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To The Reader

This inaugural issue of *Action, Theory and Criticism for Music Education* is devoted to papers presented at the interdisciplinary colloquium held June 11-15, 2000 in Helsinki Finland by the “MayDay Group” of musicians (MDG) and the “Artist, Work of Art, and Experience” group of artists (AWE). These proceedings were originally published in the *Finnish Journal of Music Education (Musikkikasvatus)*, Vol. 5, No. 1-2 (2000). With the permission of that journal, they are now made accessible to the international community of music education scholars. Two lectures by Professor Richard Shusterman, a leading pragmatist philosopher who has concerned himself centrally with the arts, were arranged by AWE to coincide with the colloquium and produced two interviews by Lauri Väkevää of the University of Oulu, Finland, the second of which is published here for the first time. Thanks are offered to Professor Shusterman for his contribution to the colloquium and for granting permission to publish the interviews.

By way of background, the MayDay Group (www.maydaygroup.org) is a group of international scholars from a variety of disciplines in music and music education. J. Terry Gates, SUNY Buffalo and Thomas A. Regelski, SUNY Fredonia (both now emeritus) created the group in 1993 to consider mounting challenges facing music educators and the status of music in society. Its analytical agenda is to interrogate traditional and status quo conceptions of music and music education from the perspectives of critical theory, critical thinking and research from all relevant disciplines. Its positive agenda is to inspire and promote action for change, both concerning how music and musical value are understood in the contemporary world of music and in the institutions responsible for music in society, particularly music education. The AWE Group (<http://triad.kiasma.fng.fi/awe/WRITINGS/index.html>) includes artists from several disciplines associated with several art schools and universities in Finland who share mutual interest in applying Pragmatism to important issues in art and art theory. Finnish philosopher Pentti Määttänen, a specialist in John Dewey and Charles S. Pierce, has been informal leader of this group.

MayDay colloquia are held once or twice a year, and each explores one of the seven “action ideals” posted on the Group’s website. The Helsinki meeting focused on Ideal Five: “In order to be effective, music educators must establish and maintain contact with ideas and people from other disciplines.” A joint meeting with artists was, therefore, very apt and produced much of mutual value. As a prelude to the colloquium, Professor Claire Detels, a musicologist at the University of Arkansas and a MDG member, agreed to produce a “study paper.” This was drawn directly from her book *Soft Boundaries: Re-Visioning the Arts and Aesthetics in American Education* (Bergin and Garvey Publishers, 1999), a critique of how single-disciplinary specialization and scholarly and pedagogical insularity within and between art and music departments of universities and schools have produced negative consequences for the effectiveness of arts and music education. The study paper was not read at the colloquium; but because it was addressed directly by several papers and other participants, it is also included with the proceedings.

Given the commitment of the AWE group to pragmatism and a strong interest on the part of several MDG members in music and music education as *praxis*, a Pragmatist theme evolved that addressed distinctly post-modern, post-analytic and post-structuralist perspectives on art, music and music education. In contrast to the hegemony of modernist aestheticist accounts of art, music and music education, the pragmatist-praxial tone of these proceedings exemplified for the arts a trend in other disciplines that has recently been called “the practice turn.”* In contrast to the “linguistic turn” of analytic, common language and formal language philosophy that occurred early in the 20th century, this newly burgeoning *practice theory* is concerned with human actions that are organized around praxis and pragmatic values, and that involve shared and embodied understanding, skills and know-how—where, in short, meaning arises in situated conditions of use.

