

History of Music Education

M9505A

Fall 2015

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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)

Cox, Gordon, and Robin Stevens, eds. *The Origins and Foundations of Music Education: Cross-Cultural Historical Studies of Music in Compulsory Schooling*. London, UK: Continuum International Publishing Group, 2010.

Green, J. Paul and Nancy Vogan. *Music Education in Canada: A Historical Account*. Toronto: University of Toronto Press, 1991.

Kallmann, Helmut and Giles Potvin, eds. *Encyclopedia of Music in Canada* (2d ed.). Toronto: University of Toronto Press, 1992 (See especially “School Music” and “School Music Broadcasts”). Available on-line.

Mark, Michael. *Music Education: Source Readings from Ancient Greece to Today*. Routledge, 2013.

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

Brooks, Hazel A. “Harry Hill: His Life and Contribution to Music Education in Ontario.” M.Mus. thesis, University of Western Ontario, 1979.

Bute, Daniela. *The Challenges of Democratization, Globalization, and European Integration for Music Education in Romania*. Ph.D. diss., University of Western Ontario, 2010.

_____. “A History of the National University of Music in Bucharest, 1864-2003. M.Mus. thesis, University of Western Ontario, 2004.

Gardi, Lisa. "The History of Music Education in the London and Middlesex County Roman Catholic Separate School Board, 1858-1994." M.Mus. thesis, University of Western Ontario, 1996.

Horsley, Stephanie. "A Historical and Critical Analysis of the Music Education Advocacy Efforts of the Canadian Music Educators Association, the Canadian Coalition for Music Education, and the National Symposium on Arts Education." M.Mus. thesis, University of Western Ontario, 2005.

Jones, Linda. "Vocal Music in the Public Elementary Schools of London, Ontario, 1865-1984." M.Mus. thesis, University of Western Ontario, 1992.

Koop, Ann E. "The History of the Manitoba Music Educators' Association." M.Mus. thesis, University of Western Ontario, 1983.

Louth, Paul. "Informal Jazz Education in Canada: A Qualitative Study of the Learning Histories of Four Jazz Artists." M.Mus. thesis, University of Western Ontario, 2004.

McLennon, Sean. "The Music Special Interest Council of the Newfoundland and Labrador Teachers' Association: An Historical Perspective of Its Impact on the Development of Music Education in Newfoundland and Labrador." M.Mus. thesis, University of Western Ontario, 1999.

O'Keefe, Vincent. "James Lockhart Mursell: His Life and Contributions to Music Education." Ph.D. diss., Columbia University, 1970.

Orr, Colleen. "The John Adaskin Project: A History and Evaluation." M.Mus. thesis, University of Western Ontario, 1977.

Rex, Sr. Kathleen. "A History of Music Education in Newfoundland." M.Mus. thesis, Catholic University of America, 1977.

Richardson, Bruce. "George Bornoff: His Contribution to Music Education Through Class String Instruction." M.Mus. thesis, University of Western Ontario, 1985.

Rose, Andrea. "Music Education In Culture: A Critical Analysis of Reproduction, Production and Hegemony." Ph.D. Diss., University of Wisconsin-Madison, 1990.

Rowe, Irene L. "The History and Development of School Concerts by the Toronto Symphony Orchestra from 1925 to 1957." M.Mus. thesis, University of Western Ontario, 1989.

Ryan-Wiggin, Jocelyn. "Leslie Richard Bell: His Life and Contribution to Music in Canada." M.Mus. thesis, University of Western Ontario, 1989.

Seiffert, Elaine Braun. "Arnold Walter: His Contribution to Music Education in Canada, 1946-1968." M.Mus. thesis, University of Western Ontario, 1980.

Thiessen, Donald B. "An Assessment of Instructional Objectives: Relative Value and Potential Operational Realization by Selected Music Educators of Manitoba." M.Mus. thesis, University of Western Ontario, 1977.

Thomas, Susanne. "Kenneth Bray: His Contribution to Music Education." M.Mus. thesis, University of Western Ontario, 1997.

Trowsdale, Campbell C. "A History of Public School Music in Ontario." Ph.D. diss., University of Toronto, 1962.

Wilkins, Leone Belle. "Music Education in France and the United States: A Comparative Study of Contemporary Reforms." Ph.D. diss., University of Michigan, 1971.

Wilson, Margaret Jean. "The Aims and Objectives of the Secondary School Music Programs of Ontario: An Assessment." M.Mus. thesis, University of Western Ontario, 1979.

Woodford, Paul. "A Musical Heritage: The Contributions of Charles Hutton and Ignatius Rumboldt to Music in Newfoundland." M.Mus. thesis, University of Western Ontario, 1983.

