying Christian* to his Soul, and his chant on the 2d chapter of the *Canticles*, commonly called *The Rose of Sharon*, appear to me to be two of his master pieces. What a delightful expression he has given to the concluding verse of the latter:—"For, lo! the winter is past, the rain is over and gone." His notes, in the words of Shakespeare, are, "Like the sweet south Breathing upon a bank of violets, Stealing and giving odour."

"An Account of Two Americans of Extraordinary Genius in Poetry and Music," *Columbian Magazine* [Philadelphia] (April 1788).

The gentle breezes of the opening spring cannot affect more deliciously, than the gentle melody by which the return of the genial season, is so finely expressed. This beautiful passage "*He took me to the banqueting-house*, &c." expresses in the happiest manner the lively joy of the spouse of Christ, figured in this book of the sacred writings, and conveys every idea of innocent, triumphant delight, to the mind of the hearers.—But that your readers may be better enabled to judge of the merits of that excellent piece, I send you an accurate copy of it, which I beg you will get engraved, and insert in this, or your next Magazine. 1 have no doubt it will recommend itself to the judges of musical merit, in *Europe* as well as in *America.*

Lowell Mason

Manual of the Boston Academy of Music

Lowell Mason (1792–1872) was one of the most influential figures in the history of music education in the United States. A composer, author, and teacher, he was the key figure in persuading the Boston School Committee to adopt vocal music as a regular subject in the school curriculum (see the Report of Special Committee, Boston School Committee).

4. REASONS WHY VOCAL MUSIC SHOULD BE GENERALLY CULTIVATED.

1. It CAN *be generally cultivated.* It is the universal testimony of those who have had experience, that, as a general fact, all have organs adapted to produce and distinguish musical sounds. Every child can vary the tones of his voice; and if he receives early instruction, it will be as easy for him to learn to sing, as to learn to talk or to read. If we had not learned to talk in early life, our organs would have become so rigid and unmanageable, as to render it impossible ever to learn to speak correctly, and perhaps not at all. It is a well known fact, that adults seldom acquire any sounds in a foreign language, which are not in their own. But put a child into a foreign family, and he will soon get all their peculiar tones. He can learn by imitation, while his organs are flexible and pliant. This is true not only of the voice, but also of the ear. What is technically termed a *musical* ear, is chiefly the result of cultivation. It is by experience that infants learn to distinguish sounds; and when their attention is early arrested by musical sounds, the ear becomes sensitive and active. But neglect the ear, and it becomes dull, and unable to discriminate. . . .

5. II. *Vocal music* OUGHT *to be generally cultivated.* If we have established the point that it *can* be, few will doubt that it *ought* to be cultivated. Whoever acknowledges the high rank, which music demands, and deserves to hold in Christian devotion, will not consider its cultivation of little moment. If a service is acceptable, it is our *duty* to use every exertion to render it worthy of acceptance. If the sacrifice send up a grateful incense to the throne of God, it should be, as much as possible, "without spot or blemish." The musical talent is one given us by our Maker. It is a responsible and sacred talent; and can we do otherwise than yield to the constraining obligation, "to stir up the gift that is in us!" Few can plead incapacity, and no one has a right to do it, until he had subjected his powers to a rigid examination. No talent however vigorous, springs spontaneously into action. Some labor is necessary to unfold its latent energies, as well as to improve it. Many talents remain actually unknown to their possessor, until circumstances bring them to view. It is not only our duty to

Lowell Mason, *Manual of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi* (Boston: Boston Academy of Music, 1834).

improve on our own talents, but also to develope and cultivate those of our children. "Not only should persons make conscience of learning to sing; but parents should conscientiously see to it, that their children are taught this, among other things, as their education and instruction belong to them." The business of common school instruction generally, is nothing else than the harmonious development and cultivation of all the faculties of children; hence, music as a regular branch of education, ought to be introduced into schools. The musical talent ought to be, in the same natural manner, incited, developed, cultivated, and rendered strong. Further reasons will be presented in the following sections.

6. ADVANTAGES OF THE EARLY AND CONTINUED CULTIVATION OF VOCAL MUSIC.

I. *It improves the voice*, in speaking and reading, by giving smoothness, volume and variety to the tones. The voice, like every other faculty, is strengthened by use. If a child lifts a given weight every day, we all know his strength will be gradually increased, provided he is not forced to exert himself beyond his strength. So the voice by constant exercise, will continually improve, provided it is not strained beyond its natural tone. The voice, it is true, may be greatly injured or even destroyed, by thus *forcing* it, particularly on the high notes; but under proper and judicious direction, it will daily improve by use. This is in strict analogy with the common laws of exercise, applicable alike to the physical, intellectual, and moral powers of man. Children, in their amusements, are often exerting their voices to their utmost extent, and this without injury, because they do not go beyond their natural tones. Criers in the streets of our large cities, acquire an astonishing volume of voice and force of intonation, by this daily practice; yet who ever heard of such persons or any public criers losing their voices, in consequence of such exertion? It is dangerous to use the voice in singing, only when it is dangerous to use it by much talking; that is, when the lungs are affected by a cold or by the consumption. This is the common cause of a ruined voice. Persons who are fond of music, often force the lungs in singing when in a diseased state, and by excessive irritation, bring on permanent disease. Singing not only tends to strengthen the voice, but also gives smoothness and variety to the tones in speaking. It is as necessary to give a pleasing variety to the tones in order to produce good speaking as good singing; and the musical intervals should be as much under the control, in the former case as in the latter. The tones in speaking should have that gradual swell and vanish which give beauty to singing. If our public speakers had early been taught to sing, and continued the practice, we should not hear their too often drawling tones, particularly those of clergymen. A speaker who cannot sing, is generally in musical families and often entertained by musical sounds, so soon acquire a musical sense, as, in some instance, to be regarded as prodigies." Such were Mozart, Crotch, &c. To show that this is the result of cultivation, those children who are taken care of in infancy by singers, usually become so themselves, whether the parents sing or not. It has also been found by teachers of infant schools, that almost all children can sing. In the Boston alms house, in which place, if any where, we should expect to find children neglected or havingdefective organs, only three out of about 75 were found, who could not, on the first trial, sing the first four notes of the scale; and two of those three had been in the establishment but a

few days. These were allowed to take their seats with the others, and practise as they were able; but no particular attention was paid to them. After a few weeks, they were examined and one of them was found to have become one of the best singers among them, and another had made considerable progress. . . .

7. II. *Vocal Music conduces* to *health.* It was the opinion of Dr. Rush, that singing by young ladies whom the customs of society debar from many other kinds of healthy exercises, is to be cultivated, not only as an accomplishment, but as a means of preserving health. He particularly insists, that vocal music should never be neglected in the education of a young lady; and states, that besides its salutary operation in soothing the cares of domestic life, it has a still more direct and important effect. "I here introduce a fact," says the doctor, "which has been suggested to me by my profession; that is, the exercise of the organs of the breast by singing, contributes very much to defend them from those diseases, to which the climate and other causes expose them. The Germans are seldom afflicted with consumption: nor have I ever known more than one instance of the spitting of blood amongst them. This, I believe, is in part occasioned by the strength which their lungs acquire by exercising them frequently in vocal music, which constitutes an essential branch of their education." "The music master of our academy," says Gardiner, "has famished me with an observation still more in favor of this opinion. He informs me, that he had known several instances of persons strongly disposed to consumption, restored to health by the exercise of the lungs in singing." "In the new establishment of infant schools for children of three and four years Of age, everything is taught by the aid of song. Their little lessons, their recitations, their arithmetical countings, are all chanted; and as they feel the importance of their own voices when joined together, they emulate each other in the power of vociferating. This exercise is found to be very beneficial to their health. Many instances have occurred of weakly children of two or three years of age, that could scarcely support themselves, having become robust and healthy by this constant exercise of the lungs." These results are perfectly philosophical. Singing tends to expand the chest, and thus increase the activity and powers of the vital organs.

8. III. Vocal music in its elevated form, tends to IMPROVE THE HEART. This is its proper and legitimate and ought to be its principal object. It can and ought to be made the handmaid of virtue and piety. Its effects in softening and elevating the feelings, are too evident to need illustration. There is something in the nature of musical tones, viewed in their pure and simple, not unnatural state, which is truly heavenly and delightful: and if music of such a character could become universal throughout the nation, it would be a sure and excellent means of national improvement. We speak expressly of music in its elevated and natural form, and not that screaming or screeching at the very extent, and highest pitch of the voice, which is sometimes heard, and called vocal music. Such is not the *music of nature*, and such not the music we hope to be instrumental of diffusing by the publication of this Manual. It is to be regretted that music which is accompanied with vulgar and indelicate associations, as has been too often the case, should find its way into our nurseries and juvenile schools, and even into the drawing rooms of young ladies. The effects of a suitable style of music in connection with judicious words, is now to some extent well known. It tends to produce love to teachers, love to mates, love to parents, and love to God; kindness to dumb animals, and an observance of the works of nature and of the events of Providence; and leads the mind "through nature up to nature's God."

Such are its legitimate tendencies; and such we hope to be instrumental in making its ordinary tendencies. In this way, amusement may be blended with instruction; and cheerfulness, happiness, and order introduced into the family and into the school. This is not theory or imagination, but fact; testimony to which has reached our ears, from both teachers and parents. . . . We can affect the moral character, only through the medium of the feelings. When they are interested, the attention can be fixed, and the mind turned to the most important truths. Most of our feelings are habitual, and connected with our ordinary associations. Hence, a most important part of education is to control and direct the associations. No instrument for this purpose is more powerful than vocal music; hence, parents ought to spare no pains to have their children properly instructed in it. There is a criminal neglect on the part of parents, as is evinced by the character of the music and of the poetry not unfrequently found on the piano forte. Surely they should allow their children to learn none but intelligent pleasing melodies, and good valuable poetry; of which, owing to the corrupt taste, we find a want, notwithstanding we have a multitude of songs and ballads. This defect will be remedied, we doubt not, as soon as the public taste demands it. Only the most choice songs and melodies must be admitted into our families and schools; if, after being learned in youth, they are to live and be sung in a later age. LET ME HAVE THE MAKING OF THE BALLADS OF A NATION AND YOU MAY MAKE THEIR LAWS.

9. IV. *Vocal music tends to produce social order and happiness in a family.* Those parents and children who sing together, have a stronger attachment for each other. The family circle is prized; for here can always be found amusement, and such as does not lead into temptation. They can truly sing, "Home, sweet home." Nothing tends more to produce kindly feelings. It is almost impossible to sing with one, towards whom we indulge unkind feelings; and if we do, such feelings will soon be forgotten. Singing is naturally the overflowing of kind and joyful feelings. Who ever saw children singing together, or parents and children, that were not apparently happy? When singing is employed in the family devotions, it tends to produce a proper frame of mind, and to calm the feelings. It throws a delight and interest into the exercises, which calls up and fixes the attention. In the pious families of the Scotch, singing is a necessary a part of the devotions of a family, as reading the Bible; and in no families in the world, do all the members more heartily unite in these exercises.

When vocal music is properly attended to in schools and in families, its effect will be seen in the house of God; and we then shall not be pained with the profanity we now too often are compelled to witness, both in the choir and in the congregation.

10. *V. The course of instruction pursued in the manual, is eminently* INTELLECTUAL AND DISCIPLINARY, the mind is exercised and disciplined by it, as by the study of arithmetic; and the voice as by reading and speaking. It tends to produce habits of order, both physical and mental. Considered then merely in a literary point of view, and as affecting our habits and manners, it ought to be introduced into every system of education. Sometimes a mind naturally dull, like that of the blind boy, has been awakened by the excitement of music, and thus stimulated to action in other pursuits. The excitement of one dormant faculty may be made the instrument of the excitement of others. We rarely find a singer of a dull disposition; although some, who yielding themselves entirely to an improper indulgence of music, are rendered unfit for almost every thing substantial or useful. This, however, is not the fault of

music, but is the result of an improper cultivation of the musical talent, and a want of a proper balance of mind. A man may give himself up entirely to any exciting subject, and be unfit for the common business of life. But in a well balanced mind, music can never do injury. Parents and friends of children will thus see, that by urging the importance of introducing of vocal music into our schools, we are not advocating a waste of time, or the introduction of a study merely ornamental.

11. It is almost the only branch of education, aside from divine truth, whose direct tendency is to *cultivated the feelings*. Our systems of education generally proceed too much on the principle, that we are mere intellectual beings, not susceptible of emotions, or capable of happiness. Hence, we often find the most learned the least agreeable. There is no necessity for this. The feelings may and ought to be cultivated in connection with the intellect. Before our race can be much improved, the principle that the human soul is all mind and no heart, must be discarded; and human beings must be treated as possessing feelings as well as intellects. The feelings are as much the subject of training as he mind; and our happiness depends more on the cultivation of the former than of the latter. The chief object of the cultivation of vocal music is to train the feelings. How this is done, has been exemplified in the preceding sections.

12. *The error of supposing* vocal music can be *taught in a few months;* or that it is an easy task to learn to sing. This is a fatal mistake; and ruinous to correct execution. No one can learn to sing without active, persevering, and long continued effort. You may as well expect a child to learn to talk or to read, by being taught a few lessons. . . .

MUSIC BECOMES A CURRICULAR SUBJECT

As seen in the previous chapter, music education spread to cities throughout the country during the nineteenth century, and new programs were instituted well into the twentieth century. The three criteria—intellectual, moral, physical—against which the Boston School Committee measured vocal music as a curricular subject, were likely adopted by other school boards as they decided to elevate music to a curricular level. As late as 1890, Herbert Spencer wrote about "what knowledge is of most worth," utilizing the same three criteria. Judging by the relatively rapid spread of music education, it appears that the subject met the three criteria in many school districts.

As music was adopted by more and more school districts, music educators created a variety of methods for teaching singing and not reading. It was a productive era for the music education profession.

The Boston School Committee

Report of the Special Committee (1837)

In 1832, the Boston School Committee {board of education} decided to take no action on a report by a special committee it had appointed to investigate whether vocal music should be added to the public school curriculum. In that year, the Boston Academy of Music was founded; it served as a laboratory for Lowell Mason to prove the feasibility and value of vocal music instruction. The Academy was very successful, and Mason became a highly reputed teacher of children.

In 1836, the Boston Academy of Music presented a petition to the Boston School Committee, requesting it to reconsider including vocal music in the curriculum. The committee appointed another special committee to make a recommendation on the petition. Its 1837 report resulted in the adoption of vocal music in the curriculum of the Boston schools, with Lowell Mason in charge of several music teachers. The significance of this memorable event was that music was included as a full member of the curriculum for the first time, supported by school taxes just as the other subjects were. This event led the way to the same kind of action by boards of education throughout the country for the next century.

School Committee, August 24, 1837

The select Committee of this Board, to whom was referred the memorial of the Boston Academy of Music, together with the two petitions signed by sundry respectable citizens, praying that instruction in vocal Music may be introduced into the Public schools of this City, having had the matter under consideration, ask leave to present the following

Report. The committed have given to the subject that attention which its importance required. They have afforded the memorialists a hearing, and availed themselves of such means of information as it was in their power to obtain. After mature deliberation and a careful scrutiny of arguments and evidence, the Committee are unanimously of opinion that it is expedient to comply with the request of the petitioners. As, however, the subject is one but recently presented to this community, and one therefore upon which much honest difference of opinion, and perhaps some prejudice, may be supposed very naturally to exist, the Committee are desirous to spread before the Board the reasons which have led to their conclusion. If there be weight or value in these reasons, the conclusion grounded on them will not probably be denied; if on the other hand, they be fallacious or unsound, the weakness and the fallacy will both here and elsewhere be exposed. The committee invite the Board to a dispassionate examination of the question. When viewed in all its bearings, it is on, in their opinion, of great public interest. At the same time, it must be admitted, there are peculiar difficulties in

School Committee Report, *Boston Musical Gazette: Devoted to the Science of Music*, December 5, 12, 1838, p. 123. Report concluded in December 26, 1838 issue.

the way of its discussion. Music has, in popular language, too generally been regarded as belonging solely to the upper air of poetry and fiction. When, however, it is made the grave subject of legislative enactment, it is necessary to summon it from this elevation, and checking the discursive wanderings of the imagination, consider it in connection with the serious concerns of real life. The Committee will endeavor to discuss the question with the sobriety which the occasion demands. They are well aware that the cause which they support can find no favor from a Board like this, except so far as it reaches the convictions through the doors, not of the fancy, but of the understanding.

There are two general divisions which seem, in the opinion of the Committee, to exhaust the question. The *first* is, the intrinsic effect of the study of vocal Music, as a branch of instruction in the schools, and on them; and *secondly*, its extrinsic effect as a branch of knowledge without them. Under these two divisions we propose to treat the subject.

There is a threefold standard, a sort of chemical test, by which education itself and every branch of education may be tried. Is it intellectual? Is it moral? is it physical? Let vocal Music be examined by this standard.

Try it *intellectually.* Music is an intellectual art. Among the seven liberal arts, which scholastic ages regarded as pertaining to humanity, Music has its place. Arithmetic, Geometry, Astronomy and Music, these formed the *quadrivium.* Separate degrees in Music, it is believed, are still conferred by the University of Oxford. Memory, comparison, attention, intellectual facilities all of them, are quickened by the study of its principles. It is not ornamental merely. It is not an accomplishment alone. It has high intellectual affinities. It may be made, to some extent, an intellectual discipline.

Try Music *morally.* There is, who has not felt it, a mysterious connection, ordained undoubtedly for wise purposes, between certain sounds and the moral sentiments of man. This is not to be gainsaid, neither is it to be explained. It is an ultimate law of man's nature. "In Music, says Hooker, the very image of virtue and vice is perceived." Now it is a curious fact, that the natural scale of musical sound can only produce good, virtuous, and kindly feelings. You must reverse the scale, if you would call forth the sentiments of a corrupt, degraded, and degenerative character. Has not the finger of the Almighty written here an indication too plain to be mistaken? And if such be the case, if there be this necessary concordance between certain sounds and certain trains of moral feeling, it is unphilosophical to say that exercises in vocal Music may be so directed and arranged as to produce those habits of feeling of which these sounds are types? Besides, happiness, contentment, cheerfulness, tranquility, these are the natural effects of Music. These qualities are connected intimately with the moral government of the individual. Why should they not, under proper management, be rendered equally efficient in the moral government of the school?

And now try Music *physically.* "A fact, says an American physician, has been suggested to me by my profession, which is, that the exercise of the organs of the breast by singing contributes very much to defend them from those diseases to which the climate and other causes expose them." A musical writer in England after quoting this remark says, "the Music Master of our Academy has furnished me with an observation still more in favor of this opinion. He informs me that he had known several persons strongly disposed to consumption restored to health, by exercise of the lungs

in singing." But why cite medical or other authorities to a point so plain? It appears self-evident that exercises in vocal Music, when not carried to an unreasonable excess, must expand the chest, and thereby strengthen the lungs and vital organs.

Judged then by this triple standard, intellectually, morally, and physically, vocal Music seems to have a natural place in every system of instruction which aspires, as should every system of instruction which aspires, as should every system, to develop man's whole nature.

In regarding however the effect of vocal Music, as a branch of popular instruction, on our Public schools, there are some practical considerations which, in the opinion of your Committee, are deserving of particular attention.

Good reading, we all know, is an important object, in the present system of instruction in our schools. And on what does it depend? Apart from emphasis, on two things mainly, modulation and articulation. Now modulation comes from the vowel sounds, and articulation from the consonant sounds of the language chiefly. Dynamics, therefore, or that part of vocal Music which is concerned with the force and delivery of sounds, has a direct connection with the force and delivery of sounds, has a direct connection with rhetoric. In fact, the daily sounding of the consonant and vowel sounds deliberately, distinctly, and by themselves, as the Committee have heard them sounded in the musical lessons given according to the Pestalozzian system of instruction, would, in their opinion, be as good an exercise in the elements of harmonious and correct speech as could be imagined. Roger Ascham, the famous school master and scholar of the Elizabethan age, and surely no mean judge, hold this language. "All voices, great and small, base and shrill, weak or soft, may be helped and brought to a good point by learning to sing." The Committee after attentive observation, confess themselves of this opinion.

There is another consideration not unworthy of remark. "Recreation, says Locke, is not being idle, as any one may observe, but easing the weary part by change of business." This reflection, in its application to the purposes of instruction, contains deep wisdom. An alternation is needed in our schools, which without being idleness shall yet give rest. Vocal Music seems exactly fitted to effort that alternation. A recreation, yet not a dissipation of the mine—a respite, yet not a relaxation—its office would thus be, to restore the jaded energies, and send back the scholars with invigorated powers to other more laborious duties.

There is one other consideration to which the committee ask the serious attention of the Board. It is this. By the regulations of the School Committee it is provided, that in all the Public schools the day shall open with becoming exercises of devotion. How naturally and how beautifully vocal Music would mingle with these exercises; and what unity, harmony and meaning might thus be given to that which at present, it is feared, is too often found to be a lifeless or an unfruitful service, need only be suggested to be understood. The Committee ask the Board to pause and consider whether the importance has been sufficiently looked to, of letting in a predominating religious sentiment, independently of all forms of faith, to preside over the destinies of our schools.

And now before proceeding further, let us consider briefly the objections which have been urged against the adoption of vocal Music in our system of Public Education. The Committee are desirous to give full force to every objection. Nothing in the end is gained by misrepresenting or obscuring an opponent's arguments. Let us pass these objections in review, state them fairly, and give them, if possible, a fair answer.

It is then objected that we aim at that which is impracticable, that singing depends upon a natural ear for Music, without which all instruction will be useless. If musical writers and teachers are to be believed, the fact is not so. Undoubtedly, in this, as in other branches, nature bestows the aptitude to excel on different individuals in very different degrees. Still what is called a musical ear is mainly the result of cultivation. The ear discriminates sounds as the eye colors. They may both be educated. Early impressions can create an ear for Music. It is with learning to sing as with acquiring the pronunciation of a foreign language. Instruction, to be available, must be given while the organs have the flexibility of youth. To learn late in life is, generally, to learn not at all. There may be cases, it is true, of some who form their earliest years defy all efforts of instruction. Like those who come into the world maimed in other senses, they are, however rare. They are the unfortunate exceptions to a general rule. Besides, what on this point is the language of experience? Mr. Woodbridge in his Lecture before the American Institute, says that he was informed by Vehrli, a well known instructer in Switzerland, that out of several hundred poor children committed to his care, he had met with only two who could not be made to sing. Mr. Woodbridge likewise states that he was told by a celebrated musical teacher, in this country, that out of 4000 pupils, not an individual who could not be taught to sing had been found. Thus well attested facts repel this objection.

But it is said, the time spent would be quite inadequate to the end proposed, that the labor of a life is needed to form the musician. The answer to this objection is, that it mistakes the end proposed, which is not to form the musician. Let vocal Music in this respect be treated like the other regular branches of instruction. As many probably would be found to excel in Music as in Arithmetic, Writing, or any other of the required studies, and no more. All cannot be orators, not all poets, but shall we not therefore teach the elements of grammar, which orators and poets in common with all others use? It should never be forgotten that the power of understanding and appreciating Music may be acquired, where the power of excelling in it is found wanting.

Again it is objected, if one accomplishment is introduced into our schools, why not another? If instruction is given in vocal Music, why should it not be given in dancing also? The answer simply is, because Music is not dancing also? Music has an intellectual character which dancing has not, and above all, because Music has it moral purposes, which dancing has not. Drawing stands upon a very different footing. And you Committee cannot help remarking, as they pass, that in their opinion, there is no good reason for excluding the art of linear Drawing from any liberal scheme of popular instruction. It has a direct tendency to quicken that important faculty of observation. It is a conversant with form and intimately connected with all the improvements in the mechanic arts. In all the mechanical and many of the other employments of life, it is of high practical utility. Drawing, like Music, is not an accomplishment merely. It has important uses, and if Music be successfully introduced into our Public schools, your Committee express the hope and he conviction that Drawing, sooner or later will follow.

But the most general objection to the introduction of vocal Music into our Public schools is this. It will, we are told, impair discipline. This, though a common and somewhat plausible, is yet a superficial objection. It probably had its origin in certain vague impressions of what lessons in vocal Music were, when given according to

the ancient method of instruction. To those, then, not acquainted with the subject, it may be necessary to state that the Pestalozzian system, as it has been called, has been applied to Music. The works of Nageli and Pfeiffer, now in general use upon the continent of Europe, are founded on this system. These works were introduced into this country by Mr. William C. Woodbridge, of whose early services cause, it is here fitting to make honorable mention. They led soon afterwards to the formation of the Boston Academy of Music, an instruction destined, it is believed, to achieve great good in this community. One of the objects in forming the Academy was to carry vocal Music, by the aid of its Professors, into the schools, and they have since published a Manual of vocal Music, constructed upon the basis of he works just mentioned. Of this Manual, an eminent musical writer in England says, "it is the best work on the subject in the English language, and it is highly creditable to the new world to have set such a pattern to the old." According to the principles of the Manual, a lesson in vocal Music, as given by the Professors of the Academy, is not unlike a lesson in Arithmetic. Musical takes the place of numerical notation. The blackboard, not the book, is before the pupil, and by the use of his own faculties and senses he goes from principle to principle, till the whole science is evolved. How then can an exercise of this kind be adverse to discipline? On the contrary, it is itself a discipline of the highest order, a subordination of mind, eye, and ear, unitedly tending to one object; while any deviation from that object is at once made known. Melody is concerted action, and is discipline aught else? "Where Music is not, the Devil enters," is a familiar German proverb in regard to schools; and after witnessing the lessons in Music as given according to the Pestalozzian system, the Committee do not hesitate to say, that if any want of discipline follow the introduction of vocal Music into a school, the fault must be with the Master of that school—it is not in the system.

Your Committee have heard but one other objection, and that scarcely demands a notice. Vocal Music as a school exercise, is, say some, a newly fashioned notion. It is an innovation upon old usages. It is, say they, a new thing. Alas for modern self complacency, and for this objection! What we propose was old three hundred years before the Christian era. The best defence of Music and Drawing, as branches of Public Education, is to be found in Aristotle, and it is a fact worth noting, that these same branches, Music and Drawing, amid all the helps of modern civilization, have just been introduced into the Primary Schools of France. Strange Revolution! Thus the human mind completes its wondrous cycle. Thrones crumble and nations are swept from the face of the earth, yet the good sense of a strong thinker outlives the vicissitudes of fortune and the wreck of matter, and founded on the eternal principles of human nature, endures the same from age to age!

The Committee have this distinctly considered every objection which they have heard urged against the introduction of vocal Music into the Public schools of this City. They have done so from an earnest wish, without prejudice or passion, to approximate to truth. They can sincerely say that they have sought as anxiously to hear objections as to refute them.

Before quitting this division of the subject, it remains to add, that the Committee had recourse to one other source of information. Vocal Music has been adopted, as a branch of instruction, into some of the most respectable private schools in this City. Mr. *Thayer,* Mr. *Fowle,* Mr. *Hayward,* and Messrs. *Cushing* and *Cleveland* have tried it, on a limited scale, for different periods of two to four years. The Committee sought

to inform their own minds by availing themselves of the judgment of these gentlemen. Their testimony, on the whole, is of the most favorable character. Differing in somewhat unessential details, all concur in the main point, the utility of the exercise, and are determined to continue in their schools.

Thus tried—tried by the light of general reasoning, tried by the objections of its adversaries, tried by the concurrence of attesting witnesses, the introduction of vocal Music into the Public Schools, judged intrinsically by its effects within and on them, is commended to the favorable consideration of this Board.

The Committee thus far, have confined themselves to the narrowest view of this question. It is necessary to do so, because if it should have appeared that the bringing of vocal Music into the Public schools would in any wise injuriously affect their present welfare, there would have been an end to the whole matter. In that event, the Committee would have gone no further. Those of us who have been reared beneath the generous influences of these free monuments of the wisdom of our fathers, lay filial hands upon them. We wish to strengthen, not destroy. Your Committee have sought only to show that no injury, on the contrary, that much good to the school may be expected from this exercise, and therefore, the remaining branch of the inquiry is before us, and we proceed to consider the expediency of vocal Music as a study in the schools, by its extrinsic influence as a branch of knowledge without them. So highly do your Committee prize this influence, that even if the effect of Music within the schools were of a negative, and not as the Committee have essayed to prove, of a positive character, if vocal Music should merely do no harm, yet still on this the lowest supposition, there would be abundant reason for its introduction. Let us then consider in few words that this extrinsic influence is.

What is the great object of our system of popular Instruction? Are our schools mere houses of Correction, in which animal nature is to be kept in subjection by the law of brute force and the stated drudgery of distasteful tasks? Not so. They have a nobler office. They are valuable mainly as a preparation and a training of the young spirit for usefulness and happiness in coming life. Now the defect of our present system, admirable as that system is, is this, that it aims to develop the intellectual part of man's nature solely, when for all the true purposes of life, it is of more importance, a hundred fold, to feel rightly, than to think profoundly. Besides, human life must and ought to have its amusements. We cannot bring up a race upon Lyceum Lectures solely, wholesome though that food may be. Man must have agreeable excitement. There will be recreation when the toils of the day are ended. What shall that recreation be? So far then as human life is concerned, properly to direct the feelings and amusements, belongs to every system of Public Education. An initiation into the elements of vocal Music at school, in the opinion of your Committee, seems best fitted to supply that direction. "Music, says a modern German writer, is the gymnastics of affections." Music and the love of it have been and may be perverted—who know it not? Guard it therefore, guide it, lead it into the right channels. But be not guilty of the illogical deduction of arguing from the occasional abuse of one of God's best gifts to its disuse. No. Let all parents understand that every pure and refined pleasure for which a child acquires a relish, is, to that extent, a safeguard and preservative against a low and debasing one. Music when kept to its legitimate uses, calls forth none but the better feelings of our nature. In the language of an illustrious writer of the seventeenth century, "Music is a thing that delighteth all ages and beseemeth all

states, a thing as seasonable in grief as joy, as decent being added to actions of greatest solemnity, as being used when men sequester themselves from action." If such be the natural effects of Music, if it enliven prosperity or sooth sorrow, if it quicken the pulses of social happiness, if it can fill the vacancy of an hour that would otherwise be listlessly or unprofitably spent, if it gild with a mild light the checquered senses of daily existence, why then limit its benign and blessed influence? Let is, with healing on its wings, enter through ten thousand avenues of the paternal dwelling. Let it mingle with religion, with labor, with the home-bred amusements and innocent enjoyments of life. Let it no longer be regarded merely as an ornament of the rich. Still let it continue to adorn the abodes of wealth, but let it also light up with common schools and you make it what it should be made, the property of the whole people. And so as time passes away, and one race succeeds to another, the true object of our system of Public Education may be realized, and we may, year after year, raise up good citizens to the Commonwealth, by sending forth from our schools, happy, useful, well instructed, contented members of society.

The subject, in this connection, swells into one of national universality and importance. There are said to be, at this time, not far from *eighty thousand* common schools in this country, in which are to be found the people who in coming years will mould the character of this democracy. If vocal Music were generally adopted as a branch of instruction in these schools, it might be reasonably expected that in, at least, two generations we should be changed into a musical people. The great point to be considered in reference to the introduction of vocal Music into popular elementary instruction is, that thereby you set in motion a mighty power which silently, but surely in the end, will humanize, refine, and elevate a whole community. Music is one of the fine arts. It therefore deals with abstract beauty, and so lifts man to the source of all beauty, from finite to infinite, and from the world of matter, to the world of spirits and to God. Music is the great handmaid of civilization. Whence come these traditions of a referred antiquity, seditions quelled, cures wrought, fleets and armies governed by the force of song, whence that responding of rocks, woods and trees to the harp or of Orpheus, whence a City's walls uprising beneath the wonder-working touches of Apollo's lyre? These, it is true, are fables, yet they shadow forth, beneath the veil of allegory, a profound truth. They beautifully proclaim the mysterious union between Music, as an instrument of man's civilization, and the soul of a man. Prophets and wise men, large minded law-givers of an olden time understood and acted on this truth. The ancient oracles were uttered in song. The laws of the twelve tables were put to Music, and got by heart at school Minstrel and sage are, in some languages, convertible terms. Music is applied to the highest sentiments of man's moral nature, love of God, love of country, love of friends. We to the nation in which these sentiments are allowed to go to decay! What tongue can tell the unutterable energies that reside in these three engines, Church Music, National Arts, and Fireside Melodies, as a means of informing and enlarging the mighty heart of a free people!

Foreign examples are before us. In Germany, the most musical country in the world, Music is taught like the alphabet. In Switzerland and Prussia, it is an integral part of the system of Instruction. Regenerated France has, since the revolution of July, appropriated the same idea. Her philosophic statesmen are trying to rend the darkness, and prepare their country for the future that is before her. "We cannot, says M. Guizot, have too many co-operators in the noble and difficult

enterprise of amending popular Instruction." England still halts in the march of reform. We ask the attention of the Board to the following passage from a work of extraordinary eloquence and power recently published, in England, written by Mr. Wyse, a member of the British Parliament. "Music, says Mr. Wyse, even the most elementary, not only does not form an essential part of education in this country, but the idea of introducing it is not even dreamt of. It is urged that it would be fruitless to attempt it, because the people are essentially anti-musical. But may they not be anti-musical because it has not been attempted? The people roar and scream, because they have heard nothing but roaring and screaming, no Music from their childhood. Is harmony not to be taught? is it not to be extended? is not a taste to be generated? Taste is the habit of good things—'Je ne suis pas la rose, mais j'ai vecu avec elle'—it is to be caught. But the inoculation must somewhere or other begin. It is this apathy about beginning that is censurable, not the difficulty of propagating when it has once appeared. No effort is made in any of our schools, and then we complain that there is no Music among scholars. It would be just as reasonable to exclude grammar and then complain that we had no grammarians." With these sentiments your Committee heartily concur. Let us then show this apathy no longer. LET US BEGIN. Prussia may grant instruction to her people as a boon or royal condescension. The people of America demand it as their right. Let us rise to the full dignity and elevation of this theme. We are legislating not about stocks or stones, or gross material objects, but about sentient things, having that in them which, while we are legislating grows, and still will grow when time shall be no more. From this place first when out the great principle, that the property of all should be taxed for the education of all. From this place, also, may the example, in this country, first go forth, of that education rendering more complete, by the introduction, by Public authority, of vocal Music into our system of popular instruction. "The true grandeur of a people, says Cousin, does not consist in borrowing nothing from other, but in borrowing from all whatever is good and in perfecting whatever it touches." Rome grew to greatness, by adopting whatever she found useful among the nations whom she conquered. The true policy of the American legislator on the subject of education is, to gather whatever of good, or bright, or fair, can be found from all countries and all times, and wield the whole for the building up and adorning of the free institutions of our own country.

The Committee here quit the subject. In its innermost circle, it embraceth a school; in its outermost circumference, it compasseth round a nation.

The Committee have thus endeavored, in sincerity and simplicity, to discuss this question. They clam no exemption from mortal frailty. They may be wrong. If, however, they have erred in attaching so much importance to vocal Music as a part of Public Education, they can only say they err with Pythagoras and Plato, Milton and Luther, Pestalozzi and Fellenberg. Finer spirits than these the world hath not bred. In such company there will be consolation.

Before closing this Report, the Committee must be pardoned one allusion. They hail it, as a star of good omen to this cause, that the President of the Boston Academy of Music is this year the Chairman of this Board also. May its auspicious influence continue to be shed in both these spheres!

And now, in conclusion, the Committee feel constrained in candor to confess that they are not practical musicians. If this take from the worth of the opinions they

have expressed, it must be so—the result cannot be helped. Perhaps, however, they have been, on that account, the more unprejudiced, as being freed thereby from that amiable *esprit de corps* which sometimes unintentionally biases the judgment. Whichever way the scale incline, let the truth prevail.

In this spirit, and as embodying the plan, which, in accordance with the principles of this Report, they are about to present, the Committee ask the Board to adopt the subjoined Resolutions.

Resolved. That in the opinion of the School Committee, it is expedient to try the experiment of introducing vocal Music, by Public authority, as part of the system of Public Instruction, into the Public schools of this City.

Resolved. That the experiment be tried in the four following schools, the Hancock school, for Girls, in Hanover street; the Eliot school, for Boys, in North Bennet street; the Johnson school, for Girls, in Washington street; and the Hawes school, for Boys and Girls at South Boston.

Resolved. That this experiment be given in charge to the Boston Academy of Music, under the direction of this Board, and that a Committee of five be appointed from this Board to confer with the Academy, arrange all necessary details of the plan, oversee its operation, and make quarterly report thereof to this Board.

Resolved. That the experiment be commenced as soon as practicable after the passing of these resolutions, and be continued and extended as the Board hereafter may determine.

Resolved. That these regulations be transmitted to the City Council, and that they be respectfully requested to make such appropriation as may be necessary to carry this plan into effect.

All which is submitted, by the Committee, to the judgment of this Board and the final judgment of our constituents.

T. Kemper Davis, Chairman
In School Committee, August 24, 1837

The foregoing Report was read and laid upon the table, and ordered to be printed; and that each member of this Board, and of the City Council, be furnished with a copy.

Attest, S. F. McCleary, Secretary

Horace Mann

Report for 1844: Vocal Music in Schools

Horace Mann (1796–1859) graduated from Brown University, where he taught for two years—his only teaching experience. Mann was elected Secretary of the Massachusetts State School Board when it was established in 1837, and in that position he dramatically advanced the quality of public education. Among other things, he was responsible for improved methods of instruction in all subjects, and the introduction into the curriculum of vocal music, history, geography, physiology, and hygiene. Mann's Annual Reports to the Board of Education are fascinating reading for the student of the history of education.

There are about five hundred schools in the State where vocal music is now practiced. Half a dozen years ago, the number was probably less than one hundred. . . .

The pre-adaptation of the human mind to seek and to find pleasure in Music, is proved by the universality with which the vocal art has been practiced among men. Each nation and each age steps forward as a separate witness, to prove the existence of musical faculties and desires, in the race; and their testimony is so unanimous and cumulative that no tribunal can withstand its force. In cultivating music, therefore, are we not following on of the plainest and most universal indications of nature; or rather of that Being by whose wisdom and benevolence nature was constituted? The Creator has made the human soul susceptible of emotions which can find no adequate expression but in song. Amongst all nations, joy has its chorus, and sorrow it dirge. Patriotism exults over national triumphs, in national songs; and religion yearns, and vainly strives to pour out its full tide of thanksgivings to its Maker, until the anthem and the hallelujah take the rapt spirit upon their wings and bear it to the throne of God.

Nature not only points, as with her finger, towards the universal culture of the musical art, but she has bestowed upon all men the means of cultivating it. The voice and the ear are universal endowments; or at most, the exceptions are few, and there is abundant reason to believe that these exceptions are not inherent in the nature of things, but only punishments for our infraction of the Physical Laws; and that the number of exceptions may be gradually reduced, until the calamity of privation shall be wholly removed; and removed too, not by any repeal of the laws that inflict it, but only by obedience to their requirements. Substantially, then, the voice and the ear are universal endowments of nature, and thus the means of enjoying the delights and of profiting by the utilities of music, are conferred upon all. . . .

In one respect, Vocal Music holds signal pre-eminence over Instrumental. The latter is too expensive a luxury to be within the reach of a great portion of mankind. But the instruments of vocal music levy no contributions upon another's skill, or our

Horace Mann, *Life and Works of Horace Mann: Annual Reports of the Secretary of the Board of Education of Massachusetts for the Years 1839–1844* (Boston: Lee and Shepherd Publishers, 1891), pp. 445–463.

own money. They are the gratuity of nature, and in this respect, the common mother has rarely been unmindful of any of her children. Of the implements or contrivances by which many pleasures are produced, it is the vaunted recommendation, that they can be compacted in a small space and carried about by the traveler, on his person, or in his equipage, without cumbersomeness. . . .

But we have evidence nearer home of the beneficial effects of music in schools. Six years ago, by a vote of the Boston school committee, provision was made, for giving, at the public expense, stated and regular instruction in vocal music, in all the Grammar and Writing schools of the city. The practice has continued without interruption to the present time. At the period of its introduction, greater doubts were entertained by many intelligent people, as to the expediency of the measure. Some of the teachers themselves are alarmed, lest consequences unfavorable to the schools should follow in its train. But, after a trial of several years, the opinion of the same gentlemen was asked respecting its practical results; and, I believe with an entire unanimity, they awarded a favorable decision.

1st, that Vocal Music promotes health. It accomplishes this object *directly,* by the exercise which it gives to the lungs and other vital organs; and *indirectly*, by the cheerfulness and genial flow of spirits, which it is the especial prerogative of music to bestow. Vocal music cannot be performed without an increase action of the lungs; and by increased action of the lungs necessarily causes an increased action of the heart and of all the organs of digestion and nutrition. The singer brings a greater quantity of air in contact with the blood. Hence the blood is better purified and vitalized. Good blood gives more active and vigorous play to all the organs of absorption, assimilation and excretion. The better these functions are performed, the purer and more ethereal will be the influences which ascend to the brain. The latter is an organ so exquisitely wrought, that its finest productions are dependent upon the healthfulness of the vital processes below. . . . The scientific physiologist can trace the effects of singing, from the lungs into the blood; from the blood into the processes of nutrition, and back again into the blood, and into the nerves; and finally from the whole vital tissue into the brain, to be there developed into the flower and fruit of cheerfulness, increased health, increased strength, and a prolonged life . . .

In our climate the victims of consumption are a host. It is a formidable disease to males and still more to females. About twenty per cent of the deaths that occur, are caused by consumption; and this estimate includes infancy and childhood as well as adult age. Restricting the computation to adult life, probably one half or nearly one half of all the deaths that occur, are caused by this terrible disease alone. Vocal music, by exercising and strengthening the lungs, and by imparting gaiety to the spirits, would tend to diminish the number of that sad procession whom we daily see hastening to an early tomb.

2nd, Vocal Music furnishes the means of intellectual exercises. All musical tones have mathematical relations. Sounds swelling from the faintest to the loudest, or subsiding from the loudest until "There is no space 'twixt them and silence," are all capable of being mathematically expressed. The formulas, 2, 4, 8, 16, 32, 128, etc.; or 128, 64, 32, 8, 4, 2 are no more significant to the mathematician, of certain fixed, natural, unalterable relations between numbers, then the tones of musical chords are to be scientific musician. Hence the intellect can be exercised on the relations of tones, as well as on the numbers, quantities, or magnitudes of arithme-

tic, algebra, or geometry; and while music furnishes problems sufficient to task the profoundest mathematical genius that has ever existed, it also exhibits scientific relations so simplest to be within the schoolboy's comprehension. Music, therefore, has this remarkable property—emotions, to the head or to the heart, tasking all the energies of the former, or gratefully responding to all the sentiments of the latter.

3rd, But the social and moral influences of music far transcend, in value, all its physical or intellectual utilities. It holds a natural relationship or affinity with peace, home, affection, generosity, charity, devotion. There is also a natural repugnance between music and fear, envy, malevolence, misanthropy. . . .

Dr. Chalmers observes, "It says much for the nature and original predominance of virtue— may be determined another assertion of its designed preeminence in the world, that our best and highest music is that which is charged with loftiest principle, whether it breathes in orisons of sacredness, or is employed to kindle the purposes and to animate the struggles of resolved patriotism; and that, never does it fall with more delightful cadence upon the ear of the delighted listener, than when, attuned to the home sympathies of nature, it tells, in accents of love and pity, of its woes, and its wishes for all humanity. The power and expressiveness of music may well be regarded as a most beauteous adaptation of external nature to the moral constitution than that which is so helpful as music eminently is to his moral culture? Its sweetness sounds are those of kind affection. Its sublimes sounds are those most expressive of moral heroism; or most fitted to solemnize the devotion of the heart and prompt the aspirations and the resolves of exalted piety." . . .

One of the most delightful attributes or characteristics of music is, its harmonizing, pacificating tendency. It may be employed as a grand mediator or peacemaker between men. Harmony of sound produces harmony of feeling. Can it have escaped the observation of any reflecting man, when present at a crowded concert, or at any numerously attended musical festival, what a heterogeneous mass of human beings was before him? Competitors in business; rivals, almost sanguinary, in politics; champions of hostile creeds; leaders of conflicting schools in art or philosophy—in fine, a collection and full assortment of contrarieties, and antagonisms; and yet the whole company is fused into one by the breath of song! For the time being, at least, enemies are at peace; rivals forget their contests; partisans lay aside their weapons; and the bosoms that harbored acrimonious or vindictive feelings over which time seemed to have no power, are softened into kindness. All respond alike, all applaud in the same place; and men whose thoughts and feelings, an hour before, were as far asunder as the poles, or as the east is from the west, are brought as near together in feeling as they are in space. Who will deny homage to an art that can be made men brethren, even for an hour? . . .

But, grant, the expediency of introducing vocal music into our Common Schools, and the question arises, what measures can be adopted to accomplish that end? Unhappily, there are but few persons in our community competent to teach the art even of vocal music. We are an un-musical, not to say, an anti-musical people. No hereditary taste for the art has descended to us. Our Pilgrim Fathers were too stern a race, and their souls were occupied by interests too mighty and all-absorbing, to afford them either leisure or inclination to cultivate music as a refinement or an embellishment of life. Hence, throughout New England, since the first settlement of

the colonies, a high degree of musical skill has been a rare accomplishment; and with the exception of church music, the mass of the population have been strangers, if not worse than strangers, to the art. . . .

In our large cities and towns, it is obvious, that there is sufficient pecuniary ability to employ a teacher of music expressly for the schools. It would be better were all our teachers competent—as some of them are—to give instruction in this art. . . .

A question is sometimes asked, whether if music cannot be taught scientifically, in our schools, it would be expedient to have it taught by rote. The answer to this question is found in the fact, that most if not all the social and moral effects of music will be realized, when it is practiced as an art, as fully as though it were studied as a science. Its adaptation to the intellect depends on its scientific relations; its adaptation to the universal heart of mankind depends on its power to soothe, to tranquilize, or to enliven; to express the highest and most rapturous joys which ever thrill the human soul, or to pour a delicious oblivion over the wounded spirit. . . .

Letter to Luther Whiting Mason

Luther Whiting Mason was one of the best-known music educators of the nineteenth and early twentieth centuries, having written the National Music Course.

We have been astonished at the success you have met with in regard to instructing pupils thoroughly and in so short a period, and so with pleasure acknowledge that we consider your mode the most practicable ever experienced. You have succeeded in a few months to make the pupils sing the scale in all intervals, such as thirds, fourths, fifths, etc., without their hesitating one moment, and have succeeded in making them thoroughly acquainted with the rudiments of music, without stuffing their heads with far-sought, sand to the children, incomprehensible expressions.

We are also pleased with their remarkable ability to write down any sound or note of the scale, such as you sing them, and their bold outpourings of their little voices, not showing any fear of uncertainty in soloing their exercises.

Closing our remarks on this matter, we would add, that if vocal music were to be taught like this all over the States, we should hear less faulty singing and piano playing, such as amateurs, without any good basis of the art, are usually tormenting our ears with.

Accept our wishes for your welfare and success, and believe us to be your most obedient servants.

Carl Bergmann
Alfred Jaell
Carl Zerrahn
C. Plagman
Henry Band

Proceedings of Music Teachers National Association, 1922, p. 161.

William Tomlins

The Power of Music Education

William L. Tomlins taught in New York City and Chicago, where he became director of the Apollo Club, a highly respected chorus. William Bailey Birge said of Tomlins, "The new interest in chorus singing was largely set in motion by the work of William L. Tomlins with children." This reading is from about the year 1900.

The trouble with our common school education is that it is concerned too exclusively with the things of knowledge, and that it leaves the deepest powers in the children undeveloped. This unused part is his spirit; the realm of Motive and Creative Life. The boy whose powers are merely physical is but a fraction of his true self. Add his mental powers and still you have only half your boy, for besides what he knows and does there is what he *is.* To fully fit your child for life, then, you must complete him; body, mind and spirit. Already his physical and lower-mind powers are active. Now awaken his intellectual and spiritual ones. Make him alive in his inner and innermost being, and soon he will pulse with the great world-life all about him, soon he will be filled with the joy of living, tireless in energy, just as when—a little fellow—he was in touch with his little play-world.

In bringing this three-fold power of the child into the harmonious expression you complete the circle of his individuality. Almost instantly there will come to him the awareness of this fuller life within and all around him. It is simply a question of completeness; of a complete bell which rings out its life, as against a cracked one which cannot and whose voice is but a dead chink.

The effects of this transformation come quickly to view and are seen in self-reliance, initiative, purposefulness and many other things which make for character building. In a word, the child;s powers are approached from within as well as without, and thereby he is lifted so above and beyond his former powers as to be out of all comparison with them.

William Tomlins, lecture presented to grade teachers, music supervisors and school superintendents, various locations, ca.1900, in William Bailey Birge, *History of Public School Music in the United States* (Washington, DC: Music Educators National Conference, 1966), pp. 151–152.

Samuel Winkley Cole

The Purpose of Teaching Music in the Public Schools

Samuel Winkley Cole was an influential author and professional leader during the early decades of the twentieth century.

What then is the purpose of teaching music in the public schools? I answer: the creation of a musical atmosphere in America; the establishment of a musical environment in every home; the development of a national type of music; . . . In short, the real purpose of teaching music in the schools is to lay the foundation for all that we can hope or wish to realize, musically, in the United States of America. . . . To sum it all up: the real purpose of teaching music in the public schools is not to make expert sight-singers nor individual soloists. I speak from experience. I have done all these things, and I can do them again; but I have learned that, if they become an end and not a means, they hinder rather than help . . . a much nobler, grander, more inspiring privilege is yours and mind: to get the great mass to singing and to make them love it.

Journal of Proceedings and Addresses of the 42nd Annual Meeting of the National Education Association (Winona, MN: National Education Association, 1903), pp. 695–699.

Buescher Musical Instrument Company

Commercial Interests and Music Education

This is an advertisement for Buescher saxophones, published during the Jazz Age in 1928. The saxophone had only recently become a popular instrument, and manufacturers were trying to enlarge their market to include adult beginners, along with the well-established market of professional, military, and school ensembles. Saxophone advertisements often suggested that women play the instrument.

Sister Susie and the Steno Job

She finished high school *with honors*! Then Business College gave her training in six months and she started out to beat typewriters for a living. Fine! But Susie was temperamental. Grinding drudgery *might do* for the type of girl whose only aim is an early marriage. For Susie it was *killing*. So Sister Susie "took up the saxophone."

Now Susie was just an *average* girl. You could never call her *gifted* or *talented*. But within a week she was playing tunes and in six months she could handle her saxophone *like a veteran*.

Then things happened. First, a little club orchestra. Next, a local sextette. Then some home town "entertainment"—a sharp-eyed-eyed scout from a well-known booking office—a contract—and little Miss Susie hit the *"big time" vaudeville*, drawing down as much cash weekly as the salaries of *half a dozen stenographers*.

Only Buescher assures success!

The Etude, Feb., 1928, p. 146.

John Dewey

The Aesthetic Element in Education

John Dewey was a philosopher who influenced American education with his belief in Progressive Education.

I. Responsiveness, an emotional reaction to ideas and acts, is a necessary factor in moral character.

II. It is also a necessary element in intellectual training, as supplying a delicacy and quickness of recognition in the face of practical situation.

III. The significance of the aesthetic element is that it trains a natural sensitiveness and susceptibility of the individual to usefulness in these directions. The individual has a natural tendency to react in an emotional way; but this natural disposition requires training. In some, who are naturally obtuse or thickskinned, it requires to be brought out; in others, who are naturally more sensitive, it may assume a morbid and exaggerated form, unless made to function in definite ways.

IV. The factors in aesthetic experience which are especially adapted to afford the right training are balance and rhythm. Balance implies control or inhibition which does not sacrifice a fullness and freedom of the experience. It is opposed both to random, undirected action and to repressed, or undeveloped, action. Rhythm involves regularity and economy in the sequence of actions. Both balance and rhythm are forms of variety in unity: rhythm being temporal, balance spatial.

V. The aesthetic element thus should combine freedom of individual expression and appreciation with the factor of law and regularity in what us expressed. It is possible to extend the idea of artistic production to all kinds of work.

VI. Modern theory and practice in education have laid relatively too much stress upon the volitional training in practical control and intellectual training in the acquisition of information, and too little upon the training of responsiveness. We need to return more to the Greek conception, which defined education as the attaching of pleasure and pain to the right objects and ideals in the right way. This ideal overemphasized the emotional element, but we have now gone to the opposite extreme.

John Dewey, "The Aesthetic Element in Education," *Addresses and Proceedings of the National Education Association* (National Education Association, 1897), pp. 329, 330.

Oscar Handlin

John Dewey's Challenge to Education

Oscar Handlin was a distinguished American historian.

"Beware of the boy who was never in love with his schoolmistress; he will become a man who will bear vigorous watching, even in the pulpit." That end could be attained through the development of an appreciation of the higher aspects of culture. Domestic science, for instance, led to an awareness of the artistic elements in decoration and to an understanding of the beauties of English, French, German and Italian furniture. Students were thus to be exposed to the noble, gentle styles of life so different from their own.

The development of high school education in music was particularly enlightening from this point of view. The underlying emphasis at the start, and for a long time thereafter, was upon singing for an uplifting purpose. We need more songs of home, of country, of simple praise to God and love to man. Singing was important because of its subject matter. It dealt with "such subjects as Love of Country, Home-loving, the Golden Rule, etc." These, the teachers knew, "will surely develop like sentiments in the children who sing them." Since music regulated the emotions, "the habitual use of vocal music by a family" was "an almost unfailing sign of good morals and refined tastes."

Furthermore, music also had value "as a disciplinary study" with power "to develop the mind and will of the child." It taught patriotism, morality, temperance, and obedience to the law. Singing was even "to some degree a safeguard against those diseases which affect the breathing organs." The need for proper attention to music was particularly great in the United States. "The social results of a developed rhythmical sense in considerable masses of people . . . are far-reaching. It cultivates a feeling for order and regularity . . . [It gives] a measure of values . . . With our heterogeneous population, our widespread opposition of social classes, and the dreadful monotony of living among the lower classes . . . it surely is worth our while to cultivate in all classes in every kind of social group the feeling for order and symmetry." "Refined sense of harmony" was also essential. "The street noises that assault our ears and exhaust our nerves; the hideous architecture of our great cities, and the deadly architectural monotony of our factor towns; the excesses of public advertising; and our widespread disregard for the natural beauties of land, river and sea; what are these but the inevitable outspeaking of a people to whom life has not yet become harmonious?"

In the logical progression of this argument, music had become not that which people enjoyed, but that which was good for them. . . . The result, in the schools, was a steady shift in emphasis to courses that would identify good music and bring "added culture and refinement" into children's nature. It followed also that musicians had to avoid the opprobrium "of being deficient in general culture."

Oscar Handlin, "John Dewey's Challenge to Education," lecture presented to the 1959 meeting of the John Dewey Society (New York: Harper and Brothers, 1959), pp. 29–32.

Peter W. Dykema and Karl W. Gehrkens

High School Music: Our Educational Philosophy

Peter W. Dykema taught at Teachers College, Columbia University. Karl W. Gehrkens taught at the Oberlin Conservatory. Both held many leadership positions in professional associations, including service as president of the Music Supervisors National Conference. It was Gehrkens who created the slogan "Music for every child, every child for music" (1923).

Our Educational Philosophy

Why teach music to high school students? In fact, why democratize music at all? Because participation and growing skill in music is a joyful and satisfying experience which lifts the individual to a higher level of satisfaction than is provided by most of life and therefore increases the sum-total of human happiness. . . .

The older education frequently emphasized the hardness of things. An experience was supposed to be educational in proportion as it was difficult. If it was disagreeable as well as difficult, so much the better. The teacher usually dominated the pupil, therefore anything like original expression on the child's part was "bad." . . . But the leaven of Rousseau, of Pestalozzi, of John Dewey has at last begun to work, and already we have hundreds of schools where both pupils and teacher are striving together happily at tasks that both enjoy doing because these activities are felt to have a real connection with life—"there is some sense to them." The teacher stimulates and guides, but does not dominate . . . The emphasis in the genuinely progressive school is, then, upon what the pupil does rather than on what the teacher does. The pupil initiates many of the activities and the teacher merely helps him to do more perfectly what he himself has come to feel a need for doing. "Special" subjects like music, art, and physical education had but a limited place in the schools of yesterday. In the schools of today they have a much larger place; and in the schools of tomorrow they will achieve the distinction of being no longer called "special". . . . The modern school aims to provide experiences that will carry over into adult life, and here music can be a vital influence. To be sure, most of the pupils will never become professional musicians . . . Our main concern is to afford the great masses of people the satisfaction of participation in music. . . . So it is not merely *public school music* that we are advocating . . . It is education through . . . music at the center of human life; music that changes life; changes the child so that he still remains changed when he has become a man

Peter W. Dykema and Karl W. Gehrkens. *The Teaching and Administration of High School Music* (Boston: C. C. Birchard, 1941), pp. xix–xxiv.

James L. Mursell and Mabelle Glenn

The Psychology of School Music Teaching: The Aims of School Music

James L. Mursell was Professor of Education at Teachers College, Columbia University. Mabelle Glenn was Supervisor of Music in Kansas City, Missouri. Both were influential authors.

John Dewey has defined all education as the reconstruction of experience. By this he means that it is neither the storing up of information, not the reaction of fixed habits. Rather it is the opening up to the individual of new and ever wider avenues for experience and action. Every subject in a curriculum may be educative or non-educative, according to the fundamental philosophy on which its treatment is based. It is educative only in so far as it becomes an opportunity for wider and characteristically human experience . . . If it [music] is taught as a drill subject, or as an information subject, then it has no real place in the school curriculum. Its justification, and its educative value, depend wholly on its being treated as a field of vital and inspiring experience. . . .

The idea of music education as a reconstruction of experience leads us directly back to a point on which we have insisted again and again,—namely, that the heart of music education is appreciation. If we fail to create appreciation, we become at once just trainers , mere teachers of tricks, and we cease to be educators. Appreciation precisely means experience with the beauty and the power of music, and we have seen how all parts of the program must be organized to produce just this result.

While we insist that music education is entirely different from training, so that its chief agency is not drill but appreciation, this does not mean for a moment that we want to make everything easy, to eliminate all challenge, and all stress and strain. To remove essential difficulties from any subject is to vitiate it. But wrongly to understand, and wrongly to handle the difficulties of any subject, is to kill it. What we believe is that the enjoyment and creation of music should be made so attractive, so alluring, that difficulties become challenges, and hard work, a joy. This is the disciplinary value of music, as well as of any other subject . . . .

Dewey insists that the true essence of democracy is not its political structure. Its vital characteristic is a wide and intimate sharing of experience, a social situation where lives may meet and may mutually refresh, instruct, inspire, and encourage one another. . . . This was the true social meaning of the great literary, dramatic, and artistic manifestations of Athenian genius. They provided the means whereby men's minds might come together, the focal points for the community of will and enterprise and patriotic love. Ancient Athens was a democracy founded in part on music, though certainly the art meant less to a classical civilization than it does to us in this age. Today we are beginning to see in music an agency for humanizing and ennobling modern social life, with all its stress and strain, and all its anti-human, anti-democratic subdivisions of unction.

James L. Mursell and Mabelle Glenn, *The Psychology of School Music Teaching* (New York: Silver Burdett Company, 1938), pp. 365–377.

Hazel Nohavec Morgan

Statement of Belief and Purpose

Hazel Nohavec Morgan edited the first two source books of the Music Educators National Conference.

Throughout the ages, man has found music to be essential in voicing his own innate sense of beauty. Music is not a thing apart from man; it is the spiritualized expression of his finest and best inner self.

