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## **Introduction to the Proceedings** Hildegard Froehlich

**This Article is part of the Proceedings of the  
Third Symposium on a Sociology of Music Education  
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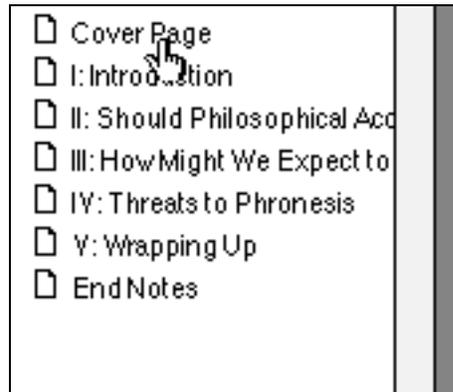


fig. i

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## Introduction

Hildegard Froehlich, Professor Emeritus, University of North Texas

We present the *Proceedings* of the Third Symposium on a Sociology of Music Education with both sadness and joy. The symposium took place at the University of North Texas, April 10-12, 2003, in honor and memory of Dr. Steve Paul who had been instrumental in getting the first two symposia off the ground. Steve's untimely death in 2001 made us lose a valued friend and colleague as well as a driving force in promoting the need for thinking about music teaching and learning in sociological terms. Joy comes from the fact that Steve's legacy continues to be strong. The contributions collected in this volume, reflecting many viewpoints and positions, are testimony to that fact.

Some who presented their thoughts and research have been "regulars" in all three conferences; others were newcomers to this forum. All contributions however reflect the ever-present concern among music educators of balancing theoretical explorations and practical applications, certainly a driving force in Steve's work as well.

Steve set the pattern by which to determine key note speakers for each of the conferences. The objective always was to invite people who, over many years, have helped propel sociological thinking in U.S. music education forward. Following this principle, the speakers at the first symposium were Max Kaplan and Christopher Small; Barbara Reeder Lundquist, K. Peter Etzkorn, and myself gave invited addresses at the 1999 meeting, and the key note addresses of the third symposium were Thomas Regelski and Brian Roberts.

Max Kaplan, a veteran of arguing for the application of a sociology of music to music education, was well over eighty years old when he spoke to us in 1995. Despite his age and failing health, he did not shy away from chastising our profession for not having

moved rapidly enough toward a more sociologically orientated analysis of music education practice.

Christopher Small gave us insights into his then newly coined word “musicking,” a term which today seems to have found acceptance by many music education scholars. It reminds us that all of music making should be an act of exploring, affirming, and celebrating the relationships that come about as the result of people interacting with each other through music. Due in part to the presence of Kaplan and Small, the first symposium seemed to be characterized by an exploration of what a sociology of music education might entail.

The second symposium reflected the very different theoretical directions music sociological thinking can take. Barbara Lundquist, coming from an ethno-musicological background, stressed the use of sociological principles and theories as useful analytical tools. Peter Etzkorn, a *bona fide* sociologist who passed away too soon in 2002 and whose support and friendship we shall miss, was interested in the study of music as a social and societal rather than “purely” aesthetic phenomenon. I came to the sociology of music through George Herbert Mead’s theory of what later was termed symbolic interaction theory. The conference itself was characterized by contributions that touched on the social nature of music learning and teaching in the broadest sense, leaving open the question what a sociology music education might be.

The two key note presenters featured in this volume highlight two other important theoretical positions that have characterized music sociological thinking in the past. Tom Regelski has become known as one of the first, if not the first music educator in the United States, to apply Adorno’s and Habermas’ Critical Theory to music education practice. This he has done since the mid-1970s. Brian Roberts has explored the social construction of identity in music students, indeed a most important topic among the many issues music educators face.

