

Music Education

The Third Edition has been thoroughly revised and updated to cover recent developments and current concerns in the field.

"Research data in the field of music education which had accumulated during the years 1930 through 1962 were brought together and evaluated. A compilation process produced 9,150 information items, considered to constitute all possible music education research data completed during the subject time period. Of these total items, 273 are abstracted and many others listed in the report. Research findings in the data were synthesized according to specific areas of function and methodology. Findings were analyzed for implications for current practice and needed research in the music education field."--Report resumes p.

This is an important work that addresses the complex issues surrounding musical meaning and experience, and the Western traditional justification for including music in education. The chapters in this volume examine the important subjects of tradition, innovation, social change, the music curriculum, music in the twentieth century, social strata, culture and music education, psychology, science and music education, including musical values and education. Additional topics include the origins of mania, aesthetics and musical meaning related to concepts that are well-known to the ancient Greeks.

Music has long served as an emblem of national identity in educational systems throughout the world. Patriotic songs are commonly considered healthy and essential ingredients of the school curriculum, nurturing the respect, loyalty and 'good citizenship' of students. But to what extent have music educators critically examined the potential benefits and costs of nationalism?

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Globalization in the contemporary world has revolutionized the nature of international relationships, such that patriotism may merit rethinking as an objective for music education. The fields of 'peace studies' and 'education for international understanding' may better reflect current values shared by the profession, values that often conflict with the nationalistic impulse. This is the first book to introduce an international dialogue on this important theme; nations covered include Germany, the USA, South Africa, Australia, Finland, Taiwan, Singapore and Canada.

First Published in 1979. Routledge is an imprint of Taylor & Francis, an informa company. This book compares, from a historical and sociopolitical perspective, the respective systems and contents of music education in mainland China, Hong Kong and Taiwan in response to globalization, localization and Sinification, with particular reference to Shanghai, Hong Kong and Taipei.

In *The Oxford Handbook of Philosophy in Music Education*, editors Wayne D. Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars from all over the world. Rather than relegating philosophical inquiry to moot questions and abstract situations, the contributors to this volume address everyday concerns faced by music educators everywhere. Emphasizing clarity, fairness, rigor, and utility above all, *The Oxford Handbook of Philosophy in Music Education* will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves.

In higher music education, learning in social settings (orchestras, choirs, bands, chamber music and so on) is prevalent, yet understanding of such learning rests heavily on the

Online Library Music Education

transmission of knowledge and skill from master to apprentice. This narrow view of learning trajectories pervades in both one-to-one and one-to-many contexts. This is surprising given the growing body of knowledge about the power of collaborative learning in general, underpinned by theoretical developments in educational psychology: the social dimensions of learning, situational learning and concepts of communities of learners. Collaborative Learning in Higher Music Education seeks to respond to the challenge of becoming more conscious of the creative and multiple dimensions of social interaction in learning music, in contexts ranging from interdisciplinary projects to one-to-one tuition, and not least in the contemporary context of rapid change in the cultural industries and higher education as a whole. It brings together theoretical papers and case studies of practice. Themes covered include collaborative creativity, communities of practice, peer-learning, co-teaching as co-learning, assessment and curriculum structures. Chapters illuminate reasons for enabling collaborative learning, and provide exemplars of innovative practice and designs for collaborative learning environments in higher music education. A central purpose of the book is to scaffold change, to help in meeting the rapid changes in society and to find constructive stepping stones or signposts for teachers and students.

Margaret S. Barrett and Sandra L. Stauffer We live in a “congenial moment for stories” (Pinnegar & Daynes, 2007, p. 30), a time in which narrative has taken up a place in the “landscape” of inquiry in the social sciences. This renewed interest in storying and stories as both process and product (as eld text and research text) of inquiry may be attributed to various methodological and conceptual “turns,” including the linguistic and cultural, that have taken place in the humanities and social sciences over the past decades. The purpose of this book is

Online Library Music Education

to explore the “narrative turn” in music education, to - amine the uses of narrative inquiry for music education, and to cultivate ground for narrative inquiry to seed and ourish alongside other methodological approaches in music education. In a discipline whose early research strength was founded on an alignment with the social sciences, particularly the psychometric tradition, one of the key challenges for those embarking on narrative inquiry in music education is to ensure that its use is more than that of a “musical ornament,” an elaboration on the established themes of psychometric inquiry, those of measurement and certainty. We suggest that narrative inquiry is more than a “turn” (as noun), “a melodic embellishment that is played around a given note” (Encarta World English Dictionary, 2007, n. p.); it is more than elaboration on a position, the adding of extra notes to make a melody more beautiful or interesting.

The two volumes of *The Oxford Handbook of Music Education* offer a comprehensive overview of the many facets of musical experience, behavior and development in relation to the diverse variety of educational contexts in which they occur. In these volumes, an international list of contributors update and redefine the discipline through fresh and innovative principles and approaches to music learning and teaching.