There is no one wholly unresponsive to the elevating appeal of music. If only the right contacts and experiences are provided, every life can find in music some answer to its fundamental need for aesthetic and emotional outlet. Education fails of its cultural objectives unless it brings to every child the consciousness that his own spirit may find satisfying expression through the arts.

The responsibility of offering every child a rich and varied experience in music rests upon the music teacher. It becomes his duty to see that music contributes its significant part in leading mankind to a higher plane of existence.

The Music Educators National Conference, in full acceptance of its responsibilities as the representative and champion of progressive thought and practice in music education, pledges its united efforts in behalf of a board and constructive program which shall include:

(1) Provision in all the schools of our country, both urban and rural, for musical experience and training for every child, in accordance with his interests and capacities.
(2) Continued effort to improve music teaching and to provide adequate equipment.
(3) Carry-over of school music training into the musical, social, and home life of the community, as a vital part of its cultural, recreational, and leisure-time activities.
(4) Increased opportunities for adult education in music.
(5) Improvement of choir and congregational singing in the churches and Sunday schools; increased use of instrumental ensemble playing in connection with church activities.
(6) Encouragement and support of all worthwhile musical enterprises as desirable factors in making our country a better place in which to live.

A Declaration of Faith, Purpose and Action

Resolutions Adopted by the Music Educators National Conference, Cleveland, April 1, 1946

Hazel Nohavec Morgan, *Music Education Source Book* (Chicago: Music Educators National Conference, 1947), pp. iv, xi–xiii. Copyright © 1947 Music Educators National Conference. Reprinted with permission.

We, the members of the Music Educators National Conference, reaffirm our conviction that music is a beneficent agent for making life more satisfying. In peace as well as in war, music is one of the most important sources of spiritual sustenance.

We reaffirm our faith in the value of music in education, and particularly in its importance in the development and control of attitudes, feelings, and emotions.

We believe in America; we believe that music is helping to strengthen the power and ideals of our country. We believe it is our responsibility to bend every effort to the end that this power of music shall reach into the whole life of America, though every community, and contribute its full share to our national welfare and development.

I. *Music in the Elementary and Junior High School Grades.* We recommend that increasing emphasis be places on the program of music education in the elementary and junior high school grades; that teacher-training institutions implement this progress by stressing this phase of teacher preparation; and that maintenance of standards be supported by city and county supervisory service.

II. *State Music Supervision.* We further recommend that each State Department of Public Instruction include a State Supervisor of Music on its staff.

III. *String Instrument Promotion.* In the stress and strain of modern living it is becoming obvious that the patient, time-consuming endeavor needed by pupils for the development of string instrument performance is being neglected. We recommend that all music educators become aware of this trend and use their influence to encourage the interest of young folk in the string instruments, and make every effort to nurture this interest.

IV. *Music in the Senior High Schools.* We commend highly the attention now being given to the glee clubs, choruses, choirs, orchestras, and bands in the high schools. However, these elective subjects reach only a small percentage of high school students throughout the nation. To provide appropriate musical experience for a larger portion of pupils we urgently recommend that more offerings in general music courses be included in the curriculum.

V. *Skill in Reading Music.* Despite the growing tendency to give less time and attention to acquiring skill in reading music, we reaffirm our belief in the importance of an ability to perform music easily and accurately from the printed page.

VI. *Time Allotment.* A well-rounded program of music activities in the elementary school should include singing, listening, creating, playing, rhythmic expression, dramatizations, and music reading. We recommend a minimum allotment of one hundred minutes per week as essential to the effective realization of such a program.

VII. *Technological Aids in Music Education.* We believe that recordings, radio, television, the stroboscope, the microscope, films, and other audio-visual devices are capable of supplying effective teaching aids. We recommend that music educators investigate, study, and become aware of the valuable potentialities of all such equipment.

VIII. *Music Teaching as an Exponent of Democratic Processes.* While we are training thousands of young men for military duty, we must also train the younger millions to embrace the ideals and democratic processes for which civilization strives. To that end each one of us in under the necessity of searching out procedures of teaching that will make our classroom the highest example of a functioning democracy.

IX. *The Broadening Scope of Music Experience.* Lines of separation between popular

entertainment music, on the one hand, and the music of standard concert and opera repertoires, on the other, are slowly but surely becoming less marked. Furthermore, there is a tendency in music education to view and estimate the total music curriculum in relation to the total social and cultural scene of life.

Both the so-called popular and so-called high-brow music of today stem from the cultural level of this period in our national growth, and in music, as elsewhere, we are a nation uneasy in our diversity of contrasts.

It follows that bases of judgment and choice of values for our young people are the more imperative. We, therefore, recommend that music educators seriously study ways and means of achieving a combination of the dynamic factors embodied in the music of today and the enduring music of the past in programs that remain consistent with the aims of music education.

X. *International Cultural Relations Through Music.* A world at peace is the dearest hope of the millions of people in every country on earth. Music is the universal language and should be utilized at its highest potential power to help win and sustain world-wide peace.

We, the members of the Music Educators National Conference, therefore, urge the adoption of the bill now pending before Congress authorizing the cooperation of the United States in the United Nations Educational, Scientific and Cultural Organizations.

We further urge that our Executive Committee set up a special committee with delegated power to proffer to the President of the United States and to the Secretary of State our full cooperation in this international project, and that the members of this special committee use their every effort to see that music is adequately represented on the proposed commission and on the proposed committee to be appointed by the Secretary of State.

XI. *Providing Music Material Is a Social Responsibility.* Since the foundations of democracy are rooted in broad education, the providing of material for the educational process is a matter of public concern. Music Education is highly dependent upon adequate variety of books, music, instruments, records, and other aids, many of which cannot equal in sales the figures reached by purely entertainment products.

As educators, we maintain that approved educational material is so vital that all producers of such material, and the manufacturers of phonograph records in particular, are obligated to plan their products not entirely as commercial outputs which, piece by piece, are to be evaluated as to their revenue-producing possibilities, but also as long-view educational outputs for influencing that richer outlook on life which tends to perpetuate our democracy.

[The foregoing resolutions, presented by the Council of Past Presidents, were unanimously adopted by the Music Educators National Conference at its twenty-ninth convention (tenth biennial) at Cleveland, Ohio, April 1, 1946. Members of the Council at this time were: Herman F. Smith (chairman), Mabelle Glenn (secretary), John W. Beattie, Edward B. Birge, George Oscar Bowen, William Breach, Walter H. Butterfield, Frances Elliott Clark, Louis Woodson Curtis, Peer W. Dykema, Will Earhart, Karl W. Gehrkens, Edgar B. Gordon, Henrietta G. Baker Low, Joseph E. Maddy, Arthur W. Mason, Osbourne McConathy, Elizabeth C. McDonald, W. Otto Miessner, Charles H. Miller, Russell V. Morgan, Lille Belle Pints, Fowler Smith, John C. Kendel, incumbent 1944–46, *ex officio*.]

Part III

VIEWS OF MUSIC EDUCATION AFTER 1950

WAYS WE THINK ABOUT MUSIC EDUCATION

For centuries, numerous American music educators have immersed themselves in intellectual pursuits regarding their profession, always seeking deeper understanding or new and better ways. They were not organized, however and there were few outlets to publish their work. In 1953, Allan P. Britton of the University of Michigan founded the *Journal of Research in Music Education*, and within a decade, a music education intellectual community had formed. Since then, more and more music educators have dedicated themselves to intellectual pursuits. Philosophers, psychologists, sociologists, and others have joined forces with music educators, and what has evolved is a realization that there are many windows into the music education profession and many ways to think about it.

Michael L. Mark

An Active, Vital Profession

The number of new activities in which the profession in the second half of the twentieth century is remarkable. It has adopted new curricula and found ways to refine and improve their delivery, involved itself in the long term effort to improve teacher education; sought means to improve urban education; established an internationally recognized and respected research community; sought to embrace and serve all of the peoples of a pluralistic society; continued to improve its performance component to the point where many student ensembles perform at an extraordinarily high level; and added a welcome, contemporary dimension to music learning and teaching by incorporating technology.

Despite its excellent record, music education, like many other professions in times of economic hardship, remains troubled. Clearly, financial support is the most critical issue for American education policymakers, as well as the general public, must keep hearing the message that music instruction is well worth its cost. That is why advocacy has played such an important role for well over two decades. . . . Conditions never remain static, and the music education profession must always be in a position to make the right choices for the future. . . .

Given the changing nature of contemporary society, music education will undoubtedly continue to undergo both evolutional change and radical transformation in the future, just as it always has. As time goes on there will be more and more choices to make and more groups of constituents to satisfy. Music educators must remain aware of philosophies, methods, techniques, materials, and the changing needs of society to be sure that their choices are judicious and appropriate. This will allow them to provide the highest quality of service, which in turn will keep the profession viable, sensitive to the needs of society, and dynamic. Even though economic problems continually threaten the profession, history tells us that the American people want their children to be educated musically. Music education will be valued as long as its practitioners continue to play a central role in creating a musically literate and informed American public.

Michael L. Mark, "An Active, Vital Profession," in *Contemporary Music Education*, 3rd ed. (New York: Schirmer Books, 1996), pp. 302–303.

Michael L. Mark

Research in Colleges and Universities

The model upon which American research universities were built is the German university. In 1876 Daniel Coit Gilman became the first president of Johns Hopkins University. He patterned the university after the university of Berlin, which was primarily devoted to the advancement of knowledge through scholarship and research. This was a radical departure for American higher education, which for the most part had prepared students for the ministry or to enter the various learned professions. Such venerable institutions as Yale and Brown Universities and the College of William and Mary were originally intended to improve the moral character of young men. The success of Johns Hopkins University as a research institution was quickly emulated by Harvard, Cornell, and Columbia Universities, the University of Michigan, and others. As in the German tradition, graduate study in the United States began as a period of extensive research training.

Yale University awarded the first American Ph.D. in 1861, but doctoral education remained relatively insignificant in terms of numbers of students until after World War I, when a new degree, the Doctor of Education, gained popularity. Harvard University was the first to award the degree (1921). It was originally intended to train school administrators and teachers, but as higher education required greater numbers of faculty with more teaching competence, the degree became very similar to the Ph.D. Except for the language requirement, there is little difference now between the Ph.D. and the Ed.D. (D.Ed, in some institutions), except that the latter is usually awarded through professional education departments. AH doctoral candidates are expected to be competent researchers. They take research courses and prepare dissertations, many of which contribute significantly to knowledge.

Music faculty at all types of higher education institutions have traditionally been expected to maintain both musical and academic standards through scholarly and artistic activities to the level of other disciplines. It is the scholarly aspect of the work of the music education faculty that has led to research activities in colleges and universities. Music faculty, like other faculty, have needed advanced degrees to provide credibility for their institutions, for academic rank and tenure, for accreditation of the institution, to serve as evidence of the preparation of the faculty, and to support career advancement.

As more doctorates in music education were awarded, the research community expanded and individuals joined it for the rewards it offered. Many people who were

Michael L. Mark, "Music Educators as Researchers," in Richard Colwell, ed., *Handbook of Research on Music Teaching and Learning* (New York: Schirmer Books, 1992), pp. 50–51.

well trained in research methodology found it to be their primary professional interest, and often a compelling personal interest as well. They continued their research activities after receiving the doctorate, writing articles for such professional journals as the *Journal of Research in Music Education* and the *Bulletin of the Council for Research in Music Education.* As research activities expanded and research outlets increased, the publication of research results came to be accepted as a major criterion for tenure and promotion. Another powerful motivation for research activity has been the recognition and prestige within the music education profession that comes with success as a published researcher.

Hal Abeles

Interpreting Research Gives Meaning to the Results of Research Studies

Hal Abeles is Professor of Music Education at Teachers College, Columbia University.

Research as a Source of Knowledge

Research is viewed by many music educators as an esoteric activity that takes place in colleges and universities, and that has little relevance to what real music teachers do. This perspective limits the sources of information music educators have available to make decisions about practice and to assist in understanding the process of music learning. Philosophers usually identify three ways of knowing: tradition, or appeal to authority; personal experience; and systematic study—that is, research. In practice, research results are seldom used in the development of music education's methods and materials. When music teachers make instructional choices—for example, how to teach the concept of meter—they probably refer to what they have done in the past, what some of their more experienced colleagues do, how they themselves were taught, and/or what some notable clinician demonstrated recently. It is less likely that they turn to a research journal for help in the decision. Because research findings can be helpful in decisions about practice in the field as well as in providing a greater understanding of the music-teaching/learning process, it is important for music educators to make use of this resource. The perspective of this chapter is that research is one source of information that music teachers can use in making instructional choices.

Tradition

When the question, "Why do we do this that way?" is answered stereotypically with "Because we always have!," tradition is being used as the justification. Many examples of the use of tradition in decision making in music education exist. Beginning school instrumental instruction in the fifth grade, singing songs about animals with young elementary-age children, and ending a concert with a lively piece such as a march are what we have always done. The problem with decisions based solely on tradition is that the conditions in existence when the tradition started may no longer exist. Children often started both wind and string instruments later than keyboard instruments because of the size of the instruments and the size of children. With string instruments of many different sizes now readily available, the initial reasons for their not starting early with string instruments have disappeared.

Hal Abeles, "A Guide to Interpreting Research in Music Education," in Richard Colwell, ed., *Handbook of Research on Music Teaching and Learning* (New York: Schirmer Books, 1992), pp. 227–230.

Authority

Whether a teacher follows the Orff, Kodaly, or Suzuki approach, music teachers as a group depend heavily on authority when making instructional decisions. The process of becoming a performer, of developing musical skills through applied music instruction, is based almost entirely on the notion of authority. This is illustrated in the resumes of performing musicians, where the most highlighted aspect is often the performer-teachers with whom they studied and with whom their teachers studied. A major activity at music education professional association meetings is clinicians' demonstrations of successful techniques. Although sharing materials and procedures is one way music teaching may be improved, most of what a clinician demonstrates has been most successful for that individual clinician, and may or may not work as well for other teachers. The most experienced of our colleagues often have good ideas regarding music teaching, but we must be willing to test their approaches systematically.

Personal Experience

How could music teachers ever be successful without learning from their experiences? The most promising teachers are often those who sense when instruction is going well and when it is not, and modify their teaching accordingly. However, our experiences are limited; they can be a misleading source of knowledge when we assume these experiences represent all the possibilities. Some of the most limiting instruction I have observed occurs when college level music education methods teachers rely solely on their own experience to teach their naive preservice charges. It is disheartening to listen to professors who once were effective school music teachers use reminiscing as their primary mode of instruction. A willingness to compare and contrast systematically the advantages and disadvantages in different music-teaching strategies is what we must nurture, not only in music education method course instructors, but also in their students.

Research

The systematic examination of questions in music education is the most neglected source of knowledge among music teachers. Ideally these systematic investigations are objective. By pursuing the knowledge and trying to be objective regarding questions on teaching, we will be less likely to make wrong decisions or to waste time pursuing unproductive paths. Although research seldom provides complete answers to the practice of music instruction, including research results, with other sources of knowledge for making instructional decisions, could greatly enhance our effectiveness and efficiently.

Science as a Network of Knowledge

Not all music education research takes place in the music classroom or focuses on issues that have immediate applications to music teaching. Such research may be criticized as irrelevant to practitioners because it focuses on isolated issues too narrow to have much application. In systematic inquiry researchers sometimes must focus on a small, narrow piece of a problem so that they can carefully examine key issues.

At other times researchers try to understand basic relationships among variables that appear to be only distantly related to the music classroom. The new knowledge produced by one study must be linked to other knowledge in the field. Rarely does a piece of research stand alone. It is connected to work done before it, which is usually cited by the author of the study, and to work that will come after. It is necessary to be aware of this context to benefit fully from the knowledge developed. Over time and multiple studies general rules are formulated. These are the prime information sources for music teachers seeking to improve the effectiveness of their programs.

To understand the teaching/learning process in music, we must develop general rules and then determine in what specific music-learning circumstances they apply. Thus, concepts like music achievement, musical talent, aesthetic experience, self-actualization, and musical taste help researchers speculate on principles that may be applied in a variety of music-learning circumstances. The difficulty researchers often encounter in using such terms is a lack of agreement on their precise meaning. To avoid this difficulty researchers try to be quite explicit in defining such terms. This precision in definition is important for understanding the results of a research project. For example, the term "music achievement" may refer to a variety of possible outcomes. For research purposes we must define it more narrowly. For instance, in music performance we might define successful achievement as playing with few wrong notes, rhythmic accuracy, and good tone quality. To interpret and apply a study's outcomes, the reader must know what definition is being used. Researchers often use "operational definitions" to narrow concepts. Operational definitions define concepts in terms of how they are to be measured or observed. Thus, in our example, we could define achievement in music performance operationally as the average rating by a panel of judges on a rating scale of tone quality, or as the number of correct pitches played. We could use both or either one depending on the focus of the investigation, but the use of such definitions allows interpreting a study's results in a way that enables practitioners to apply them. Over time and after numerous studies of "music achievement" that use several operational definitions, it may be possible to arrive at a general rule.

Models

An understanding of a broader context for the particular investigation being reported can make the results more meaningful. Representations of the broader context can be models or conceptual frameworks. They provide both the researcher and the interpreter of research with a means of viewing the specific project and its related research questions and applications. Models suggest relationships and the conditions that can affect these relationships. LeBlanc proposes a model of factors that influence musical taste. Different levels of the model identify different categories of factors—for example, characteristics of the stimulus and cultural environment—that may influence musical taste. Such models can be used by researchers to plan research and by readers to assist them in understanding the broader context within which a particular study is undertaken.

Role of Theory

Theories try to explain relationships among several variables. They are generalizations that are applicable in a variety of settings. They said the music educator in

explaining, predicting, and controlling the music-teaching and -learning process. Theories play an important role for both the researcher and the consumer of research. For the researcher they provide guidance in constructing hypotheses. The researcher may use theory to examine under what circumstances the stated relationships are or are not true. The practitioner can use theory to apply the results of a narrow investigation to a wider range of instructional situations. Some theories in science, such as the theory of evolution, appear to be true in a great variety of circumstances. Unfortunately, theories relevant to music learning are not as well tested, but research based on theory can offer the opportunity to apply results beyond the limits of a single investigation, thus providing the general rules by which music teachers can improve the effectiveness of their programs.

Areas in which (1) there has been an ample amount of study to produce theories of music learning, or (2) theory has been proposed that music educators have accepted because of its strong rationale include child development, music listening, and learning. Theorists whose propositions have been tested by music researchers include Jean Piaget, Leonard Meyer, Edwin Gordon, Benjamin Bloom, and Howard Gardner.

Although theory specific to music-learning issues exists in some areas, there are many areas in which there is no such theory. Theories from other areas such as education, psychology, or sociology may provide a base for research in music education. However, many teaching/learning areas in music appear to be sufficiently unique to warrant the development of idiosyncratic theory. The application of science to music teaching and learning is only about four decades old. As our field matures further, it will become increasingly necessary for music educators to develop theory regarding many aspects of the music-teaching and -learning process.

Importance of Related Research to Interpreting Research

To be most useful, research studies should not be done in isolation but should be well integrated with previous related work, thus providing the opportunity for the development of networks of knowledge. The tradition of research provides for establishing the relationship of the reported study to previous work in the related literature section of a research report. This section is crucial for understanding the study's implications and applying its results. As stated earlier, many research projects focus on narrow issues. To gain insight from such work the reader must understand how this small piece of research fits into a larger context. The researcher is responsible for providing that context. In some disciplines and in a few areas of music education research, the theoretical underpinnings of the research define the area of related literature.

Previous research not only provides a context for interpretation but also guides the planning of the research project. Research closely related to the major research questions or hypotheses of a study may be most helpful in interpreting the results, In the study "Effects of Different Practice Conditions on Advanced Instrumentalists' Performance Accuracy" (Rosenthal, Wilson, Evans, and Greenwalt), the three key areas identified by the authors as related to the project are modeling, singing, and silent analysis. The literature reviewed in the study includes previous research in these three areas that points to the research questions addressed in the study. The previous research provides an important context, which can lead to understanding how the results of this one study might provide implications for instrumental music

instruction generally. In any research study, the related literature may outline a history of work in the area, clarifying the research context within which the present investigation was planned.

Methods

In addition to revealing previous work related to the research questions or hypotheses, a literature review may be helpful in planning and interpreting research, particularly where the research is substantively similar to the current project. This is particularly important if the methods are unique or rarely used in music education investigations. Examining a similar project in a different field may provide powerful insights into possible applications in music education. In a study investigating the relationship between applied music-teaching behavior and selected personality variables, Schmidt cites several studies that examine the relationship between personality tests and teacher characteristics. Although none of the of the reviewed studies focused on music teachers, the similarity of the research questions being asked by these investigators provided strong support for the method Schmidt chose to employ in his own investigation.

Subjects

In some studies the particular group of students with which the research is conducted is an important part of the research question. This might apply to studies of specific age groups, for example, the musical behaviors of 3-year-olds, or of other critical characteristics, for example, the sight-reading skill of graduate student piano performance majors. Here again, it may be important for researchers to include studies outside of music that focus on the characteristics of this special group, for example, 3-year-olds, to find context within which the outcomes of the study can be placed. If we do not know what 3-year-olds can do generally, our efforts to apply the results of a study examining their musical behavior will be limited.

Instrumentation

Some research projects in music use quite specific tools during their investigations. The tool might be specific tests (e.g., a particular general reading achievement test) or specific kinds of technology (e.g., certain software packages or a particular electronic keyboard). In such cases it is important for the researcher to report previous studies that have employed the particular materials. Again, the primary purpose is to provide the reader with information that will help in interpreting the results of the investigation. Knowing how equipment or certain tests have been applied in other fields can be valuable in assessing their application to music education questions. In the Schmidt study cited above, the investigator selected the *Myer-Briggs Type Indicator* (MBTI) to measure the personality of applied music teachers. This selection was well supported by previous studies using the MBTI to investigate the relationship between teachers' personality and teaching behaviors with subjects who were not music teachers. . . .

Carol Richardson and Peter Webster

Thoughts About Children's Thinking in Music: Implications for Policy

Carol Richardson and Peter Webster are Professors of Music Education at Northwestern University.

Thinking about thinking is something of a "hot" topic these days. Most American departments of psychology at colleges and universities are heavily dominated by "cognitivists" of one sort or another approaching the age-old questions of how and why we behave the way that we do. They do so not from a behaviorist standpoint which once dominated the philosophies and research perspective of psychologists earlier hi the century, but from the modern perspective of cognitive science. Such an approach features: (1) information processing theory, (2) computer simulation and mathematical modeling, (3) connections to brain physiology, (4) theories about mental representations, and (5) broad methods of data collection including naturalistic studies and protocol analyses. In short, today's psychologist is not content to leave the "black box" closed, but is quite interested in peeling back the lid and peering in and doing so with imaginative techniques and with an interdisciplinary spirit.

In music circles, music theory has shown perhaps the greatest interest in approaching music thinking in this manner. This influence can be seen in the recent writings of Lerdahl and Jackendoff, Serafme, Bamberger, Davidson and Welch and many others. Psychologists themselves have become interested in musical issues and have added to the richness of this literature, including people like Gardner, Sloboda, Hargreaves, and Johnson-Laird. Such people wonder about how the mind understands music. They have proposed models, done interesting experiments (many far more "musical" than simple perception studies), and have suggested new and exciting ideas about music and the mind. Much of their work has been influenced by cognitive psychology, linguistics and philosophy.

It may seem to the casual observer that researchers and practitioners in music education have been slow to react to this new interest in music and thinking—at least when compared to the contemporary literature of music theory. Actually, music educators have been keenly interested in the topic of musical thinking for many years as noted in the conceptual writings of people like Seashore, Mursell, Leonhard and House, Schwadron, and Reimer as well as more recent quantitative work by Webster

Carol Richardson and Peter Webster, "Thoughts about Children's Thinking in Music: Implications for Policy," in *Policy Issues in Music Education* (Madison, WI: School of Music, University of Wisconsin Madison, 1993), pp. 16–18.

and Zimmerman (1983) and Gordon (1987). A number of position papers, symposia, and curriculum projects have endorsed the study of musical thinking explicitly or by implication, including *Music in General Education* (Ernst and Gary, 1965), The Tanglewood and Ann Arbor Symposia, and the CMP and Manhattanville projects—to name but a few. Although not often labeled "musical thinking" *per se,* these sources have urged the profession to go beyond the encouragement of simple behaviors in performance settings and in classroom music situations and to challenge our youth to think with discrimination, comparison, and intention to value. Some have even argued for generative behaviors such as composition and improvisation as an integral part of learning music.

Much of the conceptual and research-oriented writing about music thinking in the last few years seems to be polarized around "critical" and "creative" thinking. This has often been termed "higher level thinking"—presumably thinking that goes beyond simple sensation, perception and short term memory storage. Recent articles by Reahm (1986), Small (1987), and Pogonowski (1987) have appeared in the MEJ about critical thinking. Each has suggested specific teaching strategies that might encourage the use of musical information for decision making. Recently, practitioners have come in contact with administrators and in-service clinicians who have urged all subject matter teachers to be concerned with developing "critical" thinking in children. These articles have shown that music teachers are certainly not exempt from this line of thought and might well take leadership roles in implementing this approach to education.

For years, the profession has talked about "creative" thinking (or creativity—a much abused word which is often used to refer to everything from yesterday's choral performance to making nice looking quarter notes). A most recent special issue of *MEJ* (Webster, 1990) contained articles on this subject—each stressing the importance of creative thinking activity as a central part of curriculum design. Notions of divergent and convergent thinking ability were discussed, as well as possible approaches to assessment.

One of the major purposes of this paper will be to assert that this division between creative and critical thinking is somewhat artificial and has more to do with the nature of the final product of thought than with real meaningful difference in thinking. This notion is endorsed in part within a set of recently published essays edited by Boardman entitled *Dimensions of Musical Thinking* (Boardman, 1989). Published by MENC as a companion to a similar publication by the Association for Supervision and Curriculum Development on dimensions of thinking, these essays not only speak to both creative and critical thinking in the same context, but also provide interesting suggestions for applying thinking strategies to the various content areas in music teaching.

In addition to these more conceptual writings, a few music education researchers are vigorously pursuing the topic systematically. We will summarize a few of the most important studies below. This work (both the conceptual and the researched-based), we will argue, has a number of important implications for policy in the coming years—policy to be established for teachers not only by outside agencies, parents, school boards and administrators, but most importantly by teachers themselves.

Joseph A. Labuta and Deborah A. Smith

Music Education: A Reflection of Philosophy

The transmission of history, values, culture, ideas, vocational skills, and religious beliefs from one group of people to another both sustains and is a natural consequence of any continuous interaction among people in groups, that is, of communal life. All societal units—families, friends and neighbors, religious organizations or churches, professional groups and political parties—share responsibility for passing information to members of the larger community, and the process by which this transmission occurs is generally called education.

In ancient and prehistoric societies informal, primarily oral rote education was sufficient. But in more modern societies, in which knowledge and skills increased constantly and rapidly, this transmission could no longer be left to chance. Institutions or schools were established to facilitate the process. The primary purpose of all schooling is communal: it promotes individual development for the benefit of society. This communal nature of schooling persists from one generation to another even when changing societal needs require that instructional methods and curriculum content be modified. Yet because societies throughout modern history have recognized the crucial role schooling plays in societal well-being, virtually every aspect of communal life has, at one time or another, been nominated for inclusion in school curricula.

Discussions of whether music should be transmitted in schools have gone on for centuries. Even among those who agree that music merits a permanent place in schooling, there are debates about how it should be taught, why, and by whom. One reason for this lack of consensus is that music only contributes to education fully when students study it *as* music. Unlike subjects such as reading and mathematics, whose general objectives do not depend on whether they function as means or ends, music's contribution to general education diminishes if its overt, non-artistic outcomes (i.e., discipline, higher levels of achievement and self-esteem, motivation) supersede its covert, artistic ones (i.e., increased sensitivity to and appreciation for beauty, a desire for quality). Whenever this happens, music becomes like other school subjects except that they can achieve the same nonartistic outcomes for less time and money.

Aside from minimizing music's unique contribution to education, a nonartistic or nonmusical approach to school music creates a void that is difficult to fill. Apart from other fine arts disciplines, no school subject provides as much insight into quality of life than music. Thus, school music must indeed be musical and use musical processes to achieve musical outcomes if it is to realize its potential in general

Joseph A. Labuta and Deborah A. Smith, *Music Education: Historical Contexts and Perspectives* (Upper Saddle River, NJ: Prentice Hall), pp. 1–2.

education. At the same time, it must contribute to achieving general educational goals established by society. This dual identity accounts for many problematic aspects of music instruction in schools.

In some ways, music education's identity and potential contribution to schooling are less clear now than in the past, but examining ways in which past societies and educators viewed school music is instructive.

Note

1 As used in this text, *schooling* denotes an institutionalized transmission process intended to convey information in a systematic, organized, and sequential manner.

Judith Murphy and Lorna Jones

Research in Arts Education: A Federal Chapter

Judith Murphy and Lorna Jones are writers and editors who have composed several federal reports.

Until the 1960s, research in arts education was very much a sometime thing. It had been an underprivileged subset of research in education—itself target of slings and arrows from all sides, and not without cause. For example: when the Ford Foundation came into big money in the early 1950s and chose education as a prime outlet, the policymakers quite deliberately turned away from research in its classic sense. They used the foundation grants for demonstration projects of various kinds or for a favorite of those days, so-called action research. This decision reflected the views of many influential critics: that research in education tended to be narrow, trivial, or esoteric—almost incapable of being translated into actual classroom practice. Thus, with all the problems that beset education, these critics believed that concentration on actual trial-and-error in the classroom a wiser course. Educational research shared the low esteem once accorded research in the humanities and social sciences generally—but more so. For education as a field of study was too low on the academic totem pole to rate as a discipline in itself. Schools of education, in the transition from normal schools to teachers colleges to nominal liberal arts colleges, were still ranked as trade schools in the academic hierarchy; and teachers of teachers—especially during the long period of the teacher shortage, which was abruptly reversed in the 1970s—had little time, money, or encouragement to pursue research. These drawbacks particularly applied to research in *arts* education, "arts" meaning almost exclusively art (visual) and music. (Aside from professional training, it is only in the very recent past that education in such arts as theater, dance, and film gained even a toehold in the country's educational system.)

One student of the field believes that arts education research lagged as much as three decades behind such other branches of educational research as cognition and learning theory. Not that there wasn't a lot of work being done—the great bulk of it in master's theses, doctoral dissertations, and faculty research with all the limited scope, preciosity, and redundance the genre implies.

For an idea of quantity in just one field: a 1965 study by Erwin H. Schneider and Henry L. Cady, completed under the U.S. Office of Education's Cooperative Research Program, judged and synthesized what Schneider and Cady called "apparent research studies" in music education from 1930 through 1962. The authors scanned an

Judith Murphy and Lorna Jones. *Research in Arts Education: A Federal Chapter* (Washington, DC: U.S. Department of Health, Education, and Welfare (no date)), pp. 1–4.

estimated 9,000 titles; reviewed more than 1,800; and selected fewer than 300 for synthesis and dissemination through their report. (Most of these selections had been completed with little or no outside support and therefore had remained unpublished or unavailable.)

Under the Elementary and Secondary Education Act (ESEA) of 1965 millions of dollars became available for research and development in arts education, manna to a previously barren field. It proved an unexpected boon to researchers who had been working down the years with distinction, but generally without acclaim or broad effect—people like Rudolph Arnheim, Bennett Reimer, Charles Spohn, Elliot Eisner, Robert Petzold, Kenneth Beittel, Marilyn Zimmerman, and others—a chance to delve more deeply into promising hypotheses, to test earlier findings, and to apply plausible theories. It also encouraged young scholars to pursue their doctoral dissertations.

The ESEA was in fact a shot in the arm for arts and humanities education in general, which began to receive unprecedented financial support. In part, the happy turn of events seemed the direct result of past deprivation. Since title III of the ESEA tied grants to something new or extra, to something that schools had not been doing, its provisions would naturally benefit a hitherto neglected part of the curriculum. But, in part, the arts (and humanities) benefited because of the groundwork laid by statesmen and civil servants in the first half of the sixties. When the Congress appropriated ESEA money in 1966, key people and an organizational framework in the U.S. Office of Education (OE) were ready. With high-level backing, the Arts and Humanities Program (AHP) of the Office became the center of the action in arts education and, as such, contributed a unique and officially closed, though unfinished, chapter on the how, what, and why of studying the arts.

Although the ESEA was a keystone of President Lyndon B. Johnson's Great Society, it was the "thousand days" of John F. Kennedy's presidency that evoked a new and salubrious climate for the arts in America, including—if sometimes only inferentially—the arts in education. Mr. Kennedy was the first President since Thomas Jefferson to espouse a public policy on the arts and the first President to appoint a special consultant for the arts.

Consultant August Heckscher examined the entire range of governmental policies and programs involving the arts. The summation of his 1963 report on the status of education, training, and research in the arts was incisive: "At present the arts are given a low priority, or are even excluded in most educational and training programs; and basic research information in this field is scarcely pursued at all." As for the U.S. Office of Education, Heckscher noted that the agency "has until recently given little attention to the arts." This recent attention, and minimal it was, had been the creation in 1962 of the Cultural Affairs Branch in the new Division of Library Services and Continuing Education.

Early in 1974, Xerox University Microfilms published in 37 volumes a list of more than 417,000 doctoral dissertations, from the first three accepted in the United States (Yale, 1861) down to the 30,000-plus accepted in 1973. Yale has lost the text of James Morris Whiton's 1861 thesis but not its title: "Ars longa, brevis vita."

One of Mr. Heckscher's observations dealt with a very specific lapse: Federal support of research in arts education. Beginning in 1956, the Office of Education had

administered the Cooperative Research Program, in conjunction with colleges and universities. But as Mr. Heckscher reported, "only a handful of the approved projects have been concerned with the arts."

At about this time several persons entered the Federal education scene who had the particular capacity, interest, and drive needed to make the most of the tools available and of the new climate favoring the arts in education. In 1962 President Kennedy named Francis Keppel his Commissioner of Education. Shortly after his confirmation, the new Commissioner appointed Kathryn Bloom Director of the Cultural Affairs Branch, which was renamed the Arts and Humanities Branch. When the Director arrived, the branch boasted only one professional, music-education specialist Harold Arberg who, besides being an educator and musician, was also a veteran civil servant. Because of earlier connections and shared tastes, Keppel often dealt directly with the President, as did Miss Bloom with the Commissioner.

In 1965 two things happened to strengthen the status of the Arts and Humanities Branch and the role of its Director: in one of those governmental shuffles whose significance escapes outsiders, (1) the Branch became the Arts and Humanities Program, and (2) the AHP's Director was appointed Special Advisor to the Commissioner on the Arts and the Humanities.

Commissioner Keppel proved an eloquent and consistent advocate of the arts in education and of the AHP. And other forces were at work to further the new program. A powerful and unlikely one was the President's Science Advisory Committee, an outcome of national shock over Sputnik I. This Committee operated primarily through panels, or subcommittees; the Panel on Educational Research and Development, established in 1961, was chaired by Jerrold R. Zacharias of the Massachusetts Institute of Technology, physicist, music buff, and entrepreneur extraordinary in instructional innovation.

The Panel's 1964 progress report, "Innovation and Experiment in Education," said that its members were concerned with "the lack of balance in Federal assistance to the arts as compared to science" and raised the question of "whether curriculum reform as it has developed in science education could be applied to education in the arts." The Panel promptly turned its attention to music; the Yale Seminar on Music Education was an immediate result.

High-level support for the arts in education continued when Harold Howe II succeeded Keppel as Commissioner. The AHP Director's role as Special Advisor on the Arts and the Humanities was expanded with the formation of the National Council on the Arts and the National Council on the Humanities. The AHP Director attended the Councils' meetings as the Commissioner's representative.

In 1966, an estimated $100 million, most of it under ESEA titles, dealt in some manner with arts education, and the total approximated this amount for each of the 3 succeeding years, slackening off thereafter. Relative to the billions spent on other aspects of education, these were anything but spectacular sums. But they represented extraordinary largess for the arts. A crude measure of *how* extraordinary is to recall that in 1965, the year before the ESEA's funds became available, the amount of Federal funds devoted in any way to arts education was at most $20 million, the bulk of it for the construction of college fine-arts facilities under the Higher Education Facilities Act. The balance, administered by the Office of Education's Bureau of Research, was modest indeed, never exceeding $725,000 before 1966.

Title IV of the ESEA, which was essentially an amendment to the Cooperative Research Act of 1954, provided funds specifically for "research and related activities in the arts and humanities." Measured by sheer expenditures, title IV support for research in arts education was minor compared to other components of Federal funding for the arts in education. The program exceeded $2 million in only 2 years, fiscal 1966 and 1968, and grants awarded, from the first few in 1965 until termination barely 5 years later, totaled about $11 million. The program's importance, however, belied its relatively low funding. Title IV made possible the first coherent national effort in arts education research; it also provided an incentive for other arts education funding.

PHILOSOPHICAL VIEWS OF MUSIC EDUCATION

As the United States emerged from World War II as one of the world's two super powers, its education had to be updated to meet the needs of the beginning of the age of technology, especially in light of the threat presented by the Cold War. Curricula, materials, and methods had to change, but no one knew what kinds of changes were actually needed in an uncertain future. There was no longer an overall curricular philosopher, and every subject needed to find its way in a new educational environment. Music educators approached this new need in part by concentrating on a philosophy of music education. As the second half of the twentieth century progressed, more and more music educators became involved in philosophy. Many of them wrote extensively about the intellectual foundation of the music education profession—a philosophy of music education.

Michael L. Mark

Public Policy and the Genesis of Aesthetic Education Philosophy

Music education leaders in the 1950s had become sensitive to the fact that much of the intellectual support system for their profession consisted of rationales, rather than philosophy. It was then that they began to use terms like "ancillary," "instrumental values," and "utilitarian" in their writings and addresses to describe nonmusical benefits of music education. Advocates like Charles Leonhard and Allan Britton wrote about the futility of basing music programs on nonmusical values. At that time, some music educators began to advocate proactively that the value of music education was to be found in the music itself, which clearly was part of the progression toward the development of the philosophy of aesthetic education. Earlier, in the 1930s, music education scholars like James L. Mursell had advocated that the purpose of music education should be aesthetic development, but it was Charles Leonhard who coined the phrase "aesthetic education" in a 1953 article of the journal called *Education*. Leonhard "began his essay with a plea for music educators to emphasize the aesthetic value of music, rather than the instrumental or ancillary values."[1] Leonhard also pioneered the development of music teacher education programs based on aesthetic principles.

The movement to a new philosophy was fueled by the publication of two landmark books: *Foundations and Principles of Music Education* by Charles Leonhard and Robert House was published in 1959, and *Basic Concepts in Music Education*, published in 1958 as the 57th yearbook of the National Society for the Study of Education. The Leonhard and House book articulated an early version of the philosophy of aesthetic education. *Basic Concepts in Music Education* presented contemporary philosophical, sociological, psychological, and historical views of music education. The committee that oversaw the book's publication, the Music Educators National Conference Committee on Basic Concepts, called upon scholars from several disciplines to contribute to an appropriate intellectual foundation for the profession. One of them was Harry Broudy, a philosopher who is well known to music educators. He pointed out that the search for a true philosophy would require music educators to delve more deeply than had been attempted to that time, and he discussed some of the disciplines with which music education philosophers would need to familiarize themselves. He said, "We are here flirting with aesthetics, ethics, metaphysics, epistemology, and theology"—fearful names for philosophical inquiry and diagnosis.[2]

Michael L. Mark, "Public Policy and the Genesis of Aesthetic Education," *Philosophy of Music Education Review* 6, no. 1 (Spring 1998), pp. 107–112. Reprinted with permission of *Philosophy of Music Education Review* and Indiana University Press.

The dawn of the era of aesthetic education philosophy in the 1950s carried different, and perhaps even greater, significance than simply the beginning of a new intellectual phase for music education. The philosophy that we know as aesthetic education was probably the first true American philosophy of music education; it did not replace an older one. To understand what this means, we must recognize whose philosophy had supported music education and who spoke for music education in the past. Throughout Western history, music education has always had philosophical bases on which to operate, but they were societal or educational philosophies, rather than philosophies of music education. Those societies and eras that are the milestones of the Western cultural heritage—the ancient Hebrew, Greek, and Roman civilizations, the Middle Ages, the Renaissance, the Age of Enlightenment, the beginnings of American democracy—all relied on music to fulfill functions that required the participation of large numbers of citizens. Because there were often specified musical roles for adults, it was a given that music education was also a societal imperative. In these societies, the role of music education was both prominent and respected.

For the most part, those historical figures who left writings about the role of music education were not music educators. Their interests in music education usually were related to the preservation and advancement of their own societies. They were philosophers, religious leaders, nobles, civic officials, and others who were concerned with matters far beyond who was to receive music instruction, what music was to be taught, and who was to teach it. They include such historical figures as Plato, Aristotle, St. Augustine, Boethius, Charlemagne, Martin Luther, John Calvin, John Amos Comenius, John Locke, Johann Heinrich Pestalozzi, John Ruskin, and Herbert Spencer. The writings of these leaders contained references to music education because of its important role in helping to maintain society in the ways they thought important.

From the early days of American democracy, our own societal leaders continued the tradition of writing about music education. Thus, we find written support for the teaching of music by Cotton Mather, the Boston School Committee, Horace Mann, and many others. By the 19th century, music educators begin to contribute their writings as well. The written words of Lowell Mason, George Root, Luther Whiting Mason, and other leading figures of the music education profession began to form a new kind of literature—the justification of music education by music educators. By the 20th century, a fairly substantial body of these writings had accumulated. Now, the thoughts of Will Earhart, Walter Damrosch, Karl Gehrkens, Osbourne McConathy, W. Otto Miessner, Peter Dykema, Hazel Nohavec Morgan, Russell V. Morgan, Frances Elliott Clark, and many others were available in books, articles, and published addresses. In addition, a new category of music education authors emerged in the 20th century. Their reflections on music education were written from the viewpoints of psychology and philosophy. Thus, we have the words of such figures as John Dewey, Max Schoen, James L. Mursell, and Robert Lundin. By the middle of the 20th century, there was a large and convincing body of literature that illuminated the benefits of music education in schools and rationalized reasons for its support.

This impressive library remains of historical interest. It represents the ideas of some of the best thinkers of earlier times about music education. However, although they often used the word "philosophy," there is little actual philosophy in this body

of literature, as we might define it today. For the most part, what has been referred to as philosophy were actually rationales. The word "rationale" can be defined in a number of ways, but for the purpose of this paper, it is a statement of belief and justification that is not grounded in the rigorous method of systematic inquiry employed by philosophers. Perhaps simple and appealing rationales, being persuasive to both the public and to music educators, were all that was needed prior to the era of aesthetic education. . . . By the middle of the 20th century, however, American society was entering a new period, one that required a more highly educated populace. No longer would rationales suffice. Now, a true philosophy of music education was needed, one developed by means of authentic philosophical inquiry.

Notes

1. George Heller, *Charles Leonhard: American Music Educator* (Metachen, NJ: The Scarecrow Press, 1995), p. 86
2. Harry S. Broudy, "Does Music Education Need a Philosophy?" *Music Educators Journal* 44, no. 2 (November–December 1957), pp. 28–30.

Russell V. Morgan

Music: A Living Power in Education—Basic Philosophy for Music Education

Russell V. Morgan was Supervisor of Music in Cleveland, Ohio, and president of the Music Educators National Conference.

The many fields of knowledge that we have are but windows through which the human soul can look out upon a significant and beautiful universe. As fine as music is, it is only one window, and a good life calls for a broader vista than one single direction. I claim that music always has been a highly significant emotional and aesthetic stimulus in human life and that to weave it into the fabric of American life would do much to create a thrilling and hopeful dawn for humanity in this new world. . . .

Whenever some cataclysmic event occurs in world history, humanity instinctively thinks of it as an opportunity to change the purposes and practices of life. At times there seems basis for hope that there will be a revolution in the lives of people. History does not give us any foundation for such a belief. On the contrary, most of the patterns of living have been an evolution of gradual change in outlook, activity, and basic philosophy. There are in existence many great principles having eternal truth which must not be forgotten but used as a foundation for ever-expanding development.

Music and a New World

It is evident that America has placed too much emphasis on its remarkable material achievement in the scientific field, with the projection of that human search for knowledge, until it has reached the present state of using atomic powers for better or for worse. The human spirit is presently appalled by the fact that advancement of knowledge is not necessarily for the good of humanity. It is my personal belief that we will realize more and more than it is the *will* and *purpose* of humanity that is the greatest concern of the present day, and that this should be the directing force for the enormous potential power at our command.

Perhaps today's condition is to be expected when we realize that the aim of education has been primarily concerned with only the intellectual phase and has been seemingly blind to the necessity of developing the spiritual, emotional and aesthetic aspects of human life. If we, as music teachers, can help in blending the direction of our educational program toward greater emphasis upon these spheres of human growth, there is the possibility of developing a people who will wholeheartedly and

Russell van Dyke Morgan, *Music: A Living Power in Education* (New York: Silver Burdett Company, 1953), pp. 1–7.

effectively use all of our material resources and scientific knowledge for the good of humanity. Cesar Franck, in a moment of true insight, made this statement: "Music is both craft and an art." No one would deny the necessity for craftsmanship in music or any other of the avenues of activity about us, but it would be tragic if, in our concern for the development of technical proficiency, we do not develop a program for balancing that craftsmanship with the *spirit* of art.

Properly taught, music can provide a remarkable example of true democracy wherein both the individual and society have due regard for each other. The dignity and worth of the individual must always be protected, and yet it is necessary that the individual feel his responsibility to society as a whole. This is true democracy, the American way of life, and we in the music education field can do much to develop a true balance in this matter for our young people.

One thing greatly needed in America is a crusade urging students to use their talents for the betterment of the community in which they live. There is altogether too much thought of their being developed so that they may go to some far-off place and become famous. Perhaps it will be difficult to change this thinking so long as emphasis is placed more upon the former than on the music to be performed. It is to be hoped that the day will come when people will be far more interested in knowing *what* opera, symphony, string quartet, or oratorio is to be performed than in *who* is the conductor or soloist.

We have made great strides in America. Consider the fact that we have some four hundred organized symphony orchestras with paid conductors and many thousands of choruses and choirs which show an increasing respect for good musical literature and good performance. Perhaps the need now is to broaden our activities to include more interest in such things as chamber music, home ensembles, and group music wherever it can operate to the betterment of human living.

It would be foolish to think of music as the only saving force in the world. The many fields of knowledge that we have are but windows through which the human soul can look out upon a significant and beautiful universe. As fine as music is, it would be only one window, and a good life calls for a broader vista than one single direction. I do claim that music always has been highly significant emotional and aesthetic stimulus in human life, and that to weave it into the fabric of American life will do much to create a thrilling and hopeful dawn for humanity in this new world.

Many of us teachers have a positive genius for completely separating our philosophies of music education and our actual practices in music education. Everyone will agree that our practice should be merely the expression of our philosophy, but all too often I have seen communities of teachers spend hours of hard and thoughtful work in preparing a philosophy as a foundation for a course of study. Then I have observed these same people reverently place that philosophy on a shelf and go on about the work-a-day business of teaching school, without bothering to develop procedures that will actually bring that philosophy to the children in the classroom. Both philosophy and the practice of implementing it are obvious needs.

Permanent Values

The contemporary period at any point in the history of the world has seemed to be chaotic and confusing to those who were living at that time. As we gain

historical perspective, the confusion and uncertainty resolve into a clarified picture in which much of the activity disappears permanently and only a few important and significant items remain. There are deeply significant events occurring today, side by side with those chattering inconsistencies which seem to overpower us and blind us to the really good things.

There are some values which are permanent. These are the enrichments that come to human life through activity in and understanding of the fine arts.

First to be mentioned is the development of integrity and ideals within the individual. We all recognize the tremendous urge toward accomplishment and social responsibility that comes from well-directed experiences in music and the other arts.

Second, there is the development of an attitude that will place opportunity above security. One of the marks of energetic youth is the desire to seek out new and better ways rather than to be confined to a security that sooner or later becomes dull and commonplace to the one who chooses it.

Third, I believe that the aesthetic and emotional enjoyment of the fine arts will always have an important place in living, and that those who have equipped themselves with this power to understand and appreciate music, literature, and art have achieved one of the great fundamentals for a happy and successful life.

Fourth, a recognition that power and ability can come only through a slow, solid growth and that the exercise of patience in waiting for fruition is of utmost importance.

Every student who has taken hold of these fundamental ideas may feel that he has been equipped with the power to help himself in reaching an understanding of what this life is all about. Temporary adjustments are needful. Humanity turns from certain demands for artistic performance only to emphasize its desire for artistry in some new form of expression, but to discover new avenues and to adjust the eternal values of artistic effort into channels of activity that humanity demands at the present moment. The real challenge in all fields of fine arts today is to discover how best to bring satisfaction to our fellow beings through permanent aesthetic values, for from the very beginning this has been one of the greatest hungers of mankind.

Everyone is aware that we have been going through a striking period of renaissance in the field of music. There are many reasons for this. Perhaps the greatest of all is the prevalence today of radio and television and many fine musical programs available through these media. We have heard and seen great singers, payers, and orchestras. They have set up for us standards of taste and discrimination that have acted in a miraculous way toward bringing the fines expression in the arts to an interested and appreciative audience. Side by side with the great expansion of musical opportunity for the listener has been the development of a program of music education in our schools that will help make all citizens appreciate more richly and fully the beauty that is theirs for the asking.

A Social Attitude Toward Music Education

One sometimes senses a line of battle drawn sharply between two opposing social concepts, one insisting that the worth of our educational process is measured by the

products men are taught to produce and the other holding to the proposition that the purpose of education is to develop men possessing the power to live richly.

The social objective can cause real harm if it ignores the artistic qualities in performance. There are enthusiastic exponents of the social values who fail to realize that activity is not necessarily purposeful *per se*. These individuals, believing in the good of musical participation, seem not to see the necessity of guarding musical quality. While granting that it is proper for the social aim to come first, it can still be insisted that unless artistic values raise consistently, the whole activity will disintegrate and become worthless.

It is my personal conviction that the fist purpose of music education is to enrich the lives of human beings, both as individuals and in groups. In order to carry out this intention, however, we need to use a constantly higher quality of musical literature and an improving skill and understanding if interest is to be maintained and a permanent enrichment of personality assured. This is the true social attitude which music educators should maintain.

The social and artistic values must be reconciled and made to serve each other rather than remain in seeming conflict. Art values that do not enrich humanity are worthless, but it is just as clear that the social purpose of music cannot be realized unless artistic values serve as a guiding factor.

A strong development of social values can be secured through proper music instruction. The music class is a practical situation in which the individual contributes to the welfare of the group and the group activity increases the social and artistic equipment of the individual. Each boy and girl must participate to the fullest extent of his or her ability in order that the group result may be acceptable. The individual receives inspiration and good from the contributing activity of all his co-workers. As a member of a musical organization, he is conscious of the failure in the group result if any individual member does not contribute his best. In other words, the student learns that the good of the group depends upon his individual contribution and, at the same time, that his own good depends on every other member contributing his share.

A child may experience keen delight in contact with some musical beauty and, thought that child may never again hear music, the expansion of soul caused by that brief glimpse into the infinite will remain throughout life. So let us feel confidence in teaching well done, though the individual may never continue the activity in adult life. However, a proper basic philosophy gives us hope that many will be impelled to draw continually closer to the source of beauty and live much more richly than they otherwise would.

C.A. Burmeister

The Role of Music in General Education

C.A. Burmeister was Chair of the Music Education Department at Northwestern University.

Significant Contributions of Music to General Education

Previous attempts to support the place of music in the curriculum have largely treated music as the instrument to goals that are not unique to music and, for the most part, are better arrived at by other means; e.g., health, social competency, and lofty ideals. As has been indicated in other chapters of this yearbook, notably those by McMurray and Broudy, it must be shown that music is central in the core of common experiences required of all. The alternative is to limit music to the status of an additional peripheral subject designed to accommodate exceptional talents or special interests and to help prepare for vocational-professional life. If it can be shown that music plays or should play a considerable role in the lives of all men, then its place in general education is assured.

It should not be denied that music plays some part in the realization of many of the goals of general education, such as those mentioned in the preceding paragraph. Also, it must be admitted that music is not unique in that it is the sole means by which a given goal may be achieved. Nevertheless, there are ways in which music makes a significant contribution to the general education of man and in which music is unexcelled as a means of attaining a specific goal. Three areas in which music makes contributions which are unique in that sense are: (a) aesthetic growth; (b) productive use of leisure time; (3) emotional development.

No one seriously doubts that music belongs in general education. The problem is one of clarifying how the work of the music specialist fits that of other educational specialists to produce a well-rounded educative product. According to McMurray . . . the primary aims of music education would be: (a) to help everyone to further awareness of patterns of sound as an aesthetic component in the world of experience; (b) to increase each person's capacity to control the ability of aesthetic richness through music; (3) to transform the public musical culture into a recognized part of each person's environment.

Broudy . . . also argues that the place of music in a specific curriculum should be based on aesthetic considerations. He advances a realistic view that since perfection lies in the direction of form, then the ability to detect aesthetic form (that arrangement

C.A. Burmeister, "The Role of Music in General Education," in Nelson B. Henry, ed., *Basic Concepts in Music Education*, 57th yearbook, Part I, National Society for the Study of Education, (Chicago: The University of Chicago Press, 1958), pp. 218–221. Reprinted with permission of the National Society for the Study of Education.

of elements that attracts, holds, and directs the interest of the listener) is the heart of music education.

Somewhat akin to the unique contributions of music education to aesthetic growth are the unique contributions to preparation for increase leisure time. It would seem that any activity which is deliberately designed to help all to live fuller lives would be assured of consideration. According to Ulich, no consideration of general education would be complete which did not recognize that a common core of experience for all individuals should include contact with useful, practical work, sports, and all those activities which appeal to the emotions. It should be noted that play is a common element in work, in sports, and in art which is perhaps the most sublime form of play. Music as play must be considered in this context because of its universality in the experiences of all men.

A third, and perhaps the most important, unique contribution of music to general education stems from a fallacy in educational thought noted in these words from the report of the Board of the Boston Academy of Music of 1835: "Now, the defect in our present system, admirable as that system is, is this, that it aims to develop the intellectual part of man's nature solely when, for all the true purposes of life, it is of more importance, a hundred-fold, to feel rightly than to think profoundly."

Add these words which supply a current urgency: "For in their emotions men are united, whereas the inevitable differences of intellect separate men from one another."

In other words, general education aims at developing an individual capable of making reasoned decisions based on intellectual growth. Yet, experience has demonstrated that the emotions largely determine in what directions and to what extent the intellect will be permitted to act. Therefore, those activities which affect the emotional life of the individual rightfully belong in general education, and has been indicated, they assume a priority of consideration not generally accorded them.

It is not within the scope of this chapter to show in detail how music affects behavior. This would involve elaboration of the theory that the musical stimulus entering the organism by means of the auditory nerve encounters no cortical resistance before stimulating the thalamus, or primitive forebrain, which is held to be the seat of the emotions. The stimulated thalamus initiates psychophysical reactions such as altered respiration, heartbeat, and blood pressure, and bombards the cortex with urgent demands which are interpreted by the cortex in terms of feelings. Because of these effects, which have been demonstrated empirically . . . it is possible to say that, while music is not the only activity which relates directly to emotional growth and development, it does possess these unique attributes:

1 Music is the most subtle, pervasive, and insistent of all the arts.
2 It requires no intellectualization to work its effects.
3 Its effects cannot be denied by the auditor. It is impossible to direct or divert the psychophysical effects of the sheer potency of tone by an act of the will.
4 Special abilities are not necessary. All can share in a response to music.

In the plainest language possible, we like music because it makes us feel good. Given proper guidance, that liking may be developed into refined aesthetic sensitivity. If the activities which foster that development continue to make us feel good, it cannot be anything but beneficial to our emotions. And if the fun in being musical is not thwarted in the process, music will have made a significant contribution to general education.

Charles Leonhard and Robert W. House

The Objectives and Processes of Education

Charles Leonhard was Professor of Music Emeritus at the University of Illinois at Champaign-Urbana. Robert W. House was Professor of Music Emeritus at the University of Minnesota, Duluth.

Chapter 1: The Objectives and Processes of Education

Introduction. It is the viewpoint of this book that music education has a highly important function in the education program and that music education must be shaped logically and realistically within the framework of the total program of the school. It is believed that the primary purpose of the music-education program is to develop the aesthetic potential, with which every human being is endowed, to the highest possible level.

Music education has a truly unique mandate in contemporary American education—to provide varied, significant, and cumulative musical experience for every American child. If this mandate is to be fulfilled, school music experiences must be of such quality as to enable every child to:

1 Establish working standards in his valuation of music.
2 Bring imaginative vision to all his experience with music.
3 Develop the resources for the heightened quality of symbolic experience available through music.
4 Attain the highest level of musical understanding of which he is capable.
5 Gain sufficient proficiency in singing and in playing an instrument to make it possible for him to be an active participant in music throughout his life.

Music has intrinsic value; it requires no external justification. Dewey provided a clear-cut focus for music education in his 1916 book *Democracy and Education*.

> They [the arts] reveal a depth and range of meaning in experiences which otherwise might be mediocre and trivial. They supply, that is, the organs of vision. Moreover, in their fullness they represent the concentration and consummation of elements of good which are otherwise scattered and incomplete. They select and focus the elements of enjoyable worth which can make any experience directly enjoyable. They are not luxuries of education but emphatic expressions of that which makes any education worthwhile.

Clearly music merits full rights in the curriculum; it can and should be taught as music, and for its own sake.

Charles Leonhard and Robert W. House, *Foundations and Principles of Music Education* (New York: McGraw-Hill, 1959), pp. 1–6, 96–102. Reprinted with permission of The McGraw-Hill Companies.

The point of view presented in this book is that the music program should be dedicated to the development of musical responsiveness and musical understanding on the part of all pupils in the school. The task of the school music program is essentially to organize a favorable musical environment in which every pupil can undergo the maximum musical growth consistent with his ability and his interests. The school must be especially concerned that it provide musical experiences which have significance in the daily living of the pupils both while they are in school and when they are away from school.

These experiences fall into two broad categories, general music and musical specializations. The former consists of a planned sequence of musical experiences selected for their value in promoting musical responsiveness, broad musical understanding, and over-all musical competence; these experiences should be available to all pupils throughout their period of schooling. The musical specializations properly represent a natural and desirable outgrowth of significant and successful general music experiences. All aspects of the program should be considered as means to musical development of the pupils and never as ends in themselves.

This view of the purpose of music education differs markedly from views exemplified in many current programs of music education. The music-education scene includes several different kinds of programs which fail to take into account the nature of the aesthetic experience and the importance of aesthetic experience in the life of the human being. These faulty programs include the following:

1. Programs with undue emphasis on performance. In these programs every effort is made to discover as early as possible students with superior performance facility. They are started early on some specialized aspect of music with a consequent neglect of their broad musical development. Students who cannot or will not conform to the rigidly prescribed pattern are gradually lopped off and little attention is given to meeting their musical needs.

2. Programs aimed principally at the musical entertainment of students. Here standards in literature and performance have little importance, and no one cares whether musical learning takes place or not just so long as everybody is happy. Students make little progress from year to year, and contact with music is superficial, rewarding only for the moment and seldom leading anywhere.

3. Programs emphasizing music as an instrument for achieving unmusical ends such as health, citizenship, and so on. Such programs ignore the unique values inherent in the musical experience and attempt to justify music by preposterous and un. convincing claims concerning the utility values of music.