Heidegger, Wittgenstein and a wide array of notable post-analytic, post-modern and post-structuralist philosophers, as well as second-generation critical theorists such as Habermas, have influenced the growth and direction of practice theory. It incorporates recent social philosophy and cultural theory and, in distinction to the rationalist bias of analytic theory, draws on empirical findings from the social sciences and cognitive studies, including neuroscience and consciousness research. The relevance for the arts and for music and music education in particular of this new emphasis on embodied praxis should be obvious; at the very least it offers the promise of new directions for thinking and research regarding the challenges facing music education. Thus, this collection of papers presents a variety of fresh and sometimes competing perspectives that otherwise have been overlooked, minimized, or even denied in many status quo discussions of music and music education. This new and sometimes provocative research is offered in keeping with the MayDay Group’s agenda to facilitate and disseminate new ideas, to continue to promote analysis of and open-minded dialogue about both old and new ideas, and to help effect change for the betterment of music education and music in society.

* Theodore R. Schatzki, Karin Knorr Cetina and Eike Von Savigny, eds. *The Practice Turn in Contemporary Theory*. Routledge: 2001.

Thomas A. Regelski, Editor.

Charity begins at home: discourse among teachers of music

Darryl A. Coan

Abstract

The proliferation of ever-narrowing specialization and boundaries within the formal study of music is enabled by a failure to recognize fallacious axioms upon which many in the field operate, and fueled by individual quests for fame and funding. I contend that these dynamics play an unflattering and complicated role in students' "uncritical mimicking" of their own teachers' techniques, an implication of generational proportions. I will explore this intricate web of issues, attempt to identify common threads, and address the points in Ideal No.5 with suggestions for "re-modeling" as a conceptual course of action.

Article

While reading Claire Detels' *Soft Boundaries*, I was struck by how we had come to many similar realizations (especially concerning music theory), though from completely different directions. Of course, that made it quite difficult in preparing my address. Every time I believed I had thought of something she hadn't, I would say, "Aha!" only to find it on the next page. While that aspect was mildly frustrating, my excitement began to grow nonetheless; if there are two of us thinking along the same lines, there are probably more. That I don't know who they are is one indication of why Professor Detels felt compelled to write such a book.

Is the traditional model of music theory instruction such a sacred cow that challenging it must occur behind closed office doors? Should music education majors study as much or more ethnomusicology as educational psychology? As much Pestalozzi as Maslow? It will be difficult for us to partake in meaningful discourse with other disciplines if we can't talk to each other about these types of questions. The theme of my time as provocateur is, Charity begins at home: discourse between music teachers. In order to begin, I must approach my topic by telling you something of my own situation. I relate this to you because it provides for you a real life example of how critical theory might work for you.

I am a music education generalist, somewhat rare these days in the US. As such I have no particular sub-specialty within music education. When I taught public school, I taught vocal,

instrumental, and general music to kindergarten through twelfth grade, seeing all of those grade levels each and every day. When I began my doctoral work, a professor told me that I could not continue as generalist, that I must choose a specialty of either instrumental, choral, or general music. The reason given was that I would never get a job at the university level as a generalist. I ignored the advice though I found the comment interesting for its broad assumptions.

Subsequently, I was hired at a university precisely because I was a generalist. I replaced a retiree who had created a unique position over a number of years. I was to wear the hats of three areas: music education, music technology, and music theory, all of these at both the undergraduate and masters level (my university does not have a doctoral program in music education). Though I was to teach a music fundamentals class, my primary responsibility in theory would be the second year ear-training class. I was told I could teach the class any way I wanted, and was encouraged to experiment. I would like to mention here that our department has an excellent and extraordinarily collegial faculty, and an atmosphere that is conducive to experimentation.

The first use of critical theory was to problematize the current situation. I had realized during my own undergraduate years that traditional ear training bore little or no relationship to the ear skills of real music. I thought back to that undergraduate ear training and asked an important question, "Did that type of ear training transfer into real musical skills or musical connections?" The undergraduate ear training I endured was a rigorous mastery approach and a fine example of the traditional method, including various forms of musical (I use the term loosely) dictation and singing out of a book of short examples. I had to answer my question negatively, and when I asked the same of a number of colleagues the answer was, "not really."

