A Philosophy Of Music Education Advancing The Vision 3rd Edition

Praxial Music Education
Music Education for Changing Times

The Oxford Handbook of Philosophy in Music Education

A Reconstructionist Philosophy of Music Education

A Concise Survey of Music Philosophy

Values and Music Education

In Complicating, Considering, and Connecting Music Education, Lauren Kapalka Richerme proposes a poststructuralist-inspired philosophy of music education. Complicating current conceptions of self, other, and place, Richerme emphasizes the embodied, emotional, and social aspects of humanity. She also examines intersections between local and global music making. Next, Richerme explores the ethical implications of considering multiple viewpoints and imagining who music makers might become. Ultimately, she offers that music education is good for facilitating differing connections with one's self and multiple environments. Throughout the text, she also integrates the writings of Gilles Deleuze and Félix Guattari with narrative philosophy and personal narratives. By highlighting the processes of complicating, considering, and connecting, Richerme challenges the standardization and career-centric rationales that ground contemporary music education policy and practice to better welcome diversity.

Values and Music Education

Based on topics that frame the debate about the future of professional music education, this book explores the issues that music teachers must confront in a rapidly shifting educational landscape. The book aims to challenge thought and change minds. It presents a star cast of internationally prominent thinkers in and beyond music education. These thinkers deliberately challenge many time-worn traditions in music education with regard to musicianship, culture and society, leadership, institutions, interdisciplinarity, research and theory, and curriculum. This is the first book to confront these issues in this way. This unique book has emerged from fifteen years of international dialog by The MayDay Group, an organization of more than 250 music educators from over 20 countries who meet yearly to confront issues in music teaching and learning.
What is music education, and what ought it to be? By challenging narrow and inadequate conceptions of the field, Estelle Jorgensen raises the possibility of alternative views that can dignify the teacher's task, enrich and enliven the profession, and validate an exciting range of additional ways in which music education can be undertaken in the contemporary world. One of the most respected leaders in music education, Jorgensen emphasizes world music and ethnomusicology as equal partners alongside the more conventional sounds and styles that have dominated the classroom. Exemplifying sound scholarship, thorough research, and compelling argument, In Search of Music Education will be especially welcome wherever teachers strive to deal with requirements for responsible music education.

The Art of Teaching Music

Mindful of traditional philosophical roots of curriculum-foundations, Curriculum Philosophy and Theory for Music Education Praxis offers a practical overview of curriculum basics and their implications for modern music education.

Philosophy of Music Education Review

Die Limburger Flöte

The original Handbook of Research on Music Teaching and Learning was published in 1992 by Schirmer Books with the sponsorship of the Music Educators National Conference (MENC) and was hailed as “a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field” (Choice). This new companion volume, again with the sponsorship of the MENC, will take into account the significant changes in music education in the intervening years. This second volume involves the profession's

Curriculum Philosophy and Theory for Music Education Praxis

Examines the reasons why music education should be transformed and suggests alternative educational models and strategies.

The New Handbook of Research on Music Teaching and Learning

Ireland's Music Education National Debate: Rationalization, Reconciliation, Contextuality and Applicability of Global Philosophies in Conflict

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 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.

Seeking the Significance of Music Education

A Philosophy of Music Education

A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major thinkers have had to say on the subject; and finally, opportunities for students to consider the ramifications of these ideas for themselves. Throughout the book, students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align. Frequently, music philosophy courses are taught in such a way that the teacher, as well as the textbook used, promotes a particular viewpoint. A Concise Survey of Music Philosophy presents the most current, prevalent philosophies for consideration. Students think through different issues and consider practical applications. There are numerous musical examples, each with links from the author's home website to online video performances. Examples are largely from the Western classical canon, but also jazz, popular, and world music styles. In the last two chapters, students apply their views to practical situations and learn the differences between philosophy and advocacy. "Hodges has written an excellent resource for those wanting a short but meaningful introduction to the major concepts in music philosophy. Applicable to a number of courses in the music curriculum, this much-needed book is both accessible and flexible, containing musical examples, tables and diagrams, and additional readings that make it
particularly useful for a student's general introduction to the topic. I especially like the emphasis on the personal development of a philosophical position, which makes the material especially meaningful for the student of music." Peter R. Webster, Scholar-in-Residence, Thornton School of Music, University of Southern California, USA

Complicating, Considering, and Connecting Music Education

The Oxford Handbook of Music Education

Twenty-three contributors turn a critical lens on the dominant music education paradigm to examine how we teach, what we teach, for what we teach, what is expected of teachers and how we teach them, whom we should be teaching, and the very assumptions and structures of which we base our practice.