4. Programs in which music loses its identity through specious integration with other subject areas of the school. This condition is especially prevalent in elementary schools having a fused, core, or other type of integrated curriculum and an inadequate staff of specialized music personnel. Although it is true that music can illuminate some other subject matter, the music program which fails to stand on its own feet and provide for cumulative musical learning denies the importance of musical experience itself, musical learning, and musical independence.

5. Programs aimed largely at securing public approbation. Here the music program is viewed as a public relations arm of the school. Principal attention is given to the preparation of performing groups likely to gain popular approval. No request for a performing group is denied even though the excessive number of appearances

interferes seriously with the education of students not only in music but in other phases of their schoolwork. Excesses in this direction occur in schools at all levels but reach most damaging proportions in some college music schools where students may be absent for weeks on extended tours. Viewed objectively, such practices constitute unjustified exploitation of students.

Because of the vitality of the musical art and the devotion of thousands of music educators to their profession, music education has undergone startling development and has made outstanding accomplishments in the United States. Looking at the situation dispassionately, however, one cannot be complacent about the position of music education in American schools. Alarming cutbacks in music programs have already occurred in many parts of the country. In the eyes of many school administrators and many laymen, music remains an educational frill, an adjunct rather than an integral part of the general education program. As a result, when the educational program must be cut, music seems to them to be a logical place in which to begin.

Furthermore, objective evaluation of the products of music education indicates that the program has many shortcomings and is in urgent need of improvement. Some of the more obvious indications of the need for reappraisal of the program are the small percentage of student participation in secondary school music programs, the low level of musical competence and interest shown by many elementary classroom teachers and prospective teachers who are products of music-education programs, the low level of accomplishment outside of performance shown by freshman music majors in colleges and universities, the small impact of the music program on adolescents compared with the impact of the latest popular-music trend, and the small demand for good music programs on radio and television.

This situation is due in large measure to the failure of music education to develop a sound theoretical and philosophical orientation for the music program. Most music-education professional literature gives assent to the importance of music in education and attempts to justify it by showing a more or less tenuous connection between music and the general objectives of education. While music can make contributions of varying importance to the achievement of such objectives as health, citizenship, command of fundamental processes, and so on, the weakness of attempts to justify music in this way lies in the fact that none of these objectives is unique to music and that many other areas of study point more directly and convincingly to their attainment than does music.

The practicing music educator, confronted with this hazy and unconvincing theoretical justification for music in general education, almost inevitably either favors unmusical ends at the expense of musical ones or emphasizes performance for the few and neglects the general musical education of the many. This, in turn, reinforces the impression of the administrator and the public that music has little or no value outside of performance.

To consolidate the position of music education in American schools and to ensure further progress, music educators on all levels need to develop these fundamental qualifications:

1. They must understand the total work of the school and the interrelatedness of all aspects of the school program.
2. They must be well informed about the general objectives of the school.

3 They must understand the unique contribution that music can make to the total function of the school.
4 They must be able to work and communicate with administrators in other areas of the school.

The primary purpose of this book is to assist music educators and prospective music educators in developing these essential understandings. The present chapter presents a short summary treatment of the objectives of education and a discussion of the processes involved in education. All phases of the music-education program are treated in subsequent chapters. . . .

Chapter 4: Philosophical Foundations of Music Education

Why Should Music Be Included in the School Curriculum?

Music has been included in the curricula of schools from the beginning of recorded history, and widely varying reasons for its inclusion have operated at different times. Much of the time music has been justified for the extrinsic value of musical activity, and participation in music has been considered instrumental to achieving ends essentially unmusical. Plato, for example, held that the great value of music lay in its usefulness in achieving social results which he considered desirable. He went so far as to proscribe the use of certain modes as immoral and lascivious. The Romans included music as one of the seven liberal arts because the mathematical aspects of music seemed fit for celestial beings, along with arithmetic, geometry, and astronomy. During the Renaissance and Reformation, Protestant elementary schools brought music into the curriculum to develop religious feelings and to save souls. Children in these schools sang hymns to further the religious objectives of the schools. Music was used in the eighteenth century to heighten the nationalistic spirit and feelings of patriotism. In American music education, instrumental values have tended to dominate the thinking of music educators and administrators from Lowell Mason to the present day. Typical of claims made for music are the following:

Music education includes activities and learning which develop the social aspects of life.
Music education develops the health of the student.
Music education aids in the development of sound work habits.
Music education instills wholesome ideals of conduct.
Music education aims to develop good citizenship.
Music education improves home life.

Although all of these claims have an instrumental conception of the value of music behind them, they are not all equally farfetched. Music can be a social asset, provide a focus for group work, and represent a rewarding endeavor in the home. Some of the other claims, however, border on the ridiculous. Musicians have never been known to have better health than other people, and their posture and health habits are not demonstrably superior. The claim for the development of work habits depends upon a highly specific view of transfer of training which has long since been proved unsound. The claim for developing wholesome ideals of conduct apparently stems from a notion that music has a transcendental "goodness" about it which may

rub off onto musical participants. The idea that music contributes to development of citizenship seems extremely naïve, since music groups do not demand a democratic way of life. On the other hand, they are likely to be the most authoritarian groups in which one ever finds himself.

The authors cannot accept an instrumental view of the function of music in the life of the human being or in the school program. While certain values of this kind may accrue, they do not provide the *raison d'être* for the music program. Furthermore, reliance on instrumental values inevitably perverts and distorts the art of music and debases its true and enduring values.

Reliance on the instrumental values of music has provided music education with a flimsy, unconvincing argument, because none of the claimed values are unique to music and the musical experience. Even if music did develop better health, a good physical education and health program would undoubtedly be more efficient. Developing wholesome ideals of conduct, at best a peripheral accomplishment of music participation, can take place more directly through religious training and other facets of the school program. Likewise, the development of citizenship can best be achieved through civics classes, history classes, and citizenship-education projects. And no reasonable person can believe that work habits developed in music are more likely to operate in other fields of endeavor than those developed in shop, home economics, and algebra class.

In addition and most regrettably, reliance on instrumental values of music has provided cover for appallingly scanty musical achievement, minimal musical learning, and shockingly low musical standards. The music teacher who teaches little or no music is often excused on the grounds that the children are happy, or are good group members, or will not beat their wives when they grow up and marry. These results are all well and good, but they are not a direct corollary or outcome of musical experience and have little or no relevance for conducting and evaluating the music program.

Does the rejection of instrumental values as the basis for the inclusion of music in the school weaken the case for music and leave it unsupported in the scramble for curricular time? By no manner of means. Actually, it strengthens the place of music by enabling us to emphasize its positive values and to show the unique role of music education as a part of aesthetic education.

Man is unique among all earthly living creatures in the extent and quality of his potential. He has physical, intellectual, ethical, and aesthetic potentials. He has physical, intellectual, ethical, and aesthetic potentials. If any aspect of his potential is neglected and undeveloped, he never attains his true stature as a human being. Responsibility for developing his physical potential is shared by the home, medical services, and the school physical and health education program. The focus of most of the school program is on developing his intellectual potential. The school, the home, the church, and the community agencies share responsibility for developing his ethical potential. Although other agencies such as the home, mass media of communication, and community influences contribute to his aesthetic development, the school has primary responsibility for helping him attain stature in this realm of meaning in which life gains some of its most worthwhile and enduring values. Through aesthetic education he finds true self-realization, insight into lie values which are timeless, culturally significant, and personally satisfying. He discovers means for satisfying a basic and pervasive need of all human beings, namely, the need for symbolic experience.

Music has unique qualities that make it the most desirable medium of organized aesthetic education. Human beings are universally responsive to music and can find satisfaction and meaning through experience with it. Although there are wide variations in musical capacity and sensitivity, every person can find satisfaction and enjoyment not only as a consumer but also as a producer of music on some level and in some medium. Music is unique among the arts in lending itself to group participation. For instance, while the consumption of plastic art is an individual matter, everyone within hearing of a musical performance can perceive its meaning. Likewise, the performance of music is in large part a group proposition. Thus, music fits into the scheme of education more neatly than any other form of artistic endeavor and must perforce carry the major load of aesthetic education in all organized general education. Herein lies the major case for the inclusion of music in general education. Who can assail the importance of aesthetic experience in the life of the human being? Who can deny the cultural pervasiveness of the musical art? Who can doubt the cultural significance of music from the beginning of recorded history and the richness of the musical cultural heritage? Who can negate the fact that music lends itself admirably to organized instruction and group participation within the school framework? Who can fail to recognize the urgent necessity for aesthetic education in this modern day when there is a constant tendency to emphasize the material, the technological, and the intellectual aspects of life to the detriment of the spiritual and human values?

We are now in a position to state in summary form the basic tenets of our philosophy of music education. They grow out of the preceding discussion, and we believe them to be logically, musically, and educationally sound.

1. Art is the result of man's need to transform his experience symbolically.

2. Aesthetic experience grows out of and is related to ordinary experience. Aesthetic quality is the source of man's highest satisfaction in living, and while all experience that is carried on intelligently has aesthetic quality, man's most valued experience is in connection with art objects consciously and feelingfully conceived and contemplated.

3. All human experience is accompanied by feeling. Music bears a close similarity to the forms of human feeling and is the tonal analogue of the emotive life.

4. Music is expressive of the life of feeling in that its movement symbolizes the movement of feeling alternating between struggle and fulfillment, intensity and release, rise and fall, movement and repose, and even, finally, life and death.

5. The import of music is not fixed; it is subjective, personal, and creative in the best sense of the word. We can fill the forms of music with any feelingful meaning that fits them.

6. Since the appeal of music is to the life of feeling, every musical experience and all experience with music must be feelingful experience.

7. Music attains significance only through its expressive appeal, and all work with music must be carried with full cognizance of its expressive appeal.

8. Every person has the need to transform experience symbolically and the capacity for symbolic experience with music.

9. The only sound basis for music education is the development of the natural responsiveness that all human beings possess.

10. The music-education program should be primarily aesthetic education.

11. Every child must be given the opportunity to develop his aesthetic potential to the highest possible level through expressive experience with music, including vocal and instrumental performance, listening, and composition appropriate to his developmental level.

12. Music education should be cosmopolitan, employing all kinds of music and giving recognition to the value of all kinds of music.

13. While no type of music can be ignored in the music program, major attention should be given to providing musical experience that is educative in that it leads to an aesthetic response to great music, to the clarification of musical values, and to the development of musical independence.

14. All instructional material should be musical material of the highest possible quality; all teaching should have as its primary objective the illumination of the art of music and should emphasize musical values and not extramusical values.

15. Through extensive experience with music certain instrumental values inevitably accrue. These include the development of resources for worthwhile use of leisure time, the opportunity to participate with peers in a worthwhile group endeavor, resources for enriched home and community life, and the opportunity to discover unusual talent. Results in these areas can occur, however, only when the primary emphasis is placed on providing musical experience that is worthwhile in itself.

Note

1. John Dewey, *Democracy and Education* (New York: The Macmillan Company, 1916), 279. Reprinted by permission of the publisher.

Susanne Langer

Philosophy in a New Key

Susanne Langer was Professor of Philosophy Emeritus and Research Scholar, Connecticut College. Her work influenced the development of the aesthetic philosophy of music education.

If music has any significance, it is semantic, not symptomatic. Its "meaning" is evidently not that of a stimulus to evoke emotions, nor that of a signal to announce them; if it has an emotional content, it "has" in it the same sense that language "has" its conceptual content sy*mbolically.* It is not usually derived *from* affects nor intended *for* them; but we may say, with certain reservations, that it is *about* them. Music is not the cause or the cure of feelings, but their *logical expression*; though even in this capacity it has its special ways of functioning, that make it incommensurable with language, and even with presentational symbols like images, gestures, and rites. . . .

But it happens that just in musical aesthetics the vital problem with which we are faced is one that involves the entire logic of symbolism. It is a *logical problem of art*, and no logician would be likely to search, in his own interest, or the "findings" that are relevant to it. It concerns the logical structure of a type of symbol that logicians do not use, and would therefore not even stumble upon as an interesting freak. In short, we are dealing with a *philosophical* problem, requiring logical study, and involving music: for to be able to define "musical meaning" adequately, precisely, but *for an artistic, not a positivistic context and purpose*, is the touchstone of a really powerful philosophy of symbolism. . . .

But not all conceptions of musical semantic were thus naive and literal. Side by side with the evolution of sound-painting runs the development of "dramatic" music in a more subjective sense—music that is intended, and taken, to be a *language of feeling.* Not silverware, not even parades and thunderstorms, are the objects of musical representation here, but love and longing, hope and fear, the essence of tragedy and comedy. This is not "self-expression"; it is *exposition* of feelings which may be attributed to persons on the stage or fictitious characters in a ballad. In pure instrumental music without dramatic action, there may be a high emotional import which is not referred to any subject, and the glib assurance of some program writers that this is the composer's protest against life, cry of despair, vision of his beloved, or what not, is a perfectly unjustified fancy; for if music is really a language of emotion, t expresses primarily the composer's *knowledge of human feeling*, not how or when that knowledge

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was acquired; as his conversation presumably empresses his knowledge of more tangible things, and usually not his first experience of them. . . .

Music is not self-expression, but *formulation and representation* of emotions, moods, mental tensions and resolutions a "logical picture" of sentient, responsive life, a source of insight, not a plea for sympathy. Feelings revealed in music are essentially *not* "the passion, love or longing of such-and-such an individual," inviting us to put ourselves in that individual's place, but are presented directly to our understanding, that we may grasp, realize comprehend these feelings, without pretending to have them or imputing them to anyone else. Just as words can describe events we have not witnessed, places and things we have not seen, so music can present emotions and moods we have not felt, passions we did not know before. Its subject-matter is the same as that of "self-expression," and it symbols may even be borrowed, upon occasion, from the realm of expressive symptoms; yet the borrowed suggestive elements are *formalized*, and the subject-matter "distanced" in an artistic perspective.

. . . [M]usic has all the earmarks of a true symbolism, except one: the existence of an *assigned connotation*. It is a form that is capable of connotation, and the meanings to which it is amenable are articulations of emotive, vital, sentient experiences. But its import is never fixed. In music we work essentially with free forms, following inherent psychological laws of "rightness," and take interest in possible articulations suggested entirely by the musical material. We are elaborating a symbolism of such vitality that it harbors a principle of development in its own elementary forms, as a really good symbolism is apt to do as language has "linguistic laws" whereby words naturally give rise to cognates, sentence-structures to subordinate forms, indirect discourse to subjunctive constructions "by attraction," noun-inflections to inflections of their modifiers "by agreement." No conscious intellectual intent determines vowel changes, inflections, or idioms; the force of what has been called "linguistic feeling" or a "sense of words." . . .

The real power of music lies in the fact that it can be "true" to the life of feeling in a way that language cannot; for its significant forms have that *ambivalence* of content which words cannot have. . . . Music is revealing, where words are obscuring, because it can have not only a content, but a transient play of contents, it can articulate feelings without becoming wedded to them. The physical character of a tone, which we describe as "sweet," or "rich," or "strident," and so forth, may suggest a momentary interpretation, by a physical response. A key-change may convey a new *Weltgefühl.* The assignment of meanings is a shifting, kaleidoscopic play, probably below the threshold of consciousness, certainly outside the pale of discursive thinking. The imagination that responds to music is personal and associative and logical, tinged with affect, tinged with bodily rhythm, tinged with dream, but *concerned* with a wealth of formulations for its wealth of wordless knowledge, its whole knowledge of emotional and organic experience, of vital impulse, balance, conflict, the ways of living and dying and feeling. Because no assignment of meaning is conventional, none is permanent beyond the sound that passes; yet the brief association was a flash of understanding. The lasting effect it, like the first effect of speech on the development of the mind, to *make things conceivable*, rather than to store up propositions. Not communication but insight is the gift of music; in very naive phrase, a knowledge of "how feelings go."

Bennett Reimer

A Philosophy of Music Education

Bennett Reimer is Professor of Music Emeritus at Northwestern University.

An[other] important issue of the formal dimension of musical experience is its identification in the minds of many with the idea of "music for music's sake," or, the ability to find significance in form as the property only of those who were gifted in this way, or, at least, highly educated so as to be able to find this significance. . . . I suggest that this understanding of music for music's sake is both extremist and inaccurate. Many if not most people actually enjoy and treasure music not for what it says about social issues, or for ethical purposes, or to gain any practical results from it, but for the sheer delight musical sounds afford. . . . it is surely one of its most precious and one of its most sought after because it is one of its most *immediately accessible* qualities—the quality of organized sound as deeply satisfying in being, in and of itself, organized sound. It seems to me perverse to regard this inherent human capacity to enjoy musical sounds for the sheer sake of their musicality as in some way "elitist." . . .

I propose an additional meaning to those usually ascribed to the word "form," a meaning going beyond the limitations of the exaggerated view of form explained previousl. Sounds formed musically, as that is defined by and within the cultural settings in which music always exists, achieve a materiality—a substantiality—that, although made of sounds and therefore not able to be "touched," are nevertheless experienced as having a physical presence. That presence to the body, or "embodiment," is the basis for the power of music to engage our bodies, which also entails engaging our minds and our feelings. Here I want to emphasize that forming sounds is the fundamental way music achieves this embodiment, this appeal to the bodied mind and its accompanying feelings. At the core of music, I believe, is the power of sounds to "in-corp-orate"[from the Latin *corpus* body] meanings—to give meanings corporeal actuality for humans to experience. . . .

Here, in meaning made a presence in the body, musical sounds, in and of themselves, serve one of their precious purposes. Musical form—sounds organized to be musically meaningful within a cultural context—is the basis for the characteristic experience music provides, "giving body to" (incarnating) feeling through sounds intended to do precisely that.

But necessary as the "formed sounds" dimension of music is to the experience of music it is not, by itself, sufficient for a full understanding of the complexities of music and the meanings it makes available. Music education, I would argue, must attend to the materiality of music as one major factor in its goal of enhancing every person's ability to experience the power of music as fully as possible. . . .

Bennett Reimer, "Several Alternate Views and a Synergistic Proposal," *A Philosophy of Music Education: Advancing the Vision*, 3rd ed. (Upper Saddle River, NJ: Pearson Education, Inc., 2003), pp. 45, 47.

Bennett Reimer

Why Do Humans Value Music?

The question of why humans value music has eluded all efforts to answer it conclusively despite many attempts throughout history. However, useful explanations have accumulated over time, serving well to provide enough agreement, or persuasiveness, to allow communities of people, such as music educators, to feel that they share a common belief system upon which they can build cooperative actions.

One significant orientation to the values of music has been toward its role in enhancing the depth, quality, scope, and intensity of inner human experience in ways particular to how music operates; ways that distinguish music from other human endeavors. This orientation has preoccupied philosophers of music whose interests tend to be directed toward understanding the "nature" of music is particularity as a human creation and the values it serves as such. Taking a philosophical stance, two characteristics of music may be suggested as bases for its values in human life.

1. Music makes human experience "special." it aims to achieve a level of experience different from the commonplace. Music makes ordinary experience extraordinary, or insignificant experience significant. Music creates an alternative to the reality of the everyday; an alternative to the ordinary way of being.

2. Music, unlike all the other arts, depends on the use of sounds, organized in ways various cultures sanction, to create the sense of specialness it adds to human experience. Music is unique in its use of ordered sounds as the basic material by which it accomplishes its "transformation" (passing over from one form to another) of experience.

Five dimensions of musical value may be identified as related to its distinctive nature.

1. Music Is End and Means

1. All the various ways to be engaged in musical experiences such as composing, performing, improvising and listening enable both the creation of musical meanings and the sharing of musical meanings with others. The value of doing so is in making available an endless source of significant experiences uniquely gained through Music. To seek the meaningful satisfactions of musical creating and sharing is to pursue musical value as an end. This end of musically meaningful experience has been sought by humans throughout history.

Bennett Reimer, "Why Do Humans Value Music?" in *Vision 2020: The Housewright Symposium on the Future of Music Education* (Reston, VA: Music Educators National Conference" The National Association for Music Education, 2000), pp. 43–46. Copyright© 2000 Music Educators National Conference: The National Association for Music Education. Reprinted with permission.

2. Many positive consequences grow out of the pursuit of musical meaning as an end. To be human is to make meaning and seek meaning. A life full of meaning, including musical meaning, is a life fulfilled in one of its primary needs. The consequences of such fulfillment are a sense of wholeness, wellness, and satisfaction. Effects on individuals physical, emotional, psychological, and spiritual health are profound. These effects radiate outward to the health of families, communities, nations, and cultures, all of which depend, ultimately, on the well-being of their members.

3. Many values not dependent on the uniqueness of musical experiencing are believed to be gained as a result of involvements with music. When the pursuit of these values requires that musical experiences and leanings be diluted in order to achieve them, music is being used as a means. In most cases the achievement of these values does not require any change from the pursuit of musical values as an end. Such values may then be considered complementary to musical ones, and can be regarded as welcome, positive contributions of programs devoted to musical learning. Music educators may choose to promote such values to gain additional support for music study.

2. Music Encompasses Mind, Body, and Feeling

1. The long-standing idea that "thinking" is the supreme capacity of the human mind, and that thinking is separate and distinct from the body and the feelings, is giving way to the recognition that thinking, knowing, and understanding what is generally called "intelligence" takes place in a variety of forms and necessarily includes involvements of the body and feelings.

2. Human intelligence occurs in multiple forms beyond its traditional association with verbal and mathematical thinking. Musical ways of thinking demonstrate intelligence in the fullest sense of that would be the mind functioning in a reasoned way to create meaning. The capacity to think musically is inborn in human beings.

3. Intelligence requires the involvement of the body, and the body-centered imaginative power to form connections among experiences. Musically intelligent functioning is grounded in the body's capacity to undergo the dynamic qualities of sound and their interconnections as imagined by composers, performers, improvisers, and listeners. Sound is a particularly powerful medium for engaging the body in acts of creating meaning.

4. Human intelligence, in addition to taking many forms beyond the verbal and numerical, and in addition to being centered within the realities of the human body, is saturated with feelings that vivify and color life. Musical meaning arises from the feelings music allows us to create and share. The unification of mind, body, and feeling in the creation of musical meaning adds an indispensable source of value to human life.

3. Music Is Universal, Cultural, and Individual

1. At one level, musical meaning is universally sought by all humans and is cherished universally for the values it adds to life. Music can be conceived, at this level, as a generic possession of the human species.

2. At another level, music can be regarded as a phenomenon particular to the culture in which it exists, both reflecting and creating the values and ways of being in that culture.

3. At still another level the values of music can be understood as the possession of individuals. Only individuals create and respond to music, even if cooperatively. "Universals," or "cultures," are only abstractions from individual experience.

4. These three dimensions of musical value need not be conceived as contradictory. All humans are at the same time, like all other humans, like some other humans, and like no other humans. All three levels of the human condition must be acknowledged as contributing to the values of musical experience: an awareness of all three adds immeasurably to the depth and quality of musical valuing. That music fulfills values at all three levels helps account for its indispensable contribution to the quality of human life.

4. Music Is Product and Process

1. Successful musical products, whether compositions, performances of them, or improvisations, are precious for the benefits they offer to people as sources of significant meanings. Often a particularly excellent musical product or body of work is considered a cultural treasure, representing the highest achievement of which humans in that culture are capable. Much of music education is devoted to sharing with students the bounties of musical meaning embodied in successful musical products.

2. No product, musical or otherwise, can come into being without the processes that create it. Acts of creative musical imagination, involving mind, body, and feeling, and encompassing universal, cultural, and individual dimensions of experience, engage musical intelligence deeply and powerfully in generating meanings. The experience of musical creativity profoundly satisfies the human need to be generative.

3. Music as process and as product are interdependent: one cannot exist without the other and the values of each depend on the values of the other. An overemphasis of either, at the expense of the other, weakens musical experience and diminishes its value. Effective education in music continually aims toward a balanced representation of both product and process.

5. Music Is Pleasurable and Profound

1. At one level, music is an essential source of pleasurable experience, either by itself or as allied with a variety of other pursuits of enjoyment. The capacity of music to express the energy, zest, and elation of pleasure is endless, causing music to be treasured as a means for gaining the values of life experienced as joyful.

2. At another level, music serves the need for experience below the surface of the commonplace, in which deep meanings are uncovered in meanings often called sacred, or profound. Such experiences of soulfulness, of spiritual significance, are commonly believed to be among the most precious of which humans are capable. Music's alliance with this level of experience has been acknowledged throughout history as adding a profound realm of value to human life.

3. Music *creates* possibilities of feeling available only from music. It does not simply imitate or reproduce joyful or profound experiences available in other ways. No single kind or style of music has sole possession of this capacity; all musics can serve and have served the values of significant experience. The need for such experience exists for all humans, at every time of life from early childhood to old age.

Music education exists to make musical values more widely and deeply shared. While no single explanation can completely and ultimately define music's values, sufficient agreement to provide a basis for communal action is possible and desirable. At this time in history, a viable belief system for music educators may be achieved if an attitude emphasizing inclusiveness rather than exclusiveness is taken. In this paper an attempt has been made to explain that musical values can be regarded as both end and complementary means; as encompassing the mind, body, and feelings; as being universal, culturally specific, and individual; as deriving from musical products and processes; and as embracing experiences across the entire spectrum of human feeling as made available by the entire array of the world's musics. Each music educator has the responsibility to forge a persuasive professional position from this and other attempts to solve the age-old puzzle of why humans value music.

Abraham A. Schwadron

Aesthetics and Music Education

Abraham A. Schwadron was Professor of Music at the University of California Los Angeles. Earlier, when he wrote this book, he taught at Rhode Island College.

Preface

It has become apparent that critical problems confronting music educators today will not be solved by reiterating well-meaning, but vague, references to desirable skills, curricula, and budgets. While these matters are important, it is paramount to provide a firm philosophical framework for contemporary music education through more penetrating and fundamental concerns. This calls for a renewed emphasis on value education, for philosophical examination of strengths and weaknesses—for critical probings into the aesthetics of music.

That the study of aesthetics is largely neglected in the education of music teachers is both regrettable and paradoxical. Too often the educator tends to regard aesthetic (as well as philosophical) inquiry either as a tedious and quarrelsome rehash of classical and scholastic arguments or as an esoteric discussion having little "down to earth" substance. On the other hand, the teacher of music refers freely to his particular field of endeavor as "aesthetic," or simply as that which deals with the "beautiful." He nobly defends the musical arts on grounds rooted in "aesthetic experiences." Yet, when confronted by students, by administrators, and by the lay public with the task of elucidating on the practice he preaches, he undergoes understandable difficulty.

Just what are our beliefs concerning the nature and values of the musical arts? On what bases are these beliefs derived? What do we mean by "good music" and "good taste?" The problems of why, what, and how music should be taught are inherently bound in meaningful answers to such questions. . . .

The role of music education in uplifting musical tastes and in stimulating artistic integrity has reached a significant level of concern. Philosophical concepts and educational objectives must be re-examined and renewed with aesthetic conviction. . . .

Chapter 4: Recommendations

The value of aesthetic inquiry lies not only in the discovery of ideas but also in some form of critical application. In chapters two and three we explored the ways in which

Abraham A. Schwadron, *Aesthetics: Dimensions for Music Education* (Washington, DC: Music Educators National Conference, 1967), pp. iv–v, 93–95. Copyright © 1967 Music Educators National Conference. Reprinted with permission.

the dimensions of aesthetics Permeate and give direction to the philosophy and practice of music education. In this chapter we will review and synthesize leading ideas by stating foundations, by interpreting issues, and by suggesting some avenues for research.

Foundations

I. Education provides the means whereby individual and mass musical discrimination can be realized. The development of musical skills, values, attitudes, tastes, and habits are basic to such a purpose.

II. Music education functions most effectively when both intellectual and emotional factors are considered coordinates in the development of aesthetic perception. The capacity for understanding both form and content are basic to the cultivation of musical tastes and values.

III. If aesthetic experiences contribute to a better-ordered society, then educational conditions must be fostered so that such experiences may occur more often and at more subtle levels of response. In the development of music curricula and programs, public education must center its attention on the bulk of the masses rather than on the talented few.

IV. Since no single theory of aesthetics would be universally agreeable for the needs of contemporary music education, a broad aesthetic outlook, encompassing the wealth of theories, would then be most desirable. To avoid eclecticism, which offers no factual knowledge of its own, specific theoretical understandings should be utilized when they are relevant and, hence, of value to intended purposes.

V. Music education should function within the framework of those principles of general education that outline democratic education—equal opportunity, common education, academic freedom, concensus of opinion, etc. Accordingly, educators must accept the idea of a plurality of values as basic to the pluralistic character of society and to aesthetic education. Education, as opposed to inculcation, should lead to the development of personal artistic criteria which may differ from individual to individual.

VI. The goal of raising the general level of aesthetic understanding toward more significant musical experiences requires a commitment to values which transcends mere pleasurable likes and dislikes. Educators who seek discriminative levels must be prepared to distinguish, and to guide others to distinguish, differences between mundane musical delight and artistic significance.

VII. Aesthetic music education requires an application of information from many disciplines. Such an approach enhances its academic nature and warrants its recognition in a liberal core of cultural studies, notably the humanities.

VIII. The most immediate musical needs of society are primarily consumer-oriented. To educate the masses for levels of musical understanding the guidance and connoisseurship of the expert is necessary.

IX. Music education must recognize its artistic responsibility not only to the contemporary composer, but also to the aesthetic conscience of society. Our philosophy should recognize the school as a logical agency for socio-musical change and for critical examination of aesthetic needs.

X. The aesthetic event is a connotative complex of associations made concrete by

the individual. But these connotations are intracultural, not universal; conditioned, not innate; dynamic, not fixed; personal, not public. Unlike other art forms, the musical experience may also be meaningful in a symbolic manner without reference to extramusical events. When educators rely on referential ideas foreign to music, promote unfounded notions of universal meanings, and avoid abstract symbolized meanings then the responsibility of education for aesthetic perception is neglected. While direct image-connotation and specific referential meaning is not recommended, comprehension of the materials of music is. The listener who can thus think of music in its own terms rather than through eternal translation into something of words or mental images, is the one who most readily can approach the greatest art products in substantially the same spirit of understanding that is brought to the folk dance or popular song.

Musical understanding results from learning, and may be approached fundamentally by grasping combinations of sounds and the successive patterns by which these sounds become interrelated. Isolated tones become meaningful when associated with other tones. Problems in the perception of rhythm, harmonic progression, texture, and formal design require similar modes of studied relationships. Habits of concentrated attention to stimulate memory and frequent comparisons to motivate critical attitudes are then essential to the task of coordinating the intellect with sense perception.

While this approach to aesthetic education would normally result in an awareness of musical factors that commonly characterize Western music, aesthetic systems of other cultures should also be introduced. Studies of intracultural variations in musical expression broaden cultural and aesthetic understandings and stimulate discriminate attitudes.

Gerard L. Knieter

The Nature of Aesthetic Education

Gerard L. Knieter was Professor of Music at California State University, Northridge. He was Chair of the Department of Music Education at Temple University when he wrote this essay.

Education is concerned with the shaping of behavior. In the arts we are concerned with man's aesthetic behavior. Hence, we must be able to identify that aspect of personality that is concerned with aesthetic behavior. *Aesthetic sensitivity is man's capacity to respond to the emotional values and cognitive meanings of art.* It is a quality of personality that is universal among men and provides the fundamental source out of which the expressive potential develops. While some writers have identified particular arts as universal, what is operationally universal is man's capacity to respond to both internal and external artistic stimuli.

Aesthetic experience is a phenomenon that has enjoyed intensive consideration by aestheticians, philosophers, and, more recently, educators and psychologists. Elaborate systems of description have emerged that tend to obscure the simple fact that the aesthetic experience is the result of a natural process. Rather than presenting a particular theory of aesthetic experience, essential characteristics of the aesthetic experience should be identified.

Characteristics of the Aesthetic Experience

The aesthetic experience involves focus. An aesthetic encounter is highly directional; it involves an energy flow from the respondent to the work of art. As a result of this quality of involvement the respondent appears to receive stimulation from the work of art. What is vital to note in this characteristic is that the aesthetic experience is not a vicarious encounter. Merely exposing a respondent to works of art in a casual manner [hearing music piped into the elevator or supermarket, walking through a hallway with paintings in view, being aware of people dancing while one is otherwise engaged) does not provide appropriate stimulation to qualify as an aesthetic experience. The need for investing psychological energy indicates that program of aesthetic education require structure rather than random activities.

The aesthetic experience involves perception. Perception may be viewed as the process through with data from the senses are utilized. A percept is that which is known of an object, a quality, or a relationship as a result of sensory experience. It is a state of awareness rather than an image or a memory. Percepts tend to be organized around a

Gerard L. Knieter, "The Nature of Aesthetic Education," in *Toward an Aesthetic Education* (Washington, DC: Music Educators National Conference, 1971), pp. 3–8, 18–19. Copyright © 1971 Music Educators National Conference. Reprinted with permission.

series of related sensations that are actuated from either internal or external stimuli. When a pattern of percepts becomes organized it may give rise to the development of a concept. A concept is a generalization involving a class of ideas, a stable percept. Or assorted data. It is usually organized as a result of a group of related sensations, percepts, and images. The current stress on teaching music through concepts is dependent upon the listener's ability to discern specific musical qualities and their interrelatedness. Since musical activity requires active sensory involvement, programs of music education as aesthetic education stress perceptual development.

The aesthetic experience involves affect. Two basic types of affective response occur during the aesthetic experience: physiological change and feelingful reaction. Considerable experimentation in the former indicates that music is capable of bringing about changes in blood pressure, respiration, pupil dilation, and psychogalvanic response. In the latter the response may vary from simple feeling to the most complex emotional sets. Part of the joy of music is being able to respond to the expressive content embodied in the very nature of music. It is the aim of music education as aesthetic education to develop this capacity for affective responsiveness in order to actualize man's deepest humanistic potential.

The aesthetic experience involves cognition. Since man learns from experience, and since music is a part of his experience, he has naturally developed (consciously or unconsciously) some degree of comprehension in musical matters. For the aesthetic experience to take place the respondent cannot simply bathe in the "emotional waters." The respondent is acutely conscious while affectively engaged. This intellectual awareness is usually manifested in one or more of the typical cognitive processes: analysis, synthesis, abstraction, generalization, evaluation. It is important for educators to note the significance of the intellectual component of the aesthetic experience since it provides structural linkage with the formal instructional program.

The aesthetic experience involves the cultural matrix. Music does not exist in a cultural vacuum; it has evolved out of a particular history and geography featuring discrete aesthetic value systems. The process by which we acquire our aesthetic values (acculturation) is the same process through which we acquire our social values. Music educators should be alert to the wide variety of musical styles contiguous with contemporary American culture. Since American youth are exploring the musics of China, Japan, India, and Africa on their own, our professional involvement with this music requires considerable extension. Recognizing that any musical aesthetic value system is learned rather than absolute should help us appreciate the importance of exercising judicious restraint when evaluating contemporary music.

The five characteristics of the aesthetic experience have been identified sequentially but occur simultaneously. During the aesthetic experience the respondent feels, thinks, and concentrates. An evaluation is made in light of past experience that is culturally oriented; perceptual acuity is based upon formal and informal learning; affective responsiveness may range from relative indifference to intense anger or rapture. Although the aesthetic experience is a complicated psychological process it is a natural function of human behavior at every stage of life. For music education to be aesthetic education, the curriculum should be organized so that musical study is aesthetically oriented and proceeds systematically in accordance with the developmental level of the student. . . .

Cultivating Aesthetic Sensitivity

Ideas and descriptive statements about aesthetic education are diverse. This plurality is fundamentally healthy since it reflects both the individuality of music educators and the multiplicity of aesthetic theories that account for the art of music. Yet it is necessary for the profession to be precise with respect to aesthetic education so that musicians and educators can communicate with one another. Most simply stated, aesthetic education stresses the cultivation of aesthetic sensitivity. Even greater specificity is possible if concern is extended to both school and society. *Aesthetic education is the process that enables man to develop his capacity for expression in the arts.*

The key concept is *expression* since it accounts for the three modes of behavior that are foundational to music. The first is creation, the process by which music is composed. It is the classical form of creativity, focused on bringing something new into existence. The second is performance, the process of re-creation that transforms the composer's ideas, symbolically recorded in some form of notation, into an aural experience. And the last is the response. As in the case of the aesthetic experience, these three modes of musical behavior overlap. Creation frequently involves performance and response; performance certainly involves response and creative behavior; and response involves the creation of a musical syntheses in the mind of the listener and the performer.

Traditional programs of music education have stressed the first two types of behavior. It is important to emphasize that music education as aesthetic education would continue to develop opportunities for creation and performance even beyond the levels that already have been achieved in the schools. The third mode, response, is the one that has suffered. The musically talented have received almost all of the school's attention. Eighty to ninety percent of the American population have received inept general music instruction, and have therefore invested their resources into commercial entertainment and spectator sports. One must acknowledge the fact that the public voluntarily provides financial support for entertainment and sports while symphony orchestras, ballet companies, and theater groups still seek means of survival in the manner of the old European patronage system. To be fair with the community, one might ask why financial support *should* be provided by those who can vividly remember an uninteresting music teacher telling them what they should like and what is good for them.

Unless we begin to develop positive attitudes toward music by the entire community, support for music in the schools is in danger of disintegrating. The point is that aesthetic education does not force a choice between performance and course in music; it seeks to support performance by expanding the development of musically sensitive audiences. Since most of us have been educated as performing musicians, and since we must seek support for our programs from those who are not schooled in this art, imaginative ways of communicating the significance of music must be found. As our understanding of aesthetic education deepens, greater insight into this problem will emerge. . . .

Music Education as Aesthetic Education

Aesthetic education is an approach to education in the arts that emphasizes the development of the aesthetic potential. It suggests a view of the arts that derives meaning

from the organic relationship of art and experience. There is no need for a single theory of aesthetics, education, or personality since the individual is encouraged to develop his own critical orientation within the parameters of his education and his society.

Programs of music education become aesthetic education programs when they focus upon the artistic content of music. Such programs are demanding of students and teachers since they require the cultivation of a functional aesthetic literacy m those skills, knowledges, and attitudes that enable the individual to express artistic energies in a productive way. For the nonmusician this means becoming a concert-goer (respondent) who is sensitive and intelligent in musical matters. The same type of aesthetic literacy applies in the fields of theater, dance, and the visual arts.

Programs of music education conceived as aesthetic education stress the sensitive, intelligent, and creative development of musicality through the fundamental avenues of expression: creativity, performance, and response. This means developing a program for all of the students. The musically talented should have opportunities for composition, performance, and theoretical study, and the potential concertgoer should have experiences that emphasize the development of response potential.

The aesthetic approach to music education provides sophisticated opportunities to satisfy the psychobiological need for artistic expression found in all men. It is a study that challenges the intellect, stimulates the emotions, and develops the very basis of what is unique in each man: his creativity.

Mihaly Csikszentmihalyi and Ulrich Schiefele

Arts Education, Human Development, and the Quality of Experience

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Aesthetic Cognition and Human Development

Artistic activities, cognitions, and experiences appear to have significant functions in the course of phylogenetic and otogenetic development. Past accounts of human evolution have clearly favored the acquisition of rational knowledge as represented by the sciences and mathematics. It is true that cognition has unequivocally proved its function as a tool for adaptation to the world around us. Rational cognition has made it possible for humankind to predict external events and thus master obstacles and make use of the environment for its own purposes. Its power is very much based on the precision with which phenomena can be analytically defined and labeled, and on the assumption that things in the world can be assigned to single, mutually exclusive categories (i.e., Aristotle's principle of noncontradiction).

These features of rational thought, which contribute a great deal to its usefulness, are at the same time responsible for its constraints. When it comes to basic human affairs, such as feelings and social relationships, a rational system based on precise analytic assumptions ceases to be an adequate representation of reality. A straightforward quantitative approach would disguise these complex and ambiguous phenomena rather than clarify them. Furthermore, seemingly contradictory feelings like love and hate can be experienced almost at the same time. Thus, it seems questionable that the assumption of noncontradiction, which excludes the possibility that a thing can at the same time be its opposite, is a correct model for describing all aspects of reality. The obvious constraints of rational thought led Wittgenstein to demand that "What we cannot speak about we must pass over in silence." He maintained that the rationality of science is not able to deal with those issues that are the most essential to everyday life such as death, religion, ways of living, the meaning of work and life. It follows that the development of more and more specific rules for scientific reasoning results in the exclusion of ever larger amounts of thought and experience. Although

Mihaly Csikszentmihalyi and Ulrich Schiefele, "Arts Education, Human Development, and the Quality of Experience," in Bennett Reimer and Ralph A. Smith, eds, *The Arts, Education, and Aesthetic Knowing*, Ninety-first Yearbook of the National Society for the Study of Education, (Chicago: National Society for the Study of Education, 1992), pp. 170–173, 180–182. Reprinted with permission of the National Society for the Study of Education.

reasoning has proved itself adaptive, there is justified doubt that increasing the powers of reason at the expense of other modes of knowing will ultimately lead to greater understanding.

Some theorists have explored the role of aesthetic cognition as a complementary alternative to rational cognition. It is generally agreed that both science and art are symbolic systems that provide knowledge. However, their respective procedures and the nature of the resulting knowledge are quite different. Unlike science, art represents experienced reality that is ambiguous, contradictory, and partly unconscious. Artistic cognition is based on symbolic rules that are holistic, idiosyncratic, and implicit rather than explicit. The products of art do not represent unequivocal pictures of reality that can be tested empirically.

Were mankind to rely only on this type of knowledge, it would not be able to survive. The merits of aesthetic cognition, however, are as a corrective to an exclusively rational approach. Aesthetic cognition gains its evolutionary value by providing models or descriptions of internal and external realities which cannot be represented by purely rational means. As Getzels and Csikszentmihalyi have shown, artists most often deal with basic existential questions that cannot be answered by scientific reasoning. In *A Portrait of the Artist as a Young Man*, James Joyce provides a nice example for this basic aspect of the artistic endeavor when at the end of the book Stephen Daedalus says: "Welcome, O life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

In dealing with as yet unexpressed existential human problems, the artist might be regarded as part of the avant garde that creates new concepts and new rules of thinking, and thus may lead rational thought to expand its borders and to reach higher levels. While rational cognition gains control over reality by drastically reducing it to its basic quantifiable aspects, art models phenomena in a more global and analogic way that also tolerates contradictions between constitutive elements.

The contribution of artistic models of reality to the evolution of human thought also appears on the level of individual development. This is especially true for those who actively engage in the creative production of art. Getzels and Csikszentmihalyi have provided numerous examples of painters and sculptors who use their work to express personal problems and basic life themes. The process of visual expression clearly helps gain some control and understanding of barely conscious internal tensions, diffuse problems, or ties. "The key to creative achievement is the transformation of an intangible conflict into a tangible symbolic problem to which creative solution will be the response."

A second function of arts-related activities at the level of individual development is helping the person to maintain the cognitive structure of the self. The sum of all activities a person is engaged in defines a great deal of the person's self. This is especially, and perhaps only, true for intentional and self-determined activities. As the creation of art is by definition an intentional and self-determined activity, it should contribute to what a person defines as his or her being. This contrasts with other ways people strive to reassure themselves that their self is an autonomous and powerful agent, for example, through the possession of material objects, the control of physical energy, and the control of other people's psychic energy.

In this section we have shown that there are important differences between rational thought, as it is represented by the sciences and mathematics, and aesthetic

knowledge produced by creating or responding to art. It was our intention to show that the two domains complement each other, by fostering cognizance of different dimensions of reality. Our analysis suggests that creating, responding to, or learning about art have more relevance for peoples' everyday life experience and their existential struggles than do the natural and technical sciences. If one wants to find a suitable way of living or to understand how another person feels, mathematical equations, physical laws, or sophisticated computer programs won't provide much help. It may be argued that psychological knowledge will bring helpful advice. While this is certainly true for some well-defined problems, psychological knowledge cannot solve many basic existential problems with which we have to struggle. In addition, it is interesting to note that many therapeutic techniques encourage the patient to engage in activities that resemble those of an artist: interpretation of dreams, illogical associative thinking, mental visualization, holistic thinking, painting, psychodrama, and focusing on inner mental and bodily states.

. . . Finally, perhaps the major difference between rational knowledge and artistic knowledge is in terms of their outcomes. Whereas we use reason generally as an instrumental tool in order to achieve some external good (a better prediction, a more efficient procedure), the use of artistic representation is an end in itself; it generates its own enjoyment and its own meaning regardless of future consequences. The enlightenment a work of art produces in the artist and in the viewer enhances the quality of life here and now, and needs no further justification. To the extent that the quality of life is the highest good toward which all our activities tend, it can be argued that art contributes to it directly, whereas sciences and technology do so only indirectly.

If there is validity to these distinctions between rational and artistic cognition, then one would expect that the quality of experience is rather different in these realms. More specifically, we assume that young people engaged in arts-related activities have a more positive experience than when engaged in solving mathematical problems or when learning about physical facts. Whether this is true or not, and what the resulting consequences are for teaching, is the question addressed in the following sections. . . .

The Conditions of Optimal Experience

The preceding section suggests that involvement in the arts is more enjoyable than engagement in mathematics and science. It is likely that the differences in experience produced by these domains are at least partly a function of their nature. To be able to give further support to this assertion it is useful to specify more clearly those factors that contribute to the quality of subjective experience.

Most people, when they are asked to describe what makes them happy, will first think of something easy and relaxing, like watching TV, having a beer with friends, or having sex. But if they have more time to think, they usually come up with experiences of a different kind, experiences that involve meeting an unusual challenge and require a certain level of skill, such as hiking a treacherous mountain, bowling a perfect game, hearing an outstanding concert, or having an exhilarating conversation with a stimulating friend. None of these activities depends on external reinforcement. People get involved in them because of the quality of experience they provide.

Therefore, experience functions in these cases as an autotelic (or intrinsic) reward. But what are the characteristics of such optimal experiences that lead people to get involved in activities just for their own sake?

A line of research that bears on this question was started in the early 1970s at the University of Chicago. In numerous studies hundreds of people have been interviewed who pursued intrinsically rewarding activities such as painting, rock climbing, dancing, playing basketball, playing chess, and composing music. It was found that whenever people deeply enjoy what they are doing, they report a rather similar experiential state. This state has been called a *flow experience*, because many of the respondents said that when what they were doing was especially enjoyable it felt like being carried away by a current, like being in flow. Consequently, the theoretical model that describes optimal experiences is known as the flow model.

At the core, the flow model states that the perception of high challenges (or action opportunities) and high skills can lead people to a state of consciousness (flow) in which high levels of control, concentration, unselfconsciousness, and a strong sense of involvement are experienced. This "negentropic" state of consciousness contrasts with an "entropic," confused, or random state of consciousness, persons in flow are deeply concentrated and feel a merging of action and awareness, their attention is centered on a limited stimulus field, and they may experience a "loss of ego" and feel in control of their actions and the environment. A further crucial component of the flow experience is its autotelic nature. In other words, the person in flow does not strive for goals or rewards beyond the activity at hand. The activity provides its own intrinsic rewards.

There is some evidence that flow is most readily experienced in certain kinds of activity. For example, games and play are considered to be ideal flow activities. In our view, typical flow activities provide the acting person with clear goals, well-defined rules, and unambiguous feedback on performance. This also explains why many rituals and other religious practices enable people to go off into trance-like states. However the experience of flow is by no means restricted to games and play. Almost every kind of activity can be structured so as to facilitate the experience of flow.

Research has shown that flow is only possible when a person feels that the opportunities for action in a given situation match his or her ability to master the challenges. The challenge of an activity may be something concrete or physical like the peak of a mountain to be scaled or it can be something abstract and symbolic, like a set of musical notes to be performed, a story to be read, or a puzzle to be solved. Similarly, the skill may refer either to a physical ability or to the mastery of manipulating symbols. More recent research has shown that balance of skill and challenge alone does not necessarily produce a flow experience. Both the challenges and skills must be relatively high (i.e., above a person's average) before a flow experience becomes possible. . . .

Roger Scruton

The Aesthetics of Music

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The philosophy of music is the oldest branch of aesthetics, and also the most influential, being responsible for the cosmology that came down from the Pythagoreans, via Plat, Ptolemy, St. Augustine, Plotnius, and Boethius, to the poets and philosophers of the Middle Ages. The Copernican revolution that destroyed the old cosmology, destroyed also the philosophy which inspire it. Although Schopenhauer wrote brilliantly of the "metaphysics of music," modern philosophers have ventured into this terrain, as a rule, with little confidence that it will cast light on anything outside itself, and even Schopenhauer's theories depend more on his global system than on a detailed study of the musician's art. As for Kant and Hegel—the two giants of modern aesthetics—no person with an ear can read the observations of the first on music without being acutely aware that he was more or less deaf to it, while the second, who confessed to being little versed in the art, seems to be improvising during much of the chapter devoted to music in his lectures on aesthetics. Finally Croce, their greatest successor, ignored the subject altogether. It is an odd experience, indeed, to read Croce's essay on the relationship between the Countess and Cherubino in Beumarchais' *Marriage of Figaro*, and to discover that the author makes no mention of Mozart, whose music made this relationship so moving and so clear.

This neglect of musical aesthetics has characterized modern philosophy throughout its history. Although Descartes wrote a short treatise on music, he discovered nothing in the subject to alert his philosophical powers, and merely regurgitated standard Renaissance theories of harmony. Leibnitz made a few obscure and interesting remarks about this, as about every subject, but in Spinoza, Locke, Berkeley, and Hume music is hardly mentioned. The rebirth of musical aesthetics in the eighteenth century was the work of such minor figures as Johan Matheson and Charles Bateux, and it was not until the *Essai sur l'origine des langues* and the *Dictionnaire de musique* that a great, if erratic, philosopher turned his attention to the field.

Rousseau was not only a philosopher; he was a novelist and essayist, who found the words, images, and characters that would give form to his prodigious sensibility. He was also a composer, whose little opera *Le Devin du village*, put together as an illustration of his theories, was performed over 400 times between 1751 and 1829, and earned the praise of so great a master as Gluck. Yet Rousseau's writings

Roger Scruton, *The Aesthetics of Music*, Preface (New York: Oxford University Press, 1997), pp. vi–viii.

on music, for all their verve and insight, provide no philosophy of the subject, and are now of largely historical interest.

Rousseau was not the only philosopher-composer in modern times. Nietzsche and Adorno enjoy the same distinction, while the greatest philosopher of our century—Wittgenstein—was, if not a composer, nevertheless profoundly musical. But the writings of those last three, even when they announce, like Adorno, a new "philosophy of music," have little to say about the problems which I believe to be central to the discipline: the relation between sound and tone, the analysis of musical meaning, and the nature of the purely musical experience. The recent history of these questions belongs more to the work of talented amateurs like Hanslick and Gurrey, or to the studies of the *Gestalt* psychologists and those critics (such as Victor Zuckerkandl) who were immediately influenced by them.

In the last decades, however, there has been an upsurge of interest in musical aesthetics, among both musicologists and philosophers. This interest has been especially marked among those who practice what is known, for want of a better word, as "analytical" philosophy, by which is meant the painstaking process of arguing about fundamental questions, without the benefit of any prearranged or systematic answer to them. Prominent among current writers in the field are Jerrold Levinson, Piter Kivy, Malcolm Budd, and Diana Raffman, whose names I mention here by way of acknowledging their influence on my thinking, and apologizing for the many places in which I ignore their arguments, in order to press on with my own.

Mention should also be made of two philosophers who, despite strong links to the analytical tradition, have approached the subject in Schopenhauer's spirit by applying a global system whose plausibility does not depend upon the truth about music. The first—Susanne Langer—drew on the early work of a kind that has little surviving appeal. The second—Nelson Goodman—stunned the philosophical world by rewriting the agenda of aesthetics in terms of the nominalism expounded in his logical works. The impact of these two writers on the philosophy of music has been such, that it may seem remarkable that I devote so little space to discussing them. However, I am convinced that recent criticisms have so effectively undermined their arguments, that it is no longer necessary (as perhaps it was) to make a long and tedious detour in order to rebut them.

In this book, therefore, I have begun from first principles, and allowed the subject, rather than those who have discussed it, to dictate the direction of the argument. It came as a surprise that so dry a question as "what is a sound?" should lead to a philosophy of modern culture. Had I thought more about the Pythagorean cosmology, and the true meaning of *harmonia*, I should perhaps have known beforehand, that the ordering of sound as music as an ordering of the soul . . .

David J. Elliott

The Praxial Philosophy of Music Education

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Chapter 1: Toward a New Philosophy

I wish to suggest that there is a self-evident principle lying behind, beneath, and around our musical involvements that provides us with an indisputable starting point for building a comprehensive concept of music. . . . This self-evident principle is best expressed as an orienting question that Aristotle might have used to get an inquiry such as this under way. Regarding the human phenomenon we call music, let us ask ourselves the following: Is there any sense in which music is a human activity? Both common sense and logic answer yes. Without some form of intentional human activity, there can be neither musical sounds nor works of musical sound. In short, *what music is, at root, is a human activity.* Here is a certain starting point that leads to a multipart way of explaining what music is and why it matters. Let me elaborate.

In the case of Beethoven's "Eroica" Symphony, or the *kete* drumming of the Asante people, or a Zuni lullaby, or Duke Ellington's *Cotton Tail*, and in every example of a musical product that comes to mind, what we are presented with is more than a piece of music, a composition, an improvisation, a performance, or a "work" in the aesthetic sense. What we are presented with is the outcome of a particular kind of intentional human activity. Music is not simply a collection of products or objects. *Fundamentally, music is something that people do.*

In the case of the "Eroica," a human being named Ludwig van Beethoven did something. What he did was to compose and conduct something in the context of a specific time and place and a specific kind of music making. In the case of *Cotton Tail*, a person named Duke Ellington did something. What he did was to compose, arrange, perform, improvise, and record something in the context of another time and place and another kind of music making.

More broadly still, recall that it is entirely possible to have musical sounds without notated compositions, as a glance around the world will quickly confirm. In many cultures, music is not a matter of revered pieces, as Westerners tend to think; music is a matter of singing and playing instruments. And even in the West, where composers and compositions are the norm, there are many kinds of musical situations in which the actions of singing and playing (in the intentional sense) take precedence over music in the narrow sense of esteemed works.

David J. Elliott, *Music Matters: A New Philosophy of Music Education*, copyright © 1995 by David J. Elliott (New York: Oxford University Press, 1995), pp. 39–45, 296–297, 305–306. Used with permission of Oxford University Press, Inc.

Several points follow from these conclusions. First, if music is essentially a form of intentional human activity, then music must necessarily involve at least three dimensions: a doer or maker; the product he or she makes, and the activity whereby he or she makes the product. But this is obviously incomplete. For in any instance of human activity, doers do what they do in a specific context. (. . . By "context" I shall mean the total of ideas, associations, and circumstances that surround, shape, frame, and influence something and our understanding of that something.)

. . . The springboard principle of music as a human activity provides a self-evident way of beginning to explain the concept of music in all its dimensions, as well as several related ways of proceeding. Which ways shall we select? We have no choice. To select any one direction of thought over another would bias our inquiry from the outset. We must use them all. We must consider all these dimensions and their interrelationships as they contribute to our understanding of the nature and significance of MUSIC as a diverse human practice. Taken together, these various dimensions and directions of thought provide a blueprint for constructing a philosophy of MUSIC on which to base a philosophy of MUSIC EDUCATION.

Chapter 12: Music Education and Schooling

. . . An examination of the tendencies of human consciousness leads to the conclusion that a central goal of each self is to order and strengthen the self. As human beings, we have an innate desire to deploy our conscious powers to bring order to consciousness and achieve self-knowledge. . . . the praxial philosophy I propose suggests that when there is a match or balance between a person's musicianship and the cognitive challenges inherent in constructing musical works (overtly and covertly), musicers and listeners achieve the fundamental values, or "internal goods," of musicing and listening: self-growth, self-knowledge (or constructive knowledge), musical enjoyment (or "flow"), and self-esteem. In this view, musicianship is not only an exquisite form of knowledge, it is a unique source of one of the most important kinds of knowledge humans can achieve: self-knowledge.

In addition to these values, musicing and musical works extend the range of our expressive and impressive powers by providing opportunities to formulate musical expressions of emotions, musical representations of people, places, and things, and musical expressions of cultural-ideological meanings. When this range of opportunities for musical expression and creativity is combined with the opportunities presented by texts in vocal and choral works, music makers gain numerous ways of giving artistic-cultural form to their powers of thinking, knowing, valuing, evaluating, believing, and feeling that, in turn, challenge listeners conscious powers and musical understandings.

On the basis of the cognitive richness of musicing and listening, this praxial philosophy argues that musical practices are also significant insofar as musical works play an important role (as memes) in establishing, defining, delineating, and preserving a sense of community and self-identify within social groups. Musical practices constitute and are constituted by their cultural contexts.

Teaching and learning a variety of musics comprehensively as music cultures through a praxial approach amounts to an important form of multicultural

education. Entering into unfamiliar music cultures activates self-examination and the personal reconstruction of one's relationships, assumptions, and preferences. Students are obliged to confront their prejudices (musical and personal) and to face the possibility that what they may believe to be universal many *not* be so. In the process of inducting learners into unfamiliar musical practices, music educators link the primary values of music and music education to the broader goals of humanistic education.

Chapter 12: Music Education and Schooling, part 6, Toward the Future: The Short Term

In the short term, securing the place of music in public education depends on affirming to ourselves and others that MUSIC matters and that the root of our security problem lies principally in the nature of schooling, not in the nature and significance of MUSIC. The security of music education depends upon securing the integrity of MUSIC education. The future depends on making music education more musical, more artistic, and more creative by continuing to improve our philosophical understandings of MUSIC and by continuing to improve the musicianship of pre-service and in-service teachers. The values of music education will be achieved only by deepening and broadening students' musicianship; and the achievement of these values will be demonstrated most effectively to parents, teachers, administrators, and school boards by the quality of our students' musical thinking-in-action.

Our future does not lie in schemes designed to make music education less musical. This may seem too obvious to mention until we remind ourselves that some theorists are serious when they urge music educators to save school music programs by teaching music as a scholastic subject or by integrating music with subjects across the curriculum or by submerging music in multi-arts courses. These notions are based on false assumptions about the nature and values of MUSIC, about the nature of schooling, and about the nature of the problems we face. By implementing approaches that deny students the opportunity to develop musicianship (and therefore prevent students from achieving the aims of music education), these shortsighted notions jeopardize the efforts they purport to save.

In terms of what our profession can do for itself, securing the place of music education depends on preparing ourselves to explain and demonstrate to others that MUSIC is achievable, accessible, and applicable to all students.

David J. Elliott

Music Education Processes, Products, and Contexts

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How Does the Praxial Philosophy Conceive the Nature of Music?

The praxial philosophy begins from a broad orienting map of music that combines processes (actions), products, and contexts. . . . I summarize this multidimensional concept by combining three related senses of the word itself: (i) MUSIC, (ii) Music, and (iii) music.

MUSIC (uppercase) is a diverse human practice consisting in many different musical practices, music-cultures, or *Musics* (Uppercase M). By "musical practice" or "Music" I mean what musicians, lay people and scholars routinely mean when they talk about, for example, Jazz, Rock, "Classical music," Irish traditional music, Indian music, and the many subdivisions that experts and lay people commonly make within and between such Musics (e.g., Dixieland and Bop; Acid Rock and Heavy Metal; Medieval chant, Baroque chamber music; Romantic Lied; Donegal fiddling and Connemara sean-nós singing; North Indian drumming and South Indian carnatic song).

Each and every musical practice or *Music* is conceived as an artistic-social community, or music-culture. Each musical practice engages music makers and listeners in the corresponding and mutually-reinforcing actions of music making (in all its practice-specific forms) and music listening. These contextualized, practice-specific actions eventuate in *music* (lowercase) in the product sense of musical works that embody the values, standards and traditions of the given practice or music-culture. (In this view, MUSIC is multicultural in essence.)

