

MUSIC MATTERS

A NEW PHILOSOPHY OF MUSIC EDUCATION

BY DAVID J. ELLIOTT

REVIEWED BY DELORES GAUTHIER AND JOHN LYCHNER

Music educators need to establish a philosophical foundation upon which to base the nature and value of music education. According to the *New Webster's Dictionary*, the word "philosophy" may be defined as "systemized principles of any subject or branch of knowledge." Systematized principles, whether garnered from a single author or multiple authors, form the foundation that guides music educators in developing a personal approach to the profession. In his book *Music Matters: A New Philosophy of Music Education* (1995), published by Oxford University Press, David J. Elliott presents a thoughtful and somewhat opinionated philosophy for the music education profession to contemplate.

The text unfolds in the form of a

classical, expanded essay with an introduction followed by a discussion of Elliott's philosophical views. The conclusion is a recommendation for the implementation of his views and is where his philosophical tenets are mingled with curricular issues. The outline is similar in design to Bennett Reimer's *A Philosophy of Music Education* (1989), though that is all Elliot might consider similar.

In the introductory chapters, Elliott provides the kind of information that may be encountered in a basic philosophy course. He introduces topics and examples that lead the reader to an understanding of the need for philosophical discourse. In addition, he encourages a balance of systematic criticism and systematic understanding in order to develop an open-minded approach when considering the views of others. For Elliott, philosophy and music education relate on three levels: personal, public, and professional. The first two components represent the work of the practitioner and those supporting or defending music programs.

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Philosophy Of Music Education

**David James Elliott, Professor of Music
and Music Education David J Elliott**

Philosophy Of Music Education:

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. 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, 1970 *Music Matters* David James Elliott, Marissa Silverman, 2014 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 music's education: music-making 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.

A Brief Introduction to A Philosophy of Music and Music Education as Social Praxis Thomas A. Regelski, 2015-12-07 *Music and Music Education as Social Praxis* is a brief introduction to a praxial theory of music education defined by the 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.

Remixing the Classroom Randall Everett Allsup, 2016-06-27 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

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

A Philosophy of Music Education Bennett Reimer, 2012 Philosophy of Music Education Challenged: Heideggerian Inspirations Frederik Pio, Øivind Varkøy, 2014-10-20 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

A Brief Introduction to A Philosophy of Music and Music Education as Social Praxis Thomas A. Regelski, 2015-12-07 *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

A Philosophy of Music Education Elizabeth Public Schools (Elizabeth, N.J.), 1971* *A philosophy of music education* Bennett Reimer, 1970 **Music Matters** David James Elliott, Professor of Music and Music Education David J Elliott, 1995 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 **Toward a Philosophy of Music Education** Jeanette Bajorek,1969 **Philosophy of Music Education Review** ,2013 **The Philosophy of Music Education** David Lines,Philosophy of Education Society of Australasia,2005 *Transforming Music Education* Estelle R. Jorgensen,2003 Examines the reasons why music education should be transformed and suggests alternative educational modles and strategies__ *Philosopher, Teacher, Musician* Estelle Ruth Jorgensen,1991 **A Philosophy of Music Education** B. Y. Oliver,1944 *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

Toward a Philosophy of Music Education Mark Jonah,1991

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