

**Riener, Bennett. (2003). *A Philosophy of Music Education: Advancing the Vision*.  
Third Edition. Upper Saddle River, New Jersey: Prentice Hall  
-Summary by Linda Lanier-Keosaian-**

Riener begins with a call for a system of principles for guidance in creating and implementing useful and meaningful music education programs. He says the profession as a whole needs a set of beliefs that can serve to guide the efforts of the group.

The function of a professional philosophy is to answer the question, “Just what is it about my work that really matters?”

Aesthetic education is changeable and flexible, attempting to capture the best thinking about music and apply it to the teaching and learning of music. The aesthetic education agenda was given tangible and specific formulation in the national content standards. (See pp. 10-14)

### **Modern/Postmodern**

There is a dispute as to when the “modern” period began, some placing the date as early as ancient Greece (emphasis on *reason*) or in the Renaissance (emphasis on *learning*). The point he makes is that, if we do not know when the modern period begins or ends, how can we know the postmodern has begun.

Riener constantly points out the flaws and inconsistency in postmodernist beliefs, even the absurdities. He says, e.g. reason, structure, and coherent thinking are regarded by postmodernists as questionable, if not misguided. A recurring PM belief is that there are no “essentialisms,” or universal, foundational, defining characteristics of objects (and ideas) in which an object is taken to have an individual essence, or inner nature, or true substance that defines it and that pertains to no other object. There is no essential “human nature,” in the sense of a defining, stable, core set of human characteristics. (P. 17)

Without secure beliefs to anchor ideas or actions, without faith in reason as a way to achieve desired goals, without hope that unity, or coherence, or regularity in human thinking and doing can be achieved, PM views present a picture of extreme diversity, disunity, multiplicity, even chaos, as the inevitable condition under which human life must be lived. Uncertainty about everything pervades our lives because its alternative, order, always implies power and therefore loss of freedom.

*In opposing or simply ignoring the structures built by modernism, postmodernists find the freedom - even though empty of dependable values - to think and act as liberated beings.* (pp. 18-19)

All artistic expressions deserve equal respect: pluralism, not a singular standard of goodness, is the aim. (P. 20)

For postmodernists music has “no essence” defining its assumed fundamental nature; there are only many different musics, each with its own culturally based particularities and individualities.

In the section titled Appreciation and Critique of postmodernism, he says that practically everyone of its positions can be found in the modernist period, that the remark is often made that the only thing new about postmodernism is the name.

Riener says that extreme views of either modernism or postmodernism should not define each position.

His solution to the m/pm debate is what he calls *synergism*, a kind of cooperative, non-combative approach to both viewpoints with the aim of using the best of both.

## **Chapter 2 Several Alternative Views and a Synergistic Proposal: An Experience-Based Philosophy of Music Education**

Form vs. Process. Formalists have been elevated to the highest degree of importance, overshadowing the role of process. *Musical form - sounds organized to be musically meaningful within a cultural context - is the basis for the characteristic experience music provides, giving body to (incarnating) feeling through sounds intended to do precisely that.* (P. 47)

### **Music as Practice**

Quotes from N. Boulanger (product is the essence of music) and D. Elliott (Process is music's essential characteristic. The value of music is in the doing of it.) are juxtaposed. Riemer says that process always produces a product. (P. 49) He says Elliott rejects music education as aesthetic education because it is an attempt to apply an extreme formalist philosophy to education. Riemer says he (himself) rejected the latter position in earlier editions of this book.

Synergistic solution: each camp should adopt a less extreme view and find value in both form (product) and practice (process). He says they should be viewed as codependent rather than contradictory.

Riemer refers to Elliott's stance as "excessive." He says the only thing new about *praxialism* is its name. (P. 51)

### **Music as Social Agency**

Music is seen as a political phenomenon whose purposes are to be critiqued when those purposes are harmful and to be celebrated when helpful. Riemer gives an example of a feminist interpretation of Schumann's *Frauenliebe und Leben* so as to reverse or dilute the sexist meaning. Formalists would say "music means itself." Again, he argues for a synergistic understanding.