Because musical works result from the efforts of musical practitioners (amateur or professional) who compose, arrange, improvise, perform and/or conduct at particular historical times and places, and in relation to practice-specific musical knowings, values and traditions, musical works always involve listening *for* several dimensions of musical meaning simultaneously. Making and listening to musical works require us to cognize more than purely auditory information or sound patterns alone. Works of music are multidimensional "thought generators."

David J. Elliott, "Putting Matters In Perspective: Reflections On A New Philosophy," *The Quarterly Journal of Music Teaching and Learning* VII, no. 2–4 (trilogy issue, 1996–97), pp. 23, 25, published by the School of Music of the University of Northern Colorado. Used by permission of David Elliott.

One of the fundamental missions of the praxial view is to develop students' abilities to listen *for* and comprehend the full range of meanings that musical works present to our powers of consciousness. What this requires, in turn, is that we replace the nineteenth-century aesthetic concept of esteemed works (i.e., compositions esteemed for their "aesthetic qualities" alone) with a more realistic and comprehensive sense of musical works and musical values. We need to supplant the absolutist claim (at the core of music education as aesthetic education philosophy) that all music everywhere should be understood in the restricted aesthetic sense of "works" and listened to, valued, and taught aesthetically. Instead, musical achievements (compositions, improvisations, renditions, arrangements, all types of "pieces" across all music-cultures) ought to be listened to and esteemed contextually for their *full* range of attributes, meanings, expressions, references, and cultural-ideological aspects. . . .

This is . . . what the praxial philosophy advocates: developing students' listenership (a) in direct relation to the music that students are learning to perform, improvise, compose, arrange and conduct and (b) in relation to recordings. Moreover, to learn composing/arranging effectively and joyfully, students need continuous opportunities to hear their works interpreted and performed musically (not merely "produced"). Students must also learn actively about the music culture contexts (including the performing, listening, and evaluating traditions) which surround and inform the two main processes that lie at the heart of composing, arranging and improvising: generating and selecting original and promising musical ideas.

Thomas A. Regelski

The Aristotelian Bases of Praxis for Music and Music Education as Praxis

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Music Education as and for Praxis

To be praxis, the conduct of music education must be "informed" by theoria of various kinds. Such pure or basic research already exists in various disciplines, including music research. But as theoria, it is by definition useless beyond the purely contemplative function it provides for those who create it, mainly academicians in various disciplines. Applied forms of theoria, on the other hand, provide the foundational "science" governing the teaching-learning process. Theoria, then, provides the formal research base that needs to be distilled into applied and operational terms as the guiding principles and instrumental knowledge of techne.

Curriculum theory is also of central importance to teaching. A curriculum is a particular theory of value. It takes the form of a rationally stated hypothesis or proposal concerning what is most worth teaching of all that could be taught that functions very much as, for example, the ethical philosophies of Aristotle do in hypothesizing the conditions and qualities of the "good life." in music education a praxial curriculum is a theoretical or philosophical hypothesis concerning what formal schooling can contribute to the role music can and *should* properly play in life. Such should and oughts proposed in a curriculum assume that students need to be enabled and empowered to deliberate and choose to be musically active in intentional ways. Deliberation and choice are key ingredients of praxis as Aristotle understood it. Thus, in a praxial theory of music education, musical schooling ought to inform the discernment, the phronesis at the root of musical choices and taste. And it should increase the range of musical choices by empowering students to be *able* to and to *want* to (i.e., actually choose to) make musical good time central and thus defining condition of the life well-lived. Such curriculum theory is implicit in everything a teacher does but must also take explicit form as the basis for the phronesis upon which teaching as praxis is based. . . .

. . . the omnipresence of music as praxis in human life the fact that music is so central to so many of life's most important moments points to its indisputable value,

Thomas A. Regelski, "The Aristotelian Bases of Praxis for Music and Music Education as Praxis," *Philosophy of Music Education Review*, Vol. 6, no. 1 (Indiana University Press, Spring 1998), pp. 44–45. Used by permission.

and this ubiquity provides a much stronger rationale for musical schooling than does the claims made by aesthetic education. However, despite the value of music as a social praxis, the level at which most people are able to respond and to make use of music in their lives is typically quite rudimentary. Thus, a formal music education in the schools needs to advance students' competencies in ways that expand their choices and capacities for musical agency *beyond what would have been possible without the formal instruction offered in school.* Music education *as* praxis, then, presumes as an underlying condition the importance of advancing and enhancing music *for* praxis in the lives of *individual* students. This underlying condition is given detailed form as a formal curriculum of action ideals expressed in terms of the particulars of each local teaching situation and serves as the basis by which instruction is organized, guided, and evaluated.

The stipulation of a curriculum in terms of action ideals that will guide instruction is, therefore the first step toward teaching as and for praxis. . . .

Philip A. Alperson

A Praxial View

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The praxial view of art resists the suggestion that art can best be understood on the basis of some universal or absolute feature or set of features such as . . . aesthetic formalism, whether of the strict or enhanced [expressionist] variety. The attempt is made rather to understand art in terms of the variety of meaning and values evidenced in actual practice in particular cultures. . . .

On the praxial view, a music education program which aims to educate students about musical practice in its fullest sense must take into account, not only the history and kind of appreciation appropriate to the musical work of art, but also the nature and significance of the skills and productive human activity that bring musical works into being, if for no other reason than the fact that the results of human action cannot be adequately understood apart from the motives, intentions, and productive considerations of the agents who bring them into being.

Philip A. Alperson, ed., *What is Music? An Introduction to the Philosophy of Music* (University Park, PA: The Pennsylvania State University Press, 1994), pp. 233, 235–236.

Wayne D. Bowman

Sound, Society, and Music "Proper"

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The conception of musics as autonomous entities endowed with free-standing "absolute" meaning and value is intertwined with the essentialist notion that there must exist in all musical experience an identifiable and philosophically interesting core: a point where all genuine musics overlap, a set of foundational and definitive attributes common to all. This essential core comprises "the" nature and "the" value of music proper, in clear contrast to a merely contingent remainder. But not only does this way of thinking wrongly constrict the range of experience considered "properly" musical, it falsely promises uniform criteria by which the worth of all music (properly so-called) may be evaluated. Essentialism is a conceptual habit from whose comfort we would do well to wean ourselves, for it invariably marginalizes certain musics at the expense of others, silencing many of the aspects necessary for full appreciation of the profound significance of musical experience to human existence.

Efforts to segregate musical values from social ones, to distill a "nature of music" which can stand in clear contrast to the processes of social engagement and interaction in which musical undertakings are invariably embedded, conceal at least as much as they reveal. To the extent that musics are constitutive features of human cultural life, the relegation of their social functions to an extra-musical domain does serious philosophical damage. Music is not the name of a thing whose inherent worth and meaning stand in clear, stable contrast to the contingencies of the social world.

For those determined to defend musics from extra-musical pollutants, conferring socio-political significance to musics is heretical. But musics are definitively human activities whose richness does not survive apart from the human contexts of which they are part. Musics are socially and politically (and by extension, morally) significant enterprises. It is only by a remarkable feat of abstraction that we sustain the image of a pristine domain of music proper, whose boundaries define the limits of the musically relevant and the educationally worthy.

I have suggested that music education philosophy can do without the idea of essential musical attributes. I have suggested that music education philosophy conceive itself as loosely and flexibly tethered to sound, intentionality, and human social relatedness. And I have suggested that we assume a more open minded stance

Wayne D. Bowman, "Sound, Society, and Music 'Proper'," *Philosophy of Music Education Review*, Vol. 2, no. 1, Spring 1994, pp. 22–23.

regarding the relationships among the pre-musical, the non-musical, the extra-musical, and the musical. What counts as music is personally and culturally contingent, and the worth of various musical doings is likewise dependent upon a host of contextual concerns. Musical meanings and values are not simply given or absorbed or found; they are negotiated, achieved, constructed. Musics are ways of behaving with roots that extend deeply into instinctive human responses to sound, human interaction, and cultural practices.

These ideas are clearly less friendly to some of music education's traditional assumptions and practices than others. They are, for instance, less inclined to be prescriptive than descriptive; less conservative than liberal in orientation; less concerned to determine once and for all what "music is" than to explore the uses to which musics may be put, the ways musics may be. Those who insist that all musics share certain foundational attributes and conform to certain preordained standards will doubtless respond with dismay to the position outlined here. But those willing to accept its challenges may be rewarded with a breadth of purview that can embrace without distortion the full range of human musical behaviors.

At the least, such a perspective has the salutary effect of reminding us that "our" music and its values are not the only possible ones, not the final resting place to which a process of inevitable and inexorable progress has delivered us. There is no more a final resting place for human musical activity than there is for human thought. There will always be other kinds of songs to be sung, other musics and musical doings that challenge and contradict our predispositions and stereotypes. But that is not cause for despair so much as excitement. An educational community committed to convictions like these would be dedicated to nurturing tolerance and curiosity as well as refining tastes; to enhancing the ability to imaginatively identify with others; to imparting respect for the sonorous world and the sheer joy of musical doings within it; and to nurturing the kind of society in which the musically educated embrace with gratitude startlingly different musics and take pleasure in each other's eccentricities.

J. Terry Gates

Why Study Music?

J. Terry Gates, formerly Associate Professor of Music Education at the State University of New York at Buffalo, is one of the founders of the MayDay Group.

Why Study Music?

No society lasts for long that fails to maintain a complex and diverse culture and neglects to use it in the general education of its young. The value that we call "free speech" lies at the core of America's strength, and we interpret this now to include all forms of symbolic expression, artistic behavior, and communication. Though this value protects disturbing expression, sometimes, it also permits an open flow of insights. People who sense that change is needed communicate something about their views. Music and the other arts participate in this "landscape of insight." People who are in touch with this landscape, but whose feelings aren't so well formed, can sense when someone else is expressing similar needs. There is communion. Sensitive people can connect, participate, reject, revise, communicate, and advance the insight for themselves others. They can avoid the feeling being alone with their inchoate perceptions.

This cultural process and the exercise of free expression are critical to the health of our society. The larger, industrialized twentieth-century societies that attempted to control and limit people's cultural resources by the censorship, repression, and politicization of music, the other arts, and religion have collapsed.

However much people often express regret that "things aren't as they used to be" in today's musical participation, we must recognize that culture—music—remains stagnant at the risk of losing its meaning and importance as a social and cultural resource. In fact, school music programs should emphasize musical change and personal creativity. Doing so will go further to strengthen our society and preserve the importance of music in schools than the mindless preservation of bygone skills and repertoires.

Preservation need not be mindless. Our heritage contains monuments of human thought that some call the canon of Western civilization, a cultural store that is deemed valuable enough that it ought to be preserved by teaching. Through music study, students gain access to the musical minds of geniuses such as Bach, Mozart, and Beethoven. If music teachers emphasize musical processes that challenge all

J. Terry Gates, "Why Study Music?" *Vision 2020: The Housewright Symposium on the Future of Music Education* (Reston, VA: Music Educators National Conference. The National Association for Music Education, 2000), pp. 70–72. Copyright © 2000 Music Educators National Conference: The National Association for Music Education. Reprinted with permission.

students to share their musical thoughts—including their musical recreations of the masterworks through their skills, knowledge and evaluative insights, then music study, even study of the masters, can have a new, stronger focus.

There is an important view that schools should transmit the complex mix of values that define the cultures within our borders, including those values reflected in their musics. At the same time, we expect schools to deliberately model and teach social conventions such as waiting in line, staying to the right, neatness, punctuality, "walk, don't run," polite speech, personal space, empathy for someone hurt, patriotism, individual contributions to group outcomes, and many more. If part of the school's function is to promote a civil society, then these are laudable habits for children to form, whether or not they know why they are forming them. Perhaps music programs reflect a mindless approach to learning social conventions when they emphasize technique over critical insight in learning to perform the musical canon. For example, reinforcing correct, accurate performance and ensemble conformity and discipline at the expense of musical insight, or emphasizing slick public performance as the principal focus of music study for all children may reflect the broader "school values" listed earlier in this paragraph. Alas, in doing so, such programs model for children a disdain for valued musical actions that go beyond correct, prepared performance. Lost are the social and personal values growing out of improvisation, composition and revision, experimentation with musical ideas, and pushing the envelope of one's cognitive and perceptual capacities through music. People who promote correctness and uniformity are disturbed that students can challenge social conventions through the arts. To people disturbed by the authentic music produced by students—much of it exploratory—individual expression is not what these school values and social conventions support. There are good, practical reasons and functions for social conventions; teaching social conventions mindlessly miseducates children on such points.

Musical actions are metaphors of this problem, and music study helps children and young people negotiate the issues that arise from it. Through a good music program, one that emphasizes both individual and group accomplishment, both personal insight and recreative skill, all students can grow in that special value that supports our group preservation of individual "free speech" or, in its more contemporary formulation, "freedom of expression." Music study requires and reinforces individual action that alternatively creates and recreates, expresses and replicates. People who study music for extended periods learn how and when to be themselves and when to be a good group member.

This encourages children to form the dual habit of individual expression and group accomplishment. These interact. Neither trumps the other in our culture. All should study music because there are few other places in their early life experiences where personal sensitivity and contributions to the group are in such consistent, close, and powerful synergy.

At its best, then, music study is both an individual and a communal process. There are many valued musicians (people call them "self-taught") whose study is largely one of individual exploration not only to increase their skills, but also to increase their knowledge of other musicians whose music making they admire. Individual taste guides their study, and some of these musicians contribute significantly to the musical monuments of our culture. Indeed, all active musicians, regardless of the

external sources of their expertise, contribute to the society's "landscape of insight" to which I referred earlier.

Far from denigrating the contributions of self-taught musicians, our society values these models and marvels at them. It is instructive that they are held up against the kind of "musical training" that stereotypes many school programs. The fact that self-taught musicians are contrasted with institution-taught musicians should be a warning that music education institutions are losing credibility to the degree that individual musical impulses of children are subjugated to some mistaken notion of group values. We must know more than we do about the music learning strategies of self-taught musicians and bring such strategies into our rather than reject them. After all, we leave "formal" instructional we become self-taught. Musical expertise is oriented to self-guided musical study and music making.

For these and other reasons explored here, all persons should study music: a program that challenges both individual musical initiative and communal (group) achievement. In this way, the cultural value that marks our special brand of individual/group integration modeled for children and practiced by them, and is therefore preserved in the schools.

Jane Remer

The Arts for Art's Sake vs. Integration: A False Dichotomy for Schools

Jane Remer is an arts and education author, consultant, and faculty member at Teachers College/Columbia University.

The phrase "art for art's sake" dates back to the 19th century Romantic French, English and American poets and writers. They proclaimed art's intrinsic value for conveying truth, beauty, and emotional feeling, and the artist as the medium to broker a unique understanding of the world. They defied the centuries-old idea of art as utilitarian or ornamental, derivative or subsidiary. The origins of this quarrel trace back to Plato but persist in the 21st century. The dispute has centered on high or low status in an evolving society built increasingly on distinctions of class, entitlement, intellect, wealth, power, accident of birth and other potent social, economic, and political variables. When stripped of rhetoric, the Eurocentric argument boils down to whether the arts and those who practice them are regarded with dignity and treated with respect as an integral and equal part of the social fabric.

Today, the phrase "art for art's sake" can still conjure up the romantic, flamboyant, convention-defying bohemians who flout "acceptable" behavior, live in poverty by their own idiosyncratic standards, and create aesthetic visions of a society that endanger the status quo. A problem can arise, however, when schools and their arts partners use the term as shorthand, potentially converting the message into an excuse not to teach the arts as disciplines.

The argument goes something like this: "We don't seem to have the luxury anymore to teach the arts as stand alone disciplines; thee is no time; we live in a standards-based, test-driven school culture; they can be controversial so we have to make them 'relevant,' somehow connecting them to the existing curriculum." The result can be that the arts are used to teach other subjects with little or no apparent attention to the principles, aesthetic values, or integrity of the art form.

Using slogans as shorthand can camouflage serious underlying issues that deserve inquiry and reflection by schools and their arts partners if we are to move close to our goals of the arts as education for every child. What are some of these issues?

1) How can we learn to teach the arts as authentic disciplines with their own rich creative, intellectual, historical social, political, aesthetic, and formal history AND

Jane Remer, "The Arts for Art's Sake vs. Integration: A False Dichotomy for Schools," *Arts & Learning Review* (Natick, MA: National Arts & Learning Collaborative at Walnut Hill, 2007), p. 1. Used by permission.

figure out how to "integrate" (I prefer "connect") them to a multidisciplinary curriculum that establishes a balanced, equal, and interactive relationship among all subjects?

2) How can we make connections and establish relationships that amplify understanding and maintain the integrity of each discipline in the integration matrix?
3) How can we learn to assess the arts when taught as disciplines AND when taught in integrated settings? It is devilishly hard to assess the arts as disciplines, let alone isolate the impact of the arts in any correlative or causal way when they mix with other variables. . . .

Patricia O'Toole

Why Don't I Feel Included in These Musics, or Matters?

As a music educator and scholar, Patricia O'Toole actively promotes the diversification of music education practices.

As I read *Music Matters*, I become aware of the differences between the worlds in which Elliott and I speak about and make music. Our differences are based on our identities as musicians. The problem I have is that my identity has radically shifted since my formal education in music to the extent that I feel as if I barely fit into the category of "music educator." As a feminist (a precarious title at best) I am no longer accepting of the ways girls are positioned and neglected in musicing, or the ways boys are damaged by too much privileging, and I want these concerns and problematic identities on the table—and in Elliott's book. Additionally, I have worked with city kids in a youth choir who have challenged my notions of race and class issues while teaching me that music education methods are not universal; they legitimize the experiences of white suburban children. Identity issues of city children are not part of our professional conversations or teacher training.

So, how do I write myself, the experiences I have had, and the students I work with into *Music Matters*, or at least clarify our presence? I will pry open Elliott's' definition of musicing and with help from Chris Small, who agrees that music is a verb but finds musical meaning by "centering on relationships in music—relationships between person and person, between person and society, between humanity and the natural world, etc." (5). I will also argue that a primary reason for music making is identity affirmation, and that though Elliott has hinted at this in his text, mostly he is concerned with technical and per formative aspects of musicing, which offer musicers limited identities. Because context is the playground for identity formation, I will visit Elliott's discussion of context and offer some extensions. I will then give several examples from my own teaching of contexts that suggest diversified issues for Elliott's theorizing.

I fear Elliott's language in *Music Matters* encourages dismissal of nontraditional narrow musical identities to its musicers and closes down alternatives that challenge normative practices, as illustrated above. . . . by seeing all students as the same we see them as ourselves, which in the case of most music teachers means white and middle class. It is ludicrous to think that all white, middle-class people have had the same experience, let alone people of Asian, African, Hispanic, or Jewish descent. It is equally ludicrous to believe that one form of musicing can incorporate all of these identity positions. However, in music education, our conventional methods suggest that we believe this to be true.

Patricia O'Toole, "Why Don't I Feel Included in These Musics, or Matters," in David J. Elliott, ed., *Praxial Music Education: Reflections and Dialogues* (Oxford: Oxford University Press, 2005), pp. 299–300.

Paul G. Woodford

Democracy and Music Education

Paul G. Woodford is Chair of Music Education at the University of Western Ontario, Canada.

The aim of this book is to begin reclaiming a democratic purpose for music education by contributing to wider intellectual and political conversations about the nature and significance of music in our lives and those of our children. This kind of political philosophy and action, I believe, is essential to securing a place for music education in public schools. unless music teachers contribute to public conversations about the nature and purpose of education in general and music education in particular, thereby asserting and establishing their political legitimacy, they will continue to be marginalized and excluded from educational decision making at the governmental level. Music teachers need to reconceive themselves as opinion leaders and champions of the public good and not as just another special interest group. . . .

Today's music educators, though, remain ambivalent about the coupling of democracy with music education. While the democratic purpose of public schooling is usually acknowledged by them, autocratic educational models and methods continue to prevail in music teacher education programs and in public school music programs. One probable explanation for this discontinuity between political purpose and actual music education practice is that the concept of democracy in music and music education remains little understood. All too often it is wrongly equated with anarchy or with a relativistic laissez-faire attitude toward other people and their respective musical and pedagogical beliefs, values, and practices. Both views are potentially dangerous because they distort the nature and purpose, and thus also the value, of music education in democratic society by rendering individuals passive and incapable of individual or collective action. Music educators like to think that they are above politics, but politics just refers to the ways people engage in collective decision making. Avoidance of politics in education serves no one well, except perhaps those who would dominate and control. Music of this book is accordingly dedicated to examining how and why music educators and other teachers and academics have avoided, or been excluded from political debates within the public sphere and how this has contributed to the weakening and stultification of the profession. This is preliminary to suggesting ways in which they can begin reclaiming their place and role in democratic society as political beings and moral agents in public deliberations about musical, educational, and other values. . . .

Paul G. Woodford, *Democracy and Music Education: Liberalism, Ethics, and the Politic of Practice (*Bloomington, IN: Indiana University Press, 2005), p. x.

PSYCHOLOGICAL VIEWS OF MUSIC EDUCATION

While some music educators turned to philosophy in the second half of the century, others undertook a search for understanding of the mind and how it affects behavior in regard to learning and teaching music. It was not unusual for them to delve into the psychology of music and music education by learning the techniques of psychological research and applying them to music education. Eventually, they allied themselves with full-time psychologists and with neuropsychologists, and new fields of specialization began to emerge. Today, there are many subspecializations as music education psychologists explore more deeply the fields of behavior and learning.

The Ann Arbor Symposium

Applications of Psychology to the Teaching and Learning of Music

Interest in the study of the teaching–learning process has increased considerably during the past decade. Much of this activity has not been well publicized, and consequently the results have not become widely known among educators in the various subject-matter fields. Even when teachers have read of such work, they have often found it difficult to translate the abstract writings of psychologists into improved practice in the classroom.

Music educators at all levels have felt a particularly acute need to become aware of the implications of current learning theory for the teaching of their discipline. Because music is a field involving an unusually wide variety of cognitive, affective, and psychomotor learnings, it provides a uniquely useful framework for the study of the teaching–learning process.

The National Symposium on the Applications of Psychology to the Teaching and Learning of Music was sponsored jointly by Music Educators National Conference and The University of Michigan and was made possible by a grant from the Theodore Presser Foundation. It was held on the campus of The University of Michigan in Ann Arbor in two sessions of four days each, October 30 to November 2, 1978, and July 30 to August 2, 1979.

Six priority topics were selected as a means of organizing the presentations and discussion of Session I: (1) auditory perception, (2) motor learning, (3) child development, (4) cognitive skills, (5) memory and information processing, and (6) affect and motivation. For each topic, a team consisting of two music educators and two psychologists was assembled. Thus, the original Symposium panel comprised twenty-four persons (and two of the papers had coauthors as well). By the time of the second session a substitute panelist had been appointed and each psychologist had been assigned a specific, individual topic. A Needs and Issues Team was formed to summarize the major needs identified and the most critical issues raised at Session I. After Session II the Needs and Issues Team identified what remained to be accomplished and made recommendations for the future. A Dissemination Team was also appointed to provide leadership in the effort to acquaint the nation's music teachers with the results of the Symposium.

Each session was based upon a series of generative papers, together with responses and discussion. At Session I the generative papers were presented by musicians and the responses by psychologists. Two papers on each topic were read, followed by two

"Applications of Psychology to the Teaching and Learning of Music," in *Documentary Report of the Ann Arbor Symposium (1981)* (Reston, VA: MENC), Foreword, pp. vii–iix.

responses that each related to both of the preceding papers. At Session II the generative papers were presented by psychologists and the responses by musicians. This time, each paper was followed immediately by a single response.

The purpose of Session I was to identify the needs, issues, and problems in music education that a clearer understanding of the relevant implications of current learning theory could help to resolve. The emphasis was on acquainting the psychologists with the practice of music education as it currently exists in American schools and on clarifying the needs of the field, as perceived by music educators, with which Session II would be concerned. The purpose of Session II was to summarize and synthesize the insights that psychology can contribute to the teaching and learning of music at all levels. The emphasis was on identifying the implications of current knowledge or theory that can help the practicing music teacher to improve his or her day-to-day instruction. Both sessions were open to the public and provided opportunities for all persons in attendance to become involved through discussion groups.

A publication summarizing the major ideas presented at the two sessions was issued as an insert in the March 1980 issue of *Music Educators Journal;* entitled "Conflict, Consensus, and Communication" this interpretive report by Judith A. Murphy was also made available separately. The Symposium provided a major focus for the national in-service conference of MENC at Miami Beach in April 1980 and sparked other dialogue as well, including the meeting of The Akron Institute, cosponsored by MENC and The University of Akron at Akron, Ohio, in June 1980. The present publication, a documentary report of both sessions of the Symposium, provides edited versions of all the generative papers and responses, which in some cases were revised by the authors in the light of research that took place between the sessions and of subsequent re-evaluation of the papers and discussions.

It is evident from an examination of the current professional literature in music education that there is an unmistakable awareness of the need for the further study of the learning process as it applies to the teaching and learning of music. Music educators clearly realize the importance of reconciling theory with practice in a mutually supportive relationship for the improvement of music instruction in the nation's schools and colleges. The Ann Arbor Symposium was organized with the intention of making a major contribution in this direction.

—James A. Mason, Paul R. Lehman, Wilbert J. McKeachie

Jerome Bruner

The Process of Education

Jerome Bruner was Professor of Psychology at Harvard University. He made significant contributions to the study of perception, cognition, and education.

We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development. It is a bold hypotheses and an essential one in thinking about the nature of a curriculum. No evidence exists to contradict it; considerable evidence is being amassed that supports it.

To make clear what is implied, let us examine three general ideas. The first has to do with the process of intellectual development in children, the second with the act of learning, and the third with the notion of the "spiral curriculum" introduced earlier.

Intellectual development. Research in the intellectual development of the child highlights the fact that each stage of development the child has a characteristic way of viewing the world and explaining it to himself. The task of teaching a subject to a child at any particular age is one of representing the structure of that subject in terms of the child's way of viewing things. The task can be thought of as one of translation. The general hypothesis that has just been stated is premised on the considered judgment that any idea can be represented honestly and usually in the thought forms of children of school age, and that these first representations can later be made more powerful and precise the more easily by virtue of this early learning. . . .

The act of learning. Learning a subject seems to involve three almost simultaneous processes. First there is *acquisition* of new information, often information that runs counter to or is a replacement for what the person has previously known implicitly or explicitly. At the very least it is a refinement of previous knowledge. Thus one teaches a student Newton's laws of motion, which violate the testimony of the senses. Or in teaching a student about wave mechanics, one violates the student's belief in mechanical impact as the sole source of real energy transfer. Or one bucks the language and its built-in way of thinking in terms of "wasting energy" by introducing the student to the conservation theorem in physics which asserts that no energy is lost. More often the situation is less drastic, as when one teaches the details of the circulatory system to a student who already knows vaguely or intuitively that blood circulates.

Jerome Bruner, *The Process of Education* (Cambridge, MA: Harvard University Press, 1960), pp. 33–34, 48.

Howard Gardner

Curriculum

Howard Gardner, a leading cognitive scientist, is Director of Harvard Project Zero, Harvard University. He is affiliated with the Boston University School of Medicine and the Boston Veterans Administration Medical Center.

Most students (and, for that matter, many parents and teachers) cannot provide compelling reasons for attending school. the reasons cannot be discerned within the school experience, nor is there faith that what is acquired in school will actually be utilized in the future. Try to justify the quadratic equation or the Napoleonic wars to an inner-city high school student—or his parents! The real world appears elsewhere; in the media, in the marketplace, and all too frequently in the demimonde of drugs, violence, and crime. Much if not most of what happens ins schools happens because that is the way it was done in earlier generations, not because we have a convincing rationale for maintaining it today. The oft-heard statement that school is basically custodial rather than educational harbors more than a grain of truth.

Howard Gardner, *The Unschooled Mind* (New York: Basic Books, 1991), p. 202.

Howard Gardner

The Theory of Multiple Intelligences

There is persuasive evidence for the existence of several *relatively autonomous* human intellectual competences, abbreviated hereafter as "human intelligences." These are the "frames of mind" of my title. The exact nature and breadth of each intellectual "frame" has not so far been satisfactorily established, nor has the precise number of intelligences been fixed. But the conviction that there exist at least some intelligences, that these are relatively independent of one another, and that they can be fashioned and combined in a multiplicity of adaptive ways by individual and cultures, seems to be to be increasingly difficult to deny . . . . Of all the gifts with which individual may be endowed none emerges earlier than musical talent.

I submit that both approaches we have contemplated are appropriate. The one that accentuates unfolding displays its particular virtue during the first years of life, from the period of two to seven. With the developmental changes accompanying the years of schooling, a more active and interventionist stance seems advisable, especially in a milieu virtually bereft of societal support for artistic (as opposed to scientific) endeavors. By the time of adolescence, it is in all probability too late to begin a rigorously structured education program, and if natural development has not exerted is effect by then, it never will. Instead, one hopes that by adolescence the child will have attained sufficient skills and a sense of critical awareness, as well as ample ideas and feelings he wishes to express, then he can continue on his own to gain sustenance from whichever artistic medium he selects.

Howard Gardner, *Frames of Mind: The Theory of Multiple Intelligences* (New York: Basic Books, 1983), p. 99.

Ellen Winner and Monica Cooper

The Arts and Academic Achievement

Ellen Winner is Professor of Psychology and Senior Researcher at Boston College. Monica Cooper was a member of the "Reviewing Education and the Arts Project" research team, and has studied psychology at the Harvard University Graduate School of Education.

Mute Those Claims: No Evidence (Yet) for a Causal Link between Arts Study and Academic Achievement . . . Any evaluation of the educational outcomes of arts education should be based on learning in the arts. We evaluate the outcomes of the study of math by determining the most important kinds of math understanding that we want our children to possess. Similarly, we should evaluate the outcomes of the study of the arts by determining the most important kinds of arts understanding that we wish to instill.

The arts are at a distinct disadvantage compared to academic areas when it comes to evaluating learning outcomes because, while the arts teach measurable skills, they also teach experiences and outcomes that are inherently difficult to measure and quantify. When we engage in the arts, we are likely to experience states of joy, appreciation, engagement, and flow. These are important positive experiences that enrich our lives. But they are not easily assessed by standard measures. We might profit from the work of Mihalyi Csikszentmilalyi, who has developed ways to assess such states.

When we study the arts, we also learn new ways of self-expression and of communication. And we master symbol systems as complex and cognitively demanding as those of language and science. The arts are important human ways of understanding and knowing, no less important than the sciences. Studying the arts should thus never be a frill, but should be a basic part of what we expect our children to learn. If they can be shown to aid learning in another domain, fine. But this should never be their primary purpose.

Ellen Winner and Monica Cooper, *Journal of Aesthetic Education*, special issue, "The Arts and Academic Achievement: What the Evidence Shows," Vol. 34, no. 3–4, Fall/Winter 2000, p. 67. Used by permission of the authors.

Ellen Winner and Lois Hetland

The Arts and Academic Improvement: What the Evidence Shows

Ellen Winner and Lois Hetland are researchers at Harvard University Project Zero.

Executive Summary

Instrumental Claims for the Arts Are Often Invoked

The arts have typically played a relatively unimportant role in American schools. Arts educators have tried to strengthen the position of the arts in our schools by arguing that the arts can be used to buttress the 3Rs. The arts, they said, could help children learn to read and write and calculate and understand scientific concepts. The reasoning was clear: perhaps schools under pressure would value the arts because the arts strengthened skills in valued areas. This approach became a favored strategy in the United States for keeping the arts in schools and for making sure that every child had access to arts education.

Instrumental Claims Are a Double-Edged Sword

There is a danger in such reasoning. If the arts are given a role in our schools because people believe the arts cause academic improvement, then the arts will quickly lose their position if academic improvement does not result, or if the arts are shown to be less effective than the 3Rs in promoting literacy and numeracy. Instrumental claims for the arts are a double-edged sword. It is implausible to suppose that the arts can be as effective a means of teaching an academic subject as is direct teaching of that subject. And thus, when we justify the arts by their secondary, utilitarian value, the arts may prove to have fewer payoffs than academics. Arts educators should never allow the arts to be justified wholly or even primarily in terms of what the arts can do for mathematics or reading. The arts must be justified in terms of what the arts can teach that no other subject can teach.

What Is the Evidence for Instrumental Claims?

What is the research base on which instrumental claims for arts education are made? REAP [Reviewing Education and the Arts Project] has conducted the first

Ellen Winner and Lois Hetland, "Reviewing Education and the Arts Project." *The Arts and Academic Improvement: What the Evidence Shows*, executive summary. This text is taken from the web site of Project Zero, Harvard University: http://pzweb.harvard.edu/Research/REAP.htm. Published by permission of the authors.

comprehensive and quantitative study of what the research on academic outcomes of arts education really shows.

Comprehensive Syntheses of 188 Reports

REAP conducted a comprehensive search for all studies from 1950–1999 (published and unpublished, and appearing in English) that have tested the claim that studying the arts leads to some form of academic improvement. Searches turned up 11,467 articles, books, theses, conference presentations, technical reports, unpublished papers, and unpublished data. Irrelevant reports were then weeded out, along with advocacy pieces and program descriptions lacking an empirical test. One hundred and eighty-eight reports investigating the relationship between one or more arts areas to one or more academic areas were retained. . . .

We found three areas in which clear causal links could be demonstrated. However, in seven other areas no reliable causal link was found. The lack of findings in these seven areas is attributable to one or more of three factors: in some cases the failure to find a causal link probably reflects the fact that there is in fact no causal link; in some cases a causal link was found but it was not strong enough to be reliably generalized to other studies; and in other cases, the lack of findings may have been due to the small number of studies carried out on a given research question.

Three Areas Where Reliable Causal Links Were Found

Listening to Music and Spatial-Temporal Reasoning

Based on 26 reports . . . a medium-sized causal relationship was found between listening to music and temporary improvement in spatial-temporal reasoning. However, there was wide variation in the studies, with some showing the effect clearly and many not showing the effect at all. Moreover, the existing research does not reveal conclusively *why* listening to music affects spatial-temporary thinking. For education, such a finding has little importance, since it is temporary and not consistently found. Scientifically, however, this finding is of interest because it suggests that music and spatial reasoning are related psychologically and perhaps neurologically as well. Further research is needed to understand the mechanism by which certain types of music influence spatial skills.

Learning to Play Music and Spatial Reasoning

Based on 19 reports . . . a large causal relationship was found between learning to make music and spatial-temporal reasoning. The effect was greater when standard music notation was learned as well, but even without notation the effect was large. The value for education is greater here, since the effect works equally for both general and at risk populations, costs little since it is based on standard music curricula, and influences many students (69 of every 100, 3-to-12 year old students). Of course we must still determine the value of improved spatial skills for success in school. Spatial skills might or might not be of benefit to students, depending on how subjects are

taught. For example, mathematics or geography might be taught spatially, and if they are, then students with strong spatial abilities should have an advantage in these subjects. Sadly, many schools offer few chances to apply spatial abilities.

Classroom Drama and Verbal Skills

Based on 80 reports . . . a causal link was found between classroom drama (enacting texts) and a variety of verbal areas. Most were of medium size (oral understanding/recall of stories, reading readiness, reading achievement, oral language, writing), one was large (written understanding/recall of stories), and one was small and could not be generalized to new studies (vocabulary). In all cases, students who enacted texts were compared to students who read the same texts but did not enact them. Drama not only helped children's verbal skills with respect to the texts enacted; it also helped children's verbal skills when applied to new, non-enacted texts. Thus, drama helps to build verbal skills that transfer to new materials. Such an effect has great value for education: verbal skill is highly valued, adding such drama techniques costs little in terms of effort or expense, and a high proportion of students are influenced by such curricular changes.

Seven Areas Where No Reliable Causal Links Were Found

Arts-Rich Education and Verbal and Mathematics Scores/Grades

Based on 31 reports, a small to medium correlation was found between studying the arts and academic achievement as measured primarily by test scores. However, *no* evidence was found that studying the arts *causes* academic indicators to improve. The correlational findings can be explained by non-causal mechanisms. For example, high achieving students (no matter what their ethnic or racial group, no matter what their social class) may choose or be guided to study the arts. This would then result in the finding that students who take arts courses are also high-achieving, high test-scoring students.

Arts-Rich Education and Creative Thinking

Based on 4 reports, no relationship was found between studying arts and verbal creativity test measures. A small to medium sized relationship was found between studying arts and figural creativity tests (which themselves are visual tests) but this relationship could not be generalized to new studies.

Learning to Play Music and Mathematics

Based on 6 reports, a small causal relationship was found between music training and math. However, while 3 of these studies produced medium effects, 3 produced either very small effects or none at all. Thus, more studies are needed before any firm conclusions can be drawn.

Learning to Play Music and Reading

Based on 6 reports, a small relationship was found between music and reading but this relationship could not be generalized to new studies.

Visual Arts and Reading

Based on 5 reports in which visual arts was taught separately from reading, a very small relationship between visual arts and reading was found, but this relationship could not be generalized to new studies. This effect was entirely due to reading readiness outcomes (which are themselves visual), and did not hold up for reading achievement outcomes. Based on 4 reports in which visual arts were integrated with reading instruction, a medium sized relationship was found between integrated arts/reading instruction and reading outcomes. However, this result could not be generalized to new studies.

Dance and Reading

Based on 4 reports, a small relationship between dance and reading was found, but this relationship could not be generalized to new studies.

Dance and Nonverbal Reasoning

Based on 3 reports, a small to medium sized causal relationship was found between dance and improved visual-spatial skills. The value of this effect is unclear, since it is based on so few reports.

Policy Implications

These mixed findings should make it clear that, even in cases where arts programs add value to non-arts academic outcomes, it is dangerous to *justify* arts education by secondary, non-arts effects. Doing so puts the arts in a weakened and vulnerable position. Arts educators must build justifications based on what is inherently valuable about the arts themselves, even when the arts contribute secondary benefits. Just as we do not (and could not) justify the teaching of history for its power to transfer to mathematics, we must not allow policy makers to justify (or reject) the arts based on their alleged power to transfer to academic subject matters.

A Better Justification for the Arts in Education

Let's stop requiring more of the arts than of other subjects. The arts are the only school subjects that have been challenged to demonstrate transfer as a justification for their usefulness. If we required physical education to demonstrate transfer to science, the results might be no better, and probably would be worse. So, it is notable that the arts can demonstrate any transfer at all. Perhaps with more attention to *how* the arts foster transfer, we can understand how to exploit that capacity further. But even when the relationships are understood, we still maintain that the justification for arts programs must be based on their inherent merit.

Let's stop justifying the arts instrumentally. This is a dangerous (and peculiarly American) practice. Anyone who looks closely, as we have done, will see that these claims do not hold up unequivocally. Those who live by instrumental claims risk dying by such claims.

The arts offer a way of thinking unavailable in other disciplines. The same might be said of athletics. Suppose coaches began to claim that playing baseball increased students' mathematical ability because of the complex score keeping involved. Then suppose researchers set out to test this and found that the claim did not hold up. Would school boards react by cutting the budget for baseball? Of course not. Because whatever positive academic side effects baseball might or might not have, schools believe sports are inherently good for kids. We should make the same argument for the arts: the arts are good for our children, irrespective of any non-arts benefits that the arts may in some cases have. Just as a well-rounded education requires education of the body through physical education, a balanced education requires study of the arts.

Let's bet on history. Of course, we do not know for sure what is the best education for children to ensure that they will grow up to lead productive and happy lives. But the arts have been around longer than the sciences; cultures are judged on the basis of their arts; and most cultures and most historical eras have not doubted the importance of studying the arts. Let's assume, then, that the arts should be a part of every child's education and treat the arts as seriously as we treat mathematics or reading or history or biology. Let's remember why societies have always included the arts in every child's education. The reason is simple. The arts are a fundamentally important part of culture, and an education without them is an impoverished education leading to an impoverished society. Studying the arts should not have to be justified in terms of anything else. The arts are as important as the sciences: they are time-honored ways of learning, knowing, and expressing.

Where Should Researchers Go from Here?

Researchers should try to make sense of the claim frequently made by schools that when the arts are given a serious role in the curriculum, academic achievement improves. While we should never justify the arts on non-arts outcomes, we believe there is value to the search for such links. Researchers should continue to look for, try out, and specify whether—and if so, how—the arts can serve as vehicles for transfer. Educators could then exploit this relationship.

We recommend two kinds of studies to advance our understanding of the relationship between arts and non-arts outcomes: theory-building studies and theory-driven experiments. Both types require rigorous methods. Here is an example of each type.

A Theory-Building Study: What Happens in Schools When the Arts Are Given a Prominent Role?

Our research shows that studying the arts does not, in and of itself, lead to improved test scores. Yet schools with strong arts often report a rise in test scores. Why? One possibility is that the same schools that treat the arts seriously institute other kinds of innovations that are favorable to academic learning. For instance, these schools

may become more inquiry-oriented, more project-based, more demanding of high standards, and more focused on processes that lead to excellence. Educators and policy makers need to understand what comes along with the arts.

To discover this, researchers need to carry out ethnographic studies of exemplary schools that grant the arts a serious role in the curriculum. What kinds of innovations have been made in these schools to foster excellence? If certain innovations are always found in schools that grant the arts a serious role, this finding could account for why schools with serious arts programs have high academic performance.

A Theory-Drive Experiment: Are the Arts Motivational Entry Points for Non-Academic Students?

While we oppose justifying the arts based on their secondary effects, there may well be educational value in programs that integrate the arts as vehicles that foster understanding of non-arts content. Perhaps the arts *do* cause academic achievement, but only for a certain type of student, and only when the arts are integrated with an academic subject. In schools that make the arts important, academic subjects are often taught "through" the arts. The arts are used as entry points into academic subjects (e.g., role-playing history courses; analysis of rhythms in a proportions unit in mathematics). Perhaps certain students, those lacking academic interests or strengths in specific subjects, benefit. If these students experience success in the art form linked to the academic subject, they may then believe they can succeed in the academic subject. Or, if they experience success in the subject when it is viewed through an artistic lens, their willingness to stay with the subject may increase. Increased confidence should lead to increased motivation and effort, which in turn should result in higher achievement.

Experimental studies thus far have not tested this hypothesis. What is needed are comparisons of academically strong vs. academically at-risk students taught the same subject matter with and without the arts as entry points. Can we identify students who first experience success in the art form, and subsequently go on to show heightened interest and effort in the academic subject matter? And do levels of interest and/or motivation predict later achievement in that subject matter?

It is also possible that all students would benefit from an arts-integrated approach, even those who are high achievers to begin with, simply because an arts-integrated approach makes any subject more interesting. This hypothesis also deserves a rigorous test.

Research in the two directions suggested here can help us to understand the puzzling finding that when the arts are granted a serious role in our schools, academic achievement often rises. It is time to look seriously at the possibility that the arts are associated with academic achievement because of other academic innovations that are made in schools that bring in the arts, and/or because the arts provide engaging and motivational entry points into academic study for the many students who do not thrive in the structures and cultures of our schools today.

Patricia Shehan Campbell

Musician and Teacher: An Orientation to Music Education

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Music as Human Behavior

In recent decades, music teaching and learning has been greatly advanced through the efforts of psychologists. There are educational psychologists, child psychologists, social psychologists, and even music psychologists, all of whose specialized study of human behavior contribute to music education's many realities and activities. Other contributors are specialists in sociology, anthropology, and ethnomusicology. The research of psychologists has helped to clarify human musicality, psychoacoustic processes, and physiological and affective responses to music—who we are musically, how we process and give meaning to music, what we feel within the musical experience, and why we like the music we do. Specializations in educational psychology and the psychology of music have led to the development of research-based theories of music learning and instruction. There is a burgeoning literature in cognitive psychology on matters of aural perception, learning, memory, concept formation, and problem solving, all of it useful in understanding the human processing system. Theories frame the research of psychologists, and the results of their research direct the development of frameworks for effective avenues in music education. Well armed with an understanding of how music is processed, at what ages and in what contexts it is differently processed, and which factors may be more beneficial to learning than others, teaches take the vital third step: to apply this knowledge to their classrooms for the benefit of their students.

What makes children "tick musically"? What can be expected of adolescent musical expression that is not possible among younger children, and how are their skills tempered by their motivation? What do young people hear, and when do they understand what they hear? Are there points in their development when certain musical behaviors typically come into focus? Do they perceive, perform, compose differently over time and as a result of "styles" that are innate or conditioned? When is a teacher's role tied to the direct transmission of knowledge and skills, and when is it more a task of facilitating and guiding the growth of musical expression? How does instructional theory help the design and delivery of successful classroom and ensemble experiences for children in elementary and secondary schools? These are important questions for music teachers.

Patricia Shehan Campbell, ed., *Musician and Teacher: An Orientation to Music Education* (New York: W.W. Norton, 2008), p. 105.

Donald A. Hodges

Can Neuroscience Help Us Do a Better Job of Teaching Music?

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The primary business of the human brain is to learn. This article is about . . . music learning *and* music teaching.

A Simplified Learning Cycle

The simplest presentation of the learning cycle is: Sense —> Integrate —> Act. *Sense* refers to information coming into the brain from the outside through the sensory organs. When we engage in music activities, the raw auditory, visual, and tactile sensory information comes to us in bits and pieces and has little or no meaning. To derive meaning, we must *integrate* the sensory information into a meaningful whole. In turn, our brains transform these meaningful wholes into plans for *action*. In other words, if we hear and see a marching band, the brain organizes incoming sensory information into a meaningful musical experience to which we might respond by tapping our feet or nodding our heads.

Sometimes, however, we learn in this way: Act —> Sense —> Integrate.

Additional Components

Active Rather Than Passive Learning

We learn by doing. An infant exploring her surroundings—reaching, grasping, tasting—demonstrates learning in action. We know she has learned something when we observe her intentionally repeating an action. Later, abstract thinking involves mental movement. We can rotate a figure in our minds, silently recite a poem or hear a song, or imagine moving in space. Brain imaging studies of musicians in action show activations in motor systems, even in the absence of overt behaviors.

Two types of neuronal connections have implications for music and active learning. First, there are audio-motor networks. This explains why it is so natural to move to music, whether playing or listening. Furthermore, brain systems that link perceptual and motor areas help the two mechanisms to reinforce each other. Looking at

Donald Hodges, "Can Neuroscience Help Us Do a Better Job of Teaching Music?" *General Music Today, 23*(2) (2010), pp. 3–12. http://gmt.sagepub.com/cgi/content/abstract/23/2/3. Used by permission.

images or listening to sounds characteristic of action activates motor systems. Second, motor networks link to pleasure centers in the brain. It feels good to move *and* it feels good to move to music. The physical activity of making music brings deep pleasure. Listening to music also stimulates movement, both real and imagined.

Learning Activates Reward Centers

We feel good when we learn. That is because the brain has reward centers. When we engage in pleasurable and successful learning activities, the brain rewards itself through the release of hormones such as serotonin and dopamine, that are associated with feelings of satisfaction and pleasure. Learning activates areas that mediate rewards and that monitor autonomic and cognitive processes. One explanation for the seemingly insatiable need to learn that children have arises because of an "addiction to learning." In essence, we give ourselves a drug boost when we learn something successfully. Involvement in musical activities changes levels of serotonin, dopamine, and activates areas on both sides of the brain known to be involved in emotion, reward, and motivation.

All Learning Is Emotionally Colored

Emotion strongly affects learning. To learn something successfully is to have emotional success. Of course, one can learn through fear or intimidation, but in those circumstances, negative emotions color the learning. Learning that occurs in a positive, affirming environment links the learned material with pleasant feelings so that recall of the information also brings back the positive affect. Music presents possibilities for both positive and negative learning. When students enjoy their musical interactions, they develop positive associations that may persist for life. Likewise, those music learning situations in which the prevailing feeling is one of stress, fear, or failure may set up lifelong negative associations with music. Likely, most teachers have spoken with parents who, long after their active music making ceased, radiated with joy or projected discomfort when reflecting on their school music experiences.

A great model for connecting active learning with positive feelings is found in Csikszentmihalyi's concept of *flow*. Flow occurs when a person is totally engaged in a task and where the level of challenge matches the person's level of competence. A person so engaged is likely to feel energized, deeply satisfied, fulfilled, and happy. If a task is too difficult, the person feels frustrated; if it is too simple, she is bored. This may help explain why infants learn so happily. They are intensely absorbed in a challenge that matches their skill level. Learning information that is personally meaningful to the learner is also critical.

Plasticity

One of the most influential understandings about the brain that has arisen from recent research is the concept of plasticity. This means that the brain is constantly changing and reorganizing itself. Genetic instructions and life experiences constantly shape the brain. If disease or injury harms the brain, healthy areas may take over for

damaged parts via neural rewiring. Similar rewiring takes place in the healthy brain during learning. Anything that is learned results in a physical change in the brain as *neurons that fire together, wire together* and *neurons that fire apart wire apart*. . . . plasticity depends more on internal signals from the brain indicating *importance* and *emotional satisfaction* than from direct sensory signals.

Musicians are wonderful examples of brain plasticity. There is considerable evidence to support the contention that musicians' brains are shaped differently because of their training and experiences from those without musical training. Adult musicians typically have enlarged areas in the auditory cortex . . . corpus callosum . . . cerebellum sensorimotor cortex . . . multisensory integration zones . . . and increased gray and white matter . . .

Neural Pruning

A primary mechanism of plasticity is neural pruning. Early in life we produce many more neural connections than are needed. Different parts of the brain grow at different rates and at different times. When neural connections, called synapses, are not utilized, they gradually wither and die; they are pruned away. Synapses reinforced through constant usage grow stronger and become more efficient. Thus, our learning experiences shape the brain. The brain changes found in adult musicians . . . are more substantial in those who began intensive musical studies before the age of seven.

At birth, we have the biological capability of learning any language or any musical system from any place on the globe. However, the more a child learns about his own culture's language, music, and other perceptual inputs, the less sensitive he is to the nuances of other cultures. In other words, there is a narrowing of perceptual sensitivity as one acquires skills and knowledge embedded in the native culture. . . . In one experiment, six-month-old American infants perceived rhythmic alterations that violated the original metrical structure in both Western and non-Western music, but adults did not respond to the non-Western musical violations. . . .

Nature and Nurture

Both genetic instructions and learning experiences are important in shaping the brain. Genes prepare us to learn the music of any culture and, though it is not precisely clear what genetic advantages may be conferred on precocious musicians (e.g., Mozart) as compared to those who struggle musically, it is obvious that some individuals are more adept and acquire musical skills more quickly than others. It is equally obvious that no one is simply born an accomplished musician. In fact, it takes approximately 10,000 hours of deliberate practice over at least a decade to develop high-level musical performance skills . . .

Critical and Optimal Periods

In early childhood, the brain is changing rapidly and appropriate stimulation is necessary during critical periods of growth. Enriched environments are essential to healthy brain growth and those children raised in impoverished environments may suffer lifelong physical, emotional, and social deficits. Furthermore, appropriate

experiences at the right time have a cascading effect leading to long-term benefits. In terms of learning, the window of opportunity never closes, so it may be more appropriate to speak of optimal or sensitive periods. From a musical standpoint, we learn most efficiently at a younger age. However, it is never too late to gain some measure of musical competence and adult beginners find much pleasure and gain many benefits from studying music, such as learning to express feelings both alone and in a group. . . .

The Pattern Detecting Brain

The brain is extremely good at pattern detecting. In fact, we have an inborn desire to discover patterns in the environment. . . . It is also pleasurable to find patterns embedded in seemingly unstructured sensory information. Consider the extent to which many people find pleasure in puzzles, mazes, word games, Suduko, Where's Waldo?, and the like. Similar to the concept of flow described previously, very simple puzzles are boring and exceedingly difficult puzzles are frustrating.

In the brain, neurons form networks and fire in patterns. Music learning, like any other form of learning, creates neural networks and these can develop very rapidly. In one experiment, adults who had never played the piano showed changes in brain activation patterns within 20 minutes of practicing the piano for the first time. Thus, there are both discoverable patterns in sensory information and developing patterns in neural networks.

In computational learning, children use statistical patterns to determine which perceptual units belong to the culture. Infants typically hear an enormous amount of music in mother's lullabies, television, radio, and so on. Each time they hear the *Barney Song*, they are using frequency distributions to learn that these patterns belong to their native culture. Unconsciously, they learn the rules of melody, harmony, and rhythm that form the patterns of the music they hear. Likewise, as they begin to coo and make their own vocal sounds they learn which patterns receive affirmation from their caretakers. In time, they will start to sing simple melodies like *Twinkle, Twinkle*, and the melodic contours they produce will gradually approximate the correct ones. . . .

Imitation and the Social Learning Brain

Statistical learning does not occur in isolation. People learn a great deal from their social interactions. In particular, we are avid mimics, beginning as newborns and extending throughout the lifespan. We observe and copy the actions of others in our immediate family, peer group, or social network. Mirror neurons in the brain fire when we observe or hear someone performing an action; these neurons also fire when we perform the action ourselves. Thus, the brain has built-in mechanisms that help us learn by imitation.

Learning by imitation speeds up the learning process because the learner does not have to start from scratch. Furthermore, we learn what others have discovered or what the culture has learned over a long period. Finally, we can learn from experts. It is hard for a novice to imagine a finished product unless presented with a model. If the only model a beginning violinist had was her own out-of-tune scratching, she could never move toward the sound and look of an accomplished artist. . . .

Group Learning

Another important aspect of social learning is group learning. That is, when children work together on the same project, the group reinforces the individual. Neurologically, we are wired with shared attention mechanisms. Infants, for example, learn to look in the direction of an adult's head turn. At one year of age, infants are sensitive not only to direction of the head turn but also to the direction and state of adult eye movements. Eventually, we learn to interpret the behavior and intent of others by using ourselves as a model; we can project our own experience onto others. . . .

Empathy and Social Emotions

Empathy is another important aspect of social learning. As social creatures, we spend a great deal of time in the company of others. Without the wherewithal to understand how others are feeling, cooperative ventures would be exceedingly difficult. Recent brain imaging work reveals specialized neural networks for empathizing with another person; for example, we empathize with another's pain when we see that they are hurt. Thus, as we work together, we learn to regulate our emotions.

Music learning situations are an obvious place to look for the effects of empathy on learning. When children sing, play, or move together, they are sharing in a common emotional experience beyond the content of the lesson. This does not mean that every child is feeling the same thing. Rather, the music provides a common emotional core that centers the group. The conductor, soloists, chorus, and orchestra performing the Mozart *Requiem* share in the expression of that which is embodied in the work, even while undergoing their private experiences. In similar fashion, children can learn to become aware of the feelings of others, while engaged in a group effort.

Learning Is Multisensory

Each sensory organ has a primary zone, for vision it is in the occipital region at the back of the brain, for hearing it is in the temporal lobes on each side. There are also convergence zones in the parietal lobe with multisensory inputs. These multimodal integration areas are where information from the different senses are integrated into a coherent whole. Most, if not all, learning experiences are multisensory and approaching a new concept from multiple angles strengthens the overall understanding. . . .

Learning Requires Memory

Anything learned has to be stored in memory. There are many different ways to talk about memory, but for our purposes, we can identify declarative (knowing *that*) and procedural (knowing *how*) memory. Declarative memory has to do with learning factual information, such as how many beats a quarter note gets in common time. Procedural memory is when we learn a new skill, such as which hand goes on top when you play the recorder. There are at least three stages of memory: acquisition, storage, and retrieval. Acquisition occurs during short-term memory, sometimes referred to as working memory. When we look up an unfamiliar phone

number, it cycles around in the electrical circuits of the brain long enough for us to dial the phone and then is promptly forgotten. Information that is important to us is stored permanently in the brain as long-term memory. Long-term memories are chemically encoded in the brain and are essentially permanent. Sometimes we might have trouble retrieving memories, but the brain is a very powerful storage-retrieval device; it has been estimated that the brain can sort through 50,000 images per second during retrieval. As an example of how rapidly the brain can sort through musical memories, my colleagues and I . . . asked 347 trained and untrained music listeners to identify the genre from classical, jazz, country, metal, and rap/hip-hop excerpts that were one, one-half, one-fourth, and one-eighth second long. Overall, participants identified 76% of the genres correctly. . . .

A Structure for Learning

Many years ago, Bloom and colleagues developed a framework for learning. They talked about cognitive (what one knows), psychomotor (what one can do), and affective (how one feels) domains. For example, Tony *knows* the fingering for B on the recorder, he can *play* a B on the recorder, and he *feels* good when he does so. The modern concept of the brain is one of modularity. That is, there are neural networks for cognition, motor behavior, and affect, and parsing learning activities into one of the three domains can be an effective strategy. However, even though the brain is modular, the baseline or default position is one of coherency and integration. The brain desires unity.

Sensory information is delivered via neuronal pathways that are myelinated. This means that they are coated with a fatty sheath that allows for message transmission 100 times faster than unmyelinated pathways. Myelination plays a role in cognition, but most of the pathways in the parts of the brain devoted to integration are not myelinated. Thus, the input of data is rapid, but the integration of information into a coherent whole is much slower. We need time to link different pieces of information together and to understand relationships. What we know, what we can do, and how we feel about it can become fragmented unless we take time to create a unified whole.

Putting It All Together

Let us now return to the learning cycle presented at the outset. . . . Beginning with *Concrete Experiences*, these register in the sensory and postsensory part of the brain (parietal lobe), where raw information from the primary sensory zones is integrated into a coherent whole. *Reflective Observation* occurs in the back integrative cortex (temporal lobes), where memory formation occurs, language is understood, and objects are identified. *Abstract Hypotheses* are developed in the front integrative cortex (frontal lobes), as problems are solved and action plans are created. Finally, *Active Testing* is carried out by the motor cortex when our hypotheses are put into action. . . .

Even with this complexity, the teaching suggestions made in this article are not particularly new or different from what most excellent teachers are already doing. However, our current state of knowledge concerning music learning in the brain is too limited to allow for revolutionary changes in our pedagogy.

Think of our understanding of the teaching-learning process in three stages. In stage one, good teachers developed effective strategies without knowledge of what was going on in the brains of their students. Perhaps they used intuition, trial and error, or even behavioral research. This article reflects the beginnings of stage two; we can now confirm *best practices* through neuroscientific research. Stage three will come some day when we have a more thorough understanding of how the brain works. Perhaps at that time there will be some innovative strategies that will significantly improve our teaching. In the meantime, for those teachers who are already doing all of the things mentioned in this article—congratulations; your teaching is supported by solid, neuroscientific research. For those who have discovered something different in these pages, perhaps these evidence-based suggestions will be of use to you in the classroom. Finally, all of us should stay abreast of new neuroscientific developments that are being made at an ever-increasing pace. Undoubtedly, many exciting findings will enrich our teaching in years to come.

Margaret S. Barrett

A Cultural Psychology of Music Education

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What can we learn when we bring the principles of cultural psychology to bear on music education? At one level, the investigation of diverse music education settings and practices provides opportunities for music educators to question some of the taken-for-granted assumptions that have shaped music education and to reconsider the aims, theories, and practices of music education. At a more complex level, a cultural psychology approach to music education provides opportunities to look more deeply into the practices of music education in order to understand the role that culture plays in shaping: children's musical learning and thinking; teacher's music teaching and learning; the formal and informal institutions and structures within and through which learning and teaching occur; and the intersection of these processes in the development of musical thought and practice. A cultural psychology of music education might assist us in identifying the characteristic features of an "enabling culture" of music learning.

Margaret S. Barrett, ed., *A Cultural Psychology of Music Education* (London: Oxford University Press, 2011), p. 5.