This volume focuses specifically on narrative inquiry as a means to interrogate research questions in music education, offering music education researchers indispensable information on the use of qualitative research methods, particularly narrative, as appropriate and acceptable means of conducting and reporting research. This anthology of narrative research work in the fields of music and education builds on and supports the work presented in the editors’ first volume in *Narrative Inquiry in Music Education: Troubling Certainty* (Barrett &

Online Library Music Education

Stauffer, 2009, Springer). The first volume provides a context for undertaking narrative inquiry in music education, as well as exemplars of narrative inquiry in music education and commentary from key international voices in the fields of narrative inquiry and music education respectively.

Music Education: Historical Contexts and Perspectives provides a comprehensive exploration of public school music in the United States. It reviews the history of music education in America from the 1600s through the present, offers a working philosophy of music education, examines the role that this philosophy plays in developing and implementing music curricula, and presents a thorough discussion of music teaching and learning. Chapter instructions suggest relationships between the topics presented in the text, and study and review questions at the end of each chapter promote investigation, synthesis and critical thinking. The final chapter encourages readers to use information presented in the text as the basis for speculation about the future of music education in the United States.

Music education in Canada is a vast enterprise that encompasses teaching and learning in thousands of public and private schools, community groups, and colleges and universities. It involves participants from infancy to the elderly in formal and informal settings. Nevertheless, as post-secondary faculties of music and programs are growing significantly, academic books and materials grounded in a Canadian perspective are scarce. This book attempts to fill that need by offering a collection of essays that look critically at various global issues in music

Online Library Music Education

education from a Canadian perspective. Topics range from a discussion of the roots of music education in Canada and analysis of music education practices across the country to perspectives on popular music, distance education, technology, gender, globalization, Indigenous traditions, and community music in music education. Foreword by composer R. Murray Schafer.

The purpose of this study was to explore the possible relationship between instrumental music education in Grades 8 and 11 and critical thinking as assessed by the Pennsylvania System of School Assessment. The subsets that were examined included Reading (B): Interpretation and Analysis of Fictional and Nonfictional Text, which assesses the academic standards 1.1, Learning to read independently; standard 1.2, Reading critically in all content areas; standard 1.3, Reading, analyzing and interpreting literature, and Mathematics, sections C.1 Geometry- Analyze characteristics of two and three dimensional shapes, D.2 Algebraic concepts- Analyze mathematical situations using numbers, symbols, words, tables and/or graphs, and E.1 Data analysis and probability- Interpret and analyze data by formulating answers or questions (Pennsylvania Department of Education, 2009-2010). The sample consisted of Instrumental students (N = 50) and Noninstrumental music students (N = 50) over 2 graduated high school classes. The results indicated that the Instrumental music sample consistently

Online Library Music Education

outscored the Noninstrumental music sample when comparing the Reading B, Mathematics M.C.1, M.D.2, and M.E.1 subsections of the Pennsylvania System of School Assessment with significant increases noted from 8th to 11th grade.

Designed to assist music educators at all levels in understanding and implementing multicultural education, *Music, Education, and Multiculturalism* provides suggestions for curricular development, offers teaching strategies, and provides practical applications including materials and methodologies.

Designed for Introduction to Music Education courses, this textbook provides an overview of the music education system, illuminating the many topics that music educators need to know, including technology, teaching methods, curricular evolution, legislation, and a range of societal needs from cultural diversity to evolving tastes in music. It encompasses a broad picture of the profession, and how the future of music education rests in the hands of today's student teachers as they learn how to become advocates for music in our schools.

"What values should form the foundation of music education? And once we decide on those values, how do we ensure we are acting on them? In *Values and Music Education*, esteemed author Estelle R. Jorgensen explores how values apply to the practice of music education. We may declare values, but they can be hard to see in action. Jorgensen examines nine quartets of related values and

Online Library Music Education

offers readers a roadmap for thinking constructively and critically about the values they hold. In doing so, she takes a broad view of both music and education while drawing on a wide sweep of multidisciplinary literature. Not only does Jorgensen demonstrate an analytical and dialectical philosophical approach to examining values, but she also seeks to show how theoretical and practical issues are interconnected. An important addition to the field of music education, *Values and Music Education* highlights values that have been forgotten or marginalized, underscores those that seem perennial, and illustrates how values can be double-edged swords"--

"Few aspects of daily existence are untouched by technology. Learning and teaching music are no exceptions and arguably have been impacted as much or more than other areas of life. Digital technologies have come to affect music learning and teaching in profound ways, influencing how we create, listen, share, consume, and interact with music--and conceptualize musical practices and the musical experience. For a discipline as entrenched in tradition as music education, this has brought forth myriad views on what does and should constitute music learning and teaching. To tease out and elucidate some of the salient problems, interests, and issues, *The Oxford Handbook of Technology and Music Education* critically situates technology in relation to music education from