### **The Boundaries of Music**

Hard (music as a separate domain, taught by specialists) or Soft (music subsumed into all other domains within the totality of human life and history.) Riemer wants soft boundaries that "mediate synergistically." He says that he and Elliott disagree on the issue of whether (according to Elliott) performance must be the essential mode of musical learning or whether (according to Riemer) it is one of a variety of ways musical learnings can and must occur.

### **Music and Utilitarian Values**

What is music "good for"? The attempt to justify the study of music because it helps other academic learnings is a fruitless argument.

He says music education needs both philosophy and advocacy on utilitarian grounds. (P. 65)

### **A Philosophy Based on Musical Experience: Setting the Stage**

*An experience-based philosophy of music education is one that focuses on and cherishes all the many ways music can be experienced and all the many musics offering the special experience music provides.* (P. 69) The central task of music education is to make musical experience in all its manifestations as widely available to all people, and as richly cultivated for each individual, as

possible.

### **Chapter 3 The Feeling Dimension of Musical Experience**

Music has traditionally been given lesser value than other academic subjects because it appeals to the emotions, not the intellect. Emotions are often viewed as getting in the way of the intellect. The arts require a talent rather than intelligence. Much of this traces back to Descartes' separation of mind and body. (p.76)

An emotion is general: feeling is the "specifics" of an emotion. The brain is the "captive audience" of the body: feelings are winners among equals. Emotion, feeling of the emotion, and knowing that we have a feeling of that emotion constitutes consciousness, according to Damasio (*The Feeling of What Happens: Body and Emotions in the Making of Consciousness*)

Emotion and feeling are linked, feeling being the "playing out" in actual experience of what the body is emotionally going through. Emotions are nameable in words. Feelings are nonverbal crossings into consciousness of felt information, or knowing.

#### **Music and Feeling: An Intricate Relationship**

The nature of feeling is ineffable. Music does what language cannot do.

#### **Musical Feeling From World to Sound**

Music educators can and should help make inherent meanings in the interrelated sounds themselves as available for experiencing as possible. However, we should not deny the delineated meanings given by the social context of the music.

#### **Music Education and the Education of Feeling**

He describes a thinking process for writing and how that improves the thinking. Writing and reading deepen our thinking. They also discipline our thinking.

Riemer says that creating music as musicians and listening to music creatively, do precisely and exactly for feeling what writing and reading do for reasoning.

#### **Teaching for "Knowing Within" Music**

The musical experience itself is most important, not information about it. A delicate balance is called for: give credence and attention to musical associations of various sorts while also seeking the musical experience the sounds afford.

Listening to music and composing music refine feeling and sensitize feeling in the same ways. They also discipline and deepen our subjectivities. Composing and listening to music educate feeling. (He seems to equate composing and listening.)

### **Chapter 4 The Creating Dimension of Musical Experience**

Riemer makes a distinction between those who are Creative (Mozart, Beethoven, Edison, da Vinci, Rembrandt) and those who are creative (Vivaldi, Jackson Pollack). Creativity with a small "c," the personal creativity is what makes life enjoyable but does not necessarily lead to renown or success.

### **Who - or - When is an “Artist”?**

He quotes Howard Gardner: *Creativity is not the same as intelligence. While the two are correlated, an individual may be far more creative than he or she is intelligent, or far more intelligent than creative.*

Riemer says creativity includes imagination, originality, divergence. He says this is the Western view.

Most important for music education: each musical role requires the education of creativity as particular to that role. Music is the coming into being of sounds, the outward evidence of the inward process. That “coming into being” requires the individual to both “think sounds” and “do sounds” with imagination, originality, ingenuity, etc.