Susan Hallam

Music Psychology in Education

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Never before have so many different kinds of music been so easily available to so many people. The development of electronic media has revolutionized access to and use of music in our everyday lives. We can turn on the radio, play a CD, download music from the internet to an iPod, or listen to music on video or TV with very little effort. This has not always been the case. Prior to these developments, music was only accessible for most people if they made it themselves or attended particular religious or social events. The effect of these changes has been dramatic. It is now possible for us to use music to manipulate personal moods, arousal and feelings, and to create environments which may manipulate the ways that other people feel and behave. Individuals can and do use music as an aid to relaxation, to overcome powerful emotions, to generate the right mood for social activities, to stimulate concentration—in short, to promote their well-being. It has become a tool to be used to enhance our self-preservation and promote our development. Alongside this, technological advances in research techniques have increased our understanding of the way that music an benefit the intellectual, social and personal development of children and young people.

Susan Hallam, "The Power of Music: Its Impact on the Intellectual, Personal and Social Development of Children and Young People," *Music Psychology in Education* (London: Institute of Education Publications, 2006), p. 2.

Patrice Madura Ward-Steinman

On Vocal Improvisation and Creative Thinking

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Jazz theory knowledge, imitative ability, and jazz experience are predictors of improvisation achievement in jazz singers . . . Specific jazz experiences, including . . . extensive voice lessons in jazz style, improvisation lessons and practice, and live and recorded jazz listening, are a potent blend . . . to assist in developing vocal improvisation skill. While instrumental jazz musicians regularly engage in these types of activities, many aspiring jazz vocalists (and their teachers) are classically-trained and lack these essential experiences . . .

The factors underlying effective vocal improvisation and particularly the role of creative thinking in improvisation. . . . Jazz Syntax (dominated by rhythm), Vocal Creativity, and Tonal Musicianship . . . suggest important teaching strategies and assessment categories. Immersion in the study and practice of jazz syntax (style and structure) and tonal musicianship (intonation, vocal control, and correct notes) are paramount. In addition, guidance to create variety through manipulation of dynamics, range, vocal tone color, syllables, melodies and rhythms, and to explore one's own unique voice, is encouraged. While the internalization of the language of jazz requires many years of disciplined study, and cannot be underestimated, the more creative, or at least the more vocally expressive, aspects of improvisation may provide the necessary enjoyment and motivation for more musicians to engage in the creative art of vocal improvisation.

Patrice Madura Ward-Steinman "Vocal Improvisation and Creative Thinking by Australian and American University Jazz Singers: A Factor Analytic Study," *Journal of Research in Music Education, 56(1)*, (April, 2008), pp. 5–17.

Edwin E. Gordon

Audiation

Edwin E. Gordon, Research Professor at the University of South Carolina's Gordon Archive, is an influential researcher, teacher, author, editor, and lecturer in the field of music education.

A simple definition of audiation is the capability of hearing and understanding music for which the sound is not or may never have been physically present. Although music is not a language, the process is the same for audiating as for thinking and giving meaning to speech. When you are listening to speech, you are giving meaning to what was just said by recalling and making connections with what you have heard on earlier occasions. At the same time, you are anticipating or predicting what you will be hearing next, based on your music achievement. In other words, when you are audiating as you are listening to music, you are summarizing and generalizing from the specific music patterns you have just heard and are momentarily hearing as a way of anticipating or predicting what will follow. Every action becomes an interaction. What you are auditing depends on what you have already audiated. As audiation develops, the broader and deeper it becomes and thus the more it is able to reflect on itself.

We also audiate when we assimilate and comprehend in our minds music that we may or may not have heard but are reading notation or are composing or improvising. Aural perception takes place when we are actually hearing sound the moment as it is being produced. We audiate actual sound only after we have aurally perceived it. In aural perception we are dealing with immediate sound events. In audiation, however, we are dealing with delayed musical events. Moreover, compared to what is often called musical imagery, audiation is a more profound process. Musical imagery simply suggests a vivid or figurative picture of what the sound of music might represent. It does not require the assimilation and comprehension of the musical sound itself, as does audiation. . . .

Sound itself is not music. Sound becomes music only through audiation, when, a with language, you transfer the sound in your mind to give them meaning. The meaning you give to these sounds will be different on different occasions as well as different from that given them by any other person. As explained, you are improvising. Your level of music aptitude and the extent of your education and experience determines the quality of meaning you are able to offer to music at any given time.

Edwin E. Gordon. *Improvisation in the Music Classroom* (Chicago: GIA Publications, Inc., 2003), pp. 3–6.

It would be difficult, if not impossible, to describe all of the ways and combinations of ways in which musicians audiate. Consider, for example, the way drummers in a jazz ensemble audiate the melody of a song as they are improvising a solo and the intricate patterns of sound conductors are continually audiating as they are guiding a sympohony orchestra. Consider also how differently performers audiate when they interpret a piece of music as a soloist from when they play in ensemble. Obviously it is more difficult for ensemble players to audiate what their colleagues are performing than it is for them to audiate their own part. . . .

Lucy Green

Music, Informal Learning and the School

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[U]ntil recently one area within music education has remained relatively unaffected—that of pedagogy. For although the above changes brought in a huge range of music as new curriculum *content*, this new content was largely approached through traditional teaching *methods*. Thus a new gap opened up, particularly in the realm of popular, as well as jazz and "world" musics. For whilst a huge range of such musics have entered the curriculum, the *processes* by which the relevant musical skills and knowledge are passed and acquired in the world outside the school, have been left behind. These processes in most cases differ fundamentally from the processes by which skills and knowledge tend to be passed on and acquired in formal music education settings. In this sense, popular, jazz and world musics—and indeed other previous curriculum content including folk and traditional musics, and even in some ways classical music itself—have been present in the school more as a simulacrum of the real thing than the real thing itself.

Many young people who go on to become skillful and successful popular musicians report that the music education they received at school was unhelpful, or worse, detrimental. For some, instrumental lessons, even in popular music genres, also provided a negative and often short-lived experience . . . We can surmise that many children and young people who fail and drop out of formal music education, far from being either uninterested or unmusical, simply do not respond to the kind of instruction it offers. But until very recently, music educators have not recognized or rewarded the approaches involved in informal music learning, nor have they been particularly aware of, or interested in, the high levels of enthusiasm and commitment to music displayed by young popular or other vernacular musicians.

Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy* (Aldershot, UK: Ashgate Publishing Company, 2007), p. 3.

Donald A. Hodges

Why Study Music?

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Soccer, computer classes, scouting, and on and on—today's children have so many activities to choose from, it often seems as if their days are programmed from dawn to dusk. In the midst of all this, why should parents make certain their children are engaged in musical activities? Is there anything special that music has to offer? Participation in music instruction has many benefits and outcomes. Musical activities may help students develop leadership skills, enhance self-esteem, promote esprit de corps, or foster a work ethic and dedication to excellence. But, as valuable as these outcomes are, they can also be attained through other experiences. Joining a chess club might, for instance, provide many of the same benefits. What can be said, then, about music that is unique, and is there anything about it that would make it necessary for all children to have the experience?

As a starting place, consider that a musical experience cannot be replaced by any other. Just as reading a novel by Dickens cannot be compared to viewing a painting by Van Gogh, so watching a ballet cannot replace hearing a symphony by Beethoven. Even if a novel, painting, ballet, and symphony were all concerned with the same idea, what one gets from each experience is unique. Or, imagine going to a funeral. At some point words will be spoken in the form of a eulogy and there will also likely be music. The words cannot express what the music does, nor can the music substitute for the words. Both are unique expressions of that which is shared among the mourners.

Suppose one admits that music is, indeed, a unique experience but contends that that alone does not make it necessary for all children to have a musical education. After all, bungee jumping is a unique experience and we don't say everyone ought to experience that. Furthermore, nearly all children engage in music outside of school (e.g., watching MTV, listening to favorite CDs with friends, playing or singing in a "garage" band or church choir) so why should it be included as part of a school curriculum? The short answer is that "music provides unique and invaluable insights into the human condition." To unpack the implications behind this short statement requires two brief digressions to define education and to look at modern conceptions of human intelligence.

What is the purpose of an education and what do we want our schools to do? Because answering these questions would entail another series of essays, let us begin with the following simple definition: "The purpose of an education is systematic development of the mind and capabilities of every child." In practice, our educational system has focused on the specific mental capabilities of language and mathematics. This narrow conception of human intelligence is reflected in curricula, standardized tests of academic achievement, and intelligence tests.

Donald A. Hodges, "Why Study Music?" International Society for Music Education, online article, http://www.isme.org/article/articleview/95/1/26/, March 14, 2003. Used by permission of the International Society for Music Education. For further information see www.isme.org.

Recently, psychologists and others have begun to decry this myopic view and have argued for an elaborated view of human intelligence that more fully encompasses a broader range of human potentialities. One list includes linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, intrapersonal (access to one's own feeling life), interpersonal (ability to notice and make distinctions among other individuals, especially their moods, temperaments, motivations, and intentions), and naturalist (sensitivity to flora and fauna) intelligences. (A ninth, spiritual intelligence, only partially qualifies as it does not meet all eight of the specified criteria.) In this conception, each intelligence provides a unique and equally valuable way of knowing.

Cognitive neuroscience is identifying neural networks in the brain that support each of these intelligences. Evidence from psychology, anthropology, sociology, and other related disciplines supports the notion that humans are endowed with multiple ways of knowing. These human knowledge systems provide a means for sharing, expressing, understanding, knowing, and gaining insights into one's inner and outer worlds.

If one assumes agreement with the foregoing that music does indeed represent a knowledge system it then becomes legitimate to ask: What does one know, understand, share, or express through music? Our society recognizes and understands what is to be gained through language and mathematics knowledge systems; the generally accepted notion that a "basic" education consists of reading, writing, and arithmetic is but one example. But what is gained through music? What follows represents only a few of the things we know, discover, understand, experience, share, or express through music:

1. Feelings. Central to any discussion of music as a knowledge system must be the idea of feelings. From one end of the continuum dealing with vague, unspecified moods to the other end dealing with crystallized emotions such as grief or joy, music is intrinsically connected with feelings.
2. Aesthetic experiences. All human beings have a need for beauty and to activate their innate responsiveness to the organized expressive sounds that we call music.
3. The ineffable. Precisely because music is a nonverbal form of expression it is a powerful means to express or to know that which is difficult or impossible to put into words. Two of the most common human experiences that are frequently known through music are love and spiritual awareness.
4. Thinking. Musical thought is just as viable as linguistic, mathematical, or visual thought. It can be a potent means of expressing ideas and of knowing truth.
5. Structure. Closely allied to the idea of thinking is structure. The human mind seeks patterns, structure, order, and logic. Music provides a unique way of structuring sounds across time, as well as a providing a means of structuring thoughts, feelings, and human experiences.
6. Time and space. Time and space are the "stuff" of the universe. All human knowledge systems provide ways of dealing with time and space. As indicated in number 5, music is a means of organizing sounds across time. Although music occurs in "real" time, it deals more with "felt" time. Music, in connection with dance (bodily-kinesthetic knowledge system), is a primary means of experiencing space in time.

7. Self-knowledge and self-identity. Music's role in intrinsic, and especially peak (transcendent, life-changing) learning experiences, provides for powerful insights into our private, inner worlds. Many gain their sense of self through a variety of musical activities and experiences.
8. Group Identity. Group identity through music is both inclusive and exclusive in that: (a) music helps cement the bonding of those members of a group who share common ideas, beliefs, and behaviors, and (b) music helps isolate and separate one group from another.
9. Healing and wholeness. From more specific applications of music in therapy and medicine to more general interactions, music has profound effects on human beings. Music provides a vehicle for the integration of body, mind, and spirit.

All nine of these, and the many others that could be listed, can be subsumed under the idea that music provides insights into the human condition (i.e., the condition of being human).

Although music represents a built-in knowledge system that allows human beings to know aspects of their inner and outer worlds in a unique mode, such knowledge does not come automatically. All the knowledge systems represent potential learning modalities. More than any other animal species, for whom many specific behaviors are pre-wired, human beings rely heavily on learning for built-in potential to be realized. Human knowledge systems will not simply come to full fruition through a natural growth process; a series of environmental interventions in the form of learning experiences are necessary to activate them. Full development of any knowledge system will only come as innate potential is realized in environmental circumstances. We must learn how to use language, how to think logically and use mathematical symbols, and so on through the list.

Many aspects of a knowledge system can be learned informally, by observation and imitation. However, formal learning experiences, primarily in the form of an education, are the real keys to unlocking and realizing full human potential. Thus, education ought to be concerned with the systematic development of human knowledge systems. An important implication to come out of this discussion is that human beings need to be educated in all the knowledge systems in order to achieve maximum human potential.

One can learn how to speak, to count, to run and jump, to draw, and to sing through informal means. But it takes systematic development, to become a novelist, a mathematician, a ballerina, an artist, a composer. In many education systems around the world great emphasis is placed on linguistic and logical-mathematical knowledge systems and very little on the musical, spatial, bodily-kinesthetic, and naturalist knowledge systems. In terms of formal education as schooling, adoption of the notion of a variety of equally valuable knowledge systems carries with it the implication that the curriculum will reflect these knowledge systems. All students should have an opportunity to experience and develop their capabilities in all knowledge systems. Clearly this is counter to the prevailing back-to-basics emphasis on language and mathematics skills, but it is far more consistent with the current understanding of the human mind from a behavioral sciences perspective. To adopt this viewpoint would place music in the core of the school curriculum.

Michael Apple

Educational and Curricular Restructuring and the Neo-liberal and Neo-conservative Agendas

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Interviewers: *Could you comment on the trend toward "multicultural education"?*

Apple: This is complicated because I do not want to say disparaging things about people who are working so hard, especially since many of them are my friends and allies. First, we have to again understand that the way hegemonic alliances are formed and maintained by powerful groups, and the ways agendas are set and maintained, is through compromise. Further, if we want to understand why things change in American schools, by and large it is not because of intended or internal reforms. Rather, it has been and is pressure from large scale social movements that generate the conditions through which schools are transformed. One of the major transformative movements in the last century in the United States is the African American movement towards liberation. It pressed schools to change their pedagogy, their curriculum, and their organization. Parts of that movement often had quite a radical agenda.

Now, in order for dominant groups to maintain leadership, they must incorporate some limited segments of that agenda into their own position. And what dominant groups did do, quite remarkably, and very successfully in some ways, was to take (how can I put this?) Both the most moderate and safest forms—and often the most conservative forms—of multiculturalism and put them into schools and curriculum. Therefore, we now have in textbooks, for instance, what I call "mentioning," where you have page after page that "mention" the contributions of African American, that mention the contribution of Latinos and Latinas group or Asians, or of women. These are most often put in as special sections in the textbooks and, hence, have the status "add-ons" about the culture and history of "the other." Thus, their status as other than "real Americans" is guaranteed. In the process, students never see the world through the eyes of oppressed people. They don't see the world through the eyes of the identifiable people who are on the bottom, so to speak, socially. So, multiculturalism was a partial gain, because large social movements forced dominant groups to respond. We must always remember that. Multiculturalism was not a gift. It took decades of struggle over a white-dominated power structure. And, yet, at the same time, a good deal of multiculturalism as it has been instituted into schools is of the "safest" kind, one that does not interrupt the power of whiteness as "the human

Michael Apple, "Educational and Curricular Restructuring and the Neo-liberal and Neo-conservative Agendas," http://www.curriculosemfronteiras.org. Used by permission.

ordinary." This is one of the ways in which existing power relations recuperate oppositional movements back within dominance.

Some of these points are being constantly raised by groups of people (African American activists, Native Americans, those of Asian descent, gays and lesbians, members of the disability rights community, and many other groups) who feel that their cultures and histories are not being represented in the curriculum, Because of this, I think that multiculturalism is quite contradictory. I want to applaud it for its gains. Yet, I am worried that with the conservative restoration, many of the more socially progressive gains are being washed away as we move more and more towards a curriculum that is "safer" and has very few elements of social activism in it. I would prefer that we have not just multicultural education, but specifically anti-racist education. This is an education that realizes that this nation was built around racial exploitation and that it still has a racial power structure. Thus, the stories of oppressed people of color then and now would not be simply an "add on." They would constitute an integral part of the way this nation was formed. This would require a recognition that the story of the United States (and I think many other nations) is also the story of racial oppression. Without that part of the story, there is no story. It would also require that we see the world through the eyes of people of color, not just mention their contributions as an "add on."

MUSIC EDUCATION AND SOCIETY

The role of music education in the society that sponsors it has been examined in numerous ways by music educators who recognize that music fulfills vital societal needs. There is common agreement that music education plays a vital role in society, but scholars diverge in their approaches to the subject. For example, multiculturalism belongs in this category, as does futurism, the attempt to look ahead in order to meet future needs. What follows are insightful and interesting views of the relationship between music education and society.

Marie McCarthy

Social and Cultural Contexts of Music Teaching and Learning: An Introduction

Marie McCarthy is Professor of Music at the University of Michigan.

Consideration of social and cultural influences has always been important to understanding the music teaching and learning process. During the first half of the 20th century, education scholars John Dewey and Lev Vygotsky and music educators James Mursell, Paul Farnsworth, and Charles Seeger brought distinctive social and cultural perspectives to bear on this complex phenomenon. Paradigm shifts in the mid- and late-20th century have further expanded awareness of the interdependence of social, cultural, and cognitive factors in human development and, thus, in music teaching and learning. This broadening of horizons is now beginning to penetrate the philosophies and theories that underlie practices of music education, and it is quite evident in the diversity of topics included in this part of the Handbook.

A complex array of factors has historically diminished the importance of sociology as a conceptual lens for understanding music education, giving it less prominence than philosophy, history, and psychology. Thus, a research tradition with a clearly delineated sociological focus is underdeveloped in the profession, although studies investigating the role of motivation in music learning and the development of musical preferences stand as notable exceptions. Certain developments in the last 10 to 15 years, however, have nurtured and facilitated the completion and dissemination of research focused on music education as a social and cultural phenomenon. First and foremost has been the move toward a more democratic curriculum and pedagogy that embodies the diversity of students' social, cultural, and musical values. Second, music education philosophers are increasingly coming to view music as social action and to consider music teaching and learning as a process that is embedded in social and cultural values and meanings. Third, theoretical perspectives originating in social constructivism, social transmission and transformation theories, critical theory, and situated cognition, among others, are providing new lenses to investigate life in classrooms and other music education settings.

Fourth, a growing tolerance for diversity and a need for incorporating different perspectives into analyzing and interpreting behaviors and events have motivated music education researchers to reach beyond traditional disciplinary boundaries in conceptualizing and designing research studies. As a subset of this movement, research methodologies in music education have become more diversified, and this

Marie McCarthy, "Social and Cultural Contexts of Music Teaching and Learning: An Introduction," in *The New Handbook of Research in Music Teaching and Learning* (Reston, VA: NAfME, 2000), pp. 563–565.

is particularly relevant to the advancement of knowledge about music education as a social and cultural phenomenon. Research questions that attempt to probe the most human paradox of identity formation, to explore the complex political and cultural conditions that shaped music education in another era or in another culture, or to compare the dynamics of music transmission in different cultural contexts demand a range of research methodologies to achieve such ends. An overview of current research methodologies in education, ethnomusicology, sociology, anthropology, and cultural studies, for example, reveals a rich array of research designs and tools. Taking advantage of these developments in research design will require interdisciplinary dialogue, interdisciplinary team research, and intense evaluation of studies that utilize innovative approaches to research methodology.

Finally, developments internal to the music education research community have also advanced a sociocultural agenda. Research groups such as the Social Sciences SRIG (Special Research Interest Group of the Music Educators National Conference [MENC]), the Gender Research in Music Education SRIG and the History SRIG, and GRIME International have highlighted the importance of expanding the parameters of research questions and methodologies in order to acknowledge and access the meaning of music education as a sociocultural process. In a similar manner, certain commissions of the International Society for Music Education (ISME) provide a forum for discussing issues and sharing research studies pertaining to social and cultural contexts of music education—in particular, the commissions on Community Music Activity and on Music in Cultural, Educational, and Mass Media Policies. Other forums include the Education Committee within the Society for Ethnomusicology and the two sociology of music education conferences held at the University of Oklahoma in 1995 and 1999.

One of the hallmarks of scholarship dealing with social and cultural dimensions of music education is its interdisciplinary. Chapters in this part draw on theoretical perspectives and research findings from a number of disciplines, ranging from social psychology to cultural studies, feminism to ethnomusicology. The title of this part, "Social and Cultural Contexts," highlights the importance of context in accessing and understanding the meanings and values embedded in the teaching-learning process. According to the ethnomusicologists Herndon and McLeod (1979, 1990), a context is "an interweaving of factors" (p. 49) that provides "a framework of explanation" (p. 26). The unraveling and interpretation of those elements or factors are primary aims of research that seeks to provide a social and cultural explanation of the music transmission process. Such research is not limited to certain topics; rather, it permeates all contexts of music education, formal to informal, public school to community music settings, teacher education to the very research process itself. In a sense, this part has a dual thrust, addressing the relationship of music education to schooling and to education as a broad cultural concept. A basic assumption is that individuals learn and are influenced by the values and practices of multiple subcultures and that such influences are central to understanding and researching music in formal education. This all-embracing approach to music education is reflected clearly in the chapters presented in this part. As editor of this part, I found it a challenge to bring together chapters that would represent the multiple sites of social and cultural influence in music education and at the same time draw together unifying threads of continuity. What emerged is revealing in terms of the types of questions music

education researchers are investigating and the paradigms that frame their research. Of equal importance, the point made by Richard Colwell that "the Handbook is valuable for articulating what we don't know as much as for reporting what we do know and believe" (1992, p. xi) is well illustrated in this part.

In that context, it is important to acknowledge the status of research in the various topics chosen for presentation. Many of these topics were not included in the first *Handbook of Research on Music Teaching and Learning* (Colwell, 1992). In fact, only three of the nine chapter topics addressed here—sociology and music education, multicultural music education, and historiography—were included in discrete chapters in the first Handbook. In this publication, the topic of sociology and music education is divided into two chapters, one by Stephen Paul and Jeanne Ballantine that focuses on the sociology of education and connections to music education research and one by Renate Mueller that identifies perspectives from the sociology of music relevant to music education. Music educators in the past have used theories and ideas from both of these subdisciplines differently, and thus they warrant separate chapters to highlight their unique relationship with and contributions to music education.

Although the phrase "multicultural music education" does not appear in any chapter title, Barbara Reeder Lundquist reviews literature that investigates the values, challenges, and practices of "culturally expanded music education." In the first Handbook, George Heller and Bruce Wilson provided a foundational chapter on historical research; the subject is revisited here by Gordon Cox, who focuses on a range of social and cultural approaches to historiography that provide expanded lenses for studying and interpreting the past.

Developments of the last two decades in related fields of inquiry such as social psychology, ethnomusicology, feminism, cultural studies, and critical theory have resulted in a considerable body of research literature with direct implications for theory and practice in music education. Literature from these fields is acknowledged in several chapters in this part. Adrian North, David Hargreaves, and Mark Tarrant identify research studies that highlight the influence of various social and cultural processes on musical behavior and values. Addressing the topic of music transmission and learning beyond the formal classroom setting, C. K. Szego provides a conspectus of ethnographic research drawn primarily from ethnomusicology and music education, also including studies from folklore and anthropology.

The impact of various critical theories on music education is prominent in at least two chapters: Paul Woodford's contribution on the social construction of music teacher identity in undergraduate music education majors and Roberta Lamb, Sondra Howe, and Lori Dolloff's review of research on feminism, feminist research, and gender research relating to and within music education. It could be argued that the chapter on music teacher education belongs in the teacher education section. As Woodford points out, however, the topic is an extremely complicated one and requires examination of literature in several related areas, including sociology and social psychology. The status of feminist and gender research in music education is unique. Lamb, Howe, and Dolloff explain that feminist and gender perspectives (as well as research on these perspectives) have assumed a minor role in music education when compared to other educational areas. This chapter serves to initiate serious consideration of the issues that surround feminist and gender studies in music education and to outline a future research agenda for music educators. In a similar way,

Kari Veblen and Bengt Olsson's chapter on community music is at the forefront of efforts to document an emerging field of research for music education communities worldwide. This chapter is related in content to Don Coffman's chapter on lifelong learning in music (chap. 13) and chapters 47–51, on connections between school-based programs and those of community arts and cultural organizations.

The scope of each chapter in this part is broad and varied, but a closer look will show the presence of certain recurring issues. These include identity formation as it pertains to gendered musical roles of the young child, socio-musical roles of the adolescent, the emerging professional role of the undergraduate music education major, and the musical identity of the elderly in community music settings. The challenges of accommodating multiple perspectives of music, of culture, and of gender are brought to the surface by several authors. The role of mass-mediated culture in the music transmission process and the related issue of how music educators might improve instruction by knowing how students learn and interact with music in other parts of their lives (media, community, popular culture) is a dominant theme. Finally, it is clear that a future research agenda addressing the social and cultural dimensions of music teaching and learning depends heavily on interdisciplinary both in expanding theoretical assumptions and enriching the research process.

It seems noteworthy that other issues grounded in social contexts did not appear consistently throughout the chapters, and they are highlighted here as areas for future consideration. Socioeconomic status is a strong element in articulating the relationship between musical participation and society and providing insights into both access to and participation and achievement in music education; yet its effects were generally not included in the reports of research or not articulated as dominant in the music transmission process. A second area is that of institutional contexts and their impact on the culture of music education. As noted by Paul and Ballantine, sociology of education includes both the processes involved in education *and* the structures of education settings. Sociocultural and musical values are reproduced or transformed in such institutions, and investigating these sites, using both quantitative and qualitative research methodologies, will illuminate the practices of music education therein.

It seems possible that in subsequent handbooks of research in music education, one may not find a section on social and cultural contexts per se. If this is the case, the absence will not be attributable to a diminishing concern with their value and importance later in the 21st century but rather to their embeddedness in all research studies pertaining to music education. These chapters represent a beginning effort to bring together studies that seek to unravel the complex relationships between individuals who participate in music education and the sociocultural and social-psychological contexts that interact to give meaning and value to their participation.

The Yale Seminar on Music Education

Music in Our Schools: A Search for Improvement

The Yale Seminar on Music Education was held at Yale University, from June 17–28, 1963, to identify and examine the problems facing music education. The participants, thirty-one musicians, scholars, and teachers, identified music materials and music performance as primary areas needing improvement. The Seminar did not officially involve MENC, and its criticism of the music education profession was a factor in the establishment of the Tanglewood Symposium in 1967.

Musicality. The development of musicality is the primary aim of music education from kindergarten through the 12th grade. It can be accomplished through vocal and instrumental performance; bodily movement in response to music; vocal and instrumental creation, both improvised and written down; and attentive listening and ear training. . . .

Repertory. The present repertory of school music should be brought in line with contemporary composition and advances in musicology, while being strengthened, also in its coverage of the standard concert literature. It should be more representative than it is, not only of our Western musical heritage at its best, but also of jazz and folk music, and of non-Western cultures. of suitable repertory is needed.

Music as a Literature. Guided listening as a means to understanding and acquaintance with the monuments of music literature, past and present, deserves a larger place than it occupies today in the elementary and secondary schools. A continuous sequence of graded listening experiences belongs in a balanced elementary and junior high school curriculum. Beyond this, every high school should offer courses in music literature in which the student is given intensive experience with a limited number of representative works. The goal should be to equip the student to listen with understanding to a wide variety of musical genres. A greater emphasis on theoretical and historical studies in teacher-training programs would be needed to support such a curriculum. . . .

Performing Activities. A balanced program of activities should be available in each junior and senior high school. The ensembles most worthy of support are those possessing an authentic, wide-ranging repertory of the highest musical quality, such as the symphony, string, and chamber orchestras; the concert band; and choruses of all sizes. Activities such as the marching band and the "stage," or dance, band are not to be discouraged, since they can lead students to greater participation, but they should not be ends in themselves. . . .

Report of the Yale Seminar on Music Education, ed. Claude V. Palisca, *Music In Our Schools: A Search for Improvement* (Washington, DC: U.S. Department of Health, Education, and Welfare, Office of Education, OE-33033, 1964), pp. 53–56.

Teacher Training and Retraining. Essential to the success of a curriculum revision like the one implied in the Seminar's recommendations is an extensive scheme of teacher education. Training in music should be given to teachers who are not musicians, training in teaching to musicians who are not teachers, and retraining in music to teachers now teaching music. Institutes at universities supplied with special facilities and manned by specialized personnel, were the means recommended for introducing new curriculum content; regional workshops were suggested as a way of stimulating rebuilding of the repertory. In addition, undergraduate and graduate programs of teacher training should be reexamined in light of the broadened understanding of music and the increased mastery of technique that will be needed by teachers to meet the greater emphasis on creativity and literature.

The Tanglewood Symposium

A Philosophy of the Arts for an Emerging Society

The Tanglewood Symposium, held in the summer of 1967, was sponsored by the Music Educators National Conference, the Berkshire Music Center, the Theodore Presser Foundation, and Boston University. Its purpose was to consider the role of music in American society during a time of rapid social, economic, and cultural change, and to make recommendations to improve the effectiveness of music education.

The Tanglewood Declaration

The intensive evaluation of the role of music in American society an education provided by the Tanglewood Symposium of philosophers, educators, scientists, labor leaders, philanthropists, social scientists, theologians, industrialists, representatives of government an foundations, music educators and other musicians led to this declaration:

We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed in the core of the school curriculum.

The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization.

Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagues by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure.

Music educators at Tanglewood agreed that:

(1) Music serves best when its integrity as an art is maintained.
(2) 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.
(3) Schools and colleges should provide adequate time for music in programs ranging from preschool through adult or continuing education.

Robert Choate, ed., *Documentary Report of the Tanglewood Symposium* (Washington: Music Educators National Conference, 1968) pp. 110–115, 138, 139. Copyright © 1968 Music Educators National Conference. Reprinted with permission.

(4) Instruction in the arts should be general and important part of education in the senior high school.
(5) Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
(6) Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials.
(7) The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the "inner city" or other areas with culturally deprived individuals.
(8) Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, with adults, with the disadvantaged, and with the emotionally disturbed.

The MENC Vision 2020 Symposium

The Housewright Declaration

The Housewright Declaration is the statement of belief that summarized the Vision 2020 Symposium, presented in 2000 at Florida State University, where Wiley Housewright had been Dean of the School of Music for many years. Housewright is also a former president of MENC. The Vision 2020 Symposium was intended to create a vision for music education that would guide the profession for the next 20 years. It was the first such symposium sponsored by MENC since the Tanglewood Symposium of 1967.

Whenever and wherever humans have existed music has existed also. Since music occurs only when people choose to create and share it, and since they always have done so and no doubt always will, music clearly must have important value for people.

Music makes a difference in people's lives. It exalts the human spirit; it enhances the quality of life. Indeed, meaningful music activity should be experienced throughout one's life ward the goal of continuing involvement.

Music is a basic way of knowing an doing because of its own nature and because of the relationship of that nature to the human condition, including mind, body, and feeling. It is worth studying because it represents a basic mode of thought and action, and because in itself, it is one of the primary ways human beings create and share meanings. It must be studied fully to access this richness.

Societal and technological changes have an enormous impact for the future of music education. Changing demographics and increased technological advancements are inexorable and will have profound influences on the ways that music is experienced for both students and teachers.

Music educators must build on the strengths of current practice to take responsibility for charting the future of music education to insure that the best of the Western art tradition and other musical traditions are transmitted to future generations.

We agree on the following:

1. All persons, regardless of age, cultural heritage, ability, venue, or financial circumstance deserve to participate fully in the best music experiences possible.
2. The integrity of music study must be preserved. Music educators must lead the development of meaningful music instruction and experience.

"The Housewright Declaration," *Vision 2020: The Housewright Symposium on the Future of Music Education* by Paul Lehman, Bennett Reimer, Michael Mark (Reston, VA: Music Educators National Conference: The National Association for Music Education, 2000), pp. 219–220. Copyright© 2000 Music Educators National Conference: The National Association for Music Education. Reprinted with permission.

3. Time must be allotted for formal music study at all levels of instruction such that a comprehensive, sequential and standards-based program of music instruction is made available.
4. All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction.
5. Music educators need to be proficient and knowledgeable concerning technological changes and advancements and be prepared to use all appropriate tools in advancing music study while recognizing the importance of people coming together to make and share music.
6. Music educators should involve the music industry, other agencies, individuals, and music institutions in improving the quality and quantity of music instruction. This should start within each local community by defining the appropriate role of these resources in teaching and learning.
7. The currently defined role of the music educator will expand as settings for music instruction proliferate. Professional music educators must provide a leadership role in coordinating music activities beyond the school setting to insure formal and informal curricular integration.
8. Recruiting prospective music teachers is a responsibility of many, including music educators. Potential teachers need to be drawn from diverse backgrounds, identified early, led to develop both teaching and musical abilities, and sustained through ongoing professional development. Also, alternative licensing should be explored in order to expand the number and variety of teachers available to those seeking music instruction.
9. Continuing research addressing all aspects of music activity needs to be supported including intellectual, emotional, and physical responses to music. Ancillary social results of music study also need exploration as well as specific studies to increase meaningful music listening.
10. Music making is an essential way in which learners come to know and understand music and music traditions. Music making should be broadly interpreted to be performing, composing, improvising, listening, and interpreting music notation.
11. Music educators must join with others in providing opportunities for meaningful music instruction for all people beginning at the earliest possible age and continuing throughout life.
12. Music educators must identify the barriers that impede the full actualization of any of the above and work to overcome them.

The Partnership for 21st Century Skills

Advocacy for 21st Century Readiness for Every Student

The Partnership for 21st Century Skills is a national organization that advocates for 21st century readiness for every student. As the United States continues to compete, in a global economy that demands innovation, P21 and its members provide tools and resources to help the U.S. education system keep up by fusing the 3Rs and 4Cs (Critical thinking and problem solving, Communication, Collaboration, and Creativity and innovation). While leading districts and schools are already doing this, P21 advocates for local, state and federal policies that support this approach for every school.

P21 Mission

> To serve as a catalyst to position 21st century readiness at the center of US K12 education by building collaborative partnerships among education, business, community and government leaders.
>
> **Twenty-First Century Children**
> Every child in the U.S. needs 21st century knowledge and skills to succeed as effective citizens, workers and leaders. There is a profound gap between the knowledge and skills most students learn in school and the knowledge and skills they need in typical 21st century communities and workplaces. To successfully face rigorous higher education coursework, career challenges and a globally competitive workforce, U.S. schools must align classroom environments with real world environments by fusing the 3Rs and 4Cs:
>
> – The **3Rs include**: English, reading or language arts; mathematics; science; foreign languages; civics; government; economics; arts; history; and geography.
> – The **4Cs include**: Critical thinking and problem solving; Communication, Collaboration; Creativity and innovation.
>
> As the 3Rs serve as an umbrella for other subjects and core content, the 4Cs are a shorthand for all the skills needed for success in college, career, and life.

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President's Committee on the Arts and the Humanities

Reinvesting in Arts Education: Winning America's Future Through Creative Schools

Summary and Recommendations

REPORT BACKGROUND

In his 2008 Arts Policy Campaign platform, President Barack Obama argued for reinvesting in American arts education and reinvigorating the American hallmarks of creativity and innovation.

It has been more than a decade since any federal entity comprehensively examined arts education data in the United States. During this time, there have been important developments in arts education research, as well as major shifts in the landscape of American education—including the impact of *No Child Left Behind* and increasing economic pressure.

Taking on this challenge, the President's Committee on the Arts and Humanities (PCAH) spent the last 18 months conducting an in-depth review of the current challenges and opportunities facing arts education. It sought out educational leaders around the country, visited schools, surveyed recent research, and talked to stakeholders all over the country working in this area.

The President's Committee emerged from the process inspired both by robust data that clearly shows the effect of arts education on student academic achievement and creativity, and by firsthand observations in neighborhood schools across the country. These schools are improving test scores and fostering their students' competiveness in the workforce by investing in arts education strategies, even in the toughest neighborhoods.

The results also reaffirmed PCAH's conviction that an arts education provides a critical benefit to the private sector. In order to effectively compete in the global economy, business leaders are increasingly looking for employees who are creative, collaborative and innovative thinkers. A greater investment in the arts is an effective way to equip today's students with the skills they will need to succeed in the jobs of tomorrow.

The value of arts education is often phrased in enrichment terms—helping kids find their voice, rounding out their education and tapping into their undiscovered talents. This is true, but as President's Committee saw in schools all over the country, it is also an effective tool in school-wide reform and fixing some of our biggest educational challenges. It is not a flower, but a wrench. . . .

President's Committee on the Arts and the Humanities, *Reinvesting in Arts Education: Winning America's Future Through Creative School*s (Washington, DC, May 2011).

CONCLUSION AND RECOMMENDATIONS

The United States has a long proud history of innovation and creativity. This is one of our greatest assets and what will give our workforce an edge in an increasingly competitive global economy. But to do this, we need to prepare the next generation of inventors, designers and creators. Business leaders are already asking for this. They recognize that this is essential for our schools to be teaching children how to think outside the box and to address challenges with creative solutions. And policy makers and parents are concerned because they see how the current education system is failing to give our children the tools they need reach their full potential. The report makes the following recommendations to facilitate that vision:

1: Build Robust Collaborations Among Different Approaches to Arts Education

There are several widely used approaches for providing arts education in the school curriculum, and each has sits strong supporters in professional associations and advocacy groups.

- The **standards-based approach** (i.e., certified arts specialists teach a sequential arts curriculum in the subjects of visual arts, music, dance, and theater) is familiar to most educators. This approach is the cornerstone of traditional arts education, and continues to be considered ideal by many. We acknowledge the work underway in many school systems to sustain comprehensive arts education programs staffed by highly qualified arts specialists. However, many school systems struggle to implement the approach with quality in the four arts disciplines given budget and time constraints as well as the lack of certified specialists in some fields.
- **Arts integration** is a complementary approach that relies more on classroom teachers (often working in concert with teaching artists and/or arts specialists) who teach arts knowledge and skills in conjunction with the teaching of other subjects, such as math, science and reading. Some advocates fear that arts integration may be taken up by some school administrators as an inexpensive solution for providing arts education. Understandably, in those circumstances they are concerned that a focus on arts integration could diminish the sequential teaching of arts kills, erode the quality of arts instruction, and reduce the sequential teaching of arts instruction, and reduce the place of arts specialists.

2: Develop the Field of Arts Integration

Many individuals cited the promise of the arts integration approach; we learned about model arts-integration programs and efforts to train arts specialists and classroom teachers in arts integration methods. As arts integration has not received as much concerted attention as standards-based approaches, the field needs development and support to realize its full promise. We agree that the arts will have a more secure place in the curriculum when teachers experience firsthand the deepening of

learning in their subjects that comes from incorporating arts teaching strategies, and working in collaboration with arts specialists and teaching artists.

No one agency "owns" arts integration, so the potential for development, including evaluation and codification of quality practices, is wide open. Further development of the field of arts integration will depend on initiatives undertaken by institutions of higher education (for booth pre-service and in-service education), professional development providers (including state arts and education agencies, nonprofit arts organization), an state agencies and private funders providing targeted support.

Most programs are largely focused on serving their own communities; the programs vary in many ways, including the roles taken by specialists and artists, the options for and intensity of student involvement, and the availability of evidence of effectiveness. PCAH sees a role for a national organization to facilitate one or more communities of practice among model arts integration programs to identify beset practices in arts integration, organize curriculum units, bring together training approaches, and create a common frame for collecting evaluation results. Model programs might also become test sites for development and piloting of innovations, e.g., for arts integration training, teaching artist certification, or development of integrated curriculum units . . .

3: Expand In-School Opportunities for Teaching Artists

During the research phase, we learned about effective approaches for bringing the specialized skills and the career experiences of working artists into schools to motivate students' interests. We were impressed by working artists' interest in service opportunities that enable them to use their talents to improve education and engage young people. By employing teaching artists, schools can expand access and involve more students, but that involvement must be sustained and supported (in contrast to short term residencies or events). The PCAH sees great opportunity in increasing support and professional development to allow more schools to employ more teaching artists for a multi-year service commitment, similar to the "Artist Corps" concept articulated in President' Obama's campaign platform. We encourage national stakeholders and federal, state and local funders to explore this possibility further. . . .

4: Utilize Federal and State Policies to Reinforce the Place of Arts in K-12 Education

PCAH believes that local school decision makers need to hear clear, direct and focused statements from the leaders of federal and state agencies about how the arts fit within current priorities (and states need similar guidelines from federal education leaders). Educators look to federal and state governments to communicate expectations, set standards and policies, showcase excellence, and demonstrate how the arts can be used to address federal and state education requirements for a complete education appropriate for all children. They need policy guidance and more explicit examples of the place of the arts in the initiatives designed to increase the rigor of curriculum,

strengthen teacher quality, and improve low performing schools. The achievements and outcomes of arts-rich schools, both those incorporating the arts and those focusing on the arts through a magnet or other emphasis, should be folded into the larger dialogue of successful school reform strategies. It is necessary for federal and state governments to move beyond merely "allowing" the art to be included as expenditures in a comprehensive education.

Teachers need information about how to address the new Common Core standards through the arts, similar to way that the Partnership for 21st Century Skills Arts Map illustrates how to use the arts to develop critical thinking and problem solving, communication, collaboration, and creativity and innovation.

5: Widen the Focus of Evidence Gathering About Arts Education

There has been increasing emphasis and rigor applied to establishing linkages between arts education and student achievement in the last decade, primarily filtered through the lens of reading and math test scores. We are pleased that this research ah has yielded promising educational outcomes, and we support additional resources and effort in this area. However, we see tremendous opportunity for measuring other significant educational outcomes in connection with arts education. For example, it is especially important to have credible evidenced about relationship between participation in arts education and creativity. Given the importance of 21st Century Skills to educators and policymakers, we believe it is critical to know more about how and under what circumstances arts education can develop students' divergent thinking skills. It is generally accepted that arts education has the potential to develop students' creativity, but more definitive information is needed along with measurement methods that can be replicated by local school districts.

There is also a need for more solid information about the impact of arts education on increasing student engagement in school and persistence in learning . . .

MENC in American Life Commission

The Further Responsibility of Music Education

The responsibility of education to civilization is fully as important as its obligations to the child. Perhaps in the long run, the second can only be fulfilled by the first, for if civilization perishes, the child perishes with it. In pointing out that young people should be asked "to bear in their persons the burdens of the cultural heritage of print," David Riesman says. "The issue arises because the skills of reading, of singing, of playing instruments, must on the whole be acquired before the age of consent." If the child could know what doors these skills unlock, what vistas they open; if he could recognize the danger to himself of his own undisciplined emotions and responses, there would be no issue. Until the bases for value-judgment can be taught, wisdom and the experience of others must of necessity speak for the child.

The slogan, "Music for everybody," is quite literally true, with or without educational recognition, as through the pervasiveness of mass media, juke boxes, and other mechanical devices, everybody hears music whether he will or no. indeed, individual privacy is often assailed and shattered by indiscriminate sounds from which there is no escape. How easily we can betray ourselves throughout our own inventiveness! Music education must now provide the means of curbing the tyranny of such quantity and accessibility of sound with the criteria of quality and selectivity. Not only must young people be required to learn the skills which will transmit the accomplishment and experience of the past, but they must also learn that standards are civilization's defense against barbarism.

There is a further necessity for education to provide the base from which the individual, without fear or reluctance, can approach and evaluate the unknown. To balance the headlong compulsion of science to thrust man from his moorings, the arts have never been so indispensible, as they can keep man grounded in sanity, assuring him that he is more than an organism at the mercy of his environment, more than a human satellite whirling in a blindness orbit of change. Music is a reminder of permanence, continuity, and the rational world of reality, supplying that essential "freedom lying beyond circumstance," which Professor Whitehead tells us is "derived from the direct intuition that life can be grounded upon its absorption in what is changeless amid change."

Once we recognize that music is an indispensible part of life, that it calls for the exercise of intelligence rather than simple emotional response, that its content is inexhaustible, and that individuals have a responsibility to acquire the necessary competence, then we have a firm basis for accepting music as an indispensable part

MENC in American Life Commission on Music in the Senior High School, *Music in the Senior High School* (Washington, DC: Music Educators National Conference, n.d.), pp. 19, 20.

of *all levels of learning*. This means continuity of musical learning, advancing logically at each grade level in a degree commensurate with the student's maturity. It is a plain fact that the world's library of music, comprising a large part of man's total heritage of art and imagination, can neither be passed along nor enlarged without the requisite reading and technical skills, paralleled by musical understanding. And it is also a plain fact that what the student can encompass at the high school level is something more than the simpler musical experiences which lie within the capabilities of the child.

Michael L. Mark

An Appreciation of Diversity

Michael Mark is Emeritus Professor at Towson University, where he also served as dean of the Graduate School.

The population of the United States is extremely diversified, being comprised of people from virtually every national and ethnic background. Most of the early immigrants came from Western Europe, and Africans were brought to America as slaves soon after Europeans arrived. Later, Asians, Eastern and Central Europeans, and Hispanics began to immigrate, and by the end of the 19th century, huge waves of immigrants from all parts of the world had poured into the United States. Despite the heterogeneity of the population, music education of the 19th century, and even of much of the 20th century, was based on Western art music. Until the 1960s, music teachers attempted to "teach up" to what was considered a "cultured" level, the cultured music of the upper economic class. Western classical music was viewed as the best music, and teachers thought it proper to encourage students to aspire to it.

The acculturation of immigrants into American society, the "melting pot," was one of the goals of music education. The phrase, "melting pot," is derived from the famous line in Israel Zangwill's 1908 play, *The Melting Pot*: "America is God's Crucible, the great Melting-Pot where all the races of Europe are melting and re-forming." The melting pot concept appealed both to Americans who had been here for a long time, and to many new Americans, who were eager to assimilate so they could share in the wealth of their new country. Well-meaning societal leaders attempted to realize their ideal through many of America's societal institutions, including the work place, the military, the streets, the media, and especially the schools. Music education played an important role in trying to homogenize a highly diverse population, and first and second generation Americans accepted the belief that it could help to socially elevate their children. It is not surprising that the national and ethnic musics of the more recent immigrants were not the stuff of school music programs. Most music educators, and probably most Americans whose families had arrived from Europe generations earlier, did not respect the music of the newcomers. Perhaps they were not even aware of it.

At that time, the music education profession did not attempt to find a reasonable balance between what was most meaningful musically to students, and the "cultured" music derived from the European classical music heritage. This

Michael L. Mark, *Contemporary Music Education*, 3rd ed. (New York: Schirmer Books, 1996), pp. 9–10.

unbalanced approach probably failed to interest many pupils in art music, which requires knowledge, experience, and sophistication for most people to appreciate. Music educators were not to blame, though. They were helping to implement the massive social movement to assimilate immigrants and their children.

It has only been in recent years that the American education establishment has come to genuinely respect the heritage of every student. Social movements, legislation, and court decisions have finally persuaded us of the value and significance of social, ethnic, and cultural diversity in American society. Since the 1960s, American schools have attempted to teach about diversity, and the curriculum now is structured to reflect various cultural values and traditions.

Bruno Nettl

Transmission of Culture and Culture Change

The notion of standards works well in a system that purports to transmit a culture intact. What of die situation in which the purpose of education is to be a device to implement cultural change? Let me again turn to my experience in Iran for an example. In the first three decades of the twentieth century, it seemed to some Iranian musicians that the system of Persian classical music would be crushed by the increasing interest in Western music. The responses to this danger could be grouped into three categories: (1) maintaining the classical system unchanged (adopting, as it were, a siege mentality); (2) allowing Persian music to become more like Western music by the adoption of central elements of Western musical culture, such as functional harmony, emphasis on the composed piece and de-emphasis on improvisation, and realignment of the scales so that they would fit the Western conception of the diatonic scale and, where needed, of tempered quarter tones (half of a tempered half-tone); and (3) trying to maintain the traditional sound of the music by permitting change in the music's social contexts and functions. Although a mix of elements of all three responses characterized the subsequent history of Persian music, the third one, which we might call modernization, has been dominant. The person most responsible for this balance of responses was Ali Naqi Vaziri, a military officer who became interested in both Persian and Western music, studied in Europe, and was determined to bring various technologies of Western music to Iran specifically in order to modify the Persian musical system so that it could survive.

Among the reforms brought about by Vaziri were aspects of education. Vaziri insisted on the importance of notating Persian music, which materially changed the way the music is transmitted (i.e., taught) and changed substantially its improvisatory and individualistic aspects. He established conservatories of music in which people of all ages might learn to perform Persian music. He instituted a separation of study of the radif and learning the techniques of instruments, something again new to a system in which musical repertory and techniques of performance were combined; and he also was responsible for the separation of radifs by instrument, teaching different versions of the radif for violin, plucked instruments, and *santour* (a hammered dulcimer)—something that changed the system to being much more instrument-specific than it earlier appears to have been. He instituted theory classes separate from performance lessons. In general, he wished for a much larger proportion of the Iranian

Bruno Nettl, "Ethnomusicological Musings: Contemplating the Standards as Agents of Cultural Transmission and Change," in Bennett Reimer, ed., *Performing with Understanding: The Challenge of the National Standards for Music Education* (Lanham, MD: Rowman & Littlefield, 2000), pp. 178–182.

population to have an understanding of their music than was the case before, and he wished to permit many people to have a chance to study performance, not in order to make them professionals but to build educated and appreciative audiences. In addition to music schools, Vaziri established music clubs for sponsoring performances, and he took special care to provide opportunities for women to enter the musical culture by permitting young girls to study in the music schools along with the boys, by establishing a women's music club, and in general by urging the participation of women on a par with European practices.

Can one say that Vaziri was introducing something like standards for Persian music in the musical culture of Iran? Certainly not in the public schools, which avoided music. And certainly he had no expectations that every Iranian would have a certain level of musical education. But his work seems to hold up the ideal that in order to be a proper member of Iranian society, a certain kind of musical competence is required. It is hard to know how well he succeeded. In Iran, since the death of Ayatollah Khomeini, Persian classical music is flourishing, in part because popular music is disapproved, and in part because the classical tradition is pointing in a religious direction. But it seems unlikely that a larger proportion of the population understands classical music than before.

There is one area of Iranian culture in which music plays a greater role than before, and it is not because of Vaziri's reforms but because of the close association of music and ethnicity in situations in which a society is put in a position of cultural stress. I am speaking of the musical culture of the émigré communities of Iranians—those Iranians who have moved to the United States and who have rekindled their interest in their homeland as a way to cement their ties to one another.

Musical Competence and Musical Standards in Ethnic Minorities

According to Alan P. Merriam, music contributes to the integration of society and validates social institutions; these are among the principal functions of music. Becoming acquainted with members of Iranian immigrant groups in American cities, one quickly draws the conclusion that the two principal domains of culture (plus, of course, language) that the society draws on to underscore its ethnicity are cooking (folklorists prefer the term "floodways") and music. Interviewed about their interest in music, Persian classical music in particular, a good many immigrants indicated that when in Iran, they had taken little interest in Persian music, but after coming to the United States, they began to listen to recordings of it, to go to Iranian music concerts, and to learn something about its theory. It helped them reconstruct memories of Iran, and it made them feel that they were part of an Iranian society even though abroad. And indeed, Iranian ceremonies such as the New Year's celebration "Nowruz" are more often accompanied by musical performances in America than they were in Iran (at least in the 1970s, the period for which I can speak). Iranian music concerts play more of a role in America than they did in Tehran of that time. They share characteristics of many ethnic music concerts: the audience dresses up quite formally, and people come very early in order to engage in socializing for half an hour or more.

Now, it would not be reasonable to say that knowledge of Persian music—that is, understanding the radif to some extent (recognizing the principal modes, perhaps) and the main genres of classical music—is essential for being a member of Iranian society. That kind of musical competence is not a standard of membership in the culture. And yet in my experience, Iranians in the United States tend to claim this kind of knowledge more readily than did the people whom I knew in Iran around 1970. The use of music by minorities to integrate society is well established, of course. Italian-Americans, Greek-Americans, Swedish-Americans have all used music and dance—and food—*to* indicate to each other and to the outside world that they are members of a distinct ethnic group, and proud of it. Children in some of these societies have been told, in effect, that they must learn the songs and dances in order to be members of the ethnic group. They may dress like mainstream Americans, have jobs of all types, even forget the traditional language, and they may diverge in terms of religion, economic status, and social beliefs, but what will tie them to their ancestors is likely to be music and dance more than anything else. There is something about these tendencies related to the concept of cultural competence—something that brings us near to the idea of standards in music education.

Music as Emblem of Culture in Native American Societies

If music is used as an integrating force by Euro-American minorities trying to keep their cultural identities intact while also joining the mainstream, it has also been a major factor in reconstructing the cultures of Native American peoples, some of which have been virtually destroyed. Traditional culture (hardly the "stone age" ways of life in the imagination of some white people, but probably eighteenth- or nineteenth-century practices) had substantially disappeared in the twentieth century. Older practices and traditions came to be unknown to the majority of the members of many tribes, but they continued in the minds of a few individuals, often perhaps in fragmented form. The first half of the twentieth century may be characterized by the development of intertribal or pan-Indian practices whose purpose was to integrate Native American society as a whole. But after 1950, there came increased interest in tribal practices, and the idea of reestablishing tribal identity became a major task of the leaders in society.

This was true in the society with which I have some acquaintance, the Blackfoot people of Montana. In the 1960s, after periods of extreme poverty, some natural disasters, and widespread cultural malaise, several individuals began to believe that the knowledge of tribal traditions, kept by a few older men, should become more widespread. This included informal and eventually formal movements to teach the Blackfoot language to young people who had grown up speaking only English. More important, an annual tribal powwow was established, at which Blackfoot people from the American and Canadian reservations and elsewhere gathered for several days to rekindle cultural traditions. Most significant, some tribal leaders, including Earl Oldperson, later the long-term chairman of the tribal council, began to teach young children songs and dances. The implied basis of these activities was the belief that to be a proper member of Blackfoot society, certain competencies were required; certain standards were held up as ideals.

These teachings of the Blackfoot elders were not very different from those of the Iranian Ali Naqi Vaziri. They put into practice the definition of culture that requires that members of a society agree on certain values and be able to do certain things. Education thus fulfilled its two missions: transmitting the traditions of a culture, and effecting cultural change.

An Ethnomusicologist

In a way, this is what the National Standards for Music Education seek to achieve. It appears to me that the notion of standards in music education, the notion of cultural competence, the relationship of music and ethnicity, and the anthropologist's definition of culture have a lot to do with each other. Looking at the Standards from an ethnomusicological perspective, it seems clear to me that something rather unprecedented is being attempted. We are a culture in which most musical activity has been carried out by specialists. Even the notion of general participation, a hallmark of our conception of folk culture, has turned out to be an oversimplification. Even in European village societies there have been specialists in the knowledge and practice of music. Nevertheless, the Standards propose that each student should, as it were, have a crack at each of the musical activities recognized in society—performance, composition, improvisation, and various kinds of perception and reception. There are elements of this approach in the Iranian and Blackfoot models, to be sure. Vazirl thought that for Persian music to survive it had to become more widely understood in its own society and it had to achieve the kind of status that is enjoyed by music in Western societies. The Blackfoot elders wanted children to learn music from human teachers, not exclusively through visions, the traditional way of acquiring music. Both models involve transmission as well as change.

To me, however, the Standards seem to have the purpose of changing musical culture very substantially. To the side of the ethnomusicological mind interested in broadening musical understanding by providing intercultural and multimusical experience, and by looking at music as an aspect of culture, the establishment of the Standards is a promising development. To the other side, which observes events and analyzes them without involvement, their implementation will provide a fascinating study of transmission and cultural change, to be compared with the many other different ways in which musical culture has been transmitted and changed by human societies. The Standards intend to make available to all children of America the broad range of musical involvements this culture provides, so that all may be full members of their country's musical community. It will be fascinating to see whether this admirable and ambitious hope comes eventually to be realized.

Patricia Shehan Campbell

Multiculturalism and School Music

Patricia Shehan Campbell is Professor of Music at the University of Washington, Seattle and a leader in the area of multicultural music education.

With growing force and frequency, the issues of multiculturalism that have begun to be woven into the curricular fabric of American schools are facing challenge, if not outright confrontation. Not only are the politically conservative voicing their opinions; many middle-of-the road teachers and parents are doing the same. Some are frustrated by the disconnected array of experiences students sometimes receive, which stream from curricular attempts to feature too many cultures too quickly. Some are disillusioned by what they see as a hodge-podge of facts and values being presented to students, many of which appear to have no central focal point, nor unifying entities, nor any identifiable overarching purpose. Some are becoming impatient with the superficiality of an educational system that seems unable to define for itself the meaning of an American heritage and that cannot determine a balance between subject-specific knowledge and skills and the multicultural perspectives that can be placed upon them. Some teachers, parents, and concerned citizens are ready to turn back the curricular clock to an earlier time, when the "melting pot" symbolized American unity and a "mosaic" was an artistic work of colored tiles rather than a worn-down-to meaningless metaphor for multiculturalism.

While education at large is fielding questions that probe the meaning of a multicultural curriculum, music teachers and their programs are just beginning to meet some of the mandates placed upon them in the name of multiculturalism. Music has trailed behind the humanities in its curricular revisions, hanging on to a "school music" heritage of songs, arrangements, and ensemble transcriptions, much of which has been Eurocentric (if not Anglocentric) in nature. Now, as other curricular areas come under fire for superficiality, vocal/choral, and instrumental teachers are beginning to enter into an unprecedented period of exploring musical traditions from Africa, Asia, and Latin America, as well as African-American and Native American traditions so integral to the identification as "American." And as these explorations occur, the challenges of educators at large are coming into the range of vision shared by music teachers. . . .

Missing the Mark

The professional stance on multiculturalism in school music instruction has shifted

Patricia Shehan Campbell, "*Musical Exotica*, Multiculturalism, and School Music," *The Quarterly Journal of Music Teaching and Learning* 5, no. 2 (Summer 1994), pp. 65–66, 72, 74, published by the University of Northern Colorado.

dramatically over the years. While *musica exotica* is still present and is strongly appealing to some . . . a growing commitment to teaching long-standing American musical heritages is evident as well. Music teachers and leaders of their principal professional society have increasingly given their attention to matters of musical repertoire authenticity, cultural representativeness, and the appropriate age or grade level at which to present and/or perform it.

The Winds of Change

In this land of unparalleled cultural diversity, the time for rhetoric and happenstance is past. If music education is to survive and flourish in the climate of the next century, it will take the full-scale efforts of musicians and educators in schools and universities, and at the Reston [MENC] headquarters to activate multiculturalism within the context of music classrooms.

Patricia Shehan Campbell

Music, Education, and Community in a Multicultural Society

In the last five years, the backlash of a well-intended social and political movement has swept through the land like a spring tornado, intent on destroying the structures in its path that have been building for over three decades. The glorious moment of celebrating the differences of our multiple cultures has turned dark and stormy in some settings, and the multiculturalism that was embraced by many in education and the arts is now threatened. How was music education changed during multiculturalism's "moment of glory"? What are some of the issues that have proven to be problematic in the practice of teaching music from a multicultural or world perspective? What models meet the challenges of musical education in the world's "first universal nation"? Should involvement in teaching music from a multicultural perspective reflect the life of the global, national, regional, or local community?

I hope to suggest that despite the multicultural and global thrust of curriculum and instruction in recent years, the maintenance of the disciplinary core of music is central to the mission of music educators even while we contribute as team players to the school-wide purpose of honoring the diverse achievements of cultural groups within the beyond our borders. I'd like us to consider a number of issues: multiculturalism in American society at large, multicultural education, the current controversy regarding "PC multiculturalism," and how all of this interfaces with our efforts as musicians and teachers. . . .