As an undergraduate I easily and quickly passed all the ear training tests while I watched many of my friends languish and fail; some of them changed majors because they couldn't pass theory due to problems with the ear training. I recalled that those who passed the dictation and so-called sight singing tests passed them quickly. Most of the rest of the students did not improve a great deal—an interesting realization. What enabled a certain few to pass the tests and to pass them so quickly? The answer, I theorized, was that those who passed the tests were probably not enabled by the twice weekly drills, but because they already had the ability or skills to pass them and the drills may only have served to sharpen already held skills. Interesting again! It was time for some informal classroom research.

I gave three rounds of typical interval, melodic, and harmonic dictation tests to my sophomore ear training class. I carefully observed student behavior during the tests. From the scores and the observations I found three trends: 1) The students hated the tests. While I don't have research to prove it, that reaction is probably not unusual. 2) Certain students easily passed the tests while others did not improve at all over the course of the three rounds. This is important because it replicates the

aforementioned situation. 3) The people who passed the test were humming the tune or the intervals softly (as I had done in the same situation).

This led to my first Action Ideal: Since students who can vocally reproduce the dictation examples pass the tests easily, then time would be better spent helping everyone to do the same. As a result of that early questioning, I began to experiment vigorously with my ideas. What is the usual percentage of accuracy that you are happy with from an *a capella* singing test? I'm only happy with 95-100% and the failure rate is almost nonexistent. In fact, after two semesters, my sophomore students are singing and aurally transposing one- to four-part pieces using note names and with or without the benefit of standard notation. Rather than being the ear training, dictation tests are only given at the end of the training to prove that it worked. It's a successful beginning, but only a beginning. I would add that about 50 percent of ear training time is spent on focused listening to music for purposes relevant to the course.

I have been head of music theory for the last two years and have been applying the same types of questioning, thinking, and experimentation in the teaching of music theory and harmony. I have far to go, but I find that by taking advantage of big-picture interrelationships and avoiding reductionism, I have been able to teach material in minutes that used to take hours. By shortening my talking time during a class and increasing emphasis on in-class group work and exercises where I can provide immediate feedback, a greater number of students have a far better grasp of the material. The average grade on most of my exams is a B, and my students will vouch for the fact that the tests are not easy. I have extremely low rates of absenteeism and failure within my music theory courses, not because the expectations are lower, but because students are helped in meeting expectations.

These results are real, but they are not miraculous. They have occurred because of constant review and evaluation of what I'm doing, daily formative evaluation of classroom success, careful interpretation of students' evaluations of my teaching, regular theoretical discourse with fellow faculty members, and a willingness to question the ways and whys of music theory and its pedagogy as traditionally practiced.

Axiomatic thinking

As Detels has pointed out, there are numerous philosophical and pedagogical problems creating the system of hard boundaries. In, with, and under these problems are myriad intricacies of thought and process which allow hard boundary thinking to feed upon itself, creating an endless loop of self-replication and making change difficult. One of these is the failure to recognize fallacious axioms that have stunted our collective growth.

An axiom is an idea that is widely accepted as truth. There are two difficulties in dealing with an axiom that is false. The first is that it generally survives as an unspoken entity, and is therefore not dealt

with face to face. Second, to recognize an axiom at all requires being able to see the big picture. When music teachers don't see, or worse, ignore fallacious axioms (or just don't think), they misuse philosophies as recipe book methods (as sometimes happens with practitioners of the Kodaly and Suzuki approaches), or allow themselves to be lured into pseudo-methods by charlatans on a quest for fame or funding. Teacher trainers who are so sure that theirs is the only method may squash any sign of dissent in their students, who quickly realize that they don't have to think if they use the recipe.

In my opinion, the devotion to what Regelski correctly labels as "brand-name methods (1998)," and the failure to recognize fallacious axioms that undergird them, are the two major enabling factors of teachers' uncritical mimicry of their own teachers' techniques. Further, these traditions are passed from one generation to the next with little or no thought of their efficacy, spawning an ever-growing community of ignorance. As Detels (1999) points out, in music theory there is a tradition of approaching music almost exclusively from the vantage of the written score. James Mursell warned of the same thing when he said, "The score...is an extraordinarily ingenious and serviceable symbolic scheme. But it reveals exceedingly little about the essential nature of music, and the less we permit its conventions to become the categories of our musical thought the better and more accurate that thought is apt to be (1964, p. 254)." Yet, the axiomatic thinking of heavy reliance on scores continues.