### **Composing Creativity**

Composing is the creation of meaningful musical sounds. This creativity can be and should be as readily accessible for development for all our students as any other way to be musically creative.

### **Performing Creativity**

Performers are artists, creative in imagining and producing musically expressive sounds. A musical performance is often a shared act, with leader (conductor) and followers (performers) conforming to the leader’s wishes. One position is that Western ensemble music acts out the culture of oppression inherent in Western history. The personality of the performer disappears.

Riemer says that no matter how coordinated the playing and singing in groups is, every performer should experience his or her selfness as integrated with the selfness of others, a kind of “communion,” unity together.

### **Improvising Creativity**

The constant search for new musical meanings as those meanings are being made is the rationale and challenge of improvising.

### **Listening Creatively**

Listeners are called on to make sense of the music, to hear the complexities of the music, a musical aesthetic searching for musical meaning. The listener must bring to the task a spirit of openness to inner growth as a result of the experience.

### **The Role of Knowing Within Knowing How**

Musicianship involves not only having the skill and technique to meet the demands of the music, but also a “good ear” trained to hear exquisitely subtle nuances of sound with exquisite accuracy.

Meaning in music is not something outside the music awaiting expression. It is what comes into being through the creative act of expression.

### **The Ethical Dimension of Musical Creating**

The choices we make as artists/musicians often fall into five categories involving trust,

competence, cooperation, respect, courage. The choices often have an ethical, moral spin.

### **Ethics and the Goal of Music Education**

The goal or rationale for music is not just its contribution to what every other endeavor contributes, but for the contribution it makes that nothing else can make. Musical experience is the core value of the philosophy he proposes.

### **Teaching for Knowing How to Create Music**

Helping people do musical work with love - sensitivity, devotion, the drive to get it right, to be what it needs to be, is what music educators do when they are helping their students be creative. Artistic precision never interferes with spontaneity.

Creativity should be encouraged from the beginning, right along with technique.

## **Chapter 5 The Meaning Dimension of Musical Experience**

Music means whatever a person experiences when involved with music. Music education exists to nurture peoples's potential to gain deeper, broader, more significant meanings.

Language has two essential functions in music education: to disclose and to explain.

### **Language Meanings, Musical Meanings**

The term "known" is assumed to refer exclusively to the kind of knowing that language allows. Dufrenne argues that the ineffable meaning of music still deserves to be called meaning.

### **Creating Language Meanings, Creating Musical Meanings**

Language communicates a message to another person. The musician works on the sounds and the sounds work on the musician, a reciprocal effect. This allows exploration to take place. (P. 138)

Music does not communicate a message in the same way that language does. Its power lies in its ability to go beyond such meanings.

### **The Many Modes of Knowing**

If meaning is not limited to dealing with language and language-systems, then ways must be found to include subjects such as music and art, even though they are not based on language-think.

### **The Dominance of Conceptualization**

The realm of cognition is widely viewed as conceptual knowledge expressible by language. All else is mindlessness. This is recognized as a gross distortion of how the human mind works and how it produces knowledge. We are better able to grasp the special cognitive status of the arts.

### **The Concept of Concepts**

Concepts are considered to be those thoughts, ideas, and conceptions that language systems mediate. Concepts yield knowledge about. Music yields knowledge within.

### **The Distinctiveness of Each Cognitive Mode**

The claim that artistic thinking leads to better nonartistic thinking is probably not true. The

brain is more diverse than we thought.

Music is a mode of cognition operating in importantly different ways than do language-based systems of thought.

### **A Description of Music and Art**

Riemer's definition of music: (p. 151-152) Music can be described as sounds organized to create meanings inherent within the ways and means the sounds are organized, including all manner of additional meanings as they influence and are encompassed within that inherence.

Or: music can be described as sounds organized to be inherently meaningful.

### **Using the Description to Help Explain Alternative Views**

1. Sounds 2. Organized in some invented fashion. 3. To create meanings immanent within the organization of the sounds, while also assimilating any and all other meanings.