Historical incidents of a musical democracy in school music programs can be traced to the first decades of the century. The "songs of many lands" phenomenon was conveyed, although sporadically, through textbooks, concert programs, and conference proceedings of the 1920s and 1930s. A quest for inter-American unity through music of South and Central American countries occurred in the 1940s, and a rise of interest in curricular excursions to foreign cultures and countries occurred in the following decade. The multicultural education movement at large, the sprouting of ethnomusicology programs in universities with teacher education programs, and the growing international activity of key figures in music education brought a rapid transformation to music programs in elementary and secondary schools in the 1960s. Through the century, international and global themes frequently appear in descriptions of curricular content, there is little mention of instructional programs that link school music to local and regional cultures.

Patricia Shehan Campbell, "Music, Education, and Community in a Multicultural Society," in Marie McCarthy, ed., *Cross Currents: Setting an Agenda for Music Education in Community Culture* (College Park, MD: University of Maryland, 1995), pp. 4–5, 9–11. Used by permission.

Since the widely acclaimed Tanglewood Symposium of 1967, the Music Educators National Conference has paid tribute to music in world and American minority cultures through a proliferation of publications and sessions at professional conferences. At least four special issues of the *Music Educators Journal* were devoted to "world music" or "multicultural music" between 1972 and 1992. Two conferences, the 1984 Wesleyan Symposium on cross-cultural approaches to music teaching and learning, and the 1990 Symposium on Multicultural Approaches to Music Education incited dialogue among teachers, scholars, and culture-bearers.

Other organizations geared toward specific populations of music teachers have championed world music and multicultural music education: the International Society for Music Education, the College Music Society, the Organization of American Kodály Educators, the American Orff-Schulwerk Association, and more recently, the American Choral Directors Association. No doubt, the multiplicity of musical cultures represented a conferences of these professional organizations are partly an attempt to offer teachers the training that may not have been available to them in their undergraduate music programs even a decade ago.

Challenges of Multicultural Music Education

Despite the trend in instructional programs that contain multicultural or global material, music education like education and society at large is suffering the swing of the pendulum away from what some see as too fast, too furious, and too fully an embrace of pluralistic perspectives. Beyond the backlash that has surfaced in print and the electronic media to affect public opinion at large, there are problems specific to the subject of music and its instruction that warrant our attention. There are four, as I see them: (1) the absence of definitive goals, (2) a pastiche (patchwork) repertoire and inherent problems of the musical canon, representative-ness, music as property, and authenticity, (3) musical and cultural competences, and (4) the absence of assessment to determine whether curricular programs in multicultural/world music have developed knowledge or skills, or affected attitudes. . . .

John Drummond

Cultural Diversity in Music Education: Why Bother?

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The idea of including in a music education program more than the music of the dominant culture or social group is comparatively new in western nations and in those countries colonized by Europeans. Traditionally, the function of universal education has been . . . to be the socialization of the individual into the collective mores or society. In colonized countries, this meant socialization into the settler culture. Changing political, social and demographic patterns during the 1960s, together with processes of decolonization, brought a new awareness of cultural plurality. Within the discipline of music itself, the gradual mainstreaming of ethnomusicology and the shift within it from comparative musicology towards ethnography began to create a wider understanding of the plurality of musical cultures on planet Earth.

During the 1970s, these considerations began to influenced educational thinking and planning, and the prevailing liberal democratic view—that education was a means to provide all young people with the same cultural attitudes and skills, and the same opportunity for social and economic success—came under fire. The new sociologists pointed out that educating all children in the dominant culture privileged those who came from that culture; children from a different class or ethnicity tended to perform poorly. Following Bourdieu, they argued that schools are locales in which the dominant culture engages in symbolic violence against social groups disadvantaged by the monocultural curriculum. The answer, it was suggested, was to introduce more multicultural elements.

By the end of the 1980s, however, it was beginning to be argued that "the multicultural curriculum" was insufficient on its own to redress disadvantage among puils from minority cultural backgrounds. Programs supporting cultural pluralism were being added to existing curricula but were having little impact upon the continuing transmission of the dominant culture within schooling. The 1990s therefore saws the beginnings of a demand for "structural pluralism, that is structural or institutional change within the school." It was at this time that schemes to create new kinds of educational settings for the learning of a range of musical cultures developed in music education.

Although this historical framework reveals a sequence of changing attitudes towards multicultural education, in 1005 it is quite common to find schools and tertiary institutions providing education only in western classical music, or allowing multicultural elements but privileging the European tradition. Still others include multicultural materials in the music curriculum but discuss them from an entirely European perspective. . . .

John Drummond, "Cultural Diversity in Music Education: Why Bother?" in Patricia Shehan Campbell et al., eds., *Cultural Diversity in Music Education: Directions and Challenges for the 21st Century* (Toowong, QLD: Australian Academic Press, 2005).

Marie McCarthy

Toward a Global Community

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Nurturing Intercultural Dialogue

Establishing and maintaining effective dialogue among individuals with different national and cultural backgrounds was perhaps the single most challenging task of building an international society. It demanded high levels of trust, openness, diplomacy, and cultural empathy. The Society [ISME] was fortunate to attract leaders who embodied these qualities and who built the kind of dialogue that generally transcended political bias and cultural ethnocentrism. One of the fundamental goals of ISME from its inception who improve international relations through music education hat set ISME apart as an international organization was its central concern, music, a cultural phenomenon that functions in part to unite people and build collective identity through participation in musical events. From the beginning ISME included performances in its conferences and this practice grew over the years. For many members, the performances represented the most significant part of conference presentation.

Other members spoke of the importance of the friendships they established during conferences and related events. Although these fact-to-face encounters occurred only every two years, it seems that the context and forum of ISME conferences were conducive to nurturing bonds of friendship that lasted over the years. The sharing of pedagogical ideas cross-culturally was also made possible through the connections that the Society made with related institutions such as MEDIACULT. This form of dialogue expanded the intellectual frontiers of ISME and created a Society that was unique in the breadth of its agenda. As national music education societies and organizations developed during the same period of time, they became more narrowly focused on music pedagogy. ISME, on the other hand, maintained a comprehensive view of music education. This was achieved primarily through individuals who were active in ISME and also in other related institutions or activities. . . .

Marie McCarthy, *Toward a Global Community: The International Society for Music Education 1953–2003* (Perth, Australia: International Society for Music Education, 2004), pp. 210, 211. Used by permission of the International Society for Music Education.

Terese M. Volk

Music, Education, and Multiculturalism

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Multiculturalism is among the most discussed topics in American education in the twentieth century. Historically, the concept of multiculturalism has had many names. Nonetheless, no matter what the terminology, multiculturalism in education has always been based on two premises: the acknowledgment of the diverse population of the United States and the intent to help students understand the world and the American society in which they live.

One of the earliest efforts in multicultural education in the public schools began in the late 1920s. "intercultural education," as it was then called, was intended to develop an understanding of the ethnic backgrounds and cultural contributions of the large immigrant populations within the United States. International understanding was also emphasized during this period.

Several decades later, in the early 1960s, the term "ethnic studies" appeared in educational literature. Ethnic studies were intended to enhance the self-esteem of selected minority groups and were often region-specific. By the late 1960s, educators realized that all students, not just specific groups, should learn about the various cultures in the United States. The term "multicultural education" accommodated this new viewpoint. All these terms represented educational concepts that dealt primarily with issues of race, ethnicity, and occasionally religion. Today the term "multiethnic" is used only when speaking specifically of multiple ethnic backgrounds.

The currently accepted phrase, "multicultural education," developed in the 1970s when educators no longer considered knowledge of ethnicity alone to be educationally acceptable. In order to understand people from any culture, students needed to encounter the beliefs, values, and environments of that culture. This concept of multiculturalism expanded throughout the 1980s to include differences of religion, age, gender, socioeconomic status, and exceptionality. "Multicultural education" now carries all the implications of this extended definition.

Multicultural music education has likewise had many titles, most of them similar to, or derived from, whatever term was in use in general education: "international relations in music," "multiethnic music," and the like. Today "multicultural music education" is accepted in the profession. It refers to the teaching of a

Terese M. Volk, *Music, Education, and Multiculturalism: Foundations and Principles* (New York: Oxford University Press, 1998), pp. 2, 3.

broad spectrum of music cultures in the music curriculum, primarily focusing on ethnocultural characteristics rather than the larger definition of multiculturalism accepted in education today.

These are not the only definitions of multicultural education or multicultural music education, however, nor is "multicultural" the only terms in use today. Many others, all with their own definitions and connotations, are often employed, sometimes simultaneously or even synonymously (and not alway as accurately), in discussions of multiculturalism. Added to the mix are issues such as environmentalism, antiracism, and world citizenship.

Ruth Iana Gustafson

Race and Curriculum: Music in Childhood Education

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Whiteness pervades models for singing and listening, although it rarely makes an appearance as an explicit rubric in school music methods. Rather, whiteness is a "cobbled together" ideal, absorbed from both nineteenth-century and twentieth-century notions of racial destiny in which characteristics of "races" were important to early nation building and public education.

One way to conceptualize the fabrication of racial personae is to see them entwined with the qualification for citizen status on many scales and across many cultural practices. For example, there are the large-scale ideas of musical merit that Thomas Jefferson describes in his *Notes on the State of Virginia*. On the smaller scale in the classroom, one finds that school songbooks reiterate notions of musical or racial stereotypes. Similarly, whiteness and blackness inflect the registers of school songs and vocal production itself through everything from treatises on singing to the methods teachers learn in preparatory courses. Interrelating these scales provides a window onto the dysconscious comparisons rife in particular teaching protocols and curriculum outlines. Elucidating the way racial ideals were articulated in the early decades of public music instruction is the central concern of this chapter

Ruth Iana Gustafson, *Race and Curriculum: Music in Childhood Education* (New York: Palgrave Macmillan, 2009), p. 2.

Estelle R. Jorgensen

Gender and Musical Life

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It is a commonplace that music and education are gendered in their historical tendency to exclude women and girls or marginalize them from the mainstream of musical life, to prescribe and proscribe certain musical activities for each gender, and to perpetuate white, male, heterosexual perspectives on music theory and practice in what counts for musical knowledge. Historical and ethnological examples of sexism abound. Sexist attitudes and practices are evident in music education; traditional music making, the school music textbook industry; the music recording industry; the music education research establishment; the professional performance and management business; music education associations; universities, conservatories, and private studios; the print and electronic media; and national or state examination systems. All of the societal institutions I have studied—family, religion, politics, music profession, and commerce—reveal, sometimes starkly, that women are often relegated to informal music making, restricted to the performance of certain music or musical instruments or to amateur rather than professional music, and excluded from positions of leadership and authority or from particular musical events. Notwithstanding the best intentions on the part of many musicians and teachers, music education has been riddled with sexism for a long time.

Estelle R. Jorgensen, *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2003), p. 20.

Roberta Lamb, Lori-Anne Dolloff, and Sondra Wieland Howe

Feminism, Feminist Research, and Gender Research in Music Education

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Three waves of feminism. While research indicates an extensive history of feminism, contemporary thought generally classifies three different "waves" of feminism. The first wave is frequently identified as beginning in the mid-19th century (Americans cite the 1848 Seneca Falls conference) and extending through the suffrage movements to the post-World War II era. Intellectually, the first wave included Virginia Woolf (1929) and Simone de Beauvoir (1949/1953) among its authors. The second wave began in the mid-1960s. The third wave appeared in the 1990s. Feminism matured as a grassroots political movement and an intellectual endeavor during the second wave. Women worked to improve their status through education, legal reform (particularly legal equity and reproductive rights), social policy, and political action. Women of color challenged sexism and racism, both within feminism and outside it . . .

Representative source readings on second wave feminism can be found in Humm (1992) and Nicholson (1997). Women's studies, beginning as single courses in other departments, became the academic base for feminist research. Women's studies is characterized by interdisciplinarity, so the following references need to be seen as crossing those disciplinary boundaries. Major feminist texts that became the foundation for women's studies were published in: literature, history, psychology, sociology, science, and education; however, feminist literary criticism and women's history provided the initial model for the first feminist scholarship in music. Thus, the publication of Kate Millett's *Sexual Politics* (1970), which marked the beginning of feminist literary criticism in the second wave, and Gerda Lerner's book *The Majority Finds Its Past* became significant precursors for the development of feminist scholarship in music.

A hallmark of second wave feminism, including academic feminist work, has been the integration of political action and intellectual thought . . . During the 1980s

Roberta Lamb, Lori-Anne Dolloff, and Sondra Wieland Howe, "Feminism, Feminist Research, and Gender Research in Music Education," in Richard Colwell and Carol Richardson, eds., *The New Handbook of Research on Music Teaching and Learning* (Reston: VA: NAfME, 2002), pp. 649–651.

feminist theory blossomed as a mode of analysis and critique, with a strong emphasis on maintaining links between feminist theories and feminist practices . . . Some feminist theories grew from particular disciplines, and others were original to feminism:liberal, Marxist, socialist, radical, psychoanalytical, existentialist, postmodernist. . . . The term "gender" came into use to identify the social and cultural processes that assign people to categories of maleness and femaleness, while "sex" was reserved for biology. The term "sex-gender system" acknowledged a complex relationship between social, cultural, and biological characteristics. Yet even as these terms were established, they were contested in a way that symbolizes the constant shifting ground of feminist scholarship . . .

By the late 1980s feminism and many other modes of thought were borrowing and sharing principles, then integrating them into expanded theories. These exchanges involved, particularly, postmodernism, poststructuralism, and critical theory, and, by the 1990s, cultural studies. . . . A highly influential construct, introduced by Butler, suggested that gender is performative, that is, not stable but a repeated practice appearing to be natural. Thus, postmodern performativity presents multiple genders rather than a male-female dichotomy. During the mid-1990s, the media proclaimed a postfeminist era, but when feminism did not go away they termed it a third wave of feminism. Young women, often daughters of second wave feminists, comprise this third wave . . . but third wave is also where the changing roles of men and male participation become explicit. The role of men in feminism, masculinities, queer politics . . . including transgender issues . . . and popular culture become important areas of study in the academic third wave. This change of focus is often called gender studies. Of particular interest to music scholars is the burgeoning "youth music as cultural activism" within the third wave, although its documentation is more often found in cultural studies than in music studies. . . . Communication between generations is also seen as a project of the third wave. . . . The third wave speaks of feminisms and feminist movements that take up antiracism, antipoverty, sexual orientations, ecological issues, and global issues, although concern with these issues began in the second wave. The intersections of antiracist, critical feminisms in the context of globalization and development continue to be at the forefront of feminist struggles. . . .

On the other hand, feminists express wariness . . . that the gender studies that developed in this third wave has the potential, if it disconnects from liberation politics, to lose sight of the central emancipatory project and that women will disappear from the picture yet again. At the same time, gender studies would not have come into existence without feminist analysis of the construction "woman," which then made a place for the study of "man" as a social construction and the meanings of "masculinity" in political, social, and creative life.

It could be said that where second wave feminism was concerned primarily with equal rights for women and women's issues (including the constructivist-essentialist debates), the third wave is concerned with the differences among women, and among women and men, in a postmodern world. In reality, current feminisms defy the neat packages of second wave and third wave. . . . Such markers as race, ethnicity, class, sexual orientation, age, and ability are not separated from gender, [are] indicative of current feminist thinking . . . Contemporary feminisms do not so much propose a single truth as aim to encourage communities that accommodate critique,

questioning, dissent, and disagreement. These communities include all kinds of people and demand constant challenge of the status quo.

Feminism, Women's Studies, and Gender Studies in Education

Feminism, women's studies, and gender studies in education followed paths similar to those just described for the three waves of feminism. First wave will not be discussed. The second wave added women to the curriculum and worked to achieve equity in education. The third wave emphasizes differences, postmodernity, and contextualizing gender and feminism so that race, ethnicity, social class, and sexuality are not separated.

Feminism and Women's Studies in Education—Second Wave. Early education feminism anthologies . . . indicate that education researchers were concerned with women's issues found in the feminist movement itself. Feminist research and practice in education included: uncovering sexism in historical perspectives of education; identifying women leaders in education; justifying equal opportunities and affirmative educational programs; creating nonsexist curricula; studying the status of women in education as a profession; and identifying how boys' and girls' experiences in school and school achievements differed. Two women philosophers contributed greatly to the theorizing to support these major changes in education. Maxine Greene, who has been called "a 'mother' of education feminism". . . began to write during the mid-1970s about the value of female experience, a "lived world" demonstrated through literature and history, and sexism in the schools . . . Jane Roland Martin examined the status of women in educational philosophy. . . . She followed this with the classic *Reclaiming a Conversation: The Ideal of the Educated Woman* . . ., which provided a place for women to begin participating in philosophy.

Many U.S. equity projects were spurred by Title IX of the 1972 Education Amendments, the Women's Educational Equity Act of 1974, Title IV of the Civil Rights Act of 1964, and the Vocational Education Amendments of 1976. . . . One project produced the *Handbook for Achieving Sex Equity through Education* (Klein, 1985), which focuses on practical administrative and pedagogical practices and strategies, although it begins with an examination of the assumptions of equity. Maxine Greene contributes a philosophical argument for educational equity that is grounded in history, psychology, and human rights. . . . Equity projects in North America often promoted the inclusion of women in the curriculum, such as in history, literature, and art . . . courses, as well as investigating ways to encourage girls to study the higher levels of math, science . . . and technology . . . and participate in sports (e.g., Dewar, 1987). They' were often quite practical in focus and, in addition to providing the means toward instructional materials, resources, and appropriate classroom interaction, examined men as victims of sexism and the economic costs of limiting girls opportunities. . . .

The exploration and valorization of an ethics of caring . . . or connectedness, and women's ways of knowing . . . growing from Gilligan's . . . work in psychology and moral development, were other aspects of feminism and women's studies in education during the second wave. Gilligan suggested that females experience different stages of moral development than males and that these stages are more relational than rule bound. Belenky et al. conducted research to examine these

theories, concluding that women did have five unique epistemological perspectives on knowing, although the researchers would not call these perspectives "stages." As with the expansion of feminism to include gender (already mentioned), there were feminists who were concerned that reclaiming caring, intuition, and other "feminine" qualities could manage to reinforce and reinstate the male/female hierarchy. In addition, other scholars have raised many legitimate challenges regarding the systemic racism and class bias . . . however, space does not permit further discussion in this chapter.

It seemed that a great deal of educational change and improvement had been made during the second wave, yet the American Association of University Women (AAUW) commissioned a report on girls in education because the organization was concerned that girls were disappearing from equity discussions. This was confirmed for the AAUW when none of the U.S. Department of Education's America 2000 National Educational Goals was gender specific. The report reviewed 1.300 research studies, found that progress toward equity did not meet public perception of having achieved equity, and contributed 40 recommendations to bring gender equity to every aspect of schooling in order to provide excellence and equity for all students (American Association of University Women Educational Foundation, 1995).

Feminism and Women's Studies in Education—Third Wave. Maxine Greene's influence continues today, as she integrates the concepts of social, racial, and feminist difference within her writing. Her influence is acknowledged by many of the most original feminist educational thinkers . . . Greene sees imagination as "what makes empathy possible." Throughout her work she refers to women writers. She talks about the "realization that the individual does not precede community," the significance of "visions of possibility," and opening the "ground of critical community" in order to find ways "to make the ground palpable and visible to our students, to make possible the interplay of multiple voices, of 'not quite commensurable visions'." These ideas prove critical to arts educators. The second edition of *Women and Education* . . . moves into the postmodern, thus becoming a very different book from the first edition. . . . It emphasizes difference, problematizing "the female experience," asking "whose knowledge?" and addressing racism directly. In one of five chapters addressing "whose knowledge?" and the only chapter about an arts discipline, Lamb presents a postmodern dialogue on curriculum theory, pointing to the intimacy, trust, and contextual understanding required among those who speak, in order for that dialogue to lead to knowledge. . . .

Estelle R. Jorgensen

On Spheres of Musical Validity

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One of the intriguing aspects of music is the great variety of musical traditions, ways of music making, and transmitting musical knowledge from one generation to another evident historically and internationally. Why do so many musics coexist, each with a public that identifies with that music and whose culture is partly defined by it? Can this diversity be explained in a way that permits a global and context-sensitive view of world musics? How do these musical traditions maintain themselves, especially in the face of competition or opposition from others? These, among other questions, are especially relevant to music educators whose objective includes musical enculturation.

Music is interrelated with society in multifaceted ways. Of these ways, several tensions seem particularly important. Music is both related to and independent of the other arts. The ancient Greeks thought of music as encompassing poetry, song, dance, drama, and instrumental music. Subsequent specialization in the arts led Western classical musicians to think of music in a much narrower sense, as a separate art form. In *Philosophy in a New Key*, however, Susanne Langer draws attention to the commonalities among music, drama, poetry, dance, myth, and rite, among other non-discursive ways of knowing. She fails to underscore the role of social context in sufficiently understanding musical meaning, yet her analysis of music as closely related to the arts, myth, and religion opens the way for others to explore how music is similar to and different from other ways of knowing. In so doing, she reminds readers that vestiges of an earlier time remain. Music is thought of restrictively and independently of other arts in the abstract instrumental music of a Beethoven symphony; it is also thought of broadly and integratively with other arts in a Wagner opera of Tchaikovsky ballet. So important is the total arts concept of music that opera is regarded as one of the great triumphs of Western music.

Music has form and function. "Form" refers to articulated structure that relies on the skills of the composer, performer, and listener to make and apprehend. "Function" means the use music serves. Philosophers of music have largely overlooked social aspects of musical form and function until recently when various writers argued that music making is fundamentally a matter of practices motivated

Estelle R. Jorgensen, *In Search of Music Education* (Urbana and Chicago: University of Illinois Press, 1997), pp. 33–43. Copyright 1997 by the Board of Trustees of the University of Illinois. Used by permission.

and constrained by, and understood within, particular social and cultural contexts. Many world musics are integrated arts that serve myth and rite or mark particular social and political calendars. Rather than being means to their own ends, these musics constitute means to other ends, such as the maintenance of the social structures and processes in which they are found. In the past, rules undergirding Western classical music have been applied indiscriminately to an analysis of the structure and function of all musics. We now recognize that Western norms do not apply to all musics universally, but that many rules govern particular musics. Each must be understood in its own terms, formally and functionally.

Music is a part of society, and musical structures reflect and exemplify social structures. During the past half-century, writers from the social sciences and humanities have advanced the notion of an intimate and intrinsic relationship between music and society. They have argued that music is suffused with meaning that is musically and culturally interpreted and that it contributes in important ways to a sense of shared social consciousness that characterizes a given society. Blacking, for example, has contrasted Western classical music, which reflects Western hierarchical social structures and mores and values individualism and competition, with the indigenous music of the Venda people of South Africa, which reveals egalitarian social values and beliefs and values communalism and cooperation. He believes that music cannot be prophetic of society, but only follow it. On the contrary, the reciprocal interaction between society and music is dynamic; music not only follows society but also impacts, portends, and even constructs and reconstructs it. As such, music making involves a dialectic between social conservation and reconstruction.

Music is corporately and individually understood. It is limited to, and transcends, cultural context. Earlier this century, Charles Ives suggested that the reason for this paradox lay in music's possession of both substance and manner: substance is imaginatively grasped in the musical content, and manner is indicated in its style. Substance and manner are inextricably intertwined. Nevertheless, the conceptual distinction between them highlights the importance of, and differences between, personal and social perspectives on music.

Substance, noted Ives, is grasped individually; manner is understood in terms of social expectations. Substance permits music to reach beyond its time and place; manner ties it to a particular time and place. Taken figuratively, a Bach partita seems just as fresh and relevant today as it did three centuries ago and a Japanese *koto* ensemble moves an English as well as Japanese audience because of the presence of musical substance, or that which intrigues the imagination more or less independently of the listener's cultural understandings of the music. Listeners can full understand the partita or the *koto* performance, however, only as they also grasp its manner, its stylistic and contextual aspects. Recognizing the complementary nature of these personal and social understandings about music highlights the importance of studying the interrelationship of music and society from a variety of perspectives, be they social, religious, musical, philosophical, psychological or physiological.

June Boyce-Tillman

World Musics in Education

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There is a story of an official from Africa who was taken to a Mozart concert at the Festival Hall by his British host. At the end he said: That was very pleasant but I understood that your music was more complicated than that.'

It is a story that not only turns on its head the traditional Eurocentric view of European music and its relationship to that of the rest of the world, but also gives us some pointers to the problems involved in the establishment of any framework that will enable us to value music from a variety of cultures. If we look at the many traditions of the African subcontinent, particularly those involving drums, we see immense complexity in the area of rhythm, and limited, if any, development in the area of melody and particularly tonality, and its associated area, modulation.

If we think of the Mozartian idiom we find a very simple use of rhythm, with clear-cut phrases and little use of rhythmic counterpoint of any kind. Its complexity lies in the area of tonality and especially, modulation. Mozart's music is complex but the complexity was not in an area in which the African could immediately perceive it. So it is with Europeans faced with African musics; untrained to perceive such rhythmic complexity, they perceive it as simple. And so the absence of cross-cultural understanding is perpetuated, and the excellence and sophistication of some cultures when compared with others, is supported by ill-conceived or wrongly constructed notions of excellence. Any culture, to have survived at all, has, by definition been valued by a certain group of people in a certain geographical location for a period of time and therefore, (the human mind being what it is) has developed a degree of complexity in some areas.

June Boyce-Tillman, "Introduction," in Malcolm Floyd, ed., *World Musics in Education* (Hants, England: Scolar Press, 1998), p. 43.

Ana Lucia Frega

Music Education in Argentina

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The following are some of the goals of the Argentinian system of music education. These aims were issued in the 1960s by the National Ministry of Education. The Ministry regulates and deals with the general goals of the system and, in collaboration with the Federal Board of Education, helps the 23 states to develop their internal policy. Some of the music education aims are:

- through listening, to promote the development of pupils' sensibility and taste, and to enable them to understand, enjoy and evaluate music expressions;
- to improve the capacity to assess the interrelationship between music, literature, and arts, in the context of geographical regions, history, civilisation, ages and styles;
- to develop skills, capabilities and habits to be able to participate in music activities as singer, performer, reader, listener and even creator of music;
- to facilitate a basic preparation for careers in music and the arts;
- to increase knowledge about Argentinian music and its contribution to the musics of the world.

This set of goals promoted a change in music teaching strategies, and in-service teacher courses have been organised by the national, or provincial governments, or privately throughout the country since the beginning of the 1960s. . . .

Further in the same curriculum, goal No. 12 states "to employ music as a means of expression, developing the capacity to listen to it, as well as a means of improvement of mother's tongue learning." Activities dealing with movement, singing, playing percussion instruments, and creation, are also strongly suggested and described. As there are no music teachers in many schools in the State of Buenos Aires, the curriculum has to be taught by the classroom teachers who have little qualification in music. This results in a very superficial level of learning. . . .

In the same level, it states "the child should . . . develop his/her creative potential and his/her aesthetic sensitivity." Some specific indications concerning music instruction strategies are included in this document. Very specific activities are

Ana Lucia Frega, "Argentina," in Laurence Lepherd, ed., *Music Education in International Perspective: National Systems* (Toowomba, Australia: USQ Press, 1995), pp. 39–41.

mentioned: "the child should develop the ability to listen, a sense of rhythm, vocal potential and music sensitivity."

In summary, in the Argentinian system of education, there are some notable characteristics of the general music education approach:

- Music is a part of natural human behaviour;
- Music is a special way of expression;
- Music as a language has different meanings;
- Music instruction should provide children with as large a scope of expression as possible to facilitate individual self-development;
- Music activities should be a good means to experience social interactions;
- Creativity should be encouraged;
- Music instruction is a good way to promote human understanding.

Heitor Villa-Lobos

Invocation to St. Cecilia

Heitor Villa-Lobos, a composer of international stature, was General Director of Music Education in Brazil. This invocation to St. Cecilia, patron saint of music, was read on a 1939 radio broadcast.

Divine Protector, who has given to Brazil the gift of music, who has exalted the birds, the rivers, the waterfalls, the winds, and the people of this land into an incomparable symphony whose melodies and harmonies have contributed to the formation of Brazil's soul! Illumine those who cultivate Brazilian music! Encourage the musicians disappointed in their musical life! Enlighten public opinion so as to make the appreciation of Brazilian art possible! Gratify the wish of those who believe music to be of national importance, educating the soul as gymnastics strengthen and develop the body! Lend faith to those who trust that the day will come when music becomes the Sonorous Flag of Universal Peace!

Nicholas Slonimsky, *Music of Latin America* (New York: Thomas Y. Crowell Company, 1945), p. 122.

Boris Dimentman

USSR Union of Composers' Co-operation with Other Organizations in Mass Music Education

Boris Dimentman was an Honored Worker of the Culture of Russian Federation and Executive Secretary of the last Board of the Soviet Section of the International Society for Music Education.

We are deeply convinced that the basis, the foundation of universal music education, is laid at the general-education school, the only educational establishment through which all children have to pass. That is why, thinking of the future of our music culture, of the constant improvement of our people's musical level, we pay primary attention to improving music education at school . . .

Recently, the Ministry of Public Education and the USSR Union of Composers began joint work on new, improved syllabuses of music, and at present an original syllabus of music and singing, drawn up by Dmitri Kabalevsky on the basis of his original pedagogic conception, is being tested at twenty-five schools. The composer himself has undertaken to teach a first grade in a Moscow school according to this syllabus. At his lessons and at the lessons of other teachers following the "Kabalevsky programme," children, instead of merely attending a class provided for by the timetable, are introduced to music as an art, making in this art the first steps that are natural for their age.

The USSR Union of Composers maintains close contacts with trade unions which are playing an important part in the aesthetic education of both adults and children. With a membership of more than 100 million, Soviet trade unions have at their disposal vast material resources, a large part of which is used for various types of work among children. The Composers' Union gives advice to children's centres of factories and various institutions. We think that the most important aspect of our joint work with trade unions is the search for new methods of mass music education, deserving to be spread throughout the country. This search has already borne its first fruits. About ten years ago the Young Pioneer Musical Assemblies were started in Moscow, giving lecture-concerts for children between twelve and fourteen. The children come to the beautiful Hall of Columns of the Trade Unions House in Moscow (well-known to many ISME members) where an experienced musicologist-educator teaches them to appreciate music, to understand its language and imagery. In the course of a year

Boris Dimentman, "USSR Union of Composers' Co-operation with Other Organizations in Mass Music Education," in *Challenges in Music Education*, proceedings of the XI International Conference of the International Society for Music Education held in Perth, Western Australia, 5 to 12 August, 1974 (Perth: University of Western Australia, 1976), pp. 45, 46.

the children are introduced to a program beginning with the simplest and ending with fairly complex forms; they get to know the symphony orchestra and various musical *genres*. The teacher makes the children participate in the performance, asking them to sing a song or to recite a poem, etc. He makes them think about the music they have heard by asking questions and stimulating them to produce drawings for the pieces they like. The Young Pioneer Musical Assemblies are organized by trade unions and the City Department of Public Education while the Composers' Union and the Moscow Philharmonic draw up the programmes and provide performers. The tickets to the assembly are distributed among school children free of charge.

Pirkko Partanen

Music in Finnish Schools, Secondary Education

Pirkko Partanen teaches at the University of Helsinki, Department of Applied Sciences of Education, and the Research Centre for Education, Cultures and the Arts.

Finland has [now] recovered from the recession in the early 1990s, and the national economy is on a sound basis. How does this show itself in music education and in education in general? Unfortunately, the outlook in education and cultural development is not promising. The great social reforms carried out in the 1990s have brought insecurity to many areas of education. For example, now that local authorities are authorized to distribute resources as they see fit, municipalities are placed on an unequal footing, depending wholly on the level of willingness for investment in education and culture on the part of the local authority. Central and local government has not restored the cuts made during the recession. Rising tax revenue is allocated primarily to information technology development. After all, Finland is a self-declared information society. Another problem is the ageing of the population, which means that social welfare and pension expenditure will increase considerably in the near future. Offering preschool teaching to everyone who wants it, while a good and important thing, requires major financial resources.

The teacher shortage at music institutes has been overcome, and music institutes can guarantee high-level teaching. Whether polytechnics will have sufficient resources for music education in the future is another matter; for example, government subsidies are based on unit prices, and these prices are much higher in music than in other subjects at this level. This is because music requires private and small-group teaching. In comprehensive school, it is worrying that pupils increasingly have teachers incapable of teaching music or other skill-based and arts subjects.

Nevertheless, we must believe that, just as parents began to demand more music education in the 1960s, a similar movement will arise again. Perhaps we can afford it, too: age groups are constantly decreasing, and in 2001 the birth rate in Finland will match that of the great famine years in the 1860s.

Pirkko Partanen, "Music in the Finnish School," http://virtual.finland.fi/, 2001.

Adriana Latino, Graziela Cintra, and Helena Rodrigues

Music Education in Portugal

Adriana Latino is Lecturer at the Department of Musicology of the Faculty of Social and Human Sciences of the New University of Lisbon. Graziela Cintra is Adjunct Music Teacher at the Higher School of Dance, Polytechnic Institute of Lisbon and President of the Board of the Associacao Portuguesa de Educação Musical. Helena Rodrigues is Lecturer of Music Pedagogy in the Department of Musicology in the Faculty of Social and Human Sciences of the New University of Lisbon.

The principles contained in the 1986 law governing the education system were specified in a 1990 decree that listed objectives for arts education.

- to stimulate and develop the different forms of artistic communication and expression and creative imagination in order to produce a balanced sensorial, motor and affective development;
- to promote the acquisition of various artistic language and provide a variety of experiences in these areas to extend to the ambit of global education;
- to educate aesthetic sensitivity and critical capacity;
- to promote individual and group artistic activities with a view to understanding of their languages and the stimulation of creative activity, including support of leisure-time activities;
- to detect specific talents in any artistic field;
- to afford specialized artistic training at a vocational and professional level for performers, creators and professional members of the various artistic branches for the achievement of high technical, artistic and cultural level;
- to develop teaching and research in the different areas of the art sciences;
- to train teachers for all branches and levels of artistic training, including cultural animators, critics and artistic managers and promotes.

Adriana Latino, Graziela Cintra, and Helena Rodrigues, “Portugal,” in Laurence Lepherd, ed., *Music Education in International Perspective: National Systems* (Toowoomba: University of Southern Queensland Press, 1995), p. 89.

Marja Heimonen

Extra-curricular Music Education in Sweden: A Comparative Study

Marja Heimonen is a researcher specializing in music education and law.

Swedish municipal music and arts schools are unique in the world; no similar schools with the same kind of background or aims exist in other countries. The principal aim of the municipal music schools in Sweden has never been to find and select the most talented students or their potential future professionals. On the contrary, a broad range of activities, as well as an attempt to offer music education to as many pupils as possible, has characterised Swedish music schools. There has also been active and intense collaboration between the Swedish music schools and the general educational establishments. However, this cooperation has also caused problems, for example, with regard to the attitudes as well as the education of music-school teachers.

One of the main arguments in this study is that music education has an important role to contribute when music is regarded as part of the good life. The aims of the kind of music education in question, then, should be holistic: music education should take a broad view of the way it relates to human experience. Thus, the state is obliged to produce conditions and circumstances for music education, rather than to regulate its content. However, the following question may also be asked: How can we leave the content open, and at the same time provide a structure for music education? This is a question of legislation, especially in Finland. Different legal and financial instruments are analysed in order to show how the law as an instrument for music education could help music educators reach their principal educational aim of promoting music as part of the good life. Certain of the findings may also be of interest and relevance to music educators working under other formal circumstances.

Marja Heimonen, "Extra-curricular Music Education in Sweden: A Comparative Study," *Action, Criticism, and Theory for Music Education* (online journal), Issue no. 2 (2004), http://www.maydaygroup.org/php/ejournal.php

Sr. Lorna Zemke

The Kodály Concept

Lorna Zemke is Director of the Kodály Programs and Director of Graduate Music Studies at Silver Lake College, Manitowoc, WI.

One of the basic concepts of Kodály was a consequence, or better, a corollary of his belief in music for everyone. To Kodály, if music was to influence the lives of all people, it had to be understandable and composed from material which man could comprehend. Kodály proposed that musical culture, then, should stem from the national culture peculiar to each people of every land. With this as the foundation, the music of other nations and the compositions of the classical masters as well as modern creative artists can be understood and appreciated. Bartok and Kodály's extensive research into the folk music of their native Hungary provided a fertile source for this type of musical culture. Kodály maintained that in music, as in language and literature, a country must begin with the "musical mother tongue" of that particular nation and through it, expand to reach an understanding of the music literature of the world. The "musical mother tongue" to which Kodály referred is the folk song. He regarded it as a rich heritage in which everyone has a share.

The music culture of a country is not created by individual musicians, but by the whole population. Everybody has a share, even to the smallest. It is vain for individuals to work if they are not accompanied by the echo of millions. The compositions of every country, if original, are based on the songs of its own people. That is why their folksongs must be constantly sung, observed and studied. It is necessary to listen to other people's great classics as well. We can learn from them how they made use of folk-music in their works. We can see that the better they succeeded in this, the better they were understood by humanity.

Kodály insisted that the music education of young children include folk songs as its basic material since it provided a natural source for learning about his own culture and the culture of other lands. In folk songs are the richest variety of moods and perspectives. To become international we first have to belong to one distinct people and to speak its language properly, not in gibberish.

Singing: Foundation of Musical Culture

Since the human voice is the most natural instrument to man, the act of singing is logically the most natural musical activity of man, Kodály theorized. Not only is

Sr. Lorna Zemke, *The Kodály Concept: Its History, Philosophy and Development* (Champaign, IL: Mark Foster Music Company, 1977), pp. 11–13.

singing a means of musical expression, it aids in emotional and intellectual development as well.

If we ourselves sing often, this provides a deep experience of happiness in music. Through our own musical activities, we learn to know the pulsation, rhythm, and shape of melody. The enjoyment given encourages the study of instruments and the listening to other pieces of music as well.

Kodály believed all music education must be centered on singing and that the basic instrument for developing musical culture was the voice. From this stemmed Kodály's insistence that education develop man's ability to read and write musical notation. This knowledge enables man to become musically literate and therefore gives him the power to participate more fully in the mainstream of culture. Kodály deplored the idea that only instrumentalists were thought to need notational skills and that music culture could be acquired solely through instrumental performance.

A deeper musical culture developed only in those places where singing was the basis. An instrument is only for the privileged few. The human voice is the most accessible to everybody, and for nothing; it can be the only soil for general music culture applicable to great numbers of people.

It must not be thought that Kodály was adverse to instrumental training. He did not believe that singing should supplant instrumental instruction; he did insist that it should precede and accompany it.

In 1969, Laszlo Vikar recalled a Kodály lecture which had been presented in New York in 1945. In it Kodály commented on instrumental instruction in the United States. He stated that the United States has done more for popularizing instrumental music than any other country in the world and that if a careful balance can be achieved between instrumental music and singing, this country may possibly produce more concrete and valuable results than elsewhere in the world. Again he insisted that an instrumental student should first learn how to sing. For free singing without an instrument is the most deeply effective way of training musical abilities. We have to educate musicians before bringing up instrumentalists. We should give an instrument to a child only when he can already sing. His ear develops only if his first notions of sound are formed from his own singing and are not connected with any external visible (visual) or hand movement (motoric) notions.

According to Kodály, the ability to understand music is through musical literacy transferred to the inner hearing faculty. The most effective manner in which this can be realized is through singing. In order to hear well, one must sing well. "Singing has to be the basis of a good musician". To this day, the Hungarian music education system is based on the principle that singing is the best means for introducing the young child to the world of music.

Graham Welch and Adam Ockelford

Music Education in the 21st Century in the United Kingdom: Achievements, Analysis and Aspirations

Graham Welch is Chair of Music Education, Head of the International Music Education Research Centre, and Head of the Department of Early Childhood and Primary Education at the Institute of Education of the University of London. Adam Ockelford is Professor of Music at Roehampton University, UK.

According to a recent House of Commons enquiry into special educational need (House of Commons, 2006), around 18 per cent of all pupils in schools in England were categorized as having some sort of special educational need (SN), amounting to 1.45 million children. . . . As far as music education (or any other school curriculum area) is concerned, . . . the concept of 'special educational need in music' has to take account of . . . different and diverse groupings within the mainstream and special school populations. Within mainstream schools, for example, it may be that (at any one time) one-fifth of pupils will have a particular learning difficulty in music that requires some individual adjustment to the music curriculum for them. This kind of pedagogical differentiation is a normal expectation of the music teacher's professional role. Such children may have experienced little or no music education up to that point, or they may have had a music education that was inappropriate for the realization of their underlying (species-wide) musical potential). Left unaddressed, this minority can develop negative self-images of their musical abilities that can be lifelong. Nevertheless, empirical evidence suggests that, in an appropriately nurturing environment, all children in mainstream schools are capable of engaging purposefully in musical activity, and of musical development.

Graham Welch and Adam Ockelford, "Music for All," in Susan Hallam and Andrea Creech, eds, *Music Education in the 21st Century in the United Kingdom: Achievements, Analysis and Aspirations* (London: Institute of Education, University of London, 2010), pp. 2, 3. Used by permission.

The Department for Education and Skills, UK

Executive Summary, Music Education Manifesto No. 2

The Music Education Council is the umbrella body for approximately six hundred organisations connected with music education in the United Kingdom. It exists to bring together and provide a forum for those organisations to debate issues affecting music education and to make representation and promote appropriate action at local, national and international level.

Music for All

Music has the power to transform lives. As this report makes clar, everyone involved in music education passionately believes in the benefits of music and music making, yet hundreds of thousands of children and young people are missing out. Our aim is to give every child the chance to make music and enjoy the immense benefits it brings. As we have discovered throught putting this report together, brilliant work is being done to do precisely that, but it is being hamstrung by a lack of coordination and focus, particularly at a local level. The central recommendation of this report is that everyone involved in music education should work together to provide the framework and focus needed to deliver a universal music education offer to all children, from early years onwards, where they can take an active part in high-quality music making.

Creating the Framework

Children and young people do not care who provides the chance to make music, they just want that chance. This means putting the child at the heart of music education, providing the right opportunities in the right way and at the right time. Schools and music providers need to connect their music provision more meaningfully with young people's own interests, passions and motivations.

To do that effectively, we need coordination and collaboration between all music providers, both in and out of school, with local children's services, and the music and other creative industries, to make the most of the strengths and resources of each and create the most comprehensive delivery.

The Department for Education and Skills, *Music Education Manifesto No. 2* (London: The Department for Education and Skills, 2006), p. 7.

How Are We Going to Do That?

We believe the best way to provide that coordination is through the development of collaborative music education hubs. These hubs will bring together everyone involved in music education at a local level to identify and assess local needs and priorities, plan resources and coordinate a more effective delivery of music education in schools and local communities. The existing music education workforce is inspirational, in terms of both effort and impact, and they deserve the strong system of support that hubs could provide.

Gordon Cox

Living Music in Schools 1923–1999: Studies in the History of Music Education in England

Gordon Cox is Senior Lecturer in Education at the University of Reading, UK.

What generally characterised the search for convincing justification for music during this time [1999] was an exploration of the transfer of learning. In the first issue of the *TES* [*The Times Educational Supplement*] campaign to save music in schools, Anthony Everitt wrote an extended article entitled "Cerebral Software" in which he drew upon recent research which explored the fundamentals of music. What distinguished music from the other arts was that it was more than art. "It reaches beyond aesthetics into ethics and the nature of intelligence." Everitt tells there is nothing new in this: Plato had elaborated on the profound impact music exerted upon our individual personalities. But what was new, according to Everitt, was that scientific research demonstrated that music played a key role in the functioning of the brain. Behavioural psychologists had demonstrated how music could aid the learning process. Consequently Everitt concluded that giving more time to the 3 Rs was counterproductive if it led to fewer music classes. In other words music is fundamental to human experience . . .

Gordon Cox, *Living Music in Schools 1923–1999: Studies in the History of Music Education in England* (Aldershot, UK: Ashgate Publishing Company), p. 27.

Stephanie Pitts

Researching the Development of Music Education

Stephanie Pitts is a Senior Lecturer in Music and course director of the distance learning MA Psychology for Musicians.

During the course of the twentieth century the perception of music in the British secondary school curriculum has undergone tremendous change, as different aspects of music and musicianship have formed the focus for educators of different generations. Educational, musical and social goals have been continually contested and redefined, with the comments of today's politicians and educators revealing the conflicting aims that years of change have generated. In recent decades, a succession of Secretaries of State for Education have maintained a consistent political message: education is about standards, improved examination results, and the testing of teachers and pupils alike. Politics and education are now inextricable linked in Britain, with education forming the cornerstone of policies and rhetoric for all the major political parties. Educational policy offers governments the opportunity to imprint their ideas upon society, and broader social and professional resistance can seem futile . . .

The portrayal of teachers in the media is another essentially political factor that has contributed to educational debate in the last decades of the twentieth century. Simplistic interpretations of problems and challenges hold the teaching profession responsible for the failings of society in general, and headlines such as "Teaching is blamed for low standards" (*The Times*, 6 February 1996) have become commonplace. . . .

. . . The reaction of the Secretary of State for Education and Employment highlighted a confusion of aims at government level:

> Music can underline our campaign to raise standards and provide other valuable aspects of a child's education. It can be part of a cross-curricular approach, helping with numeracy, developing the talents of those with special needs as well as the gifted. It can also draw on the tremendous history of folk music and ballad writing to reinforce understanding of the history of our culture.
>
> (David Blunkett, 1998)

Blunkett's views on music education show the juxtaposition of the twentieth-century teaching goals of cultural and spiritual education, with millennial obsession with standards and accountability. The two do not go easily together, and there remains a danger that as literacy and numeracy are given increasing priority within the curriculum, music will be marginalised.

Stephanie Pitts, *A Century of Change in Music Education: Historical Perspectives on Contemporary Practice in British Secondary School Music* (Aldershot, UK: Ashgate Publishing Company), pp. ii–iii.

Finn Egeland Hansen

Layers of Musical Meaning

Finn Egeland Hansen taught in the Department of Music of Aalborg University, Denmark.

Like ordinary language, musical languages are governed by grammars. However, the decisive difference between ordinary language and music is that music has no semantically loaded words. In music the grammar stands alone. *Musical meaning is attached to the oppositions within the individual parameters by which music articulates. . . .* Like ordinary language, music cannot be understood intuitively. Anecdotes about this are legion—for example the one about the African tribe whose drum music was rhythmically very complex. When the European missionary wanted to show the chief something from our culture and played a section from Mozart's *Requiem* on the ghetto blaster, the chief listened skeptically to it and said: "Is that really the best you can come up with?"

Or the Indian raga player who, listening to a western violin playing one of Bach's solo sonatas, wondered why he was playing out of tune.

Or the elderly Mozart-lover who left the concert hall screaming during a performance of one Stockhausen's music because he so vividly pictured natural disasters when he listened to *Kontake*. Which of the two—the elderly Mozart-lover or the open-minded young man—has the least understanding of Stockhausen's music, is an open question.

The notoriously learned Artusi, who in his *L'Artusi, ovvero, Delle imperfezioni della moderna musica* savagely criticized Monteverdi's madrigal *Cruda Amarilli*, evidently didn't understand or rather didn't want to accept the grammatical shift in the use of dissonances introduced by Monteverdi around 1600.

Finn Egeland Hansen, *Layers of Musical Meaning* (Copenhagen: Museum Tusculanum Press, 2006), pp. 6–8.

Carol Frierson-Campbell

Teaching Music in the Urban Classroom

Carol Frierson-Campbell is Professor of Music at William Paterson University.

School reformers, advocates for the poor, activists from diverse cultures, and members of the communities served by urban educators have important insights about the change process that must be acknowledged. While "urban issues" have been at the forefront of the music education conversation for almost 40 years, they have not yet reached the "tipping point" needed to make MENC's mission "to advance music education by encouraging the study and making of music by all" a reality in all urban schools. It is diverse voices, distinct and yet united, that will tip the equation in the direction of change.

Carol Frierson-Campbell, *Teaching Music in the Urban Classroom,* vol. 1 (Lanham, MD: Rowman & Littlefield Education, 2006), p. xiii.

Gordon Cox and Robin Stevens

The Origins and Foundations of Music Education

Gordon Cox was Senior Lecturer in Music Education at the University of Reading, UK. Robin Stevens is Associate Professor of Music at the University of Melbourne, Australia.

The School Music Repertoire and the Experiences of Children

The songs chosen for class singing were, especially in the early years of the colonies, carefully selected to include moralistic and didactic texts. In 1876 James Fisher used a simple melody to carry cautionary words: "I must not tease my mother, She loves me all the day. And she has patience with my faults, And teaches me to pray. Oh, how I'll try to please her, She every hour will see; For should she go away or die, What would become of me!" as well as inculcating religious and moral values through hymns and other such edifying songs, the singing repertoire chosen for children could also carry texts that evinced the virtues of home and family life.

Later, particularly with contingents of colonial soldiers being sent to the Sudan War and South African (Boer) War, songs with patriotic and nationalistic words were popular as a means of promoting imperial citizenship. For example, one of the important days on the Australian cycle of celebrations was Empire Day that was first officially celebrated in Australia in 1905. On this day children listened to stories about the Empire, sang "God Save the Queen," participated in patriotic tableaux and took part in march pasts and trooping the colours. . . . As the colonies moved towards federation, school singing also became an important medium for imbuing children with feelings of patriotism. In 1906 it was unequivocally stated: "To cultivate patriotism is of great importance. We have thousands of pupils who should leave our hands feeling and believing that there is no country like their own. . . . Songs about the national flag, the deeds of great men and women, native scenery, &c., are recommended" (*Education Gazette South Australia* 1906: 43).

Perhaps the most authoritative statements regarding the value of music in colonial education came from William Wilkins (1827–1892), chief architect of the New South Wales' education system. In 1870 he recounted the reasons for including singing in the new public school system. Wilkins cited the example of Germany, which had, by the influence of music in schools, been changed from the most drunken to the most sober nation in Europe. He reiterated his belief in "the humanizing and civilizing influence of music as an instrument by which a child might be trained in those social feelings which frequent intercourse with his fellows nurtured. . . ."

Gordon Cox and Robin Stevens, *The Origins and Foundations of Music Education: Cross-cultural Historical Studies of Music in Compulsory Schooling* (London: Continuum International Publishing Group, 2010), pp. 179–180.

Harold Powers

The Activities and Influence of Music in the Public Schools

Harold Powers was Professor of Music at Princeton University.

In times like the present, when all forms of social movements and institutions become the target for more or less vituperative criticism, insofar as they may affect the economic situation, education could not hope to escape entirely unscathed. We have seen our teaching profession receive more newspaper publicity in the form of editorial comment and criticism during the last two years than in any other ten years . . . might it not be well to pause here at the low point of the ebb tide, to take account of stock, to give ourselves the same close scrutiny that our critics have been giving us—to consider what we might have done had we been called to the defensive for our very professional life? . . . . I submit to you that the stabilizing agencies in this present topsy-turvy world must be the activities and influence of music in the public schools.

Harold Powers, *Music Supervisors Journal* (1933), p. 10. Used with permission of the National Association for Music Education.

Malcolm Floyd

World Musics in Education

Malcolm Floyd is an ethnomusicologist and an expert on African musics.

There has been an interest in World Musics for quite a long time. Rousseau included samples of Native American, Chinese and European folk music in his 'Dictionairre de Musique' of 1768. English ladies in 18th century India composed little piano pieces loosely based on the traditional tunes they heard around them. However, quite how easy it would have been for the sources of this material to recognize their music is uncertain at best. In the last century "Comparative Musicology" was the name given to this developing quasi-science which continued into the 20th century . . .

The use of the West as a yardstick has not been unreal, and has certainly not been limited only to music. even where an individual's intentions are apparently laudable at first sight, the assumptions they may be based upon require serious investigation. Colonel David Stirling had much experience of working in Africa, and disliked much of the racism he saw, but he was not totally immune from it himself. He set up a group called the "Capricorn Society," and in the *African News* of March 1954 wrote:

> [Capricorn] rejects both white colonialism and African nationalism in favour of the development of a multi-racial society in which, however, Western culture and the Christian religion would be dominant.
>
> (quoted in Gunther 1955: 347)

Such principles are still held by many, although not always consciously, or expressed in precisely the same way.

Malcolm Floyd, ed., *World Musics in Education* (Aldershot, UK: Scolar Press, 1998).

Thomas Rudolph and James Frankel

YouTube in Music Education

Thomas Rudolph is Adjunct Assistant Professor of Music at the University of the Arts in Pennsylvania, and Director of Music for the Haverford School District in Haverford, Pennsylvania. James Frankel is Managing Director of SoundTree, the educational division of Korg USA.

[A]s the focus of the content of YouTube moves away from what author Andrew Keen calls "the cult of the amateur"—the glut of amateur videos on the site—and more toward mainstream traditional media, educators will have access to an enormous pedagogical resource, an immense library of music and video that can be incorporated into any music curriculum. While there will most certainly continue to be millions of homemade videos available, there will also be a steady increase in educationally appropriate videos. Perhaps in the near future, networks such as PBS will enter into an agreement to allow the renowned Ken Burns *Jazz* series to be legally posted on YouTube in exchange for advertising revenue to offset the loss in DVD sales. Perhaps HBO will make its Composers Series available for music teacher to show their students, or even *Beethoven Lives Upstairs* and other stalwarts of the general music curriculum. As more and more companies license their content to YouTube and similar sites, educators will only benefit.

Thomas Rudolph and James Frankel, *YouTube in Music Education* (Milwaukee, WI: Hal Leonard Corporation, 2009), p. 12.

Richard J. Colwell and Elizabeth Wing

An Orientation to Music Education

Richard Colwell was Professor of Music at the University of Illinois at Urbana-Champaign, the University of Northern Colorado, Boston University, and the New England Conservatory of Music. Elizabeth Wing is Head of Music Education at the University of Cincinnati College-Conservatory of Music.

Twenty-First Century Music Education

Despite recent changes, the context for teaching and learning music is sufficiently common that a clear definition of public school music education is possible. There have been periods of confidence within the profession as well as periods when little commonality pervaded instructional and student experiences. For example, around 1900 there were strong feelings for and against note reading; in the 1930s, competition and games were dominant; and folk music was popular in music texts following World War II. The most recent past has been a period of loose definition for music education; almost any experience qualified. At the beginning of the twenty-first century, the distinction between required and elective music has sharpened, and within the required music component experiences have become more common through often more superficial. Any commonality results from the standards movement, publications of MENC, and the methods of Orff, Kodály, Dalcroze, and Gordon—a farrago of influences.

We have just suggested that a definition of music education is important to provide boundaries to the school's responsibility in music and that today it is easier to provide a clear definition of music education. The distinction among various music programs—required, elective, integrated, humanities, and live music in the classroom—each requires a unique definition of school-based music education, a definition that encompasses all possible programs will necessarily be so broad as to be almost meaningless. Our definition of a required music education program would be one that improves a student's ability to discriminate, understand, and respond meaningfully to music expressive of worthy human feelings. Even with this clear definition, the teacher's responsibilities in deciding how this can best be accomplished for each student are enormous, . . . Decisions about these responsibilities must be based on a wide and deep knowledge of music, of children, and of teaching and learning strategies. Students, to discriminate, must be taught not only to listen but to hear—

Richard J. Colwell and Elizabeth Wing, *An Orientation to Music Education: Structural Knowledge for Music Teaching* (Upper Saddle River, NJ: Pearson Prentice-Hall, 2004), p. 11.

to hear "interesting" melodies, harmonies, and rhythms, to hear expressive devices, to hear innovative schema, and to hear technique. A principle for this required music program would be to focus on objectives that are best (or solely) learned in the school situation. Recognizing loud and soft in music, for example, would not be an acceptable teaching objective as the concept of loud and soft is well-learned outside the school. Loud and soft are like fast and slow, relative terms difficult to label exactly unless examples are provided. A student draws on his out-of-school learning of loud and soft in music class when he discovers the composer/performer uses getting louder or softer as an expressive device, and the extent to which getting louder or getting softer is expressive is dependent on the music context—the number of voices, the harmonic texture, the overall musical structure, and more.

Richard Colwell

Music Assessment in an Increasingly Politicized, Accountability-Driven Educational Environment

The idea of any standards cannot be accepted as noncontroversial. The recent report on *Tough Choices for Tough Times*, authored by the National Center on Education and the Economy (NCEE, 2007) states that the standards in the U.S. are anything but coherent. They are the result of a brokering process among teachers and others who have no incentive to create coherent standards. There are no examples of clear thinking, good analysis, fine writing, or skillful problem solving.

Richard Colwell, "Music Assessment in an Increasingly Politicized, Accountability-Driven Educational Environment," Keynote address, in Tim Brophy, ed., *Assessment in Music Education* (Chicago: GIA Publications, Inc., 2008).

MUSIC IN THE SCHOOLS

These readings demonstrate the great variety of interests and opinions about music in the schools during a time of profound societal change. Education reform had been occurring since the 1950s but what differentiates early twenty-first-century reform is that it appears to either occur at the end of a period of change, or at the beginning of a new period, depending on one's point of view. The federal government began to release the schools from the restrictive regulations of No Child Left Behind, the computer revolution entered a new stage with innovative means of communication and new digital possibilities for teaching and learning. The schools responded to international pressures as it became obvious that American students were performing academically well behind students of other countries. All of these factors have affected music in schools. These readings cover a period of approximately sixty years and represent the work of scholars from several countries.

Edwin E. Gordon

Society and Musical Development

I am Prometheus, son of Lapetus and Cymene. . . . history honors me by calling me the founder of Civilization. More to the point, classical tradition refers to me as creator of the human race. . . .

I have special interest in the arts. . . . I am curious about a particular characteristic of human behavior. I believe collectively you can enlighten me. . . . It is obvious to me there is a disconnect between humans' perceived respect for music and the attitude toward music education in the schools. Much time, money, and adoration is bestowed upon outstanding professional musicians by lay public and foundations, and acclaim is conferred on relatively few adolescents who display exceptional, let me say extraordinary, musicianship. Ironically, partially and in guile, mesmerized adulation is also bestowed upon musical savants and *wunderkinds.*

However, there is relatively little attention given to need for exemplary music education for the majority of young persons who attend elementary, middle, and secondary schools. Usually because of economic conditions and scheduling demands, guidance in instruction in music falters. Music tuition may be removed from a curriculum with wonky abandon; that is, a commonplace desideratum without constructive thought or consequential implications. I can't help but wonder if, indeed, music education is too important to be left to musicians?

Does the problem exist because it is commonly believed musicality is bequeathed upon only a select few individuals and it would be pointless to provide others with worthwhile music education? In sports there are participants and observers. Not everyone is expected to be a professional. It is supposed all can be educated to learn to enjoy and participate in games even though most will remain amateurs. But that does not appear to be the case with music. Development of understanding and ability to perform music in ensemble and independently at a variety of maturation stages is unthinkable by the majority of persons who constitute society. Why? Is there not a difference between simply living and living a quality life?

Perhaps origin of the impasse is parents are of the conviction conventional academics and physical education play a vital role in their children's continuing education, health, and pursuit of success in lifelong endeavors, whereas music, although a desirable part of living, is not a necessary condition for achieving comfort accorded by financial freedom. In my view, regardless of musical potential, ability to perform music in ensemble and solo at some level with or without notation is a necessary

Edwin E. Gordon, *Society and Musical Development: Another Pandora Paradox* (Chicago: GIA Publications, Inc., 2010), pp. xiv–xv.

hallmark of being human. Music should be what one does, or what one studies. Intelligent interaction in musical endeavors is no less a virtue than engaging in splendid conversation with one another.

Maybe I have it all wrong and am unaware of detail and nuances contributing to such a malaise, or it may be that I simply have exaggerated transitory irregularities that over time are self correcting. . . .?