Online Library Music Education

a variety of perspectives--historical, philosophical, socio-cultural, pedagogical, musical, economic, policy--organized around four broad themes: Emergence and Evolution; Locations and Contexts: Social and Cultural Issues; Experiencing, Expressing, Learning and Teaching; and Competence, Credentialing, and Professional Development. Chapters from a highly diverse group of junior and senior scholars provide analyses of technology and music education through intersections of gender, theoretical perspective, geographical distribution, and relationship to the field. The Oxford Handbook of Technology and Music Education's dedication to diversity and forward-facing discussion promotes contrasting perspectives and conversational voices rather than reinforce traditional narratives and prevailing discourses."-- \$c Book jacket.

Seminal lectures on music education since the 1990s.

Why policy matters : developing a policy vocabulary within music education / Patrick Schmidt -- Arts policies and their local importance : from history to practice -- Richard Colwell -- The context of education policy in the United States and the intersection with music education policy / Ross Rubenstein -- Policy and research endeavors / Katherine Zeserson, Graham Welch -- Policy and the question of assessment / Martin Fautley -- Revisiting bildung and its meaning for international music education policy / Alexandra Kertz-Welzel -- Policy and governmental action in Brazil / Sergio Figueiredo -- Music education for both the talented and the masses : the policy of assessment-based reform / Mei-Ling Lai, Yao-Ting Sung --

Online Library Music Education

Curriculum as policy : state-level music curriculum creation and reform / Stephanie Horsley -- Policy and the lives of school-age children / Margaret S. Barrett -- Policy and the work of the musician/teacher in the community / David Myers -- Policy, access, and multicultural (music) education / Sidsel Karlsen -- Can music education policy save American orchestras? / Alan Fletcher -- Policy and higher education / Patrick M. Jones -- K-16 music education in a democratic society / Robert A. Cutietta

A pragmatic approach to teaching world music traditions in upper elementary through high school classes. This updated and expanded edition of MENC's landmark 1989 publication goes much further than its predecessor in providing materials to assist music teachers in modifying their classes and involving their students in new forms of music making and new understandings about sounds. Includes illustrations, diagrams, and music examples; extensive, annotated resource lists; and ideas for integrating multicultural music study with other subjects. Features new subjects, expanded sections, and new lessons added to every chapter. Adaptable for use in undergraduate college courses. Companion CD available. This work offers students a complete overview of key writings on music education, from the ancient Greeks to contemporary American thought, with emphasis on writings from the last 100 years. Designed to complement the standard music pedagogy course, the selections range from Plato's Republic through William Billings's writings on Colonial American Music Education through the 2001 advocacy for music education. In five sections, each part of the book is introduced by a brief essay giving an overview of the material covered and information placing it within the critical context of its day. Individual articles are also prefaced with informative headnotes.

Online Library Music Education

This book focuses on the rapidly changing sociology of music as manifested in Chinese society and Chinese education. It examines how social changes and cultural politics affect how music is currently being used in connection with the Chinese dream. While there is a growing trend toward incorporating the Chinese dream into school education and higher education, there has been no scholarly discussion to date. The combination of cultural politics, transformed authority relations, and officially approved songs can provide us with an understanding of the official content on the Chinese dream that is conveyed in today's Chinese society, and how these factors have influenced the renewal of values-based education and practices in school music education in China.

Explores the origins and foundations of music education across five continents.

Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the "praxial" philosophy of music education explained in Elliott's *Music Matters: A New Philosophy of Music Education* (OUP, 1995). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field's traditional "absolutist" foundations. *Praxial Music Education* is both a critical companion to *Music Matters*, and an independent text on contemporary issues in music education. Among the themes discussed are multicultural music education, the nature of musical understanding, early childhood music education, the nature and teaching of music listening, music curriculum development, and musical

Online Library Music Education

creativity. Praxial music education is a living theory. This unique collection will not only enrich discussions that already use Music Matters as their core, but will globalize current discussions and applications of the praxial philosophy and emphasize the positive and practical values of collaborative efforts in music education.

Sociology and Music Education addresses a pressing need to provide a sociological foundation for understanding music education. The music education community, academic and professional, has become increasingly aware of the need to locate the issues facing music educators within a broader sociological context. This is required both as a means to deeper understanding of the issues themselves and as a means to raising professional consciousness of the macro issues of power and politics by which education is often constrained. The book outlines some introductory concepts in sociology and music education and then draws together seminal theoretical insights with examples from practice with innovative applications of sociological theory to the field of music education. The book concludes with an Afterword by Christopher Small. A comprehensive guide to music education, ensuring a solid foundation for supporting effective learning and teaching.

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