

A Philosophy Of Music Education Advancing The Vision 3rd Edition

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

Eco-Literate Music Pedagogy examines the capacity of musicmaking to cultivate ecological literacy, approaching eco-literate music pedagogy through philosophical and autoethnographical lenses. Building on the principle that music contributes uniquely to human ecological thinking, this volume tracks the course of eco-literate music pedagogy while guiding the discussion forward: What does it mean to embrace the impulse to teach music for ecological literacy? What is it like to theorize eco-literate music pedagogy? What is learned through enacting this pedagogy? How do the impulsion, the theorizing, and the enacting relate to one another? Music education for ecological consciousness is experienced in local places, and this study explores the theory underlying eco-literate music pedagogy in juxtaposition with the author's personal experiences. The work arrives at a new philosophy for music education: a spiritual praxis rooted in soil communities, one informed by ecology's intrinsic value for non-human being and musicmaking. Eco-Literate Music Pedagogy adds to the emerging body of music education literature considering ecological and environmental issues.

Music Education for Social Change: Constructing an Activist Music Education develops an activist music education rooted in principles of social justice and anti-oppression. Based on the interviews of 20 activist-musicians across the United States and Canada, the book explores the common themes, perceptions, and philosophies among them, positioning these activist-musicians as catalysts for change in music education while raising the question: amidst racism and violence targeted at people who embody difference, how can music education contribute to changing the social climate? Music has long played a role in activism and resistance. By drawing upon this rich tradition, educators can position activist music education as part of a long-term response to events, as a crucial initiative to respond to ongoing oppression, and as an opportunity for youth to develop collective, expressive, and critical thinking skills. This emergent activist music education—like activism pushing toward social change—focuses on bringing people together, expressing experiences, and identifying (and challenging) oppressions. Grounded in practice with examples integrated throughout the text, Music Education for Social Change is an imperative and urgent consideration of what may be possible through music and music education.

A Different Paradigm in Music Education is a "let's consider some possibilities" book. Instead of a music methods book, it is a look at where the music education profession is and how music teachers might improve what it is we do. It is about change. It is about questioning the current music education paradigm, especially regarding its exclusive role as the only

model. The intent is to help pre-service and in-service music educators consider new modes of pedagogical thought that will allow us to broaden our reach in schools and better help students develop as creative musicians across their lifespan. The book includes an overview of several opportunities and course examples that would make music education more relevant and meaningful, especially for students that are not interested in our traditional performance offerings. The author wishes to stimulate discussions, with the goal for the music education profession to grow and mature.

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 -- 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

The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education offers global, comprehensive, and critical perspectives on a wide range of conceptual and practical issues in music education assessment, evaluation, and feedback as these apply to various forms of music education within schools and communities. The central aims of this Handbook focus on broadening and deepening readers' understandings of and critical thinking about the problems, opportunities, spaces and places, concepts, and practical strategies that music educators and community music facilitators employ, develop, and deploy to improve various aspects of music teaching and learning around the world. 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.

This book 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 of this book—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. In addition it clarifies and updates for readers the explanations of musical feeling, musical creativity, and musical meaning that are at its core. For music educators, music lovers, or anyone who wants a synergistic philosophy of music education inclusive of a variety of positions.

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.

Community Music Today highlights community music workers who constantly improvise and reinvent to lead through music and other expressive media. It answers the perennial question "What is community music?" through a broad, international palette of contextual shades, hues, tones, and colors. With over fifty musician/educators participating, the book explores community music in global contexts, interconnections, and marginalized communities, as well as artistry and social justice in performing ensembles. This book is both a response to and a testimony of what music is and can do, music's place in people's lives, and the many ways it unites and marks communities. As documented in case studies, community music workers may be musicians, teachers, researchers, and activists, responding to the particular situations in which they find themselves. Their voices are the threads of the multifaceted tapestry of musical practices at play in formal, informal, nonformal, incidental, and accidental happenings of community music.

