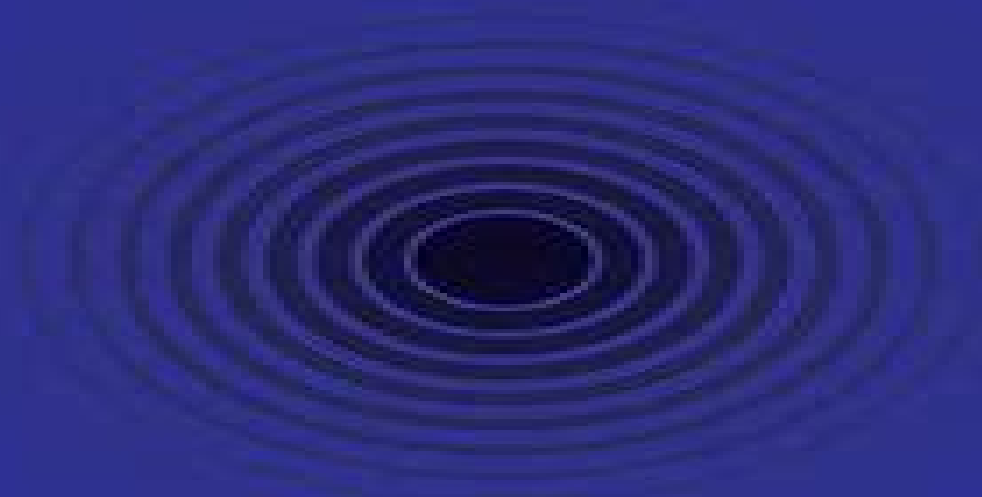


A Philosophy of Music Education

ADVANCING THE VISION, THIRD EDITION



Bennett Reimer

WITH AN INTRODUCTION BY PETER R. WEBSTER

Philosophy Of Music Education Advancing The Vision

Richard Colwell, Peter Richard Webster



Philosophy Of Music Education Advancing The Vision:

A Philosophy of Music Education Bennett Reimer, 1970 [A Philosophy of Music Education](#) Bennett Reimer, 2022-11-01 Bennett Reimer's *A Philosophy of Music Education* asserts that the nature and value of music education are determined primarily by the nature and value of music. Originally published in 1970 with the third edition originally published in 2003, this text relates findings in the field of aesthetics to their implications for the practice of music education, thus emphasizing practical applications that students and future educators can employ in their teaching and learning. It addresses an increasingly diverse world in which music is viewed not as a singular practice but as a multitude of related practices. Reimer believes that music has characteristics that make it recognizably and distinctively a practice or an art that these characteristics can be identified to a reasonable and useful degree but no doubt never definitively that music is of value to humans and their communities in a variety of ways related to these characteristics and that the primary mission of music education is to make musical values widely and deeply available. Each chapter includes case studies, Riffs, and questions for discussion, exploration, and Etudes that enhance student learning. This reprint edition includes a new introduction by Peter R. Webster that sets Reimer's work in the context of the development of music education pedagogy and illuminates why this remains an important text for today's students. An excellent introductory text for undergraduate or more advanced music education students, *A Philosophy of Music Education* remains the best single introduction to this important and growing field.

[A Philosophy of Music Education](#) Bennett Reimer, 2012 [A Philosophy of Music Education](#) Bennett Reimer, 2003
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 a broader, more inclusive scope with a synergistic philosophical stance as the basis. [The Oxford Handbook of Philosophy in Music Education](#) Wayne D. Bowman, Ana Lucía Frega, 2012-05-25 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, rigour, 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 Oxford Handbook of Asian Philosophies in Music Education](#) C. Victor Fung, Leonard Tan, 2024-07-30 This volume focuses on the collective wisdom of Asian philosophies and their implications for music education. All twenty chapters are written by highly regarded philosophers and music educators steeped in various Asian traditions. These chapters will include an explanation of a prominent philosophical tradition, evidence in a contemporary music teaching and learning