I would like to point out just a few of the fallacious axioms on which many in the field of music apparently operate. One can undoubtedly think of others.

The advocacy axiom—One of the most astonishing currently accepted truths in music education, at least in the United States, is the idea that you need to convince people that they need music. Those who consider advocacy the main mission of music education organizations are anxious to clutch at any straw to support their cause. A case in point is the so-called 15-minute Mozart IQ effect. Entire organizations' websites were dedicated to "see, we've been telling you this all along..." pages. Those have quietly faded away. Obviously, the motive behind the advocacy movement is to convince people they need music *teachers*, and why would you need to do that if such a thing were self-evident?

Penultimate whole axiom—There is an underlying axiom that one can define a "whole" of something, i.e., a whole era, a whole culture. The problem with this is that every "whole" is a part of something larger, of a continuum. One symphony is but a snapshot of one moment of the musical life of one composer, who is part of a larger picture, and so forth. In fact, there is no penultimate whole for human beings until the frontier of human experience is exhausted, and even that is part of a larger story.

The smaller, simpler axiom—This axiom purports that as you continue to reduce something to smaller component parts, the simpler those parts are—for example, the idea that the cell of a muscle is far less complex than the muscle itself. Actually, physiologists would tell you that nothing is further from the truth, that no level of physiological process is more or less complex than another. The difference

between sciences and music theory is that our theoreticians seem unable to grasp the notion that smaller is not less complex, but actually more problematic and inexorably more difficult to understand in terms of real music.

One of the biggest ironies in musical education, especially in music theory, is that we don't approach teaching music in the same way we approach music itself! If you were to give a private instrumental student a new repertoire work, would you approach the piece by saying, "Now, go through this piece, and only play the note A when it occurs on a semi-quaver?" Of course not, you would ask the student to play through the entire piece. If we approach real music from the top down, why do we approach music theory from the bottom up?

The way to defeat that axiom is to understand what "simple" really means in the context of learning, which is, "easily understood," or "quickly grasped." In order to grasp something quickly, there has to be a mental construct within a person that allows recognition; that construct is called musical experience. In tandem with experience is musical understanding. As defined by Leonhard, musical understanding is the "ability to bring accumulated musical learning to bear on the solution of musical problems (1972, p. 133)." Such a definition has nothing to do with separate structural elements or how to arrange them but with music in its full range of context. It is necessary that we debunk any fallacious axiom that we can. We cannot allow the pull of tradition to bind our hands. Question the tradition. As Richard Bernstein wrote regarding a position of Gadamer, "It is not *sufficient* to give a justification that directs us to tradition. What is required is a form of argumentation that seeks to warrant what is valid in this tradition (1983, p. 155)."

