History of Music Education
M9505A
Fall 2015
Instructor: Dr. Paul Woodford
Office/Seminar Room: Talbot College, Room 108
Office Phone: ext. 85336
E-mail: woodford@uwo.ca
Class times: Thursdays 2:00-5:00pm

This is an historical survey of music education in which the intent is to locate music education within social and political contexts and world events. Rather than a presenting a dry summary of facts and figures about who taught what and when---as usually happens in courses such as this one---the intention is to reveal how music education in the twentieth century and continuing until the present has been driven by local, regional and global politics. Far from being divorced from politics, as many music educators have tended to assume, music education in schools and universities is to a significant extent shaped by various social and political forces including government, business, professional leaders and public opinion (such as happens when music teachers lack sufficient student and parental support to sustain their programs in the face of changing government and social priorities and subsequent cuts to educational funding. By definition, the music education advocacy efforts of our professional organizations serve a political purpose). Business and government also sometimes have explicit political agendas for music education, such as happened in Nazi Germany when school music served a propagandistic function. German music teachers welcomed Hitler’s policy of music education as propaganda because it strengthened their position in state schools relative to other subjects. Similarly, American music educators during the late 1980s and early 1990s jumped on the standards bandwagon because they believed that it would convince government and corporate leaders that music was a serious subject. These and other interesting events are explored and critically examined with a view to broadening and deepening your understanding of how social and political forces have shaped the music teaching profession and the public’s perception of the importance of music in school and society (or lack thereof). Historical research is (or at least should be) as much concerned with matters of interpretation, belief, value and ideology as it is with documenting past events and the careers of prominent individuals, organizations and institutions. To the extent that historical research is concerned with matters of mind and body (thought and action) and the forces acting thereon, it overlaps with other disciplines and fields such as philosophy, political science, sociology and psychology. In essence, this course presents a history of ideas and ways of thinking both in and about music in education.
Evaluation

a) Participation 40%

As in other graduate seminars, you are expected to research assigned topics/sources and report your findings to the class both verbally and in writing (in the form of prose synopses citing basic facts and pertinent information, including appropriate citations. These synopses should normally be no more than one page in length and in point form (so you aren’t tempted to just read notes). **Illustrative material is welcome.** You are also expected to participate in discussion of historical developments and issues, etc. Each of you is expected to make one or two presentations to the class per week. Presentations will vary in duration depending on the topic, but a good estimate is that each one will take between 20-30 minutes. Audio-visual aids are a good idea (including internet resources, video clips etc.). The idea is that each of you will be the teacher for the presentations, so it’s not just a matter of presenting information. This is a chance to hone your teaching skills and to get a sense of what it’s like teaching university. Think of this as job preparation in case you choose to pursue a university career.

b) Scholarly Reflections (3) 30%

I am interested in your scholarly reactions to the information presented in class and in your readings. These reflections (3) are meant to encourage careful thought beyond what is normally possible in class discussion, although I may wish to refer to some of your ideas and responses with the class as means of reviewing and clarifying ideas and prompting even more discussion. I would also like to share some of your ideas from the reflections with the class for mutual feedback. Please refer to specific authors and sources in your writing so that these reflections are scholarly. The idea is to explain your understanding of ideas and events---and possibly to take issue with someone else’s interpretation---and to do further reading and research so that you are taking responsibility for your own learning (so these are not the same as undergraduate reflections. It’s not just a question of what you believe, but how you arrived at your understanding and what steps you took to improve your knowledge, such as collecting further evidence or referring to philosophical or other literature that can help us interpret what happened). Keep in mind that historical research is seldom, if ever, perfect and that historians often debate what happened (albeit with reference to evidence or other scholarly sources). Like other forms of research, historical research involves interpretation and can be coloured by the researchers’ assumptions and pre-existing beliefs. Please use either APA or *The Chicago Manual of Style*. Each reflection should be approximately 5 pages, double-spaced and
include references at the end. The reflections are due October 5, 19, and November 2.

c) Research paper 30%

This should be a 15 page (plus references) research paper on a topic of your own choosing (albeit in consultation with the instructor) in which you investigate some historical topic, issue or development that is potentially of significant interest to the profession. Use either APA or The Chicago Manual of Style. Footnotes are acceptable in Chicago style, but try not to make them lengthy. Remember, the aim should be to put the topic into larger social and/or political perspective so readers learn how it contributed to the shaping of the profession and society. Due November 30.