settings including its inception and historical development along with an explanation of how the philosophical tradition works in contemporary music education and suggestions for potential directions in the near and distant future The book is organized into five sections Section I is based on Chinese philosophical traditions which have the longest history and are some of the most influential across Asia and beyond Chapters in Section II present a snapshot of Japanese and Korean views beginning with the musical practices in the Joseon Period 1392-1910 that are still being practiced in South Korea today to Western influences in 19th century Japan A collection of philosophical traditions from South and Southeast Asia are contained in Section III ranging from the insights of King Bhumibol Adulyadej King Rama IX of Thailand an accomplished jazz musician to the Balinese notion of taksu a form of supreme energy and divine power crucial for compelling performances in the performing arts We venture into the Islamic and the Middle Eastern world in Section IV where the dance practices of the Hadhrami Arabs in the Malay Archipelago to traditional sharah music are contextualized within Islamic philosophy This section also describes the philosophical ideas of the 12th century Persian philosopher and founder of the Illuminationist Ishraq philosophy Shihab al-Din al-Suhrawardi arguing that his ideas have much to recommend music education as this approach requires students to listen in deeper ways absorb more abundantly and move beyond arts education to encompass the education of the whole person Section V concludes with a metaphorical view on a New Silk Road in music education in the 21st century where ideas are traded for mutual benefit and the development multicultural philosophies of music education While there are numerous publications on the philosophy of music education rooted in the Western philosophical traditions of ancient Greece the Asian philosophical voice is virtually silent outside of Asia and this volume aims to begin the long process of redressing this imbalance This volume will open readers to the richness of Asian philosophical sources and hopefully stimulate dialogues that could generate new insights and directions for further development cross pollination and application of some of the world's earliest philosophical traditions

The Art of Teaching Music Estelle R.

Jorgensen, 2024-06-06 The Art of Teaching Music takes up important aspects of the art of music teaching ranging from organization to serving as conductor to dealing with the disconnect between the ideal of university teaching and the reality in the classroom Writing for both established teachers and instructors on the rise Estelle R. Jorgensen opens a conversation about the life and work of the music teacher The author regards music teaching as interrelated with the rest of lived life and her themes encompass pedagogical skills as well as matters of character disposition value personality and musicality She reflects on musicianship and practical aspects of teaching while drawing on a broad base of theory research and personal experience Although grounded in the practical realities of music teaching Jorgensen urges music teachers to think and act artfully imaginatively hopefully and courageously toward creating a better world

A Concise Survey of Music

Philosophy Donald A. Hodges, 2016-10-04 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.

The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education David J. Elliott, Marissa Silverman, Gary E. McPherson, 2019-07-01. 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.

Training the Composer Barrett Ashley Johnson, 2010-10-12. While many teachers of music composition have influenced both the aesthetic and eventual success of their students, few have equaled the contributions of Arnold Schoenberg and Nadia Boulanger in the twentieth century. A larger volume of a more comprehensive collection including all music composition teachers of the era would serve a certain purpose. However, the unique aspect of the current text, examines in detail and herein presented for the first time in print, many of the teaching materials and approaches of these two famed musicians. Selection of these two teachers for comparison was made owing to the musical position so famously attributed to each: Schoenberg's predilection to the German School, Boulanger's favoritism to the French, Stravinsky aesthetic. In making the case for both Schoenberg and Boulanger, the Author has chosen two differing philosophies of music education practice of the late twentieth century and early twenty-first century.

those of Bennett Reimer and David Elliott The Author examines the materials and methods of each Schoenberg and Boulanger in light of each Reimer's and Elliott's case for music education philosophy Among the subjects discussed the nature of musical creativity the process and methods of teaching creativity music and the teacher student dynamic to name a few In closing the Author has presented his own suggestions for teachers or would be teachers of music composition in a seven step process leading to an effective pedagogy of the subject The Oxford Handbook of Music Education, Volume 1 Gary E. McPherson, Graham F. Welch, 2012-07-11 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 Values and Music Education Estelle R. Jorgensen, 2021-11-09 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 *Music, Health, and Wellbeing* Raymond MacDonald, Gunter Kreutz, Laura Mitchell, 2013-05-02 Music has a universal and timeless potential to influence how we feel yet only recently have researchers begun to explore and understand the positive effects that music can have on our wellbeing This book brings together research from a number of disciplines to explore the relationship between music health and wellbeing **MENC Handbook**