John Cage is given as an example. Cage wanted to expand our conception of sounds, and to make us more participatory in the making of meaning.

### **The Necessity of Knowing About and Knowing Why**

The use of language is necessary for explanations about music. Music always goes beyond language even when there is a text.

### **What Music Means**

Music Education exists to nurture people's potential to gain deeper, broader, more significant meanings from musical involvements.

## **Chapter 6 The Contextual Dimension of Musical Experience**

Music is generic to homo sapiens, as is music education. Three dimensions of experience: universal, contextual, and individual.

How music is created and informed by a culture, and how a culture is molded by its music deeply affects the human consciousness. *Music and culture exist in symbiosis, each dependent on, receiving reinforcement from, influencing changes within, the other. (p. 176)*

### **The Dilemma of Multicultural Music**

Two views: universalist and contextualist. Universalist view: music is universal and transcultural, so that the music of all cultures can be experienced by all. Contextualist view: the music of each culture is particular and unique to that culture and therefore cannot be experienced genuinely by people who are not part of that culture.

A musical culture is a cognitive entity defining what it is that people in a particular culture must know if they are to understand, perform, and create music in a way that is "proper" for that culture.

Western music, composed by individuals, has no functional role for those listening to and performing it [not true] and is, therefore, "low context music." Tribal music is "high context music," closely tied to the particularities of the place.

The outside influence of colonization, or multicultural music education can dilute and dissipate a culture. Those intruded upon are not grateful for the intrusion. They have insiders responsible for protecting the culture from intrusion.

We cannot apply our own standards of music and performance to music of another culture. Foreign musics are essentially foreign.

The universalist view: music is, to a large degree, independent from its social context. It has a life of its own.

The reality is that there are no foreign cultures, so well do we all know each other.

### **A Synergistic Revolution**

We should recognize the cultural divide but make our best effort to experience the music of other cultures. We need to help our students understand that the creation of musical meaning is a universal need of human beings.

### **Teaching Music in its Context**

He argues for the inclusion of American popular music in school curriculum. It has most influenced the musical experiences of the majority of people in America over the course of a century.

### **Chapter 7 From Theory to Practice: Musical Roles as Intelligences**

Beyond the Theory of Multiple Intelligences: Howard Gardner said that an understanding of music may be the key for understanding all human thinking, and that to understand the human condition we must take music into account.

Diverse musical involvements are demonstrations of diverse intelligences. He says Gardner's statements about musical intelligence are too general.

### **Musical Intelligence**

Music has been ghettoized in education because it has been considered to be different from those subjects that require intelligence. Bloom's Taxonomy conceptualized the human mind as comprising the cognitive domain (complex verbal/conceptual constructs) and the psychomotor domain (the arts, e.g.), not cognitive and therefore not to be conceived as requiring intelligence.

### **A Definition of Intelligence**

Intelligence consists of the ability to make increasingly acute discriminations, as related to increasingly wide connections, in contexts provided by culturally devised role expectations.(p. 204)

There can be no meaningful experience without imagination. This is a component of intelligence, not just artistic creativity, scientific discovery, invention, and novelty, but also our capacity to organize mental representations into meaningful, coherent unities.

### **The Influence of Culture**

Culture provides perspective. Culture largely determines how the general factor of intelligence plays out functionally.

Culture is a setting in which human intelligences can be developed. Cultures are a major determinant of what discriminations get made and the manner in which they are made. Culture

largely determines how the general factor of intelligence plays out functionally.

People who play particular roles in a culture bring variability to the roles because of their individuality. Some cultures place high value on individuality. Other, more traditional cultures place a higher value on conformity.

Native intelligence is needed, but the “nurture” factor plays a crucial role. There needs to be a diversity of opportunities in order for intelligences to be fulfilled.