Basic Concepts in Music Education, II

This volume of essays references traditional and contemporary thought on theory and practice in music education for all age groups, from the very young to the elderly. The material spans a broad range of subject areas from history and philosophy to art and music, and addresses issues such as curriculum, pedagogy, assessment and evaluation, as well as current issues in technology and performance standards. Written by leading researchers and educators from diverse countries and cultures, this selection of previously published articles, research studies and book chapters is representative of the most frequently discussed and debated topics in the profession. This volume, which documents the importance of lifelong learning, is an indispensable reference work for specialists in the field of music education.

A Philosophy of Music Education

This volume offers key insights into the crisis of legitimization that music as a subject of arts education seems to be in. Music as an educational subject is under intense pressure, both economically, due to the reduction of education budgets, as well as due to a loss of status with policy makers. The contributions in this book illuminate Martin Heidegger's thinking as a highly cogent theoretical framework for understanding the nature and depth of this crisis. The contributors explore from various angles the relationship between the pressure on music education and the foundations of our technical and rationalized modern society and lead the way on the indispensable first steps towards reconnecting the cultural practices of education with music and its valuable contributions to personal development.

Critical Essays in Music Education

Educators' Attitudes to Philosophies of Music Education

This volume challenges readers to think about what music means in contemporary society, and how music education can remain culturally relevant in the new millennium. A collection of thought-provoking philosophical perspectives on music education. Explores the changing ways in which music is being produced, disseminated and received. Considers how current phenomena such as the commoditization of music, the use of new technologies, and access to hybrid music forms, relate to music education. Covers themes such as pragmatism, performativity, cultural identity, emotion, autonomy and globalization. Asks how music teaching and learning can remain culturally relevant.

Music Education for the New Millennium

"Brilliant important reading for those who teach music, who write the curricular plans for teaching it, and who guide prospective teachers to the profession. It is a must-read, for it awakens thoughts about why we teach and how." -- Patricia Shehan Campbell This quintet of essays examines the reasons why music education should be transformed, investigates the nature of education and musical transformation, and suggests alternative educational models and strategies. Estelle Jorgensen frames her argument for new approaches against the backdrop of historical musical and educational practice and draws on literature from various fields. Transforming Music Education is addressed to current and future music teachers, those who train them, and all who are interested in revolutionizing music education.

Questioning the Music Education Paradigm

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 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.

**Transforming Music Education**

Music and Music Education in People's Lives is one of five paperback books derived from the foundational two-volume Oxford Handbook of Music Education. Designed for music teachers, students, and scholars of music education, as well as educational administrators and policy makers, this first book in the set provides a framework for understanding the content and context of music education, and for future action within the profession. A broad examination of the philosophical, psychological, cultural, international, and contextual issues that underpin a wide variety of teaching environments or individual attributes is paired with 25 relevant and insightful commentaries from established scholars and music educators. Taken as a whole, Music and Music Education in People's Lives gives clear direction to how the discipline of music education can achieve even greater political, theoretical and professional strength. Contributors Harold F. Abeles, Nick Beach, Wayne D. Bowman, Liora Bresler, Patricia Shehan Campbell, Richard Colwell, Robert A. Cutietta, David J. Elliott, Sergio Figueiredo, Lucy Green, Wilfried Gruhn, David Hargreveas, Sarah Hennessy, Liane Hentschke, Donald A. Hodges, Christopher M. Johnson, Estelle R. Jorgensen, Andreas C. Lehmann, Richard Letts, Håkan Lundström, Raymond MacDonald, Clifford K. Madsen, Andrew J. Martin, Marie McCarthy, Katrina McFerran, Gary E. McPherson, Bradley Merrick, Dorothy Miell, Graça Mota, Bruno Netti, Bengt Olsson, Susan A. O'Neill, Johnmarshall Reeve, Bennett Reimer, James Renwick, Hubi Schippers, Wendy L. Sims, David J. Teachout, Rena Upitis, Peter R. Webster, Graham F. Welch, Paul Woodford