It is for the reader to decide whether the papers collected in this volume reflect a specific theoretical direction. It should also be noted that not all of the presentations are printed here because their authors chose to have them published elsewhere. This, I believe, is a good sign because, ultimately, sociological thinking should permeate the field of music education just as psychological, philosophical, and aesthetic perspectives do. In fact, any good social theory of music education would account for all of these viewpoints. A mature field of music education therefore embraces all perspectives as equally important and useful in the explorations of music teaching and learning. This is the spirit in which all three symposia were conceptualized.

As often is the case during meetings like those that took place in Oklahoma and Texas, many of the discussions surrounding each presentation stimulated new ideas and intriguing trains of thought. The reports presented here reflect those thought processes only to the extent that their authors chose to incorporate them into their final manuscripts. Future symposium organizers might consider documenting important points of ensuing discussions because the latter would allow one to distill issues and concerns by which research themes or agendas could be determined.

Ultimately, the health of a profession is determined by its members' engagement in vibrant dialogues and ongoing exchanges of ideas on the one hand and, on the other, to turn those ideas into action. Judging from the spirit of the third symposium, the dialogue was there; acting upon those ideas is the challenge for the future.

Denton, Texas  
September, 2003

## **Editorial Policies and Practices**

**Topics and Disciplines:** ACT solicits studies dealing with critical, analytical, practical, theoretical and policy development topics that are connected to applying, challenging or building on the issues and topics germane to the Action Ideals of the MayDay Group (see <http://www.nyu.edu/education/music/mayday/maydaygroup/index.htm>). Those Ideals propose areas and strategies for broadly needed change in music education, and embrace a wide range of related topics, content, questions and issues requiring focused study. The Ideals should be understood, then, as working hypotheses rather than doctrines or foregone conclusions. Therefore the focus of this journal is devoted to these seven distinct but interacting domains rather than to other topics. Scholarship from diverse disciplinary perspectives is invited and welcomed: education, music, philosophy, sociology, history, psychology, curriculum studies, and others as well. Submissions limited to highly specialized topics unconnected to the broader interests of the Action Ideals are not encouraged.

**Audience and scope:** The MayDay Group is an international and non-national organization. Submissions should, as much as possible, be framed in terms relevant and understandable to music educators everywhere.

**Language:** English is the preferred language, although manuscripts in other languages will be reviewed when reviewers are available who are competent in the language and content of the paper. This allows theoretical and critical papers to benefit music educators in places where such kinds of publication are, for one reason or another, not available. Non-English submissions must be accompanied by an extended English language abstract that will be published along with an accepted paper.

**Style and format:** Manuscripts must be sent electronically to the editor, Thomas A. Regelski. The use of a standard style manual or particular formatting practice is not required: The most important consideration is that format and style suit the particulars of the research and promote the effectiveness of its presentation. However, reviewers may find reason to stipulate certain changes to improve a paper. Authors are encouraged to take advantage of electronic presentation formats. Preliminary consultation with Publishing Editor Darryl Coan is encouraged prior to submission of a paper in order to

determine technical practicality and choices of options.

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*Action, Criticism and Theory for Music Education* has features that are unique among music education scholarly journals today.

- Multi- and interdisciplinary content and methods are encouraged.
  - The format is flexibly effective for a wide variety of presentation formats, and articles can be published in a timely manner.
  - Dialogue on and expansion of themes allow progressive development and extensive exploration of topics.
  - The use of international experts as referees resists parochialism and ‘insider politics’, thus promoting trust in both the integrity of the process and the results.
- These features give promise of leading to a solid, relevant and useful multi- and interdisciplinary research base—empirical, theoretical, and practical (*viz.*, relevant action and applied research)—with the potential to refocus, revitalize and reconstruct the theory and practices needed if music education is to respond productively to the challenges of the modern world and to changes concerning schooling. Such research is needed to counter the professional inertia and status quo thinking that prevents addressing challenges and changes with new findings and ideas for improvement. We encourage music educators everywhere to take full advantage of this new opportunity for addressing the critical, theoretical and practical needs of music education.

Thomas A. Regelski, Editor.