Addressing Action Ideal No. 5

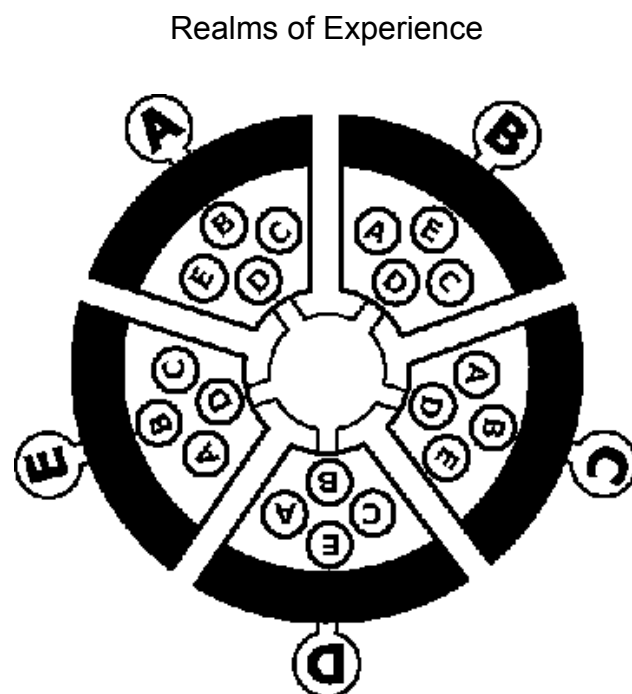
I would like to address the questions of Ideal No. 5, after which I will offer a conceptual course of action. To answer questions a and b concerning the how the range of knowledge can be broadened and from what disciplines we should draw, I suggest looking at it from another perspective. In order to avoid limiting individuals to crossing only certain disciplinary boundaries, I advocate drawing from various disciplines as they relate to music or a work of music by virtue of what I call *Realms of Experience*, which are levels of human interaction. I see five Realms of Experience (see fig. 1), all from which humans draw musical inspiration and meaning. These should not be seen as a hierarchy; rather, each realm gains or diminishes in importance depending on the situation. They are:

- Human experience—the organic experience of being a human
- Cultural experience—experience arising out of a cultural identity, or perhaps a world region
- Social experience—experience arising from social systems within a culture
- Interpersonal experience—experience arising from the interaction of individuals

- Inner personal experience– individual experience of a deeply personal nature

While music can be seen as drawing meaning and inspiration from all five realms, other disciplines may relate to music by virtue of one to three realms. For example, geography might indirectly relate to a type of music or musical work by virtue of either human or cultural experience. A culture's surrounding geographical characteristics determine the availability of certain raw materials for the creation of various types of instruments, or the development of different types of rituals of which music may be a part. Mathematics would probably not relate to music through inner personal experience, though poetry could.

Fig. 1



The experience wheel shows the constant interaction and interrelationship between the four realms of experience mentioned above. A=Human experience; B= Cultural experience; C=Social experience; D=Interpersonal experience; E=Inner-personal experience

(Illus. by Bill Klingensmith for Darryl Coan; © 2000 Coan & Klingensmith)

This approach is highly theoretical and I leave it to interested individuals to further explore what I believe are highly contextual and flexible possibilities for using Realms of Experience as a means by which to relate to other disciplines, or even as a model to consider differing types of experience.

As to question d, I have one suggestion at this time. Education students in the United States are often required to complete a number of teacher training courses from a university's department or school

of education. In the state of Illinois, these courses are often mandated by a state legislative agency and make up a significant portion of a student's teacher training. The problem with this training, at least in my experience, is that these classes consistently force arts education students to attempt to fit our round peg into the sciences' square hole, thereby producing gaps of common understanding. This is counter-productive and I advocate substituting classes taught by arts professors that would help rather than hinder these future teachers' understanding of the nature of arts education and the importance of curricular planning.

Question c consists of three sub questions: 1) *To what extent* can we free music teachers from uncritically mimicking their own teachers' techniques? 2) *How* can we free music teachers from uncritically mimicking their own teachers' techniques, and, 3) How can we free music teachers to develop rational reflective and effective personal teaching approaches based on new evidence, rather than on tradition alone? I wish to answer each sub question separately in order to draw a distinction. If we first deal with *how* to free music teachers from uncritical mimicry of their own teachers' techniques, then the extent to which it could occur will be clearer.

Students usually recognize unsatisfactory teaching when they experience it because they can compare it to good teaching they have experienced. Unfortunately, for classes such as music theory, especially the ear training portion, inadequate may be the only model to which they're ever exposed, as the traditional model has been emulated for generations. It is difficult to think critically about something one doesn't understand. Due to the hard boundary thinking that occurs in the field of music, students who can't make the necessary musical and cognitive connections themselves will only preserve the current situation. If they're not able to imagine a way out, teachers will generally fall back on the model they know, even when they're critically aware it's not working (persistence of the traditional method of ear training should be proof enough of that).