### **The Body in Intelligence**

Feeling is deeply implicated in intelligence. Intelligence involves our minds, bodies, and our feelings. Feeling can be understood as the central, essential portal to conscious awareness, and therefore the basis for the noticings on which discriminations and their connections depend. Intelligence depends upon underlying enablers, e.g. memory, sensation (hearing), knowledge, understanding, attention, energy, intuition. Feeling is conceived as a union of mind with body.

Intelligence may be manifested individually, or in communal ensembles.

Intelligence and creativity are not identical. You can be one but not the other. Developing one does not automatically develop the other. But deficiency in either seriously impedes artistic aesthetic accomplishment.

Rierner says that Gardner’s discussion of prerequisites for intelligence is really an explanation of how intelligence is applied, and not an actual definition.

Rierner’s requisites for intelligence: 1. Selective discrimination for problem solving. 2. Being able to make meaningful and relevant connections among discriminations (understanding).

To help students solve problems, etc., educational encounters must be so arranged that each student is led to and provided with the particular experiences which will lead to it.

### **Musical Intelligences (p. 219)**

There are many different kinds of musical intelligences. Our practices as educators has emphasized too much the role of performer to the detriment of the other roles a musician might play. We need to become more aware of how we can serve the various musical capacities and interests of our students more effectively.

### **Musical Roles as Intelligences (p. 222)**

Composing requires memory and imagination. Every person has a capacity to be musically intelligent in composing, performing, improvising, listening, doing music theory, musicology, or music teaching. For music teaching, three things are needed: a grasp of subject matter, sensitivity to what is occurring to and within the persons being taught, awareness of the larger context in which the teaching/learning process is being undertaken.

### **Teaching for Musical Intelligences**

There has been an overemphasis on parts and a neglect of wholes in music assessments and music teaching. We have ignored the difference in the ways people can be musically intelligent.

### **Assessing Musical Intelligences**

Past and present attempts to test for musical ability, aptitude, talent, musicality, etc. have

suffered from two crucial weaknesses: 1. They are not role-based, i.e. they assume that whatever they test for is applicable across the board to any and all musical involvements. Cultures define the roles music affords and each role context determines how and to what purpose interaction with the sounds take place. 2. They have concentrated almost exclusively on the discrimination aspect of intelligence, leaving the dimension of the connections (understandings) largely unexamined. [No examples are given.]

### **The So-Called Integrated Curriculum**

There is no “general domain” or “general role” in which some sort of “general intelligence” can be developed, because there are no “general discriminations.” to be “generally interconnected.” Discriminations are always tied to specific ways of thinking and doing as called for by particular roles being played in pursuit of particular ends.

A comprehensive arts curriculum would be one in which all (or many) of the arts would be included for study, in which the particular roles each calls on are systematically encountered, and in which connections are made, both by similarities and by differences.

Success occurs through fruitful, supportive collaboration among diverse roles/intelligences.

Our contribution as music educators is specific to the intelligences with which we deal.

Each domain encompasses a diversity of roles/intelligences: each can be and deserves to be cultivated by attending to its distinctive ways of manifesting intelligence.

Intelligence is not the only characteristic of value in human life. However, it lies at the core of the human condition, and the quality of our individual and communal lives depends upon its optimal development.

Riemer’s premise is that the role we play as music educators is to help others achieve various potentials to be musically intelligent, along with being musically creative. This can best be accomplished with a general education in music for all students, and a specialized education in music for as many as possible.

## **Chapter 8 Advancing the Vision: Toward a Comprehensive General Music Program**

We should use the U.S. National Content Standards for Music Education. Rebalancing general music programs to represent each content area constitutes a radical departure from tradition. The general music program must balance attention to 3 levels of active involvement: aficionado, amateur, and professional.

### **A Model of the Total Curriculum**

He devises four sets of questions dealing with why, what, when, and how that form a basis for identifying 7 phases of a comprehensive curriculum.