**Music Education in the Middle Ages and the Renaissance**

A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major thinkers have had to say on the subject; and finally, opportunities for students to consider the ramifications of these ideas for themselves. Throughout the book, students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align. Frequently, music philosophy courses are taught in such a way that the teacher, as well as the textbook used, promotes a particular viewpoint. A Concise Survey of Music Philosophy presents the most current, prevalent philosophies for consideration. Students think through different issues and consider practical applications. There are numerous musical examples, each with links from the author’s home website to online video performances. Examples are largely from the Western classical canon, but also jazz, popular, and world music styles. In the last two chapters, students apply their views to practical situations and learn the differences between philosophy and advocacy. "Hodges has written an excellent resource for those wanting a short—but meaningful—introduction to the major concepts in music philosophy. Applicable to a number of courses in the music curriculum, this much-needed book is both accessible and flexible, containing musical examples, tables and diagrams, and additional readings that make it particularly useful for a student's general introduction to the topic. I especially like the emphasis on the personal development of a philosophical position, which makes the material especially meaningful for the student of music." —Peter R. Webster, Scholar-in-Residence, Thornton School of Music, University of Southern California, USA

**A Brief Introduction to A Philosophy of Music and Music Education as Social Praxis**

**Towards a Justification for a Philosophy of Music Education**

**Dictionary of Music Education**

In Irma Collins’ Dictionary of Music Education, readers find more than just a lexicon. It is a journey through musical times and the story of the evolution of music education. Dictionary of Music Education includes entries on key individuals, critical terms, important events, and notable organizations, offering readers a broad survey of the field of music education.

**A Philosophy of Music Education**

Music and Music Education as Social Praxis is a brief introduction to a praxial theory of music education, defined by author. It is grounded in an interdisciplinary approach, for undergraduate and graduate students in music education. Drawing upon scholarship from a range of disciplines, including philosophy and sociology, the book emphasizes and highlights thinking of music as an active social practice and offers an alternative to existing approaches to music education. This text advocates for an alternative approach to teaching music, rooted in the social practice of music, and will supplement Foundations or Methods courses in the Music Education curriculum.

**Philosophy of Music Education Challenged: Heideggerian Inspirations**

What were the methods and educational philosophies of music teachers in the Middle Ages and the Renaissance? What did students study? What were the motivations of teacher and student? Contributors to this volume address these topics and other -- including gender, social status, and the role of the Church -- to better understand the identities of music teachers and students from 650 to 1650 in Western Europe. This
Transforming Music Education

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.

Curriculum Philosophy and Theory for Music Education Praxis

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 Billing'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.

Music and Music Education in People's Lives

A veteran teacher's practical approach to music education

A Way of Music Education

In Search of Music Education

Noted music educator Bennett Reimer has selected 24 of his previously published articles from a variety of professional journals spanning the past 50 years. During that time, he's tackled: generating core values for the field of music education; -the core in larger societal and educational contexts; -what to teach and how to teach it effectively; -how we need to educate our teachers; -the role of research in our profession; and -how to improve our future status. Reimer precedes each essay with background reflections and his position, both professional and personal, on effectively addressing the issue at hand. The opening 'Letter to the Reader' presents a valuable overview based on his deeply grounded viewpoint. The entire music education profession will benefit from Reimer's perspective on past, present, and future concerns central to the functioning of music education in Seeking the Significance of Music Education: Essays and Reflections.

A Concise Survey of Music Philosophy

Curriculum decisions are the foundation of education. They determine the knowledge, understandings, skills, attitudes, and values deemed necessary for today's students. Beyond musical competencies, a curriculum is, therefore, the most important responsibility facing music educators—one that goes well beyond the skills of simply delivering an individual lesson and accounts for beneficial outcomes for individual students, graduates, and ultimately the world of musicizing. Oddly, however, curriculum theory and design for music education have been left to the sidelines in undergraduate music education. And it is usually no more on the radar of in-service teachers, despite the fact that the U.S. politics governing school curriculum are constantly in public view (e.g., U.S. "No child left behind," "Common Core"). Curriculum Philosophy and Theory for Music Education Praxis remedies this with a practical overview of curriculum basics and their implications for music education. Mindful of traditional philosophical roots of curriculum-foundations that still impact contemporary strategy, author Thomas A. Regelski offers a model curriculum based on recent praxis theory in which musical and educational benefits are evident to students, administrators, and taxpayers who ultimately fund music programs.