If change must occur first at the teacher trainee level (those emulating the model) then I fear it's not possible or it would have happened by now. It follows, then, that it is the model that must change. The liberation of rational, reflective and effective teaching must happen first with those of us who educate teachers and it has to happen in all of our courses, not those in teacher certification alone.

Re-modeling: a conceptual course of action

One of the qualities that attracted me to the MayDay Group is the willingness of its leadership and its most active members to attempt to break free of the accepted way of thinking about musical learning and teaching. Such a departure takes thought, argument, and courage. Since it seems that students are destined to teach as they are taught, we teacher trainers must change the way we teach. We must re-

model ourselves. No more "do as I say, not as I do"; they probably won't remember what you say. That is the central tenet of re-modeling.

I do not advocate tearing away complete curricula and starting totally from scratch. I am not calling for mass meetings of teachers toiling for hours to create new curricula for goals they cannot yet fully comprehend. Neither do I favor an additive process, whereby you keep doing everything that you're doing now and try to add more without undergoing any analysis of interrelationships or even considering a new topic's importance to your students. Such approaches are doomed to fail like the comprehensive musicianship movement of decades ago, or the multi-cultural movement of the 1980s. Why is it that we always see the pendulum when it is the furthest to the left or right when it balances at the center two times as often?

Instead, I would like for you to consider a means to the end that is gradual, long term, reflective, and formatively evaluative. You must be willing to experiment and to rethink the importance of each concept that you teach. Re-modeling, then, is

- A process by which lead teachers engage in purposeful, ongoing analysis and necessary alteration of what and how they teach (especially in light of recent writings in Critical Theory and Music Education).
- The purposeful open modeling of that process to the students.
- A model by which music and the other arts are treated and taught as the fluid, changing entities they are.

To that end, and I offer the following experimental model for approaching the arts, especially music, in a classroom situation. What I have to offer should not be thought of as a method or a strict artificial sequence. If that's what you're looking for there are enough of those already on the market from which you may take your pick. Instead, think of it as a praxial-experiential continuum of meaningful interactions on a number of levels between you and your students, between your students and each other, between the whole group and music, and so forth. I hesitate to use the word "experiential" here because in some contexts it has a connotation of fuzzy incoherence and may conjure up notions of "feel good" activities that have no apparent connection to any musical reality. What I'm referring to has more to do with a Deweyan sense of continuity of experience—every experience living on in further experiences (Dewey, 1938).

I identify for you five overall processes in the continuum. The word "process" in this context implies something ongoing or organic—an active rather than passive state.

Approach--In this process of the continuum you identify that which will be taught and evaluate why, practicing immanent critique and formulating action ideals (I refer you to numerous recent articles and

papers on Critical Theory and music by Tom Regelski for a clearer understanding of those issues). It is crucial that the teacher go through this for every aspect of the curriculum, constantly reevaluating. In classroom practice it means that the teacher introduces the topic by informing the students of what is being studied, why it's being studied, and how it relates to their musical lives. Avoid teaching topics in terms of what you might see as natural musical consequence in and of themselves. As Leonard Meyer noted, "it is always possible that what is natural....may become culturally overlaid and hence inoperative (1956, p. 56).

In the university classroom that also includes relating to them something of the approach process that you are going through. I have been practicing this openness of process with students in all my classes. The first time it occurs with new students (especially graduate students) they are shocked and amazed to say the least. As the semester continues they become involved in the story of how their class is taught. Some individuals especially interested in the process even have questions for me in the hallway. The success of engaging in this process is reflected on my students' written evaluations of my teaching with comments like, "He really tries to make the class meaningful."