Why? Values Phase: philosophical basis of education

What? Conceptualized Phase: The knowledge bases of the subjects.

When? Systematized Phase: learnings sequenced within and across each year of schooling.

How? Interpreted Phase: How professionals understand and choose to implement the previous phases. Assuming the intelligence of teachers, administrators, and supporting personnel, and their competence in providing effective educational experiences, teaching and learning are likely to be as successful as they can be.

(How?) Operational Phase: The interface of professionals and students. Strivings to nurture students' intelligences in as many dimensions as possible.

Experienced Phase: What students undergo as a result of the previous phases and what they bring to the process. While we are obligated to strive for excellence, ultimately we must recognize that complete success is unlikely, no matter how hard we try, given that students will ultimately determine the outcomes of our efforts.

Expectational Phase: What people want and expect from education. In this sense, education is a political phenomenon.

### **The General Music Program as Viewed Through the Curriculum Model**

1. Values Phase: Historically, music in a culture reflected the ways in which music was made, vocal music being primary. In the 20<sup>th</sup> century, recorded music was added, along with classroom instruments, and movement. The aim was to cultivate active musicianship, construed primarily as the ability to perform.

2. Conceptualized Phase: Given the goal of "active involvement," listening to music was regarded as "passive." The concept of the knowledge base was restricted to one of its aspects (performing) which, while essential, is insufficient to provide an education reflecting the ways music is actually pursued in the larger culture in which the schools exist.

3. Systematized Phase: With active musical involvement as a goal, the most widespread basis for sequential learning was the development of skills of performance. This comes to an end in middle school and high school music consists mostly of performance. A sequence of learnings for general music K-12 has never been securely envisioned or actualized. There is an absence of music learning opportunities other than in performance at the high school level. (p. 247)

4. Interpreted Phase: Because of the disunity of approaches to general music and inconsistent content, general music has never been regarded as worthy of core subject status.

5. Operational Phase: The ineffectuality of general music is rooted in our historical weaknesses in the earlier phases. Even expert teaching cannot overcome these shortcomings.

6. Experienced Phase: Because we have been unable to identify what we should teach in general music, much time and energy has been wasted.

7. Expectational Phase: General music, as it is now being taught, is badly out of touch with the culture our students live in. Music educators have insisted on their own agenda instead of connecting it with the ways music exists outside of schools. General music is not an elective and students cannot "vote with their feet."

### **Achieving Comprehensiveness**

The nine U.S. National Standards for Music Education are given. Riemer believes that implementing the nine standards will help achieve the kind of comprehensive and inclusive curriculum needed in general music.

### **Redefining and Rebalancing General Music: A Radical Prospect**

Riemer envisions a shifting of focus in general music away from a traditional emphasis on performance to a more equitable balance among content areas.

## **Restructured Content Standards for Music Education**

### **A. Musicianship Roles (Intelligences)**

- \_\_\_\_\_ 1. Singing, playing (Performer)
- \_\_\_\_\_ 2. Improvising (Improvisor)
- \_\_\_\_\_ 3. Composing (Composer)
- \_\_\_\_\_ 4. Arranging (Arranger)

### **B. Listenership Roles (Intelligences)**

- \_\_\_\_\_ 5. Listening (Listener)
- \_\_\_\_\_ 6. Analyzing, describing (Theorist)
- \_\_\_\_\_ 7. Evaluating (Critic)
- \_\_\_\_\_ 8. Understanding relationships between music, other arts, and disciplines outside the arts.  
(psychologist, philosopher, neuroscientist, educational theorist)
- \_\_\_\_\_ 9. Understanding music in relation to history and culture (Historian, ethnomusicologist, anthropologist, sociologist, etc.)

Developing musical intelligences in the general music program must include the perspective of not only the professional, but also of the amateur (those who make music for the love of it) and of the aficionado, the enthusiast who actively seeks musical experiences other than those of an amateur or professional. The role of the aficionado is the central one in the world and the one on which the others depend for existence.