Instrumental Music Education: Teaching with the Musical and Practical in Harmony, 2nd Edition is intended for college instrumental music education majors studying to be band and orchestra directors at the elementary, middle school, and high school levels. This textbook presents a research-based look at the topics vital to running a successful instrumental music program, while balancing musical, theoretical, and practical approaches. A central theme is the compelling parallel between language and

music, including "sound-to-symbol" pedagogies. Understanding this connection improves the teaching of melody, rhythm, composition, and improvisation. The companion website contains over 120 pedagogy videos for wind, string, and percussion instruments, performed by professional players and teachers, over 50 rehearsal videos, rhythm flashcards, and two additional chapters, "The Rehearsal Toolkit," and "Job Search and Interview." It also includes over 50 tracks of acoustically pure drones and demonstration exercises for use in rehearsals, sectionals and lessons. New to this edition:

- Alternative, non-traditional ensembles: How to offer culturally relevant opportunities for more students, including mariachi, African drumming, and steel pans.
- More learning and assessment strategies
- The science of learning and practicing: How the brain acquires information
- The philosophies of Orff and El Sistema, along with the existing ones on Kodály, Suzuki, and Gordon.
- The Double Pyramid of Balance: Francis McBeth's classic system for using good balance to influence tone and pitch.
- Updated information about copyright for the digital age

Evan Feldman is Conductor of the Wind Ensemble and Associate Professor of Music at the University of North Carolina at Chapel Hill Ari Contzius is the Wind Ensemble Conductor at Washingtonville High School, Washingtonville, NY Mitchell Lutch is Associate Professor of Music and Director of Bands at Central College in Pella, Iowa Estelle R. Jorgensen's latest work is an exploratory look into the ways we practice and represent music education through the metaphors and models that appear in everyday life. These metaphors and models serve as entry points into a deeper understanding of music education that moves beyond literal ways of thinking and doing and allows for a more creative embodiment of musical thought. Seeing the reader as a partner in the creation of meaning, Jorgensen intends for this book to be experienced by, rather than dictated to, the reader. Jorgensen's hope is that the intersections of art and philosophy, and metaphor and model can provide a richer and more imaginative view of music education.

This title provides the prospective teacher with front-line tested strategies and approaches that are based on current research and the author's three decades of service as a public school music educator, department chairman, and public school district music administrator.

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 author constructs a new concept of music education, one designed to stimulate, guide, and support the efforts of pre-service and practicing music teachers as they tackle the many theoretical and practical issues involved in music education. He provides rigorous reflections on the "why, what, and how" of music teaching and learning that serve as catalysts for critical thinking and

individual-philosophy building.

How can the studio teacher teach a lesson so as to instill refined artistic sensibilities, ones often thought to elude language? How can the applied lesson be a form of aesthetic education? How can teaching performance be an artistic endeavor in its own right? These are some of the questions Teaching Performance attempts to answer, drawing on the author's several decades of experience as a studio teacher and music scholar. The architects of absolute music (Hanslick, Schopenhauer, and others) held that it is precisely because instrumental music lacks language and thus any overt connection to the non-musical world that it is able to expose essential elements of that world. More particularly, for these philosophers, it is the density of musical structure—the intricate interplay among purely musical elements—that allows music to capture the essences behind appearances. By analogy, the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is, the greater its ability to illuminate music and facilitate musical skills. The author terms this phenomenon relational autonomy. Eight chapters unfold a piano-pedagogical system pivoting on the principle of relational autonomy. In grounding piano pedagogy in the aesthetics of absolute music, each domain works on the other. On the one hand, Romantic aesthetics affords pedagogy a source of artistic value in its own right. On the other hand, pedagogy concretizes Romantic aesthetics, deflating its transcendental pretensions and showing the dichotomy of absolute/utilitarian to be specious.

This lively and lucid introduction to the philosophy of music concentrates on the issues that illuminate musical listening and practice. It examines the conceptual debates relevant to the understanding and performing of music and grounds the philosophy to practical matters throughout. Ideal for a beginning readership with little philosophical background, the author provides an overview of the central debates enlivened by a real sense of enthusiasm for the subject and why it matters. The book begins by filling in the historical background and offers readers a succinct summary of philosophical thinking on music from the Ancient Greeks to Eduard Hanslick and Edmund Gurney. Chapter 2 explores two central questions: what is it that makes music, or, to be precise, some pieces of music, works of art? And, what is the work of music per se? Is it just what we hear, the performance, or is it something over and above that, something we invent or discover? Chapter 3 discusses a problem peculiar to music and one at the heart of philosophical discussion of it, can music have a meaning? And if so, what can it be? Chapter 4 considers whether music can have value. Are there features about music that make it good, features which can be specified in criteria? Is a work good if and only if it meets with the approval of an ideally qualified listener? How do we explain differences of opinion? Indeed, why do we need to make judgements of the relative value of pieces of music at all? This engaging and stimulating book will be of interest to students of aesthetics, musical practitioners and the general reader looking for a non-technical treatment of the subject.

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 educatorsone 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 musicing. 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.