Explore--In this process you explore the music in as rich a context as possible, listening, performing, discussing, and drawing information and perspectives from the field of music and outside the field of music, including the students' experience and knowledge from outside the class. It is important to help the students realize as many relationships as you can. In regard to fields or disciplines from which to draw I point again to my previously stated idea of *Realms of Experience*. The exploration process could complete itself during one class period or could take two or more class periods. Creative library projects and group projects make excellent exploration activities.

Synthesize--During the exploration process you should help students begin to develop a cohesive sense of the topic they're studying. In short, with your guidance they should begin to synthesize related information into a conceptual framework.

Reflect--The first person who should be reflective is the teacher. Analyze the first three processes of the continuum and consider how the processes unfolded. Review with the students what was gained through their work and proceed to carry out more exploration work to solidify important relationships for the students. This is the best time for a carefully constructed test. Evaluate success in meeting action ideals. Technically speaking, reflection should occur at all points on the continuum.

Extend--This process continues the reflective activity and leads the students to the next approach process.

I have found that one of the most useful aspects of this continuum is that you can actually enter it at any point necessary for student understanding. If you are constantly performing critical evaluation of the ongoing situation in your classroom, you are aware that students may bring enough of their own knowledge and experience into the room to jump to different points on the continuum, or even make the leap to another important topic.

As a teacher you must be ready for this as it can happen within a space of a very few minutes, or even a few seconds. If you simply cover textbook material or slavishly follow one of the marketed recipes for teaching, you will either not recognize that such an important event has taken place, or you will feel compelled to ignore it so you can get on with the methodical mixing of your poison (i.e., "That's very interesting Anna, but let's get back to the exercise!").

As you become accustomed to planning this type of teaching, you will be able to layer multiple related topics, or *streams*, which move along the continuum at different rates. *Multi-streaming* is useful for any age or topic, but necessary for performance groups if you wish to do more than simply rehearse by authoritarian rule. This type of teaching requires a lot of work, but is rewarding in terms of student involvement, interest, and success, and the robustness of information it allows. I remind you again that you cannot simply "Jump Right In" to quote another's title. You cannot change everything at once.

You will likely not have time for too much research outside your classroom, so it must become your laboratory. This summer I received a \$5,000 grant to purchase a variety of MIDI wind and percussion instruments. I will use them for action research in the undergraduate instrumental methods course I teach. My students will learn how to use the instruments as one possible means of creating small alternative instrumental ensembles in their future schools in order to reach a greater number of students. They will be able to create ensembles of many types using the same instruments along with the experience and ideas their future students will bring. Included in the research proposal is a cost-free workshop for public school teachers in my area in order to share the insights we gain.

I'll offer one last example. In my music theory class this last semester, we invested a considerable amount of ear training and written class time over the course of several weeks watching a videodisc of a Metropolitan Opera performance of *Das Rheingold* and *Die Walküre*. We discussed numerous aspects of the work, the composer, the opera, the story and its performance. The students seemed to enjoy it all, but one moment stands out in my mind. At the moment in *Die Walküre* when Brünnhilde hands the fractured sword Nothung to Sieglinde, the excitement on the stage, the emotion of the moment, and Jessye Norman's powerful voice ascending over the whole scene elicited a simultaneous audible gasp from nearly the entire class. One student said quietly, "Oh my God." Seeing it as a moment of synthesis, I asked the class if they'd like to see that scene again; they broke into spontaneous applause. A room full of

nineteen-year olds applauding Wagnerian opera at nine-o'clock in the morning is a rather interesting phenomenon.

I have shared my personal perspective with you and have given you a sample of the type of transition you will need to undergo if you are interested. We still have a long way to go and years of change ahead. You need not go it alone, though. There are at least two of us out there and I suspect more. Join me in what Michael Young calls the "Curriculum of the Future" (1998) by working across our boundaries of specialization toward curricular principles of "breadth and flexibility, connections between both core and specialist studies and general (academic) and applied (vocational) studies, and... a clear sense of the purpose of the curriculum as a whole (p. 79)," especially the music curriculum. It's time we started talking to one another.

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