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

Abeles, Harold F. "Assessing Music Learning." In *Critical Issues in Music Education: Contemporary Theory and Practice*, eds. Harold F. Abeles and Lori A. Custodero. New York: Oxford University Press, 2010.

_____. "The Historical Contexts of Music Education." In *Critical Issues in Music Education: Contemporary Theory and Practice*, eds. Harold F. Abeles and Lori A. Custodero. New York: Oxford University Press, 2010.

Adorno, Theodor W. "Education after Auschwitz." In *Never again! The Holocaust's challenge for educators*, ed. Helmut Schreier. Hamburg: Kramer, Reinhold, 1997.

Allsup, Randall. "Philosophical Perspectives of Music Education." In *Critical Issues in Music Education: Contemporary Theory and Practice*, eds. Harold F. Abeles and Lori A. Custodero. New York: Oxford University Press, 2010.

_____. "Democracy and One Hundred Years of Music Education." *Music Educators Journal* 93, no. 5 (2007): 52-56.

Ansari, Emily. "Masters of the President's Music: Cold War Composers and the United States Government." Paper presented at the Don Wright Faculty of Music, The University of Western Ontario, February 3, 2010.

Apple, Michael. "Creating Difference: Neo-Liberalism, Neo-Conservatism and the Politics of Educational Reform." *Educational Policy* 18, no. 1 (2004): 12-44.

_____. "Competition, Knowledge and the Loss of Educational Vision." *Philosophy of Music Education Review* 11, no. 1 (2003): 3-22.

Applegate, C. "How German is It? Nationalism and the Idea of Serious Music in the Early Nineteenth Century." *19th-Century Music* 21, no. 3 (1998): 274-296.

Barresi, Anthony L. "The Role of the Federal Government in Support of the Arts and Music Education." *Journal of Research in Music Education* 29, no. 4 (1981): 245-256.

Barrow, Sheila, compiler and ed. *Seventy-Fifth Anniversary, National Association of Schools of Music: Historical Perspectives 1924-1999*. Reston, VA: Author, 1999.

Beckwith, John and Frederick Hall, eds. *Musical Canada: Words and Music Honouring Helmut Kallmann*. Toronto: University of Toronto Press, 1988.

Benedict, Cathy. "Free As In Speech, But Not Free As In Beer: The Performativity of the U.S. National Standards." In *Re-Thinking Standards for the 21st Century: New Realities, New Challenges, New Propositions*, ed. Paul Woodford. *Studies from the University of Western Ontario*, in press.

_____. "Methods and Approaches." In *Critical Issues in Music Education: Contemporary Theory and Practice*, eds. Harold F. Abeles and Lori A. Custodero. New York: Oxford University Press, 2010.

_____. "Curriculum." In *Critical Issues in Music Education: Contemporary Theory and Practice*, eds. Harold F. Abeles and Lori A. Custodero. New York: Oxford University Press, 2010.

Birge, E. Bailey. *A History of Public School Music in the United States*. Philadelphia: Oliver Ditson, 1937 (reprinted by MENC 1966).

Brand., Manny. *The Teaching of Music in Nine Asian Nations: Comparing Approaches to Music Education*. Lewiston, NY: The Edwin Mellen Press, 2006.

Britton, Allen P. "The How and Why of Teaching Singing Schools in Eighteenth-Century America." *Bulletin of the Council for Research in Music Education* 99 (1989): 23-41.

_____. "Music Education in the Nineteen-Sixties." *Music Educators Journal* 47, no. 6 (June-July 1961): 23-26.

_____. "Music in Early United States Public Education." In *Basic Concepts in Music Education*, ed. Nelson B. Henry. Chicago: NSSE, 1958.

Burmeister, Clifton A. "The Role of Music in General Education." In *Basic Concepts in Music Education, II*, ed. Richard Colwell. Boulder, CO: University of Colorado Press, 1991.

Burnard, Pamela. "Creativity, Performativity, and Educational Standards: Conflicting or Productive Tensions in Music Education in England?" In *Re-Thinking Standards for the 21st Century: New Realities, New Challenges, New Propositions*, ed. Paul Woodford. *Studies from the University of Western Ontario*, 23 (2011):

Butt, J. *Music Education and the Art of Performance in the German Baroque*. Cambridge, UK: Cambridge University Press, 1994. Reviewed in *Journal of Historical Research in Music Education* 23 (April 2002): 158-161.

Canadian Music Centre. *Report on the John Adaskin Project Policy Conference*. Toronto: Author, 1967.

Canadian Music Council. *Music Education and the Canadians of Tomorrow*. Toronto: Author, 1968-69.