This book is a collection of leading international authors in the field of music education taking the concept of 'craft' as a starting point to deconstruct and reconstruct their understanding of the practices and theories of music education. Their insights draw from deep wells of resources located in historical, philosophical, epistemological, musicological and educational traditions that lead to rich and complex insights on the evolving field of music education. In so doing, they generate a constellation of new understandings and illustrations of what crafts can mean in this field. Historically, the idea of craft was typically associated with a skill or experience in knowing how to do or make something, or an activity of some kind that requires specific professional skills. In Old Norse, the concept for craft was *kraptr*, meaning strength and virtue, while Old English and continental use was associated with power and physical strength, as well as skill. When these definitions of 'crafts' are infused into contemporary understandings of the field of music education as a professional field, a whole new set of possible interpretations are unearthed. Such insights are not exhaustive, but rather, point the way in which this professional, diverse, inclusive and ambiguous field might continue to evolve in the 21st century.

Pitts investigates the long term aims, impact and effects of music education in a school setting. Evaluating the extent to which school music provides a foundation for lifelong involvement in music, Pitts integrates empirical data with a review of historical and contemporary debates on the practices of music teaching and learning.

Music education has historically had a tense relationship with social justice. On the one hand, educators concerned with music practices have long preoccupied themselves with ideas of open participation and the potentially transformative capacity that musical interaction fosters. On the other hand, they have often done so while promoting and privileging a particular set of musical practices, traditions, and forms of musical knowledge, which has in turn alienated and even excluded many children from music education opportunities. The Oxford Handbook of Social Justice in Music Education provides a comprehensive overview and scholarly analyses of the major themes and issues relating to social justice in musical and educational practice worldwide. The first section of the handbook conceptualizes social justice while framing its pursuit within broader contexts and concerns. Authors in the succeeding sections of the handbook fill out what social justice entails for music teaching and learning in the home, school, university, and wider community as they grapple with cycles of injustice that might be perpetuated by music pedagogy. The concluding section of the handbook offers specific practical examples of social justice in action through a variety of educational

and social projects and pedagogical practices that will inspire and guide those wishing to confront and attempt to ameliorate musical or other inequity and injustice. Consisting of 42 chapters by authors from across the globe, the handbook will be of interest to anyone who wishes to better understand what social justice is and why its pursuit in and through music education matters. Music education has historically had a tense relationship with social justice. On the one hand, educators concerned with music practices have long preoccupied themselves with ideas of open participation and the potentially transformative capacity that musical interaction fosters. On the other hand, they have often done so while promoting and privileging a particular set of musical practices, traditions, and forms of musical knowledge, which has in turn alienated and even excluded many children from music education opportunities. The Oxford Handbook of Social Justice in Music Education provides a comprehensive overview and scholarly analyses of the major themes and issues relating to social justice in musical and educational practice worldwide. The first section of the handbook conceptualizes social justice while framing its pursuit within broader contexts and concerns. Authors in the succeeding sections of the handbook fill out what social justice entails for music teaching and learning in the home, school, university, and wider community as they grapple with cycles of injustice that might be perpetuated by music pedagogy. The concluding section of the handbook offers specific practical examples of social justice in action through a variety of educational and social projects and pedagogical practices that will inspire and guide those wishing to confront and attempt to ameliorate musical or other inequity and injustice. Consisting of 42 chapters by authors from across the globe, the handbook will be of interest to anyone who wishes to better understand what social justice is and why its pursuit in and through music education matters. 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

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.

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.

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.

What's So Important About Music Education? presents a new philosophy of music education for the United States, rooted in history and current perspectives from ethnomusicology. J. Scott Goble explores the societal effects of the nation's foundations in democracy and capitalism, the constitutional separation of church and state, and the rise of recording, broadcast, and computer technologies. He shows how these and other factors have brought about changes in the ways music teachers and concerned others have conceptualized music and its importance in education. In demonstrating how many of the personal and societal benefits of musical engagement have come to be obscured in the nation's increasingly diverse public forum, Goble argues for the importance of musical engagement in human life and for the importance of music in education. An ideal text for courses in music education foundations, the book concludes with recommendations for teaching the musical practices of the nation's cultural communities in schools in terms of their respective cultural meanings.