Marguerite V. Hood

Music in American Education

Marguerite Vivian Hood (1903–1992) was Chair of the Editorial Board of the Music Educators Journal, *President of the Music Educators National Conference, and Professor of Music Education at the University of Michigan.*

Fortunately, the morale of music educators is generally good. We like our work, we see endless possibilities for good results from it, and we are so busy trying to do it well that we have little time to be distracted by petty attacks. One wonderful thing about music education is that, as a profession, instead o worrying about criticisms, it takes a refreshing enjoyment from self-evaluation, and constantly improves itself.

We are diametrically opposed to the ridiculous premise which has sometimes existed that music educators need not be real and skillful musicians. No one has to sell us on the necessity for fine musicianship, although it is often difficult to bring attention to the fact that courses that were originally planned for the training of skilled concert performers or composers sometimes waste many precious college hours without achieving much in the way of specialized technical skills needed by music educators. We even face the amazing idea that second best in teachers and in practice facilities will suffice to make good musicians of music education students, but not of anyone else!

We cry for professional recognition, but sometimes forget that such recognition must be preceded by active participation in many affairs civic, musical and educational, not just as directors of performing organizations, but as interested, intelligent participants in the planning and working out of general activities of the groups.

Music education has nothing to fear but itself and its own failure to be part of the world around it—and its failure to assert itself as a profession regularly and consistently, not just when its own rights and privileges are attacked. No heritage as great as ours can be maintained by good teaching only, or even by a fine defense. The responsibility is ours for constructive action, with music educators learning to contribute their part to leadership not only in this, our own field, but also in all related fields that affect us, in both local and widespread situations.

Marguerite V. Hood, "Music in American Education: Our Heritage Demands Action, Not Defense," *Music Educators Journal* (February–March, 1952), pp. 17, 19. Reprinted with permission.

Allen P. Britton

Music in Early American Public Education

Allen P. Britton was a scholar of early American music, Dean of the School of Music of the University of Michigan and President of the Music Educators National Conference.

The Status of Music in Formal Education

Music, as one of the seven liberal arts, has formed an integral part of the educational systems of Western civilization from Hellenic times to the present. Thus, the position of music in education, historically speaking, is one of great strength. Unfortunately, this fact seems to be one of which most educators, including music educators, remain unaware. As a result, the defense of music in the curriculum is often approached as if something new were being dealt with. Lacking the assurance which a knowledge of history could provide, many who seek to justify the present place of music in American schools tend to place too heavy a reliance upon ancillary values which music may certainly serve but which cannot, in the end, constitute its justifications. Plato, of course, is the original offender in this regard, and his general view that the essential value of music lies in its social usefulness seems to be as alive today as ever.

While no one would deny the extrinsic values of music activities, or of any other artistic activities for that matter, the trouble with Plato's view and with the views of those who follow him, is that such views are essentially deprecatory to music and to her sister arts. Arguments based upon such views never really ring true, never really convince, and music is left unjustified, as it were. The social values to be obtained from participation in a high-school band, it is obvious, might as easily be realized in many other group endeavors.

To deprecate music in the same breath with which one attempts to support its position hardly seems to be the proper course to follow. Unfortunately, and on at least two accounts, finding the proper course presents great intellectual difficulties. In the first place, we do not really know why people like music nor why it exists at all. We know it to be a purely human product in the sense that it originates and exists only in the human mind, but we have only speculative notions with regard to why the mind creates music and why the human being is everywhere musical. In the second place, no general history of music education has yet been written, nor can one be written soon because the necessary special monographs are small in

Allen P. Britton, "Music in Early American Public Education: A Historical Critique," in Nelson B. Henry, ed., *Basic Concepts in Music Education* (Chicago: National Society for the Study of Education, 1958), pp. 196–197, 207.

number and cover only a few, and to a large extent, the related areas. Thus, one not only faces a serious problem in assessing the value of music in human life for lack of a generally understood aesthetic theory but he also finds it difficult to secure the facts that might define the role which music has actually played in educational systems. . . .

Richard Colwell

Planning and Evaluation: The Evaluation Dilemma

Music as a Unique Subject

[M]usic is unique in its bountiful materials. Quality materials, understandable by students, are almost unlimited. Much of the music that you and I would enjoy studying further is also within the comprehension of our students. Advanced study in music does not reflect the same hierarchy as does advanced study in other subjects; to be advanced does not necessarily mean that the materials is more complex. To be sure, there are some recognizable sequences in music instruction and some tasks can be organized in a hierarchical fashion, but the pedagogical hierarchy is less clearly defined than some would have us believe. The musical learning hierarchy is organized as much from obvious to subtle as it is from simple to complex. Once a student understands a Mozart symphony, transfer of learning allows for many rich and rewarding experiences, experiences that constitute advanced study and experiences that cannot be aligned with the hierarchies in the cognitive, psychomotor, or affective taxonomies.

Music is also unique in that our traditional mode of evaluation, primarily through judging an ensemble concert, does not provide the necessary feedback to improve instruction. Knowing the score of the West German–Argentinian soccer game is not diagnostic, it does not tell the Argentines how to improve. The judging of excellence in a concert, the commendations for students and conductor, mostly for the conductor, the typical reactions to a concert, are so random ranndom with respect to musical selections as well as random with respect to any errors within any single selection that no teacher, student, parent policy maker recognizes from such an evaluation the contribution of a systematic programme of instruction. Successful performances are attributed to the charisma, personality and leadership qualities of the teacher. Success in music is also attributed primarily to talent. Ask any adult about the quality of his or her school music instruction; they will have no memory of a systematic curriculum. They will attribute lack of success in school music to their lack of talent, or will assign their success to having a knack for it. Success in performance and creating, whether for the student or the accomplished artist, is in all cultures attributed to musical ability and not to superior instruction.

Richard Colwell, "Planning and Evaluation: The Evaluation Dilemma," in *Music Education: Facing the Future* (Christchurch, New Zealand: International Society for Music Education, 1990), pp. 33–34. Reprinted with permission of the International Society for Music Education. For further information, please see www.isme.org.

The view of musical success as relating directly to talent contains disadvantages. Has Howard Gardner helped the arts by suggesting that individuals possess multiple intelligences, one of which is musical intelligence? I think not. He has likely reinforced the idea that one either has musical intelligence or not, that instruction makes little difference, and that the school's primary role is to nourish those students with the musical capacity to excel. Exploratory music courses are also likely to suffer from promotion of the idea that these multiple, but identifiable intelligences are important to educators. The Gardner concept is important to society, but in music education the idea could eliminate exploratory experiences because it implies that administering an aptitude test can discern those students who have musical intelligence and can profit from additional instruction.

Lois Choksy, Robert M. Abramson, Avon E. Gillespie, David Woods, and Frank York

Teaching Music in the Twenty-First Century

Lois Choksy was Head of the Music Department of the University of Calgary. She was influential in the adoption of the Kodály method in Canada and the United States.

The philosophy of Lowell Mason, gleaned from his many publications, and may be summarized as follows:

1 The purpose of music in the schools is to create musically intelligent adults rather than to train professional musicians.
2 The quality of music used in teaching is of vital importance. Only music of artistic value should be used in the music class.
3 The process used in teaching is of greater importance and more lasting value than the product of that teaching.
4 To be most effective, music education must begin with the young child.
5 Music is a discipline involving all the senses and contributing to the total development of the human being.
6 To achieve in music, work is necessary.
7 Practical experience must come before theory; and theory must grow out of that practical experience.
8 Musical literacy is both a possible and desirable goal for most people.

The *practice* based on these *principles* was "an inductive method, exercising the reasoning powers of the mind." Its *pedagogy* was summarized by Mason as (1) sounds before symbols; (2) principles before rules; and (3) practice before theory.

Lois Choksy, Robert M. Abramson, Avon E. Gillespie, David Woods, and Frank York, *Teaching Music in the Twenty-First Century*, 2nd ed. (Upper Saddle River, NJ: Prentice-Hall, 2001), p. 7.

Charles Hoffer

Introduction to Music Education

Charles Hoffer, a former president of the Music Educators National Conference, is Professor of Music at the University of Florida.

It all begins here. It has to. Unless music is valuable for people, especially young people, then the whole idea of music education is in deep trouble. If music makes little or no difference in the lives of people, there is little point in spending time and effort educating them in it. Yes, music education begins with a clear understanding of why it is important to people and the quality of their lives. . . . if music is seen as a nice extracurricular activity with little educational content, then music teachers need not be concerned about what students learn. On the other hand, if music is seen as something that's a vital part of a young person's education, then music teachers will take actions to ensure every student acquires basic music skills and knowledge. The reasons for music in the schools not only provide a starting place, but also point the direction for music education.

Because of their experiences in teaching and knowledge of what a good music program should be, most music teachers take their work seriously. As with any profession, there are a few members who fall short, but the great majority of school music teachers are able men and women who care about having their students learn. That's the way it should be, of course, but it can cause feelings of frustration and disappointment when school administrators or parents appear to regard music in a lackadaisical way. The conscientious music teacher wonders: "Why don't they understand what the students are getting from their music classes?"

Charles Hoffer, *Introduction to Music Education*, 3rd ed. (Long Grove, IL: Waveland Press, Inc., 2009), pp. 1–3.

Joann Erwin, Kay Edwards, Jody Kerchner, and John Knight

Prelude to Music Education

Introduction

Some music educators would contend that a chapter on developing a philosophy of music education should be the initial chapter in a book that introduces undergraduates to the music education profession. The authors of this book, however, believe that one's personal philosophy of music education is a continuously evolving journey taken during one's professional life. Through this journey, a philosophy motivates a teacher's instructional style and course content and is redesigned or confirmed by practical teaching experience. A reciprocal process, developing a philosophy of teaching is a continuous challenge, something that should not be allowed to become dormant or stagnant. Therefore, we are relying on the probability that your teaching observations, teaching episodes, and class readings and discussions during this semester have informed and expanded the conception of the music education profession that you first brought to this class.

There is no single, widely accepted philosophy of music education—a problem and a plus for our music education profession. First, having no uniform philosophy of teaching is a problem; the music teaching profession might be strengthened if its teachers could agree on what should be taught to students and why music education should exist for all students. The creation of the *National Standards for Arts Education* (MENC, 1994) was an attempt to unify individuals' concepts of curricular content across age levels. The lack of a standardized philosophy is a plus, however, because each teacher is empowered to make personal decisions based on personal values. Every time a music educator makes a decision that affects who, what, why, when, or how she/he teachers, values are exhibited and set into motion. The authors of this text made conscious decisions of why, when, and for whom we were writing this book, as well as what content we would present and how we would present it. Each chapter reflects values of individual authors . . .

Joann Erwin, Kay Edwards, Jody Kerchner, and John Knight, *Prelude to Music Education* (Upper Saddle River, NJ: Prentice-Hall, 2003).

Patricia Shehan Campbell

Music Teachers in Action

Patricia Shehan Campbell is Professor of Music at the University of Washington, where she holds dual appointments in music education and sociology.

Regardless of where they work and under what conditions, the ace music teachers are effective because of who they are musically and humanly, and as pedagogically astute practitioners of their art. They have the power to persuade, to model, to inform, to facilitate the learning of their students, and to change their lives. This they do daily and over time, through the music that is made and heard in their classes, and through the quality of their interactions with their students. The values of teachers are embedded in their words and actions, and their students learn as a result of their fine-tuned, conscious behaviors. Every glance, nod, and wave of the hands conveys meaning, as do their words and the expressive tones and gestures that communicate them.

Walk into a classroom, and certain music teachers appear more effective than others. They are the ones who treat the music lesson-session as the precious little time it is, moving efficiently through the lesson or rehearsal to be able to achieve the goals they set for their students. They press hard but with humor to provide young people with the sequential learning events, the exercises, and the beautiful and sublime experiences of great music. A sixteen-bar melody for recorders and voices, a South African freedom song in four choral parts, a composition assignment for studio group, Berlioz' *Candide* for orchestra (or transcription for symphonic band), a Charlie Parker tune for jazz band—any of these and countless other experiences work well in the hands of teachers who are so well prepared that one action seems to flow to the next. Well-seasoned music teachers have managed not to bump along in unnatural chunks of lesson bits and rehearsal bytes, and their students percolate in a rhythm for learning that is neither too fast to frustrate them nor too slow to bore them to tears. These teachers know the music so *they can* concentrate on the pedagogy, and they know their pedagogical techniques so they can go deeply into the music. Further, they know both music and pedagogy so well that they can be playful and build rapport and positive working relationships with their students.

Teachers in action possess qualities that come with a strong and steady professional preparation, and these qualities are further strengthened through the on-the-job honing of them as they practice what they have learned through formal coursework. These traits are activated as teachers present the music itself to the students, as they offer them the skills and the knowledge it takes to become deeply musical. They are also in motion as teachers convey their feelings about the music, and as they elicit the feelings of their students. A wide assortment of qualities are operating as teachers bring an understanding of not only music, but of the people, principles, and

Patricia Shehan Campbell, "Music Teachers in Action," in *Musician and Teacher: An Orientation to Music Education* (New York: W.W. Norton, 2008), pp. 284–285.

Roger P. Phelps, Ronald H. Sadoff, Edward C. Warburton, and Lawrence Ferrera

Expansion of Degree Programs

Roger P. Phelps was Professor of Music and Coordinator of Doctoral Studies in Music Education at New York University. Ronald Sadoff is Director of the Film Scoring Program at New York University, where he is Director Emeritus, Music and Performing Arts. Edward C. Warburton is Assistant Professor of Dance and a member of the graduate faculty in the Digital Arts and New Media program at the University of California, Santa Cruz.

In past years teachers of public school music were trained not only in the more formal normal schools and teachers colleges but also in teachers institutes, singing schools, and military music schools. The need for more specialized training led to extension of two- and three-year programs in normal schools offering no degree to advanced graduate school curricula culminating in some form of doctorate. About seventy years ago many state departments of education began to mandate at least a baccalaureate degree as a prerequisite for a teaching certificate. Since the end of World War II, the increasing demand on the part of state departments of education for a minimum of a master's degree as the requisite for permanent certification has resulted in monumental growth in graduate programs in music and other fields of education all over the nation as well as other parts of the world. A few master's programs offer extra course work as an alternative to the usual thesis. Other institutions give students a choice of some type of creative endeavor (composition, arrangement, recital, field work) in lieu of a thesis. The option of either extra course work or a project of some kind has advantages.

Experiences by the authors in advising students at both master's and doctoral levels, however, suggest that graduate schools should consider the feasibility of requiring some type of written requirement involving research for all master's degree candidates. Not only can these students expand their knowledge and receive intellectual stimulation, but they also will have had some practical research experience should they eventually pursue a doctorate.

There is great proliferation of degree designations in master's degree programs—Master of Music, Master of Arts, Master of Science, and Master of Music Education, among others. Sometimes a graduate student in music may believe that the Master of Music is superior to the Master of Arts. One cannot always tell by the degree designation the actual quality of master's degree programs. The reputation of the

Roger P. Phelps, Ronald H. Sadoff, Edward C. Warburton and Lawrence Ferrera, "Expansion of Degree Programs," in *A Guide to Research in Music Education*, 5th ed. (Lanham, MD: The Scarecrow Press, Inc., 2005), pp. 9–11.

institution, the faculty involved in the program, and the success of graduates are important criteria to consider, as well as the accrediting associations to which the institution belongs. A good source of reference for master's theses completed is *Master's Theses Abstracts*, which has been published since 1951–1952 . . .

The demand for academic standing beyond the baccalaureate degree began in the 1920s. Until World War II, the master's degree was generally considered to be the terminal degree for music teachers, even at the college or university level. At that time many college and university professors had an extensive background in professional performance or had a high standard of training at a music conservatory where a degree usually was not awarded, the rigid training being the criterion for obtaining a university teaching position. It often was assumed that musicians were "doers" rather than "thinkers." Work beyond the master's degree (or conservatory nondegree programs) was believed to be unnecessary because "thinkers" usually were researchers and "doers" often were not. In the past fifty or sixty years, however, the pressure for advanced degrees on college and university music teachers by administrators has caused a rethinking of graduate music education, with the result that many postbaccalaureate students now anticipate the master's degree as a transitional step to the doctorate. An aspirant for a teaching position at the college or university level can hardly hope to achieve tenure or rise above the level of Instructor (or occasionally assistant professor) without an earned doctorate . . .

If you have examined college or university vacancy lists on the Internet, or otherwise, it should be patently clear that among the application requirements the phrase "doctorate required or preferred" stares at you boldly. The by-product of coercion by higher education administrators for an earned terminal degree has been a doctorate with emphases different from those of the traditional Ph.D. or Ed.D. This has been true in specialized fields such as music and the other arts, where the Ph.D., the typical research doctorate, often is not equated with the kind of scholarship possessed by musicians and other artists. One of the newer degrees is the Doctor of Arts (D.A.). Dressel reports that the D.A. was originally conceived as a degree for practitioners rather than for the research-oriented specialist. Thus it would appear that the D.A. would be the logical degree for the practicing musician to pursue.

To indicate diverse approaches to doctoral degrees, in the following sections several recent dissertations are identified for the D.A., D.M.A., Mus. Doc., D.M.E., Ph.D., and Ed.D. . . . Several universities desired a more specific degree so curricula were developed leading to the D.M.A. (Doctor of Musical Arts). James L. Fern, used CD-ROM and MIDI techniques in his D.M.A. study to develop and test a computer-based software program for teaching jazz improvisation. The Mus. Doc. (Doctor of Music) traditionally has been an honorary degree conferred on outstanding composers, conductors, and performers. It is possible, in some universities, to earn the instructor (or occasionally assistant professor) without an earned doctorate.

Jones and McFee, writing in the *Handbook for Research on Teaching*, point out that dissertations in music education largely have been quantitative in scope, based on research methods from general education and psychology. Studies on curriculum in music education, note Jones and McFee, essentially have been directed toward developing performance skills. In comparing music and art education, the same authors indicate little agreement on goals and objectives of instruction by art and music

educators. On the positive side, the nod was given to music educators who were more in agreement than art educators in regard to methodologies needed to provide answers to research questions.

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The College Board

Academic Preparation for College: What Students Need to Know and Be Able to Do

This report is a part of the College Board Educational Quality Project, a long-term effort to improve the academic quality of secondary education and to assure that all students have equal opportunities for postsecondary education. It identified English, the arts, mathematics, science, social studies, and foreign languages as the basic subjects.

WHY? The arts—visual arts, theater, music, and dance—challenge and extend human experience. They provide means of expression that go beyond ordinary speaking and writing. They can express intimate thoughts and feelings. They are a unique record of diverse cultures and how these cultures have developed over time. They provide distinctive ways of understanding human beings and nature. The arts are creative modes by which all people can enrich their lives both by self-expression and response to the expressions of others.

Works of art often involve subtle meanings and complex systems of expression. Fully appreciating such works requires the careful reasoning and sustained study that lead to informed insight. Moreover, just as thorough understanding of science requires laboratory or field work, so fully understanding the arts involves first-hand work in them.

Preparation in the arts will be valuable to college entrants whatever their intended field of study. The actual practice of the arts can engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence. Appreciation of the arts is integral to the understanding of other cultures sought in the study of history, foreign language, and social sciences. Preparation in the arts will also enable college students to engage in and profit from advanced study, performance, and studio work in the arts. For some, such college-level work will lead to careers in the arts. For many others, it will permanently enhance the quality of their lives, whether they continue artistic activity as an avocation or appreciation of the arts as observers and members of audiences.

WHAT? If the preparation of college entrants is in music, they will need the following knowledge and skills.

- The ability to identify and describe—using the appropriate vocabulary— various musical forms from different historical periods.

Academic Preparation for College (Princeton, NJ: College Entrance Examination Board, 1983), in Michael L. Mark, *Contemporary Music Education*, 3rd ed. (New York: Schirmer Books, 1996), pp. 21–22. Reprinted with permission from *Academic Preparation for College*, Copyright ©1983 by College Entrance Examination Board. Used by permission.

- The ability to listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre, and dynamics.
- The ability to read music.
- The ability to evaluate a musical work or performance.
- To know how to express themselves by playing an instrument, singing in a group or individually, or composing music. . . .

George Odam

The Reflective Conservatoire: Studies in Music Education

George Odam is retired from Bath Spa University, UK, where he was Professor of Music and Music Education.

As diversity, breadth and choice increase in our society, it becomes far more difficult to determine what constitutes good or bad practice within today's artistic processes and their performances. "Measured" evaluative responses currently tend to be *experiential* ("in the moment" and personal), *mechanistic* (commonly referred to as "box-ticking"), *economic* (funding-led) or *polemical* (media-fueled and deliberately controversial). There is now a demand for a much more sophisticated dialogue between traditional specialisms (disciplines, genres and so on) and their "cross-over" manifestations, particularly in the education world. Fulfilling such a demand will help to create a higher level of understanding between practitioners and their audiences, with redefined expectations in language and meaning that are relevant to today's society. Above all it is an opportunity for "high-art" sensibility, with all its implicit qualities and values to meet and inform the singularly commercial demands of our "cultural industries."

The challenge of producing a common framework for evaluating and assessing quality according to diversity of need and purpose is central to the thinking underlying much of current music education practice. The most progressive conservatoires provide a learning environment that connects tradition and innovation, and encourages the widest possible access without compromising its reputation for excellence. Such an environment can offer a wide range of professional development at both undergraduate and postgraduate level. Training in this area of work is now seen a central to the development of an all-round excellent musician, fit for the purposes of the twenty-first century as a performer, composer, leader and teacher.

There is a growing need in western European society for coherence to be established between key aspects of personal, artistic, curriculum, institutional and community development. Some of the principal elements connected to such a critical framework in higher music education include aims that help to produce more open, flexible, self-motivated musicians, skilled in responding to different creative challenges on and away from their specialist instruments. They encourage experimentation of ideas through improvisation, collaborative composition and discussion, with a sense of student ownership evident in the performance of a newly created piece, as well as offering workshop-leading experience through placements and collaborations

George Odam, *The Reflective Conservatoire: Studies in Music Education* (London: The Guildhall School of Music & Drama, 2005), pp. 19, 20.

in the wider community. The aim to develop a more "rounded" musician, fit for the challenges she or he will face in the twenty-first century, demands a frameworks and critical vocabulary for evaluating the quality of process, project and performance in a variety of contexts. This aim embraces an underlying commitment to widening participation, where diversity of skills, experience, needs and purposes are acknowledged as key components for a framework defining "excellent practice" through artistically driven education and community programmes.

David Ward-Steinman

On Composing: Doing It, Teaching It, Living It

David Ward-Steinman is Adjunct Professor of Music at Indiana University-Bloomington, and distinguished Professor Emeritus and former composer-in-residence at San Diego State University.

This paper is concerned with the craft and pedagogy of contemporary classical composition as I received it from Darius Milhaud and Nadia Boulanger in the late 1950s. I discuss their different points of view . . . the composition process itself, . . . counterpoint, improvisation, writer's block, the current state of the art, our sister arts, and the changing audience for serious music, along with the increasing importance of improvisation and world music in composition and its pedagogy. I also discuss how many of these elements were implemented in the model Comprehensive Musicianship curriculum at San Diego State University that I designed and directed from 1967 until 2003. . . .

The Pedagogy of Composition

When I was asked to design a curriculum for composition majors at San Diego State University in the early 1960s, (the then San Diego State College) . . . I also designed the subsequently influential Comprehensive musicianship Program at San Diego State in 1967 . . . this required, among other things, all that music majors and minors participate in world music ensembles, as well as jazz and new music ensembles, where improvisation was required and taught. An independent composition project for instruments playable by the students in each classroom is still a requirement every semester in the theory and counterpoint classes, culminating in a composition for band, orchestra, or choral/instrumental group in the final semester, including a public concert of the best works. . .

Why shouldn't all musicians compose, not just the composition majors? I think they should. There are really only three things to be done with music: compose it, play it, or listen to it. Everything else we do in music is a spin-off from this triangle of fundamental activities. It follows, then, that a musician's training should emphasize equally all three activities, which is the underlying philosophy of Comprehensive Musicianship, at least as developed in the program at San Diego State.

David Ward-Steinman, "On Composing: Doing It, Teaching It, Living It," in *Philosophy of Music Education Review*, 19, no.1 (Spring 2011), pp. 5, 17.

Elizabeth A.H. Green

So You Want to Be a Conductor

Elizabeth Green was Professor of Music at the University of Michigan.

To stand in front of an orchestra, band, or chorus and beat time does not make one a conductor.

But to bring forth thrilling music from a group of singers or players, to inspire them (through one's own personal magnetism) to excel, to train them (through one's own musicianship) to become musicians themselves, personally to feel the power of music so deeply that the audience is lifted to new heights emotionally—or gently persuaded, through music, to forget momentarily the dust of earth and to spend a little time in another world—yes, *this* can be called conducting.

A fine conductor is, first of all, a fine musician. He must be a sincere and inspiring leader. He must have integrity where the music is concerned. He knows his score thoroughly and can convey its meaning to the players through superbly trained hands. He has developed his sense of pitch not only to be able to sing any part of the score, but to be able to hear it in the mind (the inner ear) so loudly that when the actual rendition does not come up to the standard fixed in the musical imagination he will set about attaining that ideal during the rehearsal. He *knows* theory, harmony, counterpoint, musical history, form and analysis. He has reached a professional performance level himself on some one instrument (or with his voice), and he is eternally interested to learn more and more about the problems of each instrument of his ensemble. He has, somewhere along the way, taken a thorough course in orchestration; and all transpositions have become second nature.

The best conductors are innately endowed with musicality—a term that need not be defined because those who have it know what it means and those who do not will never understand it through definition. Finally, any conductor worth his salt must have a mind trained to work as fast as lightning and a thousand times more continuously.

The art of conducting is the highest, most complete synthesis of all facets of the musical activity, and it should be so regarded by anyone dedicating himself to the profession of the baton.

Preliminary Observations

The student of conducting should remember that, whether he is practicing exercises for skill with his hands and baton, or whether he is studying repertoire, *he should constantly carry in his mind a musical sound.*

Elizabeth A. H. Green, "So You Want to Be a Conductor," in *The Modern Conductor* (Englewood Cliffs, NJ: Prentice Hall, Inc., 1984), pp. 1–3.

Early in his career, the student will learn that there is *never* enough rehearsal time. It is a most precious commodity and must not be wasted. *The goal for each rehearsal should be set in the conductor's mind before he steps on the podium.* He should have thought through what he wishes to accomplish, and then he should proceed to do it confidently and enthusiastically. Things will not always go as he has planned, but he will not be so inclined to waste his opportunities *if* he has planned.

In the school-music field, a pleasing personality is a great help. In the professional field it will also help provided the young conductor is modest, sincere, and knows his business. If he respects the musicians of the orchestra, he will start out with at least a chance of winning their respect in return.

No conductor can disassociate himself completely from the teaching facet of his trade. Knowing how to teach, how to suggest changes, without prejudicing the members of the ensemble, is a valuable asset.

A conductor does not "conduct" every note of the score-page, even though he must *know* every note. Learning what to conduct is a process of continuous growth. Gradually the score will tell him, beforehand, that this or that is going to cause trouble. Such things as the very first sound at the beginning of the composition, the indicating of cues when the players are depending upon the conductor for them, the cymbal crashes (Heaven help the conductor who forgets to show them!), sudden pianos *(piano subito)*, dangerous cut-offs and subsequent entrances, difficult tutti chords that come on irregular beats—for these and similar hazards the conductor *must* be there when he is needed.

As the conductor works with his own organization he will come to know his players individually as musicians. He will find that this one needs to be reminded (by the conductor's gestures) of certain things that transpired during the rehearsal; that that one must be kept under control dynamically; that this wind-melody-line must be encouraged to project; that the strings will not use the necessary sweep of bow-stroke in certain passages unless the conductor's gestures show that sweep; and that the pianissimo will always be too loud if the conductor does not control his own hands with infinite care. All of this knowledge comes with experience. But during the conductor's student days, he must build the *skill in his gestures* that will give him the control and the interpretative technique he will need as he gains experience.

Above all else every conductor must remember that he is there for the purpose of making music. He makes this music through the medium of his ensemble, the human beings in it. He himself must be inspired by the music; but he must also be able to translate that inspiration into readable signs for the musicians in front of him. He should be dynamically conscious, should have a vital sound-concept of the grandeur of a double-forte or the intensity of the most breath-taking of triple pianos. Every phrase should glow and diminish as the music requires. His gestures should show these things. He must be vital and excited when the music is vital and exciting. He must be able to change instantly to utter calm when the music demands it. Always it is the music and the musical sound that must assume pre-eminence over everything else. After all, that is what made Toscanini Toscanini.

John Finney and Pamela Burnard

Music Education with Digital Technology

John Finney is Senior Lecturer and Distinguished Artist in Residence at Boston College. Pamela Burnard is Senior Lecturer in Music at the University of Cambridge, UK.

Sloboda notes seven cultural trends that prompt a revision of established ways of thinking about a musical education. Multiculturalism, Youth Culture, Feminism, Secularism, Niche Cultures, Postmodernism and Electronic Communication . . . conspire to restructure our musical social reality at the beginning of a new century. In the case of Electronic Communication, Sloboda points out that institutions such as schools no longer provide a privileged route to access. Indeed, it is likely to be the case that schools are seriously underprivileged in this respect, and that both technological resources and "know how" lag behind what is available out of school. . . Music is no different to other subjects . . . and relies upon this framework of accountability for its status and place in the curriculum. The regularities, rituals and formalities that circumscribe school music create boundaries between the exercise of free and unfettered musical impulse and the channeling of these into musical contexts and conditions. These are determined by the teacher, and sanctioned by the school and those agencies charged with monitoring its effectiveness and its efficiency.

At the same time, within the school there may be another curriculum, a curriculum "on the edge" as it were. This has sometimes been referred to as the open curriculum, one where content and style are determined by the students themselves, where interests and concerns, fantasies and ambitions are given space to grow. Students may seek to take advantage of resources and space where they can find autonomy over the musical decisions made. Their engagement with this informal curriculum, possible only in negotiation with the music teacher, may be casual, spontaneous and irregular or indeed regular and far from casual.

The pattern of the formal and informal curriculum, the regulated and unregulated, is replicated out of school: students may themselves find commitment to a formal musical learning environment in which there are regularities and rituals similar to those in school, where content and style are in the hands of others, and where choice and autonomy are constrained. Just as school may find space for the informal, the unregulated, so out of school thee will exist an informal musical education where autonomy is sought and found. A distinctive aspect of these informalities will be a realm of privacy; music learning takes place in solitude, is contemplative in character and work may or may not be held back from future publication. I will call this the private curriculum. . . .

John Finney and Pamela Burnard, *Music Education with Digital Technology* (London: Continuum International Publishing Group, 2007), pp. 11, 197.

We live in an increasingly technologically mediated world. Our everyday lives are dominated by digital media. We make daily use of compact discs, the internet, iPod MP3 players, iTunes and CD burners. With some 6.43 million MP3 players sold in 2006 in the UK alone, it is no surprise that today we have a digital generation of plugged in listeners. Yet, while it may feel like we are bombarded with more technology in our lives than ever before, rather it is that we are bombarded with greater access to information, communication and expression through technological innovations.

For teenagers, an iPod is both as social status symbol and an object that shapes their everyday experience of digital-audio-visual environments. The social effect of music chosen for an iPod is particularly important since it represents identity and provides a sign of being "way cool." Such gadgets offer young people adaptive modes of musical participation, and increased access to music and tools for mediating musical experience. Furthermore, the technologies available can be adapted to constructive learning environments in which the making, experiencing, receiving and creating of music has changed dramatically.

At the interface between home and school, teenagers experience a changing sense of place and belonging. Closing the gap between technology use at home and school preoccupies teacher thinking about *what* should be included in the curriculum, how it should be delivered, and *where* in the curriculum it should be positioned. The question arises of whether we should be placing technology at the centre of the curriculum (as is presently the policy), or whether it is a better goal to have technology-as subject or music-technology-as-subject or technologically-mediated musical experiences at the centre?

Frederick Fennell

The Professional Band Expires

Frederick Fennell was Professor of Music at the Eastman School of Music.

America's amusement parks and attractive beaches numbered in the hundreds. The famous bands all found a ready audience in the throngs which counted their experiences at places like Asbury Park, Willow Grove, Euclid Beach, Manhattan Beach, Highland Park, and countless other famous resort areas as important annual family indulgences. In almost every instance these amusement areas were either owned by or greatly dependent upon public and private traction companies. In the instances where the amusement parks were owned by traction companies, their several sources of revenue were a virtual monopoly. Their electric and steam railroads or ferry steamers brought the public to the gates for a stated tariff; the family then paid a general admission to the park, and for further entertainment offered by the standard diversions of such places, still other revenues were collected. A special admission may or may not have been charged to those who wished to hear the daily band concerts, but as a rule this part of a park's attractions was included in the general admission fee.

It was often necessary for men like Sousa to perform at these parks with what would be considered by an American college band director of today as a very small band indeed. The important difference between Sousa's engagement at Asbury Park and the magnificent Marching Band which entertains at a football game at the University of Michigan, for instance, is that Mr. Sousa had to pay his musicians out of the contract let to him by the park owner. As long as the park made money the band was assured of both an audience and an income, but when the American people began to take to the road in their automobiles and to get their entertainment from Ma Perkins, Amos and Andy, Jack Benny, Paul Whiteman, and the New York Philharmonic-Symphony Society by way of the radio, the professional concert band began to disappear as an important medium of public music making. The new-found mediums of individual entertainment which were to be had in the phonograph, ma-jong, bridge, and prohibition, were overshadowed only by the advent of the American jazz band.

This unique and thoroughly American musical institution sounded the final death knell for the professional concert band which, in some instances, had depended upon its own ability to furnish music for dancing as an important part of its professional engagement in the famous resort areas. When the polka, schottische, waltz, and two-step became overshadowed by the fox-trot, Charleston, shag, rag, and black-bottom, America had a new instrumental ensemble which was to dominate the field of

Frederick Fennell, *Time and the Winds* (Kenosha, WI: G. Leblanc, 1954), pp. 39–40.

popular music with a public adoration and technical interest (particularly among the young) comparable only to opera in Italy.

With the disappearance of the amusement parks as they flourished during the late 19th and early 20th centuries, and the parallel bankruptcy of various traction companies, the professional concert band—stripped of its revenue and audience—all but completely vanished from the American musical scene . . .

Howard Gardner

The Unschooled Mind

Howard Gardner, a developmental psychologist, is Professor of Cognition and Education at Harvard University.

Most students (and, for that matter, many parents and teachers) cannot provide compelling reasons for attending school. The reasons cannot be discerned within the school experience, nor is there faith that what is acquired in school will actually be utilized in the future. Try to justify the quadratic equation or the Napoleonic wars to an inner-city high school student—or his parents! The real world appears elsewhere: in the media, in the marketplace, and all too frequently in the demimonde of drugs, violence, and crime. Much if not most of what happens in schools happens because that is the way it was done in earlier generations, not because we have a convincing rationale for maintaining it today. The oft-heard statement that school is basically custodial rather than educational harbors more than a grain of truth.

Howard Gardner, *The Unschooled Mind* (New York: Basic Books, 1991), p. 202.

Lucy Green

Music, Informal Learning and the School: A New Classroom Pedagogy

Lucy Green is Professor of Music at the University of London.

[U]ntil recently one area within music education has remained relatively unaffected—that of pedagogy. For although the above changes brought in a huge range of music as new curriculum *content*, this new content was largely approached through traditional teaching *methods*. Thus a new gap opened up, particularly in the realm of popular, as well as jazz and "world" musics. For whilst a huge range of such musics have entered the curriculum, the *processes* by which the relevant musical skills and knowledge are passed and acquired in the world outside the school, have been left behind. These processes in most cases differ fundamentally from the processes by which skills and knowledge tend to be passed on and acquired in formal music education settings. In this sense, popular, jazz and world musics—and indeed other previous curriculum content including folk and traditional musics, and even in some ways classical music itself—have been present in the school more as a simulacrum of the real thing than the real thing itself.

Many young people who go on to become skillful and successful popular musicians report that the music education they received at school was unhelpful, or worse, detrimental. For some, instrumental lessons, even in popular music genres, also provided a negative and often short-lived experience. We can surmise that many children and young people who fail and drop out of formal music education, far from being either uninterested or unmusical, simply do not respond to the kind of instruction it offers. But until very recently, music educators have not recognized or rewarded the approaches involved in informal music learning, nor have they been particularly aware of, or interested in, the high levels of enthusiasm and commitment to music displayed by young popular or other vernacular musicians.

Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy* (Aldershot, UK: Ashgate Publishing Company, 2007), p. 3.

Richard Graham

Music for the Exceptional Child

Richard Graham was a leading figure in music education for exceptional children.

Special Music Education in the United States

The first efforts to train exceptional children musically in the United States are reported in the records of three schools for the blind: the New England Asylum for the Blind (1832), later called the Perkins School for the Blind, and two other schools located in New York (1832) and Philadelphia (1833). Little is written about the music used in these schools, and it is likely that it consisted mainly of hymn-singing. The New England Asylum for the Blind was directed by Samuel Gridley Howe, husband of Julia Wan Howe, who composed children's songs and "The Battle Hymn of the Republic."

The first attempts to offer special education, including music, on a large scale in America began in the colonies for the feebleminded and in other residential settings. These "institutions for idiots," as they were called, provided services for many exceptionalities, including individuals suffering from epilepsy, speech defects, learning disabilities, and orthopedic handicaps, as well as mental retardation. These residential institutions began to appear around the middle of the nineteenth century. Reports from administrators tell of teaching students to march (Seguin advocated marching for rhythmic and muscular development) and of other regularly scheduled music experiences. Typical of these reports is one from the State Institution at Columbus, Ohio:

> The children at the institution assembled four mornings a week for singing and marching exercises. We have been much surprised at the results from the musical training of our children. We have long known that many of them possessed musical ability, but have never felt that as an institution we could undertake their training. We overcame all those scruples in January of the present year [1878] and organized an orchestra. The band [sic] consists of two cornets, a bass horn, bass viol, violincello, two first violins, three second, one flageolet, one flute, triangle, etc. It is very curious indeed that some of these children, who can scarcely read, stand up and read their music and play in perfect time.

There were many reports of musical instruction at the Elwyn Training School (founded 1854) at Media, Pennsylvania, and at other residential settings that came into existence at this time. Music education at these institutions continued to reflect

Richard Graham, *Music for the Exceptional Child* (Reston, VA: Music Educators National Conference, 1975), pp. 4–7.

the influence of Seguin, who had become a prominent figure in American education. Although he continued to advocate education for mental, moral, and social as well as aesthetic needs, he remained the functionalist and thereby influenced his colleagues in the use of music for practical and functional purposes. Wilbur supported the use of singing to develop language in idiots . . .

By 1879 I. N. Kerlin had introduced the kindergarten at Elwyn and had explored the values of musical instruction with younger as well as older children. His interest in music instruction was noted across the country and undoubtedly contributed to the development of music programs in other residential settings. By 1892 music education of some type was reported in all of the nineteen state institutions that existed at that time. The music education methods continued to reflect the thinking of Seguin. Music taught by means of the Seguin method was intended to assist in the overall development of the child. In providing music experiences that led from sensation to perception, from gross to refined, from attention to initiation, from patterned activity to creativity, the Seguin-influence educators were surprisingly contemporary by today's standards.

Music in the Special Class

While music education for exceptional children at the turn of the century was relegated to training schools and other institutions in the United States, Germany offered physiological training. The flexibility music sessions involving this combination of methods permitted children of varying levels of musical ability to participate in the music sessions involving this combination of methods permitted education class were presented as opportunities for spontaneous activity and for the development of latent abilities.

The general success of the German special education program led to the development of special classes in the United States. The first classes were for the retarded and other problem children. In reporting on one such class shortly after the turn of the century Steinbach described a curriculum of woodwork, brushmaking, basketry and reedwork, chair caning, rug weaving, music, gymnastics.

The early custodial institutions housed many exceptional children under the general category of idiocy, and some of the early special schools were for backward children or for those in need of special discipline and instruction. It was not until more information was accumulated through scientific study of behavior that more meaningful diagnoses and categorizations could be made of exceptional children. One can trace significant breakthroughs in individual behavioral science and education in the manner in which children were removed from the idiocy classification and regrouped in an increasingly refined manner according to exceptionalities between 1900 and 1920 . . .

Although some public school special classes were established before 1900, the special class established firm beginnings during the first two decades of the century. A review of school reports reveals that music education of some sort was used at various times in these classes.

Special classes continued to develop where there was money and interest. The model class conducted at The University of Pennsylvania by Lightner Witmer and Elizabeth Farrell combined and extended the ideas developed in earlier American

and European methods (Witmer, 1911). Children were grouped according ability; methodology consisted of proceeding from the concrete to the abstract and using constructive, proprietary, and play instincts in freely conceived projects and activities. Classroom activities included music experiences presented in the same manner as other experiences.

Orff Schulwerk

Carl Orff's concepts of elemental music and his *Schulwerk* recently have been used in classes with exceptional children in the United States. Ferguson has written on the use of the Orff method with the perceptually handicapped child; Birkenshaw has reported the use of Orff methodology in teaching music to deaf children. Bevans has reported the use of the Orff method with visually handicapped children. Landis reports that Orff, himself, has explored the possibilities of *Schulwerk* with exceptional children.

Less structured and less demanding than the instrument-oriented experiences of the *Schulwerk* is the elemental music concept of Orff that combines speaking, singing, and moving as a composite musical expression. Elemental music is based on Orff's assumption that a child relives, through his learning experiences, the musical development of primitive man.

While the Orff *Schulwerk* is a fairly recent addition to the repertory of music educators of exceptional children, the less formal rhythm band has been a mainstay of special education since the twenties. The rhythm band may be highly orchestrated for higher functioning individuals or it may be a free play-along group with any assortment of percussion instruments. The rhythm band has long been recognized as an effective setting for experiences in social development . . .

Mihaly Csikszentmihalyi and Lori Custodero

Creativity and Music Education

Mihaly Csikszentmihalyi is Professor of Music at Claremont Graduate University. Lori Custodero is Associate Professor of Music at Teachers College, Columbia University.

Establishing a facilitating environment and empowering individuals are two pedagogical practices commensurate with valuing the creative process in music education. A third factor emanates from the need to be open to possibilities manifest in students' creative work. . . . rather than interpreting music value based on a finite, pre-determined model, teaching and evaluation that honours the creative process must in some way embrace the unexpected. When opportunities to pursue student-initiated and student-defined moments of creativity occur in classrooms, there are compelling questions teachers can ask themselves regarding why and how students make musical decisions. Recapitulating our musical beginnings, the creative spirit that infuses such teaching invites a companion spirit of inquiry. In this way, the research-to-practice paradigm becomes a mutually informing path toward developing a meaningful theory of music instruction.

The challenge of creating music is twofold. In addition to making subjective decisions, the creative process requires consideration of the objective framework inherent in the formal properties of an artistic work. Described as "organized sound" by John Cage, music has implicit structure that can be interpreted simply as beginning and end, or as involving more complex patterns such as theme and variations or twelve-bar blues. Additionally, music is identified by certain harmonic, melodic, and rhythmic idioms of the culture. These formal structures and idiomatic tools provide a common ground on which individual musicians are free to play with conventional expectations; they can create a sense of comfort through accessing the familiar, or surprise by substituting the novel for the predictable.

A malleable mix of freedom and control, musical creativity allows for a personal balance between artistic freedom and perceived order—imposed by the structural characteristics of the musical content, and by conscious choices t shape that content. Because we receive aural and oftentimes kinesthetic feedback throughout the process about the outcome of our choices, because we can interpret the idioms and structure of music as guides toward perceptible goals, and because we know that what we do matters, creative music making adds up to one of the most complex and rewarding experiences open to human beings. . . . Teaching with creativity as a goal changes the nature of instruction in music classrooms.

Mihaly Csikszentmihalyi and Lori Custodero, "Foreword," in Timothy Sullivan and Lee Willingham, eds., *Creativity and Music Education* (Edmonton, AB, Canada: Canadian Music Educators' Association, 2002) p. xvi.

Margaret Schmidt

Four Worrisome Pitfalls

Margaret Schmidt is Associate Professor of Music Education at Arizona State University.

The first pitfall is that teacher quality, and with it the quality of teacher programs, is being equated with pupils' test scores. This is increasingly true under the current (2007) educational regime, and this is a major worry . . . learning is equal to their scores on tests, that teacher quality is essentially teachers' ability to boost pupils' scores on tests, and that the quality of teacher preparation programs can be determined by assessing the test scores of the eventual pupils of a program's graduates . . . .

The second pitfall is the idea that the knowledge teachers need to teach is knowledge of content and subject matter. This assumption, and others I've noted that go with it, are very apparent in No Child Left Behind (NCLB), and in the state and federal policy documents intended implementation. . . . the rationale here, . . . is "Teachers with strong academic backgrounds in their subjects are more likely to boost student performance." The congressional reports are also explicit about the kinds of knowledge teachers don't really need. "Knowledge of pedagogy, the knowledge gained from field work, and the other kinds of things they are learning in ed schools," which are termed "a barrier and cumbersome requirements" in the reports. . . .

The third pitfall I worry about is the idea that teachers can fix everything that's wrong with the schools, that they can be the saviors of all that ails the education system, and even, I think, of all that ails larger society. . . .

The fourth pitfall is the idea that the primary purpose of public education, and that of teacher education in our society, is to produce the nation's workforce in keeping with the changing demands of a competitive and increasingly global society. It is now considered pretty much self-evident that a nation's place in the global economy depends on the quality of its educational system. In many nations, we want schools to produce students who can thrive in the knowledge society. . . .

Margaret Schmidt, ed., *Collaborative Action for Change: Selected Proceedings from the 2007 Symposium on Music Teacher Education* (Lanham, MD: Rowman & Littlefield Education, 2010), pp. 16–20.

The National Association of Secondary School Principals

The Arts in the Comprehensive Secondary School

The National Association of Secondary School Principals is the professional association of middle and high school principals.

Youth today face two radically different forces. Schools push for excellence in all subjects. At the same time, the mass media outside the schools all too frequently focus students' attention on shallow, mediocre models of the good life. Students exercise value standards as they make independent, intellectual judgments about artistic quality in all of their experiences, For example, they identify the characteristic quality in all of their experiences. For example, they identify the characteristics of good theatre in television or motion pictures. They discriminate among the barrage of music that permeates their world. They judge design in the goods they buy and the things they produce.

All secondary school student, therefore, need experiences in understanding music, the visual arts, the theatre arts, the industrial arts and home economics. Otherwise they base their decisions on stereotypes and prejudices which can easily be manipulated by the mass media and by superficial shifts in fashion. Students need to learn how to exercise social responsibility in making personal and group decisions about the arts.

The hulking ugliness of large parts of our cities and towns, the mediocrity of some industrial production, the brazen tawdriness of much of our advertisement and commercial display, the insipid programs that fill many hours on radio and television, and the content of many pages of newspapers and magazines do not provide the desired image. These conditions exist because too many people are willing to accept such standards, having little educated basis for critical selection. In a free society, each individual is socially responsible for the quality of art he continues in his home, his work, and his stand on the kinds of architecture and the urban and suburban planning in his community. For example, he makes many decisions about civic planning, housing, parkways, and conservation, all of which involve the arts. The arts thus viewed as a function of society are the responsibility of all citizens . . .

Neither an outstanding nation nor a worthy individual can be intellectually mature and aesthetically impoverished. School programs should reflect a balanced image of social and artistic values.

National Association of Secondary-School Principals, *The Arts in the Comprehensive Secondary School* (Washington: National Association of Secondary School Principals, 1962), pp. 4, 5. Copyright 1962, National Association of Secondary School Principals. www.principals.org. Used by permission.

Jack Heller

Music in the Formal School Program

Jack Heller is Professor Emeritus at the School of Music of the University of South Florida.

The call for more educational time for "the basics" in schools seems to be growing louder. Of course, most of us agree with this view. But what is considered "basic?" If the inclusion of instruction in music is to be among the basic subjects taught in school, music instruction must be shown to contribute to the general goals of education. Music in the school day can only be justified if the outcomes of such instruction form a part of the overall development sought for all students. What might music education contribute to this development? I will describe three of many possible reasons one might use to justify music's role in education. The first could be labeled cognitive, the second, cultural, and the third, experiential.

In the last decade we have heard much discussion about the benefits of music study to the development of skills and knowledge in subjects other than music; to spatial/temporal intelligence; to health and mental wellbeing; and even to creativity (whatever definition one might want to give to this construct). I believe these reasons for music instruction in the schools are somewhat specious. Even the argument of the ubiquity of music in all societies does not convince me of the need for music instruction in our schools. There are many activities ubiquitous to all societies but we do not normally consider the study of them important for the general educational curriculum. And creativity is not limited to study in the arts. Creativity is coveted by all human inquiry.

So what will serve as a catalyst for enlightening the general public to consider the study of music basic to the school curriculum? First and foremost, I believe music study is basic to the curriculum because music is basic to the human brain. Music teachers immediately embraced the research that became known as the "Mozart Effect" as a means to show how important music instruction is to education. But the research is mixed and the rationale for music's value to other subjects taught in schools is misleading. Even the multiple intelligence theories so touted in recent years (and in earlier decades, by the way) may not be the best reasons for including music instruction as part of the basic curriculum in our schools.

One way to justify the teaching of music in schools (especially in the early years of schooling) is to view music activity (listening/performing) as the Rosetta Stone of human communication. Both music and speech require the brain to organize acoustic patterns. Cultures require the brain to construct and interpret rules for using

Jack Heller, International Society for Music Education, online article: http://www.isme.org/article/articleview/184/1/26, October 6, 2003. Used by permission of the International Society for Music Education. For further information, please see www.isme.org.

these patterns. Many of these music/speech rules are implicit yet critical to successful musical and linguistic communication.

There is a learning window for certain aspects of language development that opens at birth (or even before) and closes by around the age of ten. Most researchers agree that important language rules are learned by age ten. If the same learning window operates for music (which I believe is the case), the important musical rules are learned by that same age. In speech, practice begins soon after birth. For the human brain to learn music, the practice window must be opened early in life (before the learning window closes). Early music study provides the grounding for meaningful brain pattern organization and problem solving.

Language develops as the newborn child learns to organize abstract acoustic patterns. Language in the infant quickly develops a need to become referential. Since music does not need a referential component I have argued that it (music in its most basic form) develops a capability in the brain prior to language. By "music" I mean the human brain's organization of non-referential acoustic patterns. This brain activity begins shortly after birth, and if it is reinforced (as language is reinforced) it develops into a musical brain. But this musical brain is the same brain that is required to deal with all sorts of complex problems. Early training in musical "language," then, helps the brain learn to differentiate, organize, and order abstract acoustic patterns. The musical brain's ability to solve complex abstract problems efficiently and elegantly contributes to a basic goal of education. We expect our educational system to develop such cognitive processes. This is especially so in the primary grades.

In grades 6 to 12 the study of music takes on added dimensions. First, music study in the middle and upper grades relates more to social and cultural constructs. An important goal at this level is to develop skills and knowledge that allow students to explore and to develop a perspective about great accomplishments of men and women in society (past and present). This includes, but is not limited to music. The curriculum at this level includes studies in government, literature, sciences, mathematics, and so forth. Knowledge in a wide variety of disciplines is a hallmark of the educated person. Of course, music should be part of this literacy.

Second, and perhaps more important in the middle and high school years, is the value inherent in the process of music making, both in individual and group settings. The notion of "practice makes perfect" is valuable across the spectrum of human endeavor, but nowhere is it more transparent than in the realm of music. Teaching students that consistent application and concerted effort leads to improvement and understanding is the stock-in-trade of secondary school education. Further, in a group setting, the value of working to perform together well, to function as a well-oiled machine, to meet the goals of the individual and the group, is enormous. In this way, music leads to great self-fulfillment, a very important concept for schools to teach and students to learn by doing.

Since all human activity requires the ability to construct meaningful patterns in the brain, and since music is an important way to develop such abilities, music instruction should be basic to education. Music study can also contribute to cultural literacy and meaningful participation. For these reasons music education should be central to the school curriculum.

MUSIC EDUCATION, GOVERNMENT, AND ADVOCACY

By the second decade of the twenty-first century, the then current government effort to reform education had begun to fade. No Child Left Behind had flaws that imposed limitations on state and local school authorities that they no longer wished to accommodate, and by 2012, the federal government had begun to offer exceptions to the restrictive NCLB policies. As more states were granted flexibility in adhering to NCLB, new movements began to dominate education reform. As it had more than six decades earlier in the 1950s, the federal government recognized that American schools were not producing citizens with sufficient capabilities in science, technology, engineering, and mathematics. Thus, STEM quickly became the newest national education reform effort. And as music advocates did decades earlier, they again find ways to adjust their goals, methods, and materials that allow them to continue informing decision makers of the value of music education.

Federal and state governments also addressed another decades old issue—state control over the curriculum. A new movement, the Common Core Curriculum, was created in which almost every state agreed to participate in the creation of a curriculum in specified subjects that would be used in common throughout the participating states.

Like other reform efforts, STEM and the Common Core Curriculum leave arts educators wondering how they fit into the picture. The reforms could very well be a hopeful sign for the arts, which often suffered under NCLB, but now might find themselves regarded a key curricular components And as they identify their place in the curriculum, music education advocates will continue to persuade policy makers that the arts have a critical role in STEM and in the Common Core.

Patrick K. Freer

Advocacy for What? Advocacy to Whom?

Patrick K. Freer is Professor of Music at Georgia State University.

The role of *MEJ* [*Music Educators Journal*] in conveying information about advocacy to the NAfME membership continues to be substantial. The inherent problems are at least twofold: (1) *MEJ* readers do not uniformly agree on what should be advocated, and (2) *MEJ* reaches those who might do the advocating, not necessarily those community members, school boards, and legislators who need to hear the message.

Patrick K. Freer, "From the Academic Editor: Advocacy for What? Advocacy to Whom? *Music Educators Journal* (September, 2011), p. 5. Used with permission

John L. Benham

Music Advocacy 101: Do You Have "The Right Stuff"?

What's the most important part of music advocacy? *You!*

There is no place where you can have more immediate political impact than in your school district. As a consultant I have not seen a music program cut when there was a well-organized local music coalition and a unified body of music teachers supplied with data relevant to the crisis. Your participation is vital to the health of your music program

Educational institutions are, by nature and legal formation, political entities that are governed by officials who are elected to federal, state, and local office. From Washington, D.C., to your local school board, the single most significant influence on educational policy is the individual voting citizen. *Yes or no, it's all up to you!*

By participating, you cast a *yes* vote for providing music making opportunities for students in your district. Your failure to participate is a *no* vote.

You must make the decision to become an active member of your local music coalition. The choice is yours:

- *You* are the public.
- *You* own the local public school district.
- *You* fund the local school district with your tax dollars.
- *You* elect local, state, and federal decision makers.
- *You* elect local school boards.
- *You* have the legal right and responsibility to determine educational policy.
- *You* attend meetings in the school district that establish educational policy.
- *You* hold office in the district as members of the PTA and school board.
- *You* volunteer your services to ensure quality education for your children.
- *You* hold decision makers accountable for quality education that includes music.
- *You* and other active members of your local music coalition are the ones who make sure that all decisions made by your local school district are driven by student-centered motives.

If your school district doesn't have a local music coalition, it's time for you to become a founding organizer . . . and the sooner, the better!

Report of the Yale Seminar on Music Education, ed. Claude V. Palisca, *Music In Our Schools: A Search for Improvement* (Washington, DC: U.S. Department of Health, Education, and Welfare, Office of Education, OE-33033, 1964), pp. 53–56.

Your Local Music Coalition

Why does your district need a local music coalition? Because it is the most effective way to ensure that y our school district provides equal educational opportunities for all students to participate in the making of music. An effective local music coalition holds a school district accountable for its decisions.

- A local coalition places the student back to the center of the decision-making process.
- A local coalition identifies the music program as an integral part of the community.
- A local coalition affirms the music program as a unified district-wide curriculum.
- A local coalition promotes music education, not just band, choir, orchestra, or general music.
- A local coalition is a community organization that incorporates all of its constituents in the support of music making.
- A local coalition provides for bringing music into all of life.
- A local coalition puts the *public* in *public education!*

Congress of the United States

Goals 2000: Educate America Act

The Goals 2000 Act of 1994 was the genesis of the national standards for music education.

An Act to improve learning and teaching by providing a national framework for education reform; to promote the research, consensus building, and systemic changes needed to ensure equitable educational opportunities and high levels of educational achievement for all students; to provide a framework for reauthorization of all Federal education programs; to promote the development and adoption of a voluntary national system of skill standards and certifications; and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled . . .

Sec. 2. Purpose.

(1) promoting coherent, nationwide, systemic education reform;
(2) improving the quality of learning and teaching in the classroom and in the workplace;
(3) defining appropriate and coherent Federal, State, and local roles and responsibilities for education reform and lifelong learning;
(4) establishing valid and reliable mechanisms for:

  (A) building a broad national consensus on American education reform;
  (B) assisting in the development and certification of high-quality, internationally competitive content and student performance standards;
  (C) assisting in the development and certification of opportunity-to-learn standards; and
  (D) assisting in the development and certification of high-quality assessment measures that reflect the internationally competitive content and student performance standards;

(5) supporting new initiatives at the Federal, State, local, and school levels to provide equal educational opportunity for all students to meet high academic and occupational skill standards and to succeed in the world of employment and civic participation;
(6) providing a framework for the reauthorization of all Federal education programs by:

  (A) creating a vision of excellence and equity that will guide all Federal education and related programs;

Robert Choate, ed., *Documentary Report of the Tanglewood Symposium* (Washington: Music Educators National Conference, 1968) pp. 110–115, 138, 139. Copyright © 1968 Music Educators National Conference. Reprinted with permission.

(B) providing for the establishment of high-quality, internationally competitive content and student performance standards and strategies that all students will be expected to achieve;

(C) providing for the establishment of high-quality, internationally competitive opportunity-to-learn standards that all States, local educational agencies, and schools should achieve;

(D) encouraging and enabling all State educational agencies and local educational agencies to develop comprehensive improvement plans that will provide a coherent framework for the implementation of reauthorized Federal education and related programs in an integrated fashion that effectively educates all children to prepare them to participate fully as workers, parents, and citizens;

(E) providing resources to help individual schools, including those serving students with high needs, develop and implement comprehensive improvement plans; and

(F) promoting the use of technology to enable all students to achieve the National Education Goals;

(7) stimulating the development and adoption of a voluntary national system of skill standards and certification to serve as a cornerstone of the national strategy to enhance workforce skills; and

(8) assisting every elementary and secondary school that receives funds under this Act to actively involve parents and families in supporting the academic work of their children at home and in providing parents with skills to advocate for their children at school.

Music is a basic way of knowing an doing because of its own nature and because of the relationship of that nature to the human condition, including mind, body, and feeling. It is worth studying because it represents a basic mode of thought and action, and because in itself, it is one of the primary ways human beings create and share meanings. It must be studied fully to access this richness.

Societal and technological changes have an enormous impact for the future of music education. Changing demographics and increased technological advancements are inexorable and will have profound influences on the ways that music is experienced for both students and teachers.

Music educators must build on the strengths of current practice to take responsibility for charting the future of music education to insure that the best of the Western art tradition and other musical traditions are transmitted to future generations.

We agree on the following:

1. All persons, regardless of age, cultural heritage, ability, venue, or financial circumstance deserve to participate fully in the best music experiences possible.
2. The integrity of music study must be preserved. Music educators must lead the development of meaningful music instruction and experience.
3. Time must be allotted for formal music study at all levels of instruction such that a comprehensive, sequential and standards-based program of music instruction is made available.