Conway, Colleen. "Issues Facing Music Teachers in the 21st Century: Developing

Leaders in the Field.” In *Critical Issues in Music Education: Contemporary Theory and Practice*, eds. Harold F. Abeles and Lori A. Custodero. New York: Oxford University Press, 2010.

Cox, Gordon. *Living Music in Schools 1923-1999: Studies in the History of Music Education in England*. Aldershot, UK: Ashgate, 2002.

_____. “A House Divided? The Schools Council and Music Education in the UK in the 1970s.” *Journal of Historical Research in Music Education* 22 (2001): 160-175.

_____. *A History of Music Education in England 1872-1928*. Aldershot: Scolar Press, 1993.

Dunsmore, Douglas. “The Effect of Government Policy on Choral Music Education in Newfoundland and Labrador.” *Dialogue in Instrumental Music Education* 22, no. 1 (Spring 1998): 1-13.

Efland, A. D. “How Art Became a Discipline: Looking at Our Recent History.” *Studies in Art Education* 29, no. 3 (1988), 262-274.

Ehrlich, C. *The Music Profession in Britain Since the Eighteenth Century: A Social History*. Oxford: Clarendon Press, 1985.

Ferguson, Niall. *Civilization: The West and the Rest*. London, UK: Penguin, 2011.

Finney, J. *Music Education in England, 1950-2010: The Child-Centred Progressive Tradition*. Farnham, England: Ashgate, 2011.

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Fowler, Charles. “Finding Ways to be Basic: Music Education in the 1990s and Beyond.” In *Basic Concepts in Music Education, II*, ed. Richard Colwell. Boulder, CO: University of Colorado Press, 1991.

Froehlich, Hildegard. “From Talking about Social Realities in Music Learning and Teaching to Sociological Inquiries in Music Education: A Wide Leap Indeed.” In *Sociology of Music Education Symposium IV* Proceedings from the Music Education Symposium at the University of Massachusetts, Amherst, October 2005, ed. Roger R. Rideout, Amherst, MA: University of Massachusetts, 2005.

Gammon, V. "Cultural Politics of the English National Curriculum for Music, 1991-1992." *Journal of Educational Administration and History* 31, no. 2 (1999): 130-147.

Gary, Charles. *Vignettes of Music Education History*. Washington: Music Educators National Conference, 1964.

Hanley, Betty. "The Roots of Canadian Music Education: Expanding Our Understanding." In *From Sea to Sea: Perspectives on Music Education in Canada*, eds. Kari Veblen and Carol Beynon. Coalition for Music Education in Canada, e-book, available at <http://coalitionformusiced.ca/html/sec4-advocacy/ebook>.

Hao-Chun Lee, A. "The Influence of Japanese Music Education in Taiwan During the Japanese Protectorate." *Journal of Historical Research in Music Education* 23 (April 2002): 106-118.

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Herbert, T. and M. Sarkissian. "Victorian Bands and Their Dissemination in the Colonies." *Popular Music* 16, no. 2 (1997): 165-179.

Hohendahl, Peter U. "The Displaced Intellectual? Adorno's American Years Revisited." *New German Critique* no. 56, special issue on Theodor W. Adorno (Spring-Summer 1992): 76-100.

Humphreys, Jere, M. Bess, and M. J. Bergee. "Doctoral Dissertations on the History of Music Education and Music Therapy." *Quarterly Journal of Music Teaching and Learning* 7 (1996-7): 112-124.

Humphreys, Jere. "The Content of Music Education History? It's a Philosophical Question, Really." *Philosophy of Music Education Review* 6, no. 2 (1998): 90-95.

_____. "Expanding the Horizons of Music Education History and Sociology," *The Quarterly Journal of Music Teaching and Learning* 7 (1996-97): 13-16.

Johnston, Richard. "Music Education in Ontario." In *Report on the John Adaskin Project Policy Conference*. Toronto: Canadian Music Centre, 1967.

Jorgensen, Estelle. R. (1994). "Justifying Music Instruction in American Public Schools: An Historical Perspective." *Bulletin of the Council for Research in Music Education* 120 (1994): 16-31.

Kallmann, Helmut. *A History of Music in Canada 1534-1914*. Toronto: University of Toronto Press, 1960 (reprinted with amendments 1987).

Keene, James. *A History of Music Education in the United States*. Hanover, NH: University Press of New England, 1982/1987.

Kertz-Welzel, Alexandra. "Standards as Panacea? Music Education Standards and the Reformation of Schools in Germany." In *Re-Thinking Standards for the 21st Century: New Realities, New Challenges, New Propositions*, ed. Paul Woodford. *Studies from the University of Western Ontario*, 23 (2011):

_____. "The Pied-Piper of Hamelin: Adorno on Music Education." *Research Studies in Music Education* 25, no. 1 (2005): 1-12.