## **Implementing a Comprehensive General Music Program: The Restructured Content Standards (p. 256)**

The key to effectiveness is to make explicit to students that each of the roles is a special way to know and experience music.

Riemer give a footnote explaining D. Elliott's position about "listenership" being a part of every other musical role. He claims he believes this also, but that he believes "listenership" to be an independent role which can be enhanced by the listenership standards 5 - 9.

### **1. Sing and Playing**

The most familiar and the most widely dominant aspects of established programs. These need to be enriched with the other standards. He says they are listed first, not because they are the most important, basic, essential, or even necessary, but because they are the most familiar.

### **2. Improvising**

We must give students a genuine taste of what this role is around the world, the diverse pleasures it affords, and what amateur and professional attainment in it requires. Most important is getting them first to listen to improvisation.

### **3. Composing:**

With the transformation of music and how it can be composed, there is new attention being paid to school curricula at all levels. Composition experiences need to be saturated with associated listenings.

### **4. Arranging:**

Arranging popular music is something many students do outside of school. Including it in a general music program would be musically exciting for students and helpful for their futures.

### **Reading and Notating Music**

Riemer questions whether this ought to be included, but bowed to pressure. He believes it is best to learn this in association with the roles of performing, composing, etc., and not as a separate area. What is most important is the quality of their musical experiences.

#### 5. Listening:

He advocates focused instruction, at every grade level, in listening, supported and enriched by each other musical role.

6. Analyzing and Describing: paying attention to the workings of music and describing it. This should be applied to all of the world music.

7. Evaluating: He gives 4 ways to evaluate a performance:

1. Is the performer's skill and craft sufficient?
2. Was there sensitive affective response?
3. Was there musical imagination?
4. Was the performance sincere, genuine, authentic?

8. Understanding Relationships between Music, Other Arts, and Disciplines Outside the Arts:

We must evaluate and differentiate between the nature and values of music and the nature and values of the other arts and disciplines, highlighting the similarities and differences. Many music teachers are insecure in teaching this area. Others feel it leads us away from experiencing music and into a more academic domain.

9. Understanding Music in Relation to History and Culture:

Teaching "history" or "culture" separate from the experience in music runs the risk of being irrelevant.

### **The Challenge of Comprehensiveness**

He says a more equitable balance must be achieved in teacher training, away from emphasis on performance and inclusive of the other 9 areas of the standards. We are called on to widen our scope to reflect what the standards tell us is the knowledge base of music.

It is no longer acceptable to assume that what we are now doing is the ultimate ideal. The standards open the case and demand that we broaden our scope by energizing the general music programs in other directions.

### **Chapter 9 Advancing the Vision: Toward a Comprehensive Specialized Music Program**

While the general music program emphasizes the most widespread of the roles, the aficionado, the elective program emphasized the amateur. He says most of these simply become aficionados after graduations, but with a special relationship to the role they chose to experience deeply. [yes, yes!]

### **The Specialized Music Program as Viewed Through the Curriculum Model**

1. Values Phase: Offering specialized instruction in any subject allows students to become who they may potentially be, to fulfill whatever promises of intelligence, creativity, and curiosity they possess.
2. Conceptualized Phase: According to the standards, we must do for other music electives in high school what we have done for performance. We must advance the vision of comprehensiveness.
3. Systematized Phase: Two demands have guided approaches to ongoing learnings in performance:

*skill development and graduated difficulty of literature chosen.g* [Elliott says musicianship and challenge.]

4. Interpreted Phase: How teachers interpret their mission is crucial to success. There are two layers needed: first, to recognize the need and possibility for each role to constitute a program of study; the second is to incorporate the support of all the other roles in the study of each.

5. Operational Phase: He lauds our accomplishment in teaching performance in an inclusive school setting, but urges us to accomplish parallel success in the other area of the standards.