of Research on Music Learning Richard Colwell, Peter Richard Webster, 2011-11-23 This Handbook summarizes the latest research on music learning consisting of new topics and up dates from the New Handbook of Music Teaching and Learning Oxford 2002 Chapters are written by expert researchers in music teaching and learning creating research summaries that will be useful for practitioners as well as beginning and advanced researchers Questioning the Music Education Paradigm Lee Bartel, 2004-09-15 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 Patriotism and Nationalism in Music Education David G. Hebert, Alexandra Kertz-Welzel, 2016-05-13 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 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 Music Education Research Peter Miksza, Julia T. Shaw, Lauren Kapalka Richerme, Phillip M. Hash, Donald A. Hodges, 2023 Designed to be used as a primary text in introductory research methods courses Music Education Research An Introduction aims to orient even the most novice researchers toward basic concepts and methodologies Offering sustained attention to historical philosophical qualitative quantitative and action research approaches the book includes overviews of how to read interpret design and implement research within each framework Readers will also find advice for conducting a review of research literature scholarly writing and disseminating research All in all the book serves as an invitation to consider how conducting research can serve to satisfy curiosities while also contributing to our collective professional knowledge Drawing from classroom tested material and the authors many collective years of experience as instructors of research method courses and mentors to music education graduate students this book is a must have resource for masters and doctoral students in search of a thorough and approachable overview of music education research *Teaching Music Differently* Tim Cain, Joanna Cursley, 2017-07-14 Teaching Music Differently explores what music teachers do and why It offers insightful analysis of eight in depth studies of teachers in a range of settings the early years a special school primary and secondary schools a college a prison a conservatoire and a community choir and demonstrates that pedagogy is not simply the delivery of a curriculum or an enactment of a teaching plan Rather a teacher s pedagogy is complex nuanced and influenced by a multitude of factors Exploring the theories teachers hold about

their own teaching it reveals that even when teachers are engaged with the same subject their teaching varies substantially. It analyses the differences in terms of agency, the knowledge and skills that teachers bring to teaching, their expectations shaped by their life histories, the ways in which they relate to their students and the subject, and their ideas about the content they teach, what is important, what is interesting, what is difficult for students to grasp. It also explores the constraints that are imposed upon the teachers by curriculum policy, institutions, society, and the students themselves. Together with discussion of key ideas for understanding the case studies, historical influences on music pedagogy, and the main discourses around music teaching, *Teaching Music Differently* invites all music education professionals to consider their own responses to pedagogical discourses and to use these discourses to further the development of the profession as a whole. **The Teaching of**

Instrumental Music Richard Colwell, Michael Hewitt, 2015-08-20 This book introduces music education majors to basic instrumental pedagogy for the instruments and ensembles most commonly found in the elementary and secondary curricula. This text focuses on the core competencies required for teacher certification in instrumental music. The first section of the book focuses on essential issues for a successful instrumental program: objectives, assessment and evaluation, motivation, administrative tasks, and recruiting and scheduling, including block scheduling. The second section devotes a chapter to each wind instrument, plus percussion and strings, and includes troubleshooting checklists for each instrument. The third section focuses on rehearsal techniques from the first day through high school. *College Music Curricula for a New Century* Robin D. Moore, 2017-04-03 Critiques and calls for reform have existed for decades within music education, but few publications have offered concrete suggestions as to how things might be done differently. Motivated by a desire to do just that, *College Music Curricula for a New Century* considers what a more inclusive, dynamic, and socially engaged curriculum of musical study might look like in universities. Editor Robin Moore creates a dialogue among faculty, administrators, and students about what the future of college music instruction should be, and how teachers, institutions, and organizations can transition to new paradigms. Including contributions from leading figures in ethnomusicology, music education theory, composition, professional performance, and administration, *College Music Curricula for a New Century* addresses college-level curriculum reform, focusing primarily on performance and music education degrees, and offers ideas and examples for a more inclusive, dynamic, and socially engaged curriculum of applied musical study. This book will appeal to thoughtful faculty looking for direction on how to enact reform, to graduate students with investment in shaping future music curricula, and to administrators who know change is on the horizon and seek wisdom and practical advice for implementing change. *College Music Curricula for a New Century* reaches far beyond any musical subdiscipline and addresses issues pertinent to all areas of music study.

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