Kwon, D.W. "The History of Korean Music Education for Elementary Schools, 1945-1998." Ph.D. diss., University of Illinois at Urbana-Champaign, 2002.

Labuta, Joseph, and Deborah A. Smith. *Music Education: Historical Contexts and Perspectives*. Upper Saddle River, NJ: Prentice Hall, 1997.

Leonhard, Charles, and Robert House. "Historical Foundations of Music Education." In *Foundations and Principles of Music Education*, 2d ed. New York: McGraw Hill, 1972.

Loewen, James W. *Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong* (2nd ed). Simon & Schuster, 2007.

MacMillan, Margaret. *The Uses and Abuses of History*. Toronto: Viking Canada, 2008.

Mark, Michael L., & Gary, L. Charles. *A History of American Music Education* (3rd ed.). New York: Rowan & Littlefield Education in partnership with MENC: The National Association for Music Education, 2007.

Mark, Michael, ed. *Music Education: Source Readings from Ancient Greece to Today*. New York: Routledge, 2002, 2010.

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McCarthy, Marie., & J. Scott Goble. "Music Education Philosophy: Changing Times." *Music Educators Journal* 89, no. 1 (2002): 19-26.

McCarthy, Marie. "Widening Horizons with a Global Lens: MENC Responds to the New World Order, 1982-2007." *Journal of Historical Research in Music Education* 28, no. 2 (2007): 140-154.

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McGee, Timothy. *The Music of Canada*. Markham. ON: W.W. Norton, 1985.

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Morton, Charlene. "Facing the Music On and off Stage: Pedagogical Possibilities and Responsibilities on the Aftermath of September 11." *Philosophy of Music Education Review* 10, no. 2 (Fall 2002): 135-139.

Negash, Girma. "Art Invoked: A Mode of Understanding and Shaping the Political." *International Political Science Review* 25, no. 2 (2004): 185-201.

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Pitts, Stephanie, "A Century of Change in Music Education – Historical Perspectives on Contemporary Practice in British Secondary School Music." Aldershot, Hampshire, UK: Ashgate Publishing, 2000.

Preston, Keith Y., and Jere Humphreys, "Historical Research on Music Education and Music Therapy: Doctoral Dissertations of the Twentieth Century," *Journal of Historical Research in Music Education* 24, no. 1 (2007): 55-73.

Rainbow, Edward. *Music in Educational Thought and Practice: A Survey from 800BC*, with additional material by Gordon Cox. Woodbridge, Suffolk, UK: Boydell Press, 2006.

_____. "The Challenge of History." *Philosophy of Music Education Review* 3, no. 1 (Spring 1995): 43-51.

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Reimer, Bennett. "Music Education Philosophy and Psychology After Mursell." In *Basic Concepts in Music Education II*, ed. Richard Colwell. Boulder, CO: University of Colorado Press, 1991.

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Richardson, Carol P. "Engaging the World: Music Education and the Big Ideas." *Music Education Research* 9, no. 2 (July 2007): 205-214.

Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus & Giroux, 2007.

Sandor, F. *Musical Education in Hungary*. Budapest: Corvina, 1966.

Scott, Derek B. "Music and Sociology for the 1990s: A Changing Critical Perspective" in *The Musical Quarterly* 74, no. 3 (1990): 385-410,

Schafer, R. Murray. "The Most Pressing Need for the Future of Music Education in the Schools." In *Report on the John Adaskin Project Policy Conference*. Toronto: Canadian Music Centre, 1967.

Shepherd, John, and Graham Vulliamy. "The Struggle for Culture: A Sociological Case Study of the Development of a National Curriculum." *British Journal of Sociology of Education* 15, no. 1 (1994): 27-40.

Spotts, Frederic. *Hitler and the Power of Aesthetics*. Woodstock, N.Y.: The Overlook Press, 2003.

Tindall, Blair. *Mozart in the Jungle: Sex, Drugs and Classical Music*. Atlantic Monthly Press, 2005.

Tovey, David G. "The Role of the Music Educator in Mexico's Cultural Missions." *Bulletin of the Council for Research in Music Education* 139 (Winter 1999): 1-11.

Veblen, Kari and Carol Beynon, eds. *From Sea to Sea: Perspectives on Music Education in Canada*. Coalition for Music Education in Canada, e-book, available at <http://coalitionformusiced.ca/html/sec4-advocacy/ebook>.

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_____. "Escaping vs. Confronting Reality: Politics in an Age of Entertainment." In *Rethinking the Musical Experience: Essays in Honor of Northwestern University's Center for the Study of Education and the Musical Experience*, in press.

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