4. All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction.
5. Music educators need to be proficient and knowledgeable concerning technological changes and advancements and be prepared to use all appropriate tools in advancing music study while recognizing the importance of people coming together to make and share music.
6. Music educators should involve the music industry, other agencies, individuals, and music institutions in improving the quality and quantity of music instruction. This should start within each local community by defining the appropriate role of these resources in teaching and learning.
7. The currently defined role of the music educator will expand as settings for music instruction proliferate. Professional music educators must provide a leadership role in coordinating music activities beyond the school setting to insure formal and informal curricular integration.
8. Recruiting prospective music teachers is a responsibility of many, including music educators. Potential teachers need to be drawn from diverse backgrounds, identified early, led to develop both teaching and musical abilities, and sustained through ongoing professional development. Also, alternative licensing should be explored in order to expand the number and variety of teachers available to those seeking music instruction.
9. Continuing research addressing all aspects of music activity needs to be supported including intellectual, emotional, and physical responses to music. Ancillary social results of music study also need exploration as well as specific studies to increase meaningful music listening.
10. Music making is an essential way in which learners come to know and understand music and music traditions. Music making should be broadly interpreted to be performing, composing, improvising, listening, and interpreting music notation.
11. Music educators must join with others in providing opportunities for meaningful music instruction for all people beginning at the earliest possible age and continuing throughout life.
12. Music educators must identify the barriers that impede the full actualization of any of the above and work to overcome them.

Paul Lehman

The National Standards: From Vision to Reality

Paul Lehman was Professor of Music Education at the University of Michigan and President of the Music Educators National Conference.

The standards project has given arts educators control of the agenda in the debate over arts education. It has enabled arts educators to lead the discussion. This was not the case previously. In past years, for example, initiatives in arts education were routinely taken by advocacy groups or other organizations with no competence or experience in arts education, and not surprisingly, nothing worthwhile or permanent happened. But now MENC has seized the initiative and has proven that it's a major force on the Washington scene. Don't underestimate the significance of that achievement.

Paul Lehman, "The National Standards: From Vision to Reality," *Music Educators Journal* 58, no. 2 (September 1994), special insert. Reprinted with permission.

Peter W.D. Wright et al.

The No Child Left Behind Act

Peter W.D. Wright is Attorney at law in Deltaville, VA and Adjunct Professor of Law at the William & Mary School of Law.

If you are a music, gym, computer, or foreign language teacher, you will be affected by NCLB.

Peter W. D. Wright, Pamela Darr Wright, and Suzanne Whitney Heath, *No Child Left Behind* (Hartfield, VA: Harbor House Law Press, Inc., 2004), p. 64

Michael L. Mark

The No Child Left Behind Act

The principal legislation of the new century to affect music education was the reauthorization of the Elementary and Secondary Education Act, also known as the No Child Left Behind Act, signed in January 2002. President George W. Bush called the act "a cornerstone of my administration." It was intended to level the field for all children, especially the underprivileged who were served by Title I.

NCLB required states to create and implement accountability standards and to determine educational success by testing students in curricular areas identified as "core subjects." Title IX of the Act designated English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, arts, history, and geography as the "core academic subjects." But it did not identify the individual subjects that constituted the arts. Most states had already identified music as a component of the arts, along with visual arts, drama and dance.

One of the key components of NCLB was testing to prove academic success. Not all of the core subjects were required by the federal law to be subjected to testing. It was left to the states to decide which subjects, in addition to the required areas of reading and mathematics (and science by the 2007–2008 academic year) were to be tested. States that did not meet the requirements of NCLB were to lose federal funds. As of 2003, every state, Puerto Rico, and the District of Columbia had federally approved standards in place.

No Child Left Behind created difficulties for music, as well as for other subjects for which testing was not required. High stakes testing in reading and mathematics forced administrators and teachers to place more emphasis on preparing students for testing in those areas, often by increasing classroom time for them. That time was taken from other subjects, often music. The Center for Education Policy found that instructional time for school music and art had been reduced by twenty-two percent in 2006.

Regardless of the restrictions of NCLB, by 2006, every state but one had established content standards in the arts. Iowa local districts develop their own standards, and so there are not state standards. Forty-four states specifically require instruction in the arts.

As more attention was given to testing those subjects, teachers of other subjects were often required to relate their subjects to reading and mathematics. This was a new direction for music teachers. It affected what they taught and how they taught. Many music teachers had to find ways to correlate their subject matter content with the teaching of reading or mathematics. The emphasis on testing created a new dynamic for American schools; tests did not necessarily measure what children's knowledge, but only whether schools are successful in preparing students for the tests.

Michael L. Mark and Charles L. Gary, *A History of American Music Education* (New York: Routledge, 2007), pp. 452–454.

The United States Department of Education

ESEA Flexibility: The Beginning of the End for NCLB?

The U.S. Department of Education is inviting each State Educational Agency (SEA) to request flexibility on behalf of itself, its local educational agencies, and schools, in order to better focus on improving student learning and increasing the quality of instruction. This voluntary opportunity will provide educators and State and local leaders with flexibility regarding specific requirements of the No Child Left Behind Act of 2001 (NCLB) in exchange for rigorous and comprehensive State-developed plans designed to improve educational outcomes for all students, close achievement gaps, increase equity, and improve the quality of instruction

http://www2.ed.gov/nclb/landing.jhtml

United States Department of Education

26 More States and D.C. Seek Flexibility from NCLB to Drive Education Reforms in Second Round of Requests

February 29, 2012

Twenty-six new states and the District of Columbia have formally submitted requests to the U.S. Department of Education for waivers from key provisions of No Child Left Behind. This adds to the 11 states that the Obama Administration announced earlier this month had developed and agreed to implement bold education reforms in exchange for relief from burdensome federal mandates.

The latest 26 states—Arkansas, Arizona, Connecticut, Delaware, Iowa, Idaho, Illinois, Kansas, Louisiana, Maryland, Michigan, Missouri, Mississippi, North Carolina, Nevada, New York, Ohio, Oregon, Rhode Island, South Carolina, South Dakota, Utah, Vermont, Virginia, Washington and Wisconsin—along with D.C., have all proposed plans to raise standards, improve accountability, and support reforms to improve principal and teacher effectiveness.

Colorado, Florida, Georgia, Indiana, Kentucky, Massachusetts, Minnesota, New Jersey, New Mexico, Oklahoma and Tennessee have already received flexibility from NCLB based on their locally designed plans to spur education reform.

"The best ideas to meet the needs of individual students are going to come from the local level. Like the first round of waiver applicants, these plans will protect children, raise the bar and give states the freedom to implement reforms that improve student achievement," said U.S. Secretary of Education Arne Duncan.

If their plans are approved, these 26 states and D.C. will:

- Set performance targets based on whether students graduate from high school ready for college and career rather than having to meet NCLB's 2014 deadline based on arbitrary targets for proficiency.
- Design locally tailored interventions to help students achieve instead of one-size-fits-all remedies prescribed at the federal level.
- Be free to emphasize student growth and progress using multiple measures rather than just test scores.
- Have more flexibility in how they spend federal funds to benefit students.

The 27 waiver requests will be posted online along with the names of the peer reviewers who will convene next month to review them. States seeking flexibility in the

http://www.ed.gov/news/press-releases/26-more-states-and-dc-seek-flexibility-nclb-drive-education-reforms-second-round

second round will be notified later this spring. The Department expects additional states to request flexibility by Sept. 6 for the third round of review.

The flexibility was developed with input from state and other education leaders across America under waiver authority granted to the U.S. Department of Education in the Elementary and Secondary Education Act. More comprehensive reforms, outlined in President Obama's Blueprint for Reform, await Congressional reauthorization of the ESEA.

Common Core Standards

The Common Core State Standards Initiative

CCSSI was established by several states to coordinate high quality education standards in language arts and mathematics It is coordinated by the National Governors Association Center for Best Practices (NGA Center) and the Council of Chief State School Officers (CCSSO). By 2012, only a few states had not yet signed on to the Common Core State Standards. The mission statement reads:

> The Common Core State Standards provide a consistent, clear understanding of what students are expected to learn, so teachers and parents know what they need to do to help them. The standards are designed to be robust and relevant to the real world, reflecting the knowledge and skills that our young people need for success in college and careers. With American students fully prepared for the future, our communities will be best positioned to compete successfully in the global economy.

The Initiative demonstrates that the states and territories can come together to improve education throughout the country. Although it does not include the arts, it involves all teachers, including music educators, who must consider how they will fit into whatever teacher evaluation plans are adopted for their individual states or school districts.

http://www.corestandards.org/about-the-standards

The National Endowment for the Arts

Toward Civilization: A Report on Arts Education

In 1985, the United States Congress mandated that the National Endowment for the Arts "study . . . the state of arts education and humanities education." The National Endowment for the Humanities published its report, American Memory, *in 1987.* Toward Civilization *is the report by the National Endowment for the Arts of its study of arts education, published the following year.*

What Is Basic Arts Education?

Basic arts education aims to provide *all* students, not only the gifted and talented, with knowledge of, and skills in, the arts. Basic arts education must give students the essence of our civilization, the civilizations which have contributed to ours, and the more distant civilizations which enrich world civilization as a whole. It must also give students tools for creating, for communicating and understanding others' communications, and for making informed and critical choices.

Basic arts education includes the disciplines of literature (from the art of writing); visual art and design (from the arts of painting, sculpture, photography, video, crafts, architecture, landscape and interior design, product and graphic design); performing art (from the arts of dance, music, opera, and musical theater and theater); and media art (from the arts of film, television, and radio).

While each of these art disciplines differs in character, tradition, and form, basic arts education must also include art forms that are interdisciplinary: opera and musical theater, which combine vocal and instrumental music with drama and stage design; film and television, which combine music, drama, and the visual arts, synthesized by the media arts themselves; and new work that extends the frontiers of current artistic convention. Just as artists collaborate to produce interdisciplinary arts, so school faculties will need to collaborate to teach them.

Like other school subjects, basic arts education must be taught sequentially by qualified teachers; instruction must include the history, critical theory, and ideas of the arts as well as creation, production, and performance; and knowledge of, and skills in, the arts must be tested. As for other school subjects, appropriate resources—classroom time, administrative support, and textbooks—must be provided to this end. *The problem is: basic arts education does not exist in the United States today*

Why Is Basic Arts Education Important?

Our last seven Presidents have all affirmed the idea that the arts are at the core of what we are and, therefore, of what we should know. President Reagan, after quoting

National Endowment for the Arts, *Toward Civilization: A Report on Arts Education* (Washington, DC: National Endowment for the Arts, 1988), pp. 13–19.

John Adams to the effect that his grandchildren should have "a right to study painting, poetry, music, architecture," urged us to "resolve that our schools will teach our children the same respect and appreciation for the arts and humanities that the Founders had."

A balanced education is essential to an enlightened citizenry and a productive work force, and a balanced education must include comprehensive and sequential study in the three great branches of learning—the arts, humanities, and sciences. It is basic understanding of the combination of these areas of learning that provides for what E.D. Hirsch, Jr. calls "cultural literacy."

There are four reasons why arts education is important: to understand civilization: to develop creativity, to learn the tools of communication, and to develop the capacity for making wise choices among the products of the arts. Lest it be feared that arts education might detract from basic skills thought to be essential to productivity, the example of Japan, whose productivity is without question, is instructive; the Japanese require extensive and sequential arts instruction from kindergarten through twelfth grade.

Very important, arts education is essential for *all* students, not just the gifted and talented. The schools teach reading and writing (including literature) to all students, not just those who are good at these subjects. Just as knowledge of, and skills in, words are essential to functioning in society, so knowledge of, and skills in, nonverbal communication are essential. In order to cope with a 21st century permeated by technological change and the electronic media, young Americans need a sense of themselves and their civilization and of the vocabularies of the images on television. Today's kindergartners will be the first graduating class of the 21st century.

The first purpose of arts education is to give our young people a sense of civilization. American civilization includes many cultures—from Europe, Africa, the Far East and our own hemisphere. The great works of art of these parent civilizations, and of our own, provide the guideposts to cultural literacy. Knowing them, our young people will be better able to understand, and therefore build on, the achievements of the past; they will also be better able to understand themselves. Great works of art illuminate the constancy of the human condition.

Mere exposure to the best of the arts is not enough. As Elliot Eisner of Stanford University has said, the best of art needs to be "unwrapped," to be studied in order to be understood. The schools already teach the vocabularies and ideas of good writing by including great literature in English studies. But great works of art also communicate in images, sounds, and movements. The schools need to teach the vocabularies of these images, sounds, and movements, as well as of words, if young Americans are to graduate from high school with a sense of civilization. . . .

American civilization has a central core which Henry Geldzahler, the former Fine Arts Commissioner of New York City, describes as a"sleeping giant." The core includes—to name a very few—such diverse artists as Shakespeare, Lao Tse, Cervantes, Melville, and Henry James; Praxiteles, Michelangelo, Velasquez, Frank Lloyd Wright, Winslow Homer, and Jackson Pollock; Bach, Mozart, Beethoven, Aaron Copland, and Duke Ellington; George Balanchine, Martha Graham, and Katherine Dunham; Jan Peerce, Marian Anderson, and Leontyne Price; and John Huston and Katharine Hepburn. The American giant is largely European, but includes strains of Africa, Asia, and the other parts of our own hemisphere.

In designing the contents of arts education, we must set out to make this "giant" a part of the knowledge and experience of all Americans. The "giant" *is* American civilization.

Creativity

A second purpose of arts education is to foster creativity. Young people should have the opportunity to emulate master artists—to take blank sheets of paper or rolls of film or video tape and fill them, to blow a trumpet and make melodies and rhythms, to design a house or a city, and to move in dance.

To acquire the skills with which to do this requires hard work and discipline, but to use them to create a personal vision can be a joyful experience. Moreover, whether by inference from a collection of phenomena, or by creating an initial hypothesis from which deductions might flow, learning in the arts can not only develop the discipline and craft necessary to constructive creation, it can also help students to develop reasoning and problem-solving skills essential to a productive work force and to the learning of other subjects.

Trying to create or perform the nonliterary arts without skills and knowledge is like trying to write without vocabulary and syntax. The student is reduced to being the "first artist." No one would dream of teaching the art of writing that way, just as no one would teach mathematics or physics without the benefit of Euclid or Newton. Arts education must include the vocabularies and basic skills which produced the great works of the past so that young people can build on those who came before.

To create and perform works of art is also to engage actively in the process of worldmaking. As the well-known psychologist Jerome Bruner reminds us, Aristotle in the *Poetics* observed that "the poet's function is to describe, not the thing that has happened, but a kind of thing that might happen." Bruner notes that tyrants hate and fear poets "even more than they fear and hate scientists, who, though they create possible worlds, leave no place in them for possible alternative personal perspectives on those worlds." Such perspectives are very much the domain of the poet, the artist. The function of art is "to open us to dilemmas, to the hypothetical"; it is in this respect "an instrument of freedom, lightness, imagination, and yes, reason."

Communication

A third purpose of arts education is to teach effective communication. As great orators and writers through history have shown, speaking and writing are art forms; the best of writing becomes "literature" and is studied as such. But all writing, whether it is a political speech, advertising copy, a novel or a poem, is an attempt to communicate to readers. The other art forms also have languages through which artists speak to audiences. The language may be primarily verbal, as in literature, or nonverbal, as in music, dance, or the visual and design arts, or it may be a combination of both, as in drama, opera and musical theater, and the media arts. Young people must be given an education enabling them to understand these languages and to analyze their meanings.

Their education should include learning elementary artistic skills which can be used in later life—whether visually to express some nonverbal concept in a corporate board room, or to play a phrase on a piano to illustrate tonal differences, or to sing a song, or to use acting techniques to make a point or tell a joke effectively, or to record in words or line an especially memorable personal experience.

Understanding of nonverbal communication is especially important in a time when television has become a principal medium of communication. Television reaches everywhere. It is of prime importance in judging and electing our leaders; its dramas influence the vocabularies of our languages and reinforce or detract from our prejudices; its practitioners' names are household words; young people spend more time watching it than they spend in school. Television may well be the most important innovation in communication since the printing press, and it communicates in images that are as much visual and aural as verbal. It employs all the arts, which in turn are synthesized by the art of television itself. For students, learning the vocabularies of all the arts, including the media arts, is an essential tool for understanding, and perhaps one day communicating in the medium of television. . . .

Choice

A fourth purpose of arts education is to provide tools for critical assessment of what one reads, sees and hears. It should provide both models and standards of excellence. It should also provide a sense of the emotional power of the arts, their ability to stir an audience, both to inspire it and manipulate it. Arts education can give people the tools to make better choices and even to influence the marketplace of both products and ideas.

Every child growing up in the United States is bombarded from birth with popular art and artful communication over the airways and on the streets. The purpose of arts education is not to wean young people from these arts (an impossible task even if it were desirable) but to enable them to make reasoned choices about them and what is good and bad. . . .

What Is the Problem?

Several impediments stand in the way of arts education. According to a 1986 Gallup poll, Americans generally view job preparation as the principal reason for schooling, and knowledge not obviously related to job skills as relatively unimportant. Our preoccupation with the practical has made education focus on limited basic skills (reading, writing, arithmetic, and now computer literacy) while neglecting education in what those skills are to be used for. Americans also generally confuse the arts with entertainment which can be enjoyed without understanding. Some go so far as to think of the arts as potentially threatening or even blasphemous. Further, because there is little agreement on what arts education should be, there is no agreed course of action to rally those who believe in it.

To sum up, the arts are in triple jeopardy: they are not viewed as serious; knowledge itself is not viewed as a prime educational objective; and those who determine school curricula do not agree on what arts education is.

Charles Fowler

Can We Rescue the Arts for America's Children?

Charles Fowler was a freelance author on arts education and a former editor of the Music Educators Journal. Can We Rescue the Arts for America's Children *was published ten years after* Coming to Our Senses *as a follow-up report on the then current state of arts education.*

The Rationale Then

Coming to Our Senses (CTOS) addressed "the significance of the arts for American education" and was subtitled accordingly. At the outset of the report, the Arts, Education and Americans panel noted a contradictory trend: "On the one hand, the arts are flourishing as never before in American. society. . . . On the other hand, arts education is struggling for its life" (CTOS, 10–11). The report referred to a Harris poll indicating that a majority of the public thought school should offer more courses in the arts. It then stated:

> Thus, the American people do appear to believe the arts are important, but simultaneously they are hard put to reconcile that view with their conviction that the schools should concentrate on reading, writing, and arithmetic.

Ten years later, this basic contradiction between the importance of the arts in society and the lack of importance accorded the arts in public education remains a pivotal difficulty, even though there is more interaction between the arts and education communities than ever before. . .

Here we have an important distinction. The public as well as many teachers and educational administrators view the main business of schooling as essentially developing the mind and the power to reason. At the same time, they see the arts as mindless, nonacademic fare, more related to the hand than the head. They associate the arts with entertainment and play, academic subjects with the serious business of life and work. On the practical side, schooling in the minds of many parents is vocational preparation. This helps explain why the public continues to maintain one set of values for the arts in society and another for the arts in education. When it comes to the serious business of education they have other priorities. . . .

Coming to Our Senses, in a direct reference to the work of Harvard psychologist Howard Gardner, says that "the arts specialize in forms of knowledge that cannot

Charles Fowler, *Can We Rescue the Arts for America's Children? Coming to Our Senses 10 Years Later* (New York: Americans for the Arts, 1988), pp. 2–19. Reprinted with permission by Americans for the Arts.

be translated or expressed in any other way." Because the arts utilize symbols that are often nonverbal, skill is required to extract that knowledge. "The educational establishment, said Gardner, "is being derelict and delinquent if it neglects ways of knowing."

At the time the report was written, the arts were generally not being taught as forms of knowledge. Dance, music, theater, and visual arts were taught as acts of production. The public and most of the people connected with schools did not view the arts as "ways of knowing." If they had made that connection, the arts would not have been considered extracurricular, nor would they have been treated peripherally. The arts were not thought of as academic, and therefore they were not accorded the status of academic subjects.

The primary rationale for arts education presented in the study was based on the contribution of the arts to the child's cognitive, affective, and psychomotor development. The report stated that the arts "can enrich and accelerate development during early childhood and every subsequent growth stage." They can "help the child move from a reflexive to a reflective human being."

But in terms of constructing a rationale to support and justify their study of the arts as basic in education, the Rockefeller panel set the course for the coming decade with the fundamental viewpoint expressed in this widely quoted paragraph:

> This Panel supports the concept of "basic education," but maintains that the arts, properly taught, are basic to individual development since they more than any other subject awaken all the senses—the learning pores. We endorse a curriculum which puts "basics" first because the arts are basic, right at the heart of the matter. And we suggest not that reading be replaced by art but that the concept of literacy be expanded beyond word skills.

The report went on to say that the arts "provide unique ways of knowing about the world and should be central to learning for this reason alone." Looking back from the perspective of a decade, this view, if not persuasive, was prognostic. It represented a view that would flower in the years ahead into a full-blown, well-substantiated, and well-articulated rationale for the arts in education.

The Rationale Now

It was no coincidence that at the same time as the public's back-to-basics thrust was overtaking and overturning some arts programs, a new and more compelling rationale was in the making. Call it an act of self-survival. A disparate group of educational philosophers, art educators, cognitive psychologists, and other proponents of arts education were reanalyzing the function of the arts and their role in human civilization in the full glare of the aims of American schooling.

Today, this new rationale justifies a far more important role for the arts in education. Increasingly during the past decade, the arts have been promulgated as systems of meaning as living histories of eras and peoples and as records and revelations of the human spirit. The arts may well be the most telling imprints of any civilization. For this reason, some prominent educators are viewing the arts as symbol systems that are equal in importance to the symbol systems of science and mathematics.

Human beings are unique among all forms of life because we capture our experience through symbols. Ernest L. Boyer, president of the Carnegie Foundation for the Improvement of Teaching and a former U.S. commissioner of education, reminds us that the *quality* of a civilization can be measured by the *breadth* of its symbol systems. Only a variety of such systems permits knowledge of every possible kind to be formulated so that it can be conveyed to others. Symbol systems function as both a means to express understandings and to acquire them. They are ways to cast our own perceptions and to encounter the perceptions of others. The symbol systems of the arts permit us to give representation to our ideas, concepts, and feelings in a variety of forms that are understandable and can be read by other people.

U.S. Secretary of Education William J. Bennett says, "Great souls do not express themselves by the written work only; they also paint, sculpt, build, and compose." To this we should add dance, act, and sing, for the arts encompass a broad range of expressive media. Bennett goes on to say that an educated person should be able not only to recognize artistic works, but also to understand why they embody the best in our culture. In a similar vein, Maryland Superintendent of Schools David W. Hornbeck recognizes that the arts constitute one of the main means by which humans communicate. He says:

> One role, if not the central one, of schooling is the development of communication skills. If we are to meet that challenge, we must stretch beyond the traditional spoken and written word. Human feeling and emotion as well as ideas are frequently more forcefully and accurately portrayed through the arts.

In this way of thinking, literacy should not, must not be limited to the written word. It should also encompass the symbol systems we call the fine arts. Like verbal, mathematical, and scientific symbols, the symbol systems of the arts were invented to enable us to react to the world, to analyze it, and to record our impressions so that they can be shared. If our concept of literacy is defined too narrowly as referring just to the symbol systems of language, mathematics, and science, children will not be equipped with the breadth of symbolic tools they need to represent, express, and communicate the full spectrum of human life. . . .

Science is not the sole conveyance of truth. If humans are to survive, we need all the symbolic forms at our command because they permit us not only to preserve and pass along our accumulated wisdom but also to give voice to the invention of new visions. We need all these ways of viewing the world because no one way can say it all. As Elliot Eisner, professor of education and art at Stanford University, reminds us, we need them because "the apotheoses of human achievement have been couched in such forms.

The arts are *acts of intelligence* no less than other subjects. They are forms of cognition every bit as potent as words and scientific symbols. In his study of brain-damaged people, Howard Gardner observed that humans have at least seven basic intelligences that are located in different areas of the brain and operate independently: (1) *linguistic* (the art of creative writing), (2) *musical* (the art of music), (3) *logical-mathematical,* (4) *spatial* (visual arts), (5) *bodily-kinesthetic* (dance), and (6) and (7) the *personal intelligences*—knowledge of self and knowledge of others (theatre). He points out that the

arts relate directly to six out of seven. Clearly, when we talk about the development of intelligence and the realization of human potential, the arts must be given careful consideration and special attention. While Gardner observes that in today's schools, generally, "spatial, bodily-kinesthetic, and musical forms of knowing will have only an incidental or an optional status, he acknowledges that:

> among those observers partial to spatial, bodily, or musical forms of knowing, as well as those who favor a focus on the interpersonal aspects of living, an inclination to indict contemporary schooling is understandable. The modern secular school has simply—though it need not have—neglected these aspects of intellectual competence.

American schools have systematically devalued certain forms of intelligence in the process of favoring others, thereby *delimiting* the intelligences of students rather than exploring and nurturing all of them. And what are the consequences of this neglect? Gardner says:

> Mastery of different literacies. for example, reading musical *scores,* mathematical proofs or intricate diagrams—exposes one to once-inaccessible bodies of knowledge and allows one to contribute new knowledge within these traditions.

To be denied the opportunity to develop these various intelligences is a form of mental *deprivation.*

According to Gardner, our intellectual competencies can serve both *"as* means and as message." For the child who learns to play a musical instrument, musical intelligence becomes a means of transmitting knowledge of music and what music conveys. But musical intelligence opens those doors only if it is exercised. The processes involved in "reading" the arts and deriving meaning from them cannot be taken for granted. The artistic brain—and we all have the physical mechanism—must be educated if it is to function effectively. If education is the means by which each individual realizes his or her inherent potential, then every student should have the opportunity to develop and use all the forms of intelligence. Why should we fix limits on learning?

This view of the arts as forms of human cognition and as systems of meaning important for all students has already begun to have an effect on the curriculum. Cultural literacy is emerging as a fundamental goal of arts education. Accordingly, students should be given the study necessary to assure familiarity with all of a culture's basic symbol systems, the arts included. New entrance requirements in some colleges and universities and new requirements for graduation in some states recognize the need for, and the value of, knowledge and understanding of the arts.

This way of viewing the arts places them squarely within the academic, cognitive priority of American schooling. But this philosophical view must be translated into practice. If the arts do enlighten, then they must be taught so that they enlighten. If they are to become an important part of the serious business we call education, they must be taught as disciplines that develop skill *and* knowledge. Knowledge of the arts must encompass not just the acquisition of facts, but an understanding of

how the arts relate to human feeling, intuition, and creativity, areas of focus that are unique to study in the arts. In this view, the arts are "languages" that open vast doors to the stored wisdom of the ages. They serve as vehicles to engage the mind and the imagination with the inner and outer worlds of each person's existence.

This new rationale for the arts brings the field to the precipice. The arts will either be permitted into the club or, much as they are today in many schools, left to muddle along on the sidelines. Logic dictates that they be given more attention and that they be accorded their fair share of resources. But logic is not always the harbinger of change in American education.

A Catastrophe in the Making

It is no happenstance that this rationale—perhaps the most compelling ever formulated—emerged during a decade when arts education programs faced some of their darkest threats. Impending disaster motivates the genius to survive. The arts, which include but are not limited to creative writing, dance, media, music, theater, and visual arts, are a neglected resource in American elementary and secondary education. Their possible significance in the education of America's youth is largely unrecognized, often ignored, generally underrated. Access to this vast treasury of American and world culture is denied to many American children with the result that their education is incomplete, their minds less enlightened, their lives less enlivened. In this educational deprivation, American culture itself is slighted, and whole generations of American youth are permitted to grow up largely unaware of the heritage of human achievement that the arts represent. . . .

In Conclusion

We are on the forefront of turning America's surge of interest in the arts into firm policies to guide the nation's school systems. America's children—all 40 million of them in the public schools—should be able to grow up to participate fully in their culture. As it is now, the arts are a neglected heritage in too many American schools. By and large, America's children are impoverished. That is a national disgrace. Can we persuade those who control the school system of their wrong- headedness ? Can we mobilize the resources ? Can we find the way?

Given the fact that large numbers of the youth of future generations are growing up today in urban school systems in which the arts are sorely disregarded, even spurned, the prospects for the arts in American society tomorrow are bleak. If we are not to despair for our culture, present alarms must be translated into redefinitions of what constitutes a great civilization, a fine education, and the good life. We can no longer permit our schools to sell out to the goal of mere employability, our businesses to aspire only to what is expedient, our culture to be satisfied with just the easy and the sensational.

The arts are short-changed in many schools today. The consequences are many children whose possibilities are squandered and whose insights are impeded. But worse, the sheer numbers of these future citizens and their personal barrenness confronts us with prospects of a diminishing cultural future. *Coming to Our Senses*

presented us with the alternative to enter the mind through the human sensorium—our capacity to hear, to see, to move, to say, to feel. That is a far more profound idea than it has ever been given credit for. The arts can awaken the learning mechanism because they touch the true inner being, that aspect of the self that is not body, the part that lies outside the domain of science—call it the soul—the wellspring of dreams, caring, daring, and dedication. They are one of the all too rare ways by which humans can experience emotional thrill and fulfillment, powerful stimuli for motivation and inspiration. Because the arts can break the cycle of disaffection and despair that engulfs so many of our inner city children, these children need the arts more, not less, than suburban youth. Yet we know that disadvantaged children often lack even modest access to study of the arts.

If the distribution of the food supply throughout the United States was as erratic as the apportionment of arts education in American schools, the specter of starvation would prompt immediate attention, and the problem would be solved. But starvation of the mind and spirit is evidently a quite different matter altogether. We tend to excuse the fact that some children are well fed artistically and others who are without, and we accept this choice as the rightful jurisdiction of local school boards. If a school board does not want the arts, it is because it does not value them or cannot or will not) afford them. But should we permit such local discrimination and deprivation? Artistic deficiencies have a detrimental effect on the cultural health of the nation. When we dilute or delete arts programs, we unravel the infrastructure that assures the cultural future of America. By denying children the arts, we starve our civilization. Our citizens lose their sense of cultural cohesiveness, their pride in identity, their ties to the human greatness of the past, and some of their own potential for the future. The hungers of the human being—whether visceral or intellectual or emotional—are ignored at our own peril. This is too big and too important an issue to be left entirely to the whim of local school districts. The fact that some parents and school board members do not happen to value the arts is not sufficient cause for schools to neglect them. There must be a way to assert a higher order of wisdom, whether promulgated at the state or the federal level.

We do not need more and better arts education to develop more and better artists. We need more and better arts education to produce better-educated human beings, citizens who will value and evolve a worthy American civilization. The human capacity to make aesthetic judgments is far too scantily cultivated in public education. As a result, Americans seldom recognize that most of the decisions they make in life—from the kind of environments they create in their communities, offices, and homes to their decisions about the products they buy and the clothing they choose to wear—have an aesthetic component. That component is too seldom calculated when mayors make decisions on public housing (it has been said that we build slums and call them apartment houses), when zoning boards make decisions about appropriate land use, when boards of education approve the architecture of new schools, and when legislators vote on environmental and other issues—the list could go on and on. When the aesthetic component is ignored, we denigrate life. We abuse people with dehumanizing environments, bombard them with insensitivity and ugliness, and deprive them of the comforts and satisfactions they need for their psychological well-being.

But there is a far more important reason for schools to provide more and better education in the arts. Quite simply, the arts are the ways we human beings "talk"

to ourselves and to each other. They are the languages of civilization through which we express our fears, our anxieties, our curiosities, our hungers, our discoveries, our hopes. They enable us to express our need for understanding, love, order, beauty, safety, respite, and longevity. They are the means we have invented to listen to our dreams, filling our space and time with what our imagination and feelings tell us. They are the universal ways by which we still play make-believe, conjuring up worlds that explain the ceremonies of our lives. They are the imprints we make that tell us who we are, that we belong, and that we count. The arts are not just important; they are a central force in human existence. Each citizen should have sufficient and equal opportunities to learn these languages, which so assist us in our fumbling, bumbling, and all-too-rarely brilliant navigation through this world. Because of this, the arts should be granted major status in American schooling. That is a cause worthy of our energies.

Finding the Way to Be Basic: Music Education in the 1990s and Beyond

The case for music education is as strong as, perhaps stronger than, it has ever been, Even a cursory reading of Bennett Reimer's *A Philosophy of Music Education* should assure anyone that we are on very firm ground. Basing our educational approach to music in the schools on the aesthetic philosophy of absolute expressionism is basing our practice on the solid foundations of the integrity of music as an art. But translating what we know about the art form into an educational rationale is not easy. Staking our claim that music education is basic education on aesthetic philosophy poses difficulties. The question, as Reimer reminds us, is "how to balance philosophical honesty with practical efficacy." Considering the fact that the curriculum of American schools is justified in largely utilitarian terms, that is excellent advice.

Given the fact that it is the practical (pragmatic) viewpoint of the public and most school administrators and board members that determines what is important in the curriculum, it behooves us to show them in precisely those. terms why music is basic. From a pragmatic perspective, music education provides the human family with at least three fundamental and unique functions. These practical and useful functions of music education are true to the nature of music as an art form. In this sense, they represent a meeting and melding of aesthetic and instrumental values. All three can be applied across the other art forms as well, though with somewhat different emphases and interpretations. Because they are indigenous to the arts, music and music teaching do not have to be distorted to teach for these outcomes. These functions could serve as a conceptual framework for music education, providing the foundations and focus of the curriculum and the substantiation for music being included in basic education. They are concepts that could set our course in the years ahead. For the purpose of this overview, "concepts" are defined as those underlying truths that can serve as a rationale for establishing the place of music education in the schools, for formulating its curriculum, and for guiding our actions and advocacy efforts. If, as Harry Broudy suggests, general education should be thought of "as the cultivation of *capacities* for realizing value," then these functions should lie at the center of education in music.

1. The study of music provides an essential part of the foundation for humane civilization by encouraging all students to cultivate and refine their sensibilities.

At its best, arts education opens the door to learning. It awakens our eyes, our ears, our feelings, our minds. Encounters with the arts invite us to explore worlds of meaning that lie right next to the curtain that the old Persian proverb says has never been drawn aside—Rembrandt showing us the soul of his subjects; Mozart showing us the beauty of order; Shakespeare showing us the triumph of the human spirit over adversity. Such insights help students to break through the mathematical, factual, "you name it," and memorize-thru confines of public education. By intensifying the relationship between our senses and the world around us, the arts quicken our curiosity about the mysteries of the intuitive and imaginative worlds that beckon us beyond the simplistic right and wrong litanies that prevail in so many American classrooms. They put us in touch with our inner being, our real selves. Beeb Salzer, a professor of theatre design at San Diego State University, explains it this way: "The arts play a special role in a society such as ours, which is founded on a linear rationality and humanism. They offer a permissible contact with the irrational, the emotional, and the mysterious forces that logic cannot explain."

One's feelings and spirit are part of the cognitive process, but education seldom accords them the attention they deserve. We need to educate the emotive part of our being so that we have clearer perceptions of those fundamental human states that have so much to do with interpersonal relations—love, hate, anxiety, hope, and a host of other feelings. Music is a way we give concrete representation to these inner mental states. Susanne Langer called this process the *"objectification* of subjective life." Just as science captures and represents parts of the world in scientific terms, the arts capture and represent parts of the world in artistic terms. Music expresses a unique realm inexpressible by any other means.

Through music education, students develop their musical intelligence. In defining human cognition, musical intelligence is recognized as one of our autonomous intelligences. The fact that humans can think sound and rhythms and organize them into patterns and forms to give representation to our sentient life is a unique capacity. It permits us to capture, record, store, and share perceptions about our emotive life that might otherwise escape us. Even Stravinsky, recanting his earlier statement to the contrary, stated that "a composer works in the embodiment of his feelings and, of course [music] may be considered as expressing or symbolizing them." Music puts us in touch with our feelings and spirit as they relate to their ideal expressive embodiments in the musical works of the ages. Beethoven's "Ode to Joy" from his Ninth Symphony comes to mind as a prime example of the apothe*osis* of such expression and a reason our musical heritage is so important.

Should schools provide access to music study because it is a basic intelligence? Gardner points out: "Whereas, in the case of language, there is considerable emphasis in the school on further linguistic attainments, music occupies a relatively low niche in our culture, and so musical illiteracy is acceptable." As an intellectual faculty, musical intelligence has been neglected with little seeming consequence. Or has it?

There are many indications that the failure of schools to cultivate and refine the sensibilities of their students has had adverse effects upon the younger generation.

Drugs, crime, hostility, indifference, and insensitivity run rampant in schools that do not provide sufficient instruction in the arts. In the process of overselling science, mathematics, and technology as the salvation of commerce, schools have denied students something more precious—access to their inner beings and their personal spirit. Music speaks through and to a different sensory system than any other subject—that of auditory perception. As Elliot Eisner has pointed out, when we deny children access to a major expressive mode such as music, we deprive them of "the meanings that the making of music makes possible." The result is a form of human deprivation. Without attending to the human spirit, schools tend to turn out insensitive citizens who lack compassion—people whose macho aggressiveness is not tempered by the controlling forces of sensitivity and caring about others. Many of today's schools, devoid of the arts, are cultivating a generation of modern-day barbarians. American society is the victim.

In teaching us to be receptive to our own and other's intuitions, insights, and feelings, the arts teach us something even more valuable: how to be empathetic. Scholastic Aptitude Tests do not measure the heart. Let us always remember that intelligence can be used to deceive and to cheat; it can be used self-servingly as a tool of greed; it can be used cruelly and with indifference; it can cause others to suffer and even to die. Some of Einstein's most important discoveries, born of great intelligence, were put to destructive use. In contrast, empathy intercedes; it reigns in such uses of intelligence. If we have empathy, we can assume another person's point of view. We can put ourselves in their shoes. To the degree that the arts create empathy, they develop a sense of humane responsibility and are a vitally important part of our moral education. Without empathy, we have no compassion for other human beings.

The arts teach children sympathy. They allow children to perceive themselves in relation to other human beings, who also fear, suffer, love, fail, and triumph. That is learning to react and to interact and to project one's own personality into the life of another, and that is basic education.

> *2. The study of music provides an essential part of the foundation for humane civilization by establishing a basic relationship between the individual and the cultural heritage of the human family.*

As advancing systems for travel and communication bring the peoples of the world closer, understanding human differences becomes increasingly important. The foundations for peace between peoples depends on intracultural respect and exchange. Recognizing our interdependence as peoples is the backbone of commerce in today's world. By building relationships between the individual and the community we assure the stability of our communal society today is a microcosm of the entire world. Our multiculturalism is an American fact of life, and music is one of the most pervasive and persuasive ways we express it. Immigrant populations are schools to find new ways to study cultural differences and to cultures. Music provides a fundamental way to under-our own and other people's humanness. We neglect such enlightenment our own peril. Schools that do not provide sufficient education in the tradition of community values that unite Nor are they providing a basis to study and appreciate or, at the very least, to understand the values of other societies.

Because music is an expression of the beings that create it, it reflects thinking and values as well as the social milieu from which it origin. Even if it is not the overt intent of the composer, the music we listen to tends to define who we are and give us identity as a social group. . . .

The diversity of music in the world is a richness we share with the human family. The greatest gift one people can give to another is to share its culture, and one of the most revealing ways to do this is through music. If we are not to be a country of many insular groups, we must establish cultural connections. Music provides a way to do this by establishing understanding across our many distinguishable artistic legacies. Music teaches respect for the genius of human musical invention; the *characteristics* that distinguish cultural styles are marvels of human creation. One cannot be moved by the zeal of gospel music without respecting the humanity that created it. To share musical creations across cultures is to share our deepest values. Recognizing our similarities and understanding our differences gives us a base to establish cultural cohesiveness and respect, two vitally important values in a shrinking world in which technology seems to doggedly deny our humanness.

Music provides us with another important connection with our communal heritage: it enables us to express the ceremonies of our lives. Music is a fundamental way we express the tragedy of war, the triumph over adversity, consolation in death, our reverence for God, the meaning and value of peace, harmony, and love—universal human states that express the values held by society. The feelings of patriotism and victory, of hope and dignity, of community pride and solidarity are all given clear expression in music. A culture's imprint, its sense of celebrating its own life-style, is inherent in its music.

The extent to which school performing groups, particularly high school bands, have expressed civic homogeneity is the extent to which they have been valued by the community. A high school band marching in a Fourth of July parade celebrates its town's patriotism and hope for the continuity of life tomorrow. Perhaps no group personifies this aspect more than the Harlan (Kentucky) Boys Choir that sang at President George Bush's Inaugural Ceremony in Washington, D.C., in January 1989. The members of this choir are young men from a coal-mining town in the Appalachian Mountains known for its history of labor violence. Cat Stacey, owner of Cat's Beauty Shop in Harlan, called the choir's performance "one of the highlights of my life. A cold chill just goes through you to hear them." The choir's director, David Davies, said of the students, "[They] represent normal everyday children. We want music to be important to their lives, but not [be] their whole lives." These students are not studying music to become musicians. They are learning that music is a basic way that a society expresses its character and the values it believes in. The people of Harlan support music as a symbol of their indelible community spirit and their pride in who they are. These performers are learning how to communicate how to speak to and for their community and music is valued in the schools accordingly. . . .

3. The study of music provides an essential part of the foundation for humane civilization by furnishing students with a crucial aesthetic metaphor of what life at its best might be.

. . . For a society to have an effective work force, it is essential that it turn out citizens who recognize and respect good craftsmanship, who care about detail and are committed to an artistic result, and who have the ability to judge their own efforts by the highest standards and make corrections accordingly. Music is a celebration of that kind of perfection, that kind of excellence. It is one of the basic ways we learn to release our positive energies toward an aesthetic result. It is one of the essential ways we acquire the habit of thinking aesthetically.

Music provides students with an aesthetic frame of reference that has broad applicability; individuals who are educated musically think differently because of it. Music study transforms the self, providing an aesthetic value orientation. Ideally, the aesthetics of music become the aesthetics of life. Through the study of music we recognize the beauty of order. We understand the striving for perfection. We appreciate how all the elements—the details—make the expressive whole and how important those details are. These conceptual understandings are not discarded when the student leaves the music classroom—these understandings emerge in other settings and are applied there.

The aesthetic awareness we learn through the study of music becomes a way we relate to the world. Personal taste and the expression of it are basic elements of the human condition. Aesthetic considerations are essential to the satisfactory conduct of society and empower us to create our own best state of existence. When the aesthetic component is ignored, we denigrate life: we dehumanize our environments, bombard people with ugliness, and deprive people of the comforts and satisfactions they need for their psychological well-being. Aesthetics is a natural and important part of our encounter with life. It is the way we bring our sensual and rational being to terms with the world around us. . . .

If schools do not provide students with sufficient education in the arts, they deny students opportunities that would enable them to think and operate with an aesthetic frame of reference. The important point here is the significant transfer of aesthetic understanding from music to other realms of life. The quality of aesthetic thought, expectations, and satisfactions learned through music study, applied across the board, can make a substantial difference in the quality of life. That is why the arts are not the domain of only the privileged, the rich, or the talented, but belong to all. The life of every citizen can be enhanced by acquiring an understanding of music. Quality of life and quality of workmanship are concepts that are of fundamental value to American society. They are basic education.

These concepts of music as a means of cultivating and refining our sensibilities, of establishing a basic relationship between the individual and the cultural heritage of the human family, and of furnishing students with a crucial aesthetic metaphor of what life at its best might be constitute basic education at its finest. These goals derive directly from the indigenous nature of music itself. We do not have to distort music and misuse it to achieve these very practical outcomes. But we do have to establish our curricula with these outcomes in mind if we want to claim and achieve them.

June M. Hinckley

Testimony to Congress

June M. Hinckley was the Arts Education Specialist for the Florida Department of Education. At the time of this Congressional testimony, she was President of the Music Educators National Conference: The National Association for Music Education.

Mr. Chairman and members of the Subcommittee, I am June Hinckley, president of MENC: The National Association for Music Education, which represents over 70,000 music educators across the country. I am also the Arts Education Specialist for the Florida Department of Education. In that capacity, I help develop and coordinate the arts education curricula for Florida schools. I am pleased to have this opportunity to share with you my experience and observations on the importance of music and arts education for all children.

A Statement of Principles on the Value of Arts Education

Last year, all of the major professional education associations, representing over nine million teachers, parents, school board members, school administrators, and principals, joined together to endorse a set of principles that articulate the meaning and value of arts education. A copy of this statement is attached to my testimony, but the principles may be summarized as follows:

- Every student in the nation should have an education in the arts.
- To ensure a basic education in the arts for all students, the arts should be recognized as serious, core academic subjects. As education policymakers make decisions, they should incorporate the multiple lessons of recent research concerning the value and impact of arts education.
- Qualified arts teachers and sequential curriculum must be recognized as the basis and core for substantive arts education for all students.
- Arts education programs should be grounded in rigorous instruction, provide meaningful assessment of academic progress and performance, and take their place within a structure of direct accountability to school officials, parents, and the community.
- Community resources that provide exposure to the arts, enrichment, and entertainment through the arts all offer valuable support and enhancement to an in-school arts education.

June M. Hinckley, President, MENC: The National Association for Music Education. Testimony on "Elementary and Secondary Education Act: Educating Diverse Populations" to the House Subcommittee on Early Childhood, Youth and Families, July 15, 1999.: http://commdocs.house.gov/committees/edu/hedcew6-59.000/hedcew6-59.htm.

What inspired these organizations to make such strong statements in support of arts education for every child? Certainly, they share our collective belief in the power of music and the other arts to communicate the emotions of the human spirit and connect us to our history, traditions, and heritage. But they also understand the direct link between arts education and academic achievement as documented by a growing body of research. This research has important implications for the future of education policy.

The Research: Music and the Brain

There is an exciting body of research that indicates that music instruction at an early age actually wires the brain for learning. According to psychologist Frances Rauscher of the University of Wisconsin at Oshkosh,

> Children are born with all the nerve cells, or neurons, they will ever have. However, connections between neurons, called synapses, are sparse and unstable. Synaptic connections largely determine adult intelligence. During the first six years of life, the number of synapses increases dramatically, and synapses already in place are stabilized. This process occurs as a result of experience or learning. Those synapses that are not used are eliminated, a use it or lose it' situation. Music training appears to develop the synaptic connections that are relevant to abstract thought. . . .

Additional Evidence

Beyond the work of Dr. Rauscher and her colleagues, there also is considerable research and anecdotal evidence that supports the important role of arts education classes in keeping students in school, particularly at the high school level. In Florida, we have found that students identified as potentially at-risk but who are active in music programs, are more on task in school, identify strongly with their schools, and indicate that participation in music programs was an important factor in their decision to stay in school. Administrators confirm this data.

According to The College Board *(Profiles of SAT and Achievement Test Takers),* there is a direct correlation between improved SAT scores and the length of time spent studying the arts. Those children who studied the arts for four or more years scored 60 points higher on verbal and 41 points higher on math portions of the SAT (for a combined total of 101 points) than students with no coursework or experience in the arts.

For many disadvantaged students, participation in music and arts programs helps to break the cycle of failure they have so often encountered in life. While study after study demonstrates that participation by disadvantaged children in a well-developed, sequential music program can be extremely beneficial academically, socially, and emotionally, these are the very students who are most often denied this instruction. Middle- and upper-income parents who have the resources are able to provide private instruction for their children. But not all children have that luxury, and many are denied access to the benefits of education in music and the other arts if their schools do not provide it.

Implications for Education Reform

The research clearly shows that music instruction, taught by qualified teachers, produces measurable enhancements in the development of children's brains, resulting in significant educational benefits. It is important to note, however, that the cognitive and academic improvements highlighted by the research come about only with sequential instruction in music provided by qualified teachers, not through mere exposure to music. Music exposure and enrichment programs, such as trips to hear performances of the local symphony, are the types of activities that are funded under Title X of the Elementary and Secondary Education Act. They are vital because of the pleasure they provide and the critical role they play in enhancing education. They often furnish the spark that inspires a child to pursue formal study in the arts and should continue to be funded and supported. Yet, they cannot substitute for formal instruction as part of the regular school day. Dr. Rauscher emphasized this when she noted that "there is no scientific data indicating that, when provided in isolation from music instruction, enrichment and exposure programs induce long-term cognitive benefits. It is important not to confuse these forms of musical involvement." For this reason, it is not sufficient to support only arts exposure and enrichment programs under the guise of "arts education." In order to realize the cognitive and academic benefits illustrated by the research, federal support must also be directed to schools to help them establish, retain, and strengthen arts education programs.

Unfortunately, this needed support does not currently exist. Because of the misperception that music and the other arts are "frills," school arts programs are the first to be eliminated when budgets are restricted. The problem is most acute in poor urban and rural areas, but it is a problem shared by virtually all school districts to one degree or another. Just recently, the San Francisco School District made the tragic decision to eliminate its elementary school arts programs.

One contributing factor in the decision to cut music and arts classes from the school curriculum is the ever-present quest to improve standardized test scores, particularly in reading and math. This has led many principals to choose more time for instruction in reading and math at the expense of the arts. This choice is an error rooted in lack of awareness of the latest research and failure to appreciate the power of the arts to positively impact student self-esteem, self-worth, as well as student performance in other academic subjects.

We have to be concerned about the culture of our schools. Music programs can make the school a more humane learning environment because they invite cooperation rather than confrontation. Music connects students to schools in a wonderfully positive way. That connection is needed more today than ever before. And, it is a connection that we must make in every school. Too often, it is the children who would most benefit from instruction in music and the other arts (children in schools characterized by low achievement) who do not have access to the artistic, academic, and personal benefits of music education. . . .

What Congress Can Do

Elementary and Secondary Education Act (ESEA) Reauthorization. As Congress considers legislation to reauthorize ESEA, MENC asks that you work with us to:

- *Reinforce the concept of music and arts education as part of the core curriculum.* Music and the other arts are core academic subjects and have been recognized as such by Congress and the Administration in GOALS 2000. This status should be confirmed and reinforced in ESEA legislation. Incorporating the Statement of Principles into ESEA is one way to accomplish this.
- *Strengthen music and arts education programs authorized under Title X by establishing a formal consultative role for arts educators in determining the nature, scope, and direction of these programs.* Currently, no such role exists in the statute. It makes no sense for education policy to be determined and executed without the involvement of educators.
- *Ensure greater access to school music programs for at-risk students.* Special efforts are needed to make certain that disadvantaged students have the same access to comprehensive, balanced, and sequential instruction in music as students in more affluent districts. MENC would be pleased to work with the Subcommittee to identify school programs that are making successful use of music with disadvantaged children to determine what they are doing, how it has led to their success, and how these programs can be replicated throughout the country.
- *Prioritize funding so that arts education grants are available to schools.* We understand the budget constraints that Congress faces. All disciplines and programs must compete for scarce dollars. However, simply re-ordering priorities in light of the scientific research on the link between music education and higher achievement potential in math and science would be an effective beginning.
- *Make certain that federal funds that are directed to after-school arts activities are not used to replace in-school music and arts classes.* Investing in after-school programs is sound policy. There appears to be an urgent need for these programs, and MENC fully supports this type of investment. But if the arts become relegated to an after-school activity, they lose their rightful status as a core academic subject. And, children who cannot take advantage of after-school programs because of conflicts with sports or work commitments or for other reasons, will be denied access to the significant benefits achieved through arts education.

The Congressional Bullypulpit

Beyond what Congress can accomplish through legislation, Congress can exercise a leadership role in disseminating to parents, school administrators, and state education officials information on the music/brain research and its implications for education reform. Congress can accomplish this task through hearings, town hall meetings, floor statements, media outreach, and other effective uses of the powerful Congressional bullypulpit. As Congress places greater emphasis on state and local flexibility, its role as communicator and disseminator of information becomes even more crucial. Parents, school boards, and state policymakers want to do what is best for our children, but their decisions must be based on the best information available.

Conclusion

MENC stands ready to work with this Subcommittee and with Congress as you consider ways to strengthen educational opportunities and achievement for all children. We would like to serve as a resource to you as you develop legislation and hopefully undertake to spread the message to your constituents about the importance of music and arts education.

Basmat Parsad and Maura Spiegelman

Arts Education in Public Elementary and Secondary Schools 1999–2000 and 2009–10

Basmat Parsad and Maura Spiegelman have completed numerous survey research projects on various aspects of American education for the National Center for Educational Statistics.

Student access to arts education and the quality of such instruction in the nation's public schools continue to be of concern to policymakers, educators, and families. Specifically, research has focused on questions such as: To what extent do students receive instruction in the arts? Under what conditions is this instruction provided? What is the profile of arts education instructors? This study is the third of its kind to be conducted by the National Center for Education Statistics (NCES) in the Institute of Education Sciences (IES), U.S. Department of Education, to provide national data that inform these issues. The first study was conducted in the 1994–95 school year to provide baseline data on public schools' approaches to arts education. The second study was conducted during the 1999–2000 school year to provide broader coverage of arts education issues by collecting the first national data on educational backgrounds, professional development activities, teaching loads, and instructional practices of elementary school teachers—self-contained classroom teachers, music specialists, and visual arts specialists.

To update the information from a decade ago, Congress requested that the U.S. Department of Education's Office of Innovation and Improvement (OII) and NCES conduct a new study that would borrow from and build on the previous studies. This study examines many of the issues from the previous studies, including the extent to which students received instruction in the arts; the facilities and resources available for arts education instruction; and the preparation, work environments, and instructional practices of music and visual arts specialists and non-arts classroom teachers. This study also addresses emerging issues such as the availability of curriculum-based arts education activities outside of regular school hours and the presence of school-community partnerships in the arts. In addition, the current study provides broader coverage of arts education instructors by including two new surveys for secondary music and visual arts specialists. . . .

The purpose of this second report is to provide a broader description of the current status of arts education and changes from a decade ago. This report is not intended

Basmat Parsad and Maura Spiegelman, *Arts Education in Public Elementary and Secondary Schools 1999–2000 and 2009–10* (National Center for Education Statistics, United States Department of Education), p. 1.

to be an exhaustive description of data collected from the set of seven surveys. Rather, it is designed to describe key indicators of arts education in 2009–10 and comparisons with 1999–2000, where applicable. Detailed data from all of the surveys are provided in supplemental tables at http://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2012014. At the elementary school level, indicators are based on data collected from school principals, music specialists, visual arts specialists, and classroom teachers. Indicators at the secondary level are based on data collected from school principals, music specialists, and visual arts specialists.

Education Commission of the States

Media Paints Arts Education in Fading Light

The Education Commission of the States help leaders identify, develop, and implement public policy for education that addresses the current and future needs of a learning society.

The overall image presented of arts education in public schools is that arts are losing ground against more urgent educational priorities. News stories portray arts education as easily traded off in an era of cash-strapped school districts and an increasing focus on standardized testing. By placing the majorities of stories in the local and community sections of its publication, the media creates the impression that the decline of the arts in public education is not an issue of national importance. While the arts are not portrayed by the media in a negative light, the media does reinforce a sense of the inevitability of their disappearance. The arts are portrayed as low on the priority list in an educational environment fraught with competing interest.

Emerging from this analysis is a media frame that sets up an "either or" scenario in which arts education is pitted against core education priorities during budget shortfalls. Arts education also is portrayed in opposition to an increased focus on standardized tests. There is the perception among arts education advocates that an increased focus on testing of core subjects such as math and reading have narrowed pubic school curricula. The end result seems to be the media's impression that when forced to choose between testing or the maintenance of the arts in the classroom the arts must go. While "richer" school districts can afford to maintain their arts program and "poorer" schools go without the inequality of students' educational experiences are largely glossed over by the media. Instead media overage highlights the role that foundations, businesses, and community organizations are playing in supplementing arts learning experiences in economically disadvantages public schools.

Douglas Gould & Co., Inc., *Media Paints Arts Education in Fading Light* (Denver, CO: Education Commission of the States, 2005), p. 1. Used by permission.

The 106th Congress of the United States

Concurrent Resolution of the 106th Congress of the United States

Received and referred to the Committee on Health, Education, Labor, and Pensions

Expressing the sense of the Congress regarding the benefits of music education.

Whereas there is a growing body of scientific research demonstrating that children who receive music instruction perform better on spatial-temporal reasoning tests and proportional math problems;

Whereas music education grounded in rigorous instruction is an important component of a well-rounded academic program;

Whereas opportunities in music and the arts have enabled children with disabilities to participate more fully in school and community activities;

Whereas music and the arts can motivate at-risk students to stay in school and become active participants in the educational process;

Whereas according to the College Board, college-bound high school seniors in 1998 who received music instruction scored 53 points higher on the verbal portion of the Scholastic Aptitude Test and 39 points higher on the math portion of the test than college-bound high school seniors with no music or arts instruction;

Whereas a 1999 report by the Texas Commission on Drug and Alcohol Abuse states that individuals who participated in band or orchestra reported the lowest levels of current and lifelong use of alcohol, tobacco, and illicit drugs; and

Whereas comprehensive, sequential music instruction enhances early brain development and improves cognitive and communicative skills, self-discipline, and creativity: Now, therefore, be it Resolved by the House of Representatives (the Senate concurring), That it is the sense of

the Congress that—

(1) music education enhances intellectual development and enriches the academic environment for children of all ages; and
(2) music educators greatly contribute to the artistic, intellectual , and social development of American children, and play a key role in helping children to succeed in school.

106th CONGRESS, 2d Session, H. CON. RES. 266, passed the House of Representatives June 13, 2000, The Senate of the United States June 14, 2000.

112th Congress 1st Session

Resolution Designating the Week of June 24 through 28, 2011, as "National Music Education Week"

IN THE SENATE OF THE UNITED STATES RESOLUTION
Designating the week of June 24 through 28, 2011, as "National Music Education Week"

Whereas the National Association for Music Education has designated the week of June 24 through 28, 2011, as "National Music Education Week";

Whereas school-based music education is important and beneficial for students of all ages;

Whereas music education programs enhance intellectual development and enrich the academic environment for students of all ages;

Whereas 3 out of every 4 Americans have participated in music education programs, including chorus groups and formal instrument lessons, during their time in school;

Whereas of those who have participated in school-based music education programs, 40 percent stated that such programs were extremely influential in contributing to their current level of personal fulfillment;

Whereas music education provides students with the opportunity to express their creativity and to develop skills that will benefit them throughout the rest of their lives;

Whereas the skills gained through music instruction, including discipline and the ability to analyze, solve problems, communicate, and work cooperatively, are vital for success in the 21st century workplace;

Whereas many students have limited access to music education, which places them at a disadvantage compared to their peers;

Whereas local budget cuts are predicted to lead to a significant curtailment of school music programs, thereby depriving millions of students of an education that includes music;

Whereas the arts are a core academic subject, and music is an essential element of the arts; and

Whereas every student in the United States should have an opportunity to reap the benefits of music education: Now, therefore, be it

Resolved, That the Senate designates the week of June 24 through 28, 2011, as "National Music Education Week" in order to recognize the benefits and importance of music education.

Whereas of those who have participated in school-based music education programs, 40 percent stated that such programs were extremely influential in contributing to their current level of personal fulfillment;

Whereas music education provides students with the opportunity to express their creativity and to develop skills that will benefit them throughout the rest of their lives;

Whereas the skills gained through music instruction, including discipline and the ability to analyze, solve problems, communicate, and work cooperatively, are vital for success in the 21st century workplace;

Whereas many students have limited access to music education, which places them at a disadvantage compared to their peers;

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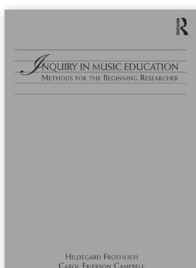

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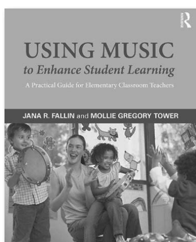

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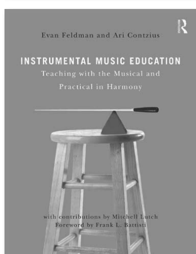

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