A Philosophy of Music Education

Publisher's description: This text advances the philosophy of its previous editions into new territory, recasting it in light of emerging ideas and interests in philosophy in general and in philosophy of music in particular. The foundational concept--that the values of music are gained through direct experiences with its meaningful sounds--remains intact, but is explained and applied in broader, more inclusive scope, with a synergistic philosophical stance as the basis.

Values and Music Education
Music education takes place in many contexts, both formal and informal. Be it in a school or music studio, while making music with friends or family, or even while travelling in a car, walking through a shopping mall or watching television, our myriad sonic experiences accumulate from the earliest months of life to foster our facility for making sense of the sound worlds in which we live. The Oxford Handbook of Music Education offers a comprehensive overview of the many facets of musical experience, behavior and development in relation to this diverse variety of contexts. In this first of two volumes, an international list of contributors discuss a range of key issues and concepts associated with music learning and teaching. The volume then focuses on these processes as they take place during childhood, from infancy through adolescence and primarily in the school-age years. Exploring how children across the globe learn and make music and the skills and attributes gained when they do so, these chapters examine the means through which music educators can best meet young people's musical needs. The second volume of the set brings the exploration beyond the classroom and into later life. Whether they are used individually or in tandem, the two volumes of The Oxford Handbook of Music Education update and redefine the discipline, and show how individuals across the world learn, enjoy and share the power and uniqueness of music.

Vom Musikalisch-Schönen

The young Irish person has the worst of all European musical worlds’. This seminal statement was discovered to be symptomatic of a general malaise. The Music Education National Debate (MEND 1994-1996) was a three-phase response to Deaf Ears?, the report from which the above statement was taken. The eventual aim was to set up a forum for music education which would systematically address the difficulties in Ireland. The scope of MEND was, thus, general, ab initio. Its progress was, however, inhibited by a specific concern, which was fundamental to the whole process of reform. It soon became apparent that consensus on a philosophy of music education to inform evolving strategies would be a sine qua non. Coincidentally, this was a time of debacle in the global field, instanced by the publication of a ‘new philosophy of music education (David Elliott’s Music Matters [1995]) which threw down the gauntlet to the undisputed classic - Reimer’s A Philosophy of Music Education [1970/1989]. This challenge amounted to a veritable counterposition and demanded a separate, albeit derivative, study before the MEND Report could be completed. This study was to become the substance of this thesis. The aim of this work is to analyse these polar philosophies with a view to reconciling them. Beginning with some commonly held values about music education, the relevance of American music education practice to a wide range of global systems is suggested. The dominance of a western art (music) mentality is called into question by giving prominence to multiculturalism and popular music. Music Education as Aesthetic Education (Reimer) is compared with the praxial approach (Elliott). They yielded to rationalization, albeit posing residual questions of balance, relevance, and time constraints within the curriculum. The indispensability of performance and listening as a complementary pair is re-established. The ascendancy of artistic criteria in defining the music programme is affirmed. Finally the failure of the universal philosophy hypothesis is redeemed by sketching the compromises necessary to convert it to the adaptability of the contextual idea, leading the study to a conclusion of general, rather than specific, application. Note from the UPeTD Team: The final MEND (The Music Education National Debate) report can be obtained from the Academic Information Service, University of Pretoria, email: upetd@up.ac.za. The report is available as an Adobe Acrobat .pdf document. There are hyperlinks embedded within the document to facilitate internal navigation. The Appendix at the end (which is an index of the MEND debates and presentations) also contains hyperlinks.

Toward a Philosophy of Music Education

Providing the basics on aesthetic philosophy, of education, and of music education, this popular volume remained in print for twenty-five years. A continuation on the first edition, Basic Concepts in Music Education, II features revisions and updates by the living authors as well as contributions by new authors who delineate concepts of music education that are particularly important to the nineties and beyond.

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