This is a deliberately provocative book crossing many disciplinary boundaries and locating music and art education within a context of contemporary social and political problems in a time of growing disruption and authoritarianism. Intended firstly for music teacher educators, practicing music teachers, and graduate and undergraduate music education majors, the book also speaks to arts and media studies teachers, parents, or others interested in exploring how composing, performing, improvising, conducting, listening, dancing, teaching, learning, or engaging in music or education criticism are all political acts because fundamentally concerned with social values and thus inseparable from power and politics. Among the book's central themes are the danger of democratic deconsolidation in the West and how music education can help counter that threat through the fostering of democratic citizens who are aware of music's ubiquity in their lives and its many roles in shaping public opinion and notions of truth, and for better or for worse! The arts can obviously be used for ill, but as George Orwell demonstrated in his own work, they can also be employed in defense of democracy as modes of political thought and action affording

opportunities for the revitalization of society through its re-imagining.

A Philosophy of Music Education Advancing the Vision Pearson College Division

How to determine what music is acceptable to use in worshiping God. Since God created all things, including the formal properties of music (the nuts and bolts of music that make it what it is capable of being), what a musician does with these properties of music makes him responsible to the Creator. The author engages his extensive knowledge of the original meanings of ancient Hebrew, Aramaic and Greek musical terms to address the modern day "worship wars." He examines artistic underpinnings to modern music movements and consider multiple hot topics: -Is all music equal? -Does being "seeker sensitive" trump all other considerations? -Does God have an opinion on what music is used to worship Him? -Is it enough for music to be beautiful? -What makes for acceptable and unacceptable worship music? -Is all modern music to be rejected, or endorsed? -What is the proper priority for hymns, gospel songs, praise choruses and other sacred music? This is not a simple judgment of what is right or wrong, but rather a finely-honed tool to assess how one chooses music, and why.

"In *Philosopher, Teacher, Musician*, fifteen influential thinkers in aesthetics and arts education explore the intersection of the philosophy of music and music education. Several themes link the contributions, originally presented as the fall 1991 issue of the journal of *Aesthetic Education*." "The first theme concerns epistemological issues related to the nature of the symbolic understandings and the distinct semantic and syntactic "language" of music. Second is the role of music in education and of education in music. A third theme centers on philosophical perspectives on music curricula and instruction. Last, contributors consider the nature and place of philosophy in music education and its contribution to research and practice. Taken as a whole, the essays point to a rich future in the philosophy of music and music education and provide a much-needed addition to the scholarly literature in this area."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

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.

Why is music significant in life and education? What shall we teach? How? To whom? Where and when? The praxial philosophy espoused in *Music Matters: A Philosophy of Music Education* offers an integrated sociocultural, artistic, participatory, and ethics-based concept of the natures and values of musics, education, musicing and listening, community music, musical understanding, musical emotions, creativity, and more. Embodied-enactive concepts of action, perception, and personhood weave through the book's proposals. Practical principles for curriculum and instruction emerge from the authors' praxial themes.

In a delightfully self-conscious philosophical "mash-up," Randall Everett Allsup provides alternatives for the traditional master-apprentice teaching model that has characterized music education. By providing examples across the arts and

humanities, Allsup promotes a vision of education that is open, changing, and adventurous at heart. He contends that the imperative of growth at the core of all teaching and learning relationships is made richer, though less certain, when it is fused with a student's self-initiated quest. In this way, the formal study of music turns from an education in teacher-directed craft and moves into much larger and more complicated fields of exploration. Through vivid stories and evocative prose, Randall Everett Allsup advocates for an open, quest-driven teaching model that has repercussions for music education and the humanities more generally.

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.

"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"--
Preface. Introduction: Why Study Foundations of Music Education? 1. History of Music Education. 2. Philosophical Foundations of Music Education. 3. The Musical and Aesthetic Foundations of Music Education. 4. The Role and Purpose of Music in American Education. 5. Sociological Foundations of Music Education. 6. Social Psychological Foundations of Music Education. 7. Psychological Foundations of Music Education. 8. Application of Psychology to Music Teaching. 9. Curriculum. 10. Assessing Musical Behaviors. 11. Research and Music Education. 12. Teacher Education and Future Directions. Index.

Music, Education, and Religion: Intersections and Entanglements explores the critical role that religion can play in formal

and informal music education. As in broader educational studies, research in music education has tended to sidestep the religious dimensions of teaching and learning, often reflecting common assumptions of secularity in contemporary schooling in many parts of the world. This book considers the ways in which the forces of religion and belief construct and complicate the values and practices of music education—including teacher education, curriculum texts, and teaching repertoires. The contributors to this volume embrace a range of perspectives from a variety of disciplines, examining religious, agnostic, skeptical, and atheistic points of view. *Music, Education, and Religion* is a valuable resource for all music teachers and scholars in related fields, interrogating the sociocultural and epistemological underpinnings of music repertoires and global educational practices.

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