Learning Outcomes: By the end of this course you should be able to

-demonstrate knowledge of the history of music education in schools and universities in western and other countries while relating developments in curriculum, teaching practices, philosophy and policy to relevant social, cultural and political influences and events (e.g., the influence of the US military-industrial complex on music education philosophy during the early years of the Cold War; the effects of the collapse of the Soviet Union on music education in former Soviet states; some of the effects of European integration on music education in European Union countries; the effects of the economic and educational policies of British Prime Ministers Margaret Thatcher and Tony Blair on school music in England; the impact of the Mike Harris Conservative government on music education in Ontario during the late 1990s etc., and the influence of the feminist movement on music education since the 1960s, etc.).

-demonstrate knowledge of the contributions of major figures and institutions to the growth of music education in schools and universities throughout the last century (e.g., Fred Fennell and the Eastman Wind Ensemble).

-demonstrate knowledge of specific developments in music curriculum and methodology throughout the last century (e.g., arrival of Orff, Kodaly and Suzuki instructors and ideas to North America) and their subsequent impacts (or not) on music education in school and/or society (e.g., Comprehensive Musicianship, the American National Music Education Standards, the Yale Seminar and Tanglewood Symposium). You should be able to relate those methods and social and political developments of the time (e.g. Kodaly and Communism).

-demonstrate knowledge of the political and other factors that gave impetus to major music education reforms, conferences and projects such as the Yale Seminar, Tanglewood Symposium, and the Contemporary Music project in the United States and the John Adaskin Project in Canada.
-demonstrate knowledge of the establishment, structure and subsequent development of school and/or university public music education systems in various countries (e.g., establishment of the first music teacher education and undergraduate and graduate music education degree programs, the formal introduction of music education programs into schools, the development of school wind and jazz bands, choirs and other ensembles, including the demise of many school orchestras and the continuing threat of declining enrolment for all of those programs). This should include awareness of many of the causes of declining enrolment along with knowledge of how our professional organizations and music teacher educator programs have been attempting to address that threat.

-demonstrate knowledge of the history, purposes, major achievements and problems of major music teacher professional organizations such as the Music Educators National Conference (US), the Canadian Music Educators, the National Association of Music Educators (UK), the International Society for Music Education, the World Association of Symphonic Bands and Wind Ensembles, the Canadian Band Association and provincial music teacher associations (e.g., OMEA).

-compare music education in selected countries and regions while also explaining why and how particular countries such as Britain and the United States have influenced music education in Canada and vice versa (e.g., impacts of Canadian scholars on music education in the United States and Britain).

-demonstrate awareness of some of the challenges to doing historical research and what that might mean for readers, including any ethical problems or dilemmas (e.g., complexity and difficulty of doing historical research).

-demonstrate knowledge of the evolution of music education philosophy since the beginning of the twentieth century and continuing to the present, including reference to how the objectives of school and music teachers programs may have changed over time (e.g., impact of feminist and critical pedagogy and the sociological turn on music teacher education curriculum during the last quarter century or so).

-an appreciation of how knowledge and understanding of the past is often vital to understanding the present and future (e.g., how the American military-industrial complex and far right set the terms of all education during the late 1940s and early 1950s and again in the early 1980s and 1990s with the A Nation at Risk report and the No Child Left Behind legislation).
Course Reference books (on 2-hour reserve or in Reference Section)


See also the *Journal of Historical Research in Music Education*, the *Journal of Band Research*, and the *Choral Journal* in the stacks. Historical papers are sometimes also published in the *Bulletin of the Council for Research in Music Education*, the *Journal of Research in Music Education*, the *British Journal of Music Education* and the *Canadian Music Educator*, among others.

---

**Selected Readings**

**Theses/Dissertations**


**Books and Articles** (some of the books in this section are also on 2-hour reserve)