6. Experienced Phase: He believes that an elective program representing all the roles would attract far more students than just performance.

7. Expectational Phase: The expectations we have of school music have been based on its history. We need to re-shape school music to be more inclusive of the roles played in the wider culture, as described in the standards.

### **Implementing a Comprehensive Specialized Music Program: the Restructured Content Standards**

He describes a curriculum devoted to the development of the wide variety of musical intelligences the restructured standards identify, each directed toward cultivating the amateur, with concomitant benefits for aficionados and professionals.

1. Singing and Playing: The performance classes should not be burdened with all of the learnings represented in the standards, only those supportive of its goals. In addition to the traditional Western groupings, new groups devoted to performing other traditions should be encouraged.

2. Improvising: In addition to teaching jazz and Western style improvisation, we should also teach improvisation as done in other cultures, with culturally embedded practices for each different improvisatory tradition. This will reach a wider population and allow us to cultivate aficionados who explore it, amateurs who develop expertise, and, perhaps, future professionals.

3. 4. Composing/Arranging:. We are facing at least four challenges: fostering individuality, nurturing cooperative creativity as called for in popular musics, capitalizing on technology, and supporting a potential new school music culture.

(Reading and Notating Music) [parentheses in original]

It should be a part of the other performing, composing roles rather than a separate role within music.

5. Listening: This is an essential ingredient of all musical learning and of every standard. Performance teachers should not be expected to add this to their heavy schedules. Rather, we need to add “musicianship specialists” to the staff.

6. Analyzing and Describing: Courses in theory should be offered for those who are interested, which should lead to some going on to college to study theory and music education.

7. Evaluation: Courses in evaluating musical products and processes can be very challenging and very appealing to the aficionado, as well as to amateurs and professionals. A comprehensive curriculum cannot neglect the central role of the music critic in the functioning of a healthy musical culture.

8. Understanding Relationships between Music, the Other Arts, and Disciplines Outside the Arts. (p. 293) *The learnings entailed in this standard heighten the quality of both musicianship and listenership, casting them in a clear light so they can be appreciated fully for what they add to our lives.*

This standard calls for the ability to make relevant connections among fields that are both similar to and different from one another.

9. Understanding Music in Relation to History and Culture.

This needs to be emphasized in all of the roles, but particularly in teaching listenership.

### **Recapitulation and Coda: Pursuing the Vision**

Rierner expresses concerns about the disaccord in philosophical discourses. On the positive side, it causes us to re-think our beliefs and practices and do some house-cleaning. On the negative side, he expresses discomfort due to the severity of the attacks, and dismay for impeding our vision rather than clarifying it.

He suggests a *synergistic* approach, a retreat from “extreme positions”, a search for potential accord beyond the seeming conflicts. He goes on to describe the diversity of music and its many roles and the need to incorporate many dimensions of musical value so that we can serve the widest possible spectrum of musical needs and interests.

The role of education in a democracy is to cultivate in all young people their capacity to share fully in and contribute meaningfully to their culture’s values, their personal and social needs being fulfilled complementarily. [Rierner’s word]

Music education needs to offer the opportunity to share the culture’s riches, and to contribute to the viability of the culture, either as engaged partakers (aficionados), devoted participants in musicianship and listenership (amateurs), or as a livelihood (professionals).

A valid curriculum in music needs to satisfy three conditions: it needs to be comprehensive, sequential, and balanced.

Comprehensive: regards all roles in a musical culture as worthy of cultivation.

Sequential: when human developmental factors are used as a guide.

Balanced: when all substantive roles are accessible to be experienced, when all culturally significant musics are represented, and when each level of musical involvement - aficionado, amateur, and professional - is cultivated with full devotion and expertise.

He lists positive gains made by the profession in performance and a thriving music industry. He lists the negatives in a description of the limited scope of school music programs. He believes that in order to make ourselves relevant to our culture’s musical needs we need to act on his vision of comprehensiveness.