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THE CHANGING ROLE OF MUSIC EDUCATION

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A Research Paper

Presented to

the Graduate Council of

Austin Peay State University

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in Education

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by

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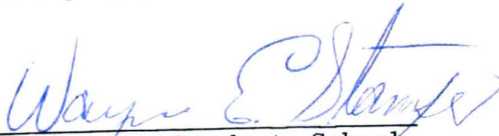
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To the Graduate Council:

I am submitting herewith a Research Paper written by Marlene K. Hoffman entitled "The Changing Role of Music Education." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in music.

  
Major Professor

Accepted for the Council:

  
Dean of the Graduate School

## CHAPTER I

### INTRODUCTION

Statement of the problem. Through professional reading and discussion, activities of conferences and seminars, and reports of projects, it has become evident that a vast change within the profession of music education is now taking place. The profession is in the process of taking a serious look at its role in general education. This serious questioning is healthy in any field and in music education, is very much needed. This change is taking many forms, each of which will ultimately affect the entire system of music teaching in the United States. It is this which prompted me to investigate this change.

## CHAPTER II

### AREAS OF CHANGE

Philosophy. Change in education and educational practices takes place initially in theory rather than practice. There has been a change in the philosophy of music education which is now beginning to affect actual music teaching. When philosophy changes, there must be reason for this change, an impetus behind the change in thinking. There are various ideas as to what has prompted this change in the field of music education.

One of the most valid and most often cited reasons for the change in philosophy is that scientific breakthroughs and achievements have forced American education to take a long, hard look at its practices, especially the sciences. Scientific advancement has been so fast that the world has become rapidly and instantly changing. To keep up with the change of pace, education was forced to examine itself. This examination resulted in various changes, including a change of philosophy, which in turn has resulted in one of the most significant of changes -- curriculum.

The advent of Sputnik in 1957 caused America to feel as if she had been shown up in the scientific field. The resulting change of emphasis in the curriculum to the sciences was America's attempt to get ahead in the race.

The sciences were not the only ones to examine their educational practices; the arts, too, went through an examination process. The results in this area, including music education, were disheartening. An event such as Sputnik did not alert the nation to its shortcomings but, nevertheless, they were there. The arts, especially music, found that the success of their programs was not what they had thought it to be. Once this fact was faced (and it has not been faced by everybody yet) a change in philosophy had already taken place.

Also the community has had a great effect on the philosophy of music education. The pressure of the community to impress its cultural standards upon the school music program has all too often been given in to by educators.

Another reason given for the changing philosophy of music education is the adoption of many music teachers of the idea that music should require no intellectual effort whatsoever. This type of program led to the cultivation of extra-musical values as being the most important values of music in the schools. This kind of thinking also contributes to a performance-oriented program in which music exists as entertainment only. When this happens, the performance unit often has as its sole purpose that of serving as a public relations vehicle. If an entire program is built on this kind of philosophy and music serves as entertainment only or as a public relations vehicle only, then music truly is a "frill" and does not deserve a prominent place in the school curriculum.

In performance-oriented programs, music becomes a special art for a few people. The motto of music educators for a long time has been, "Music for every child, every child for music." This motto has been given lip service only. Music as performance involves only a select few and traditionally the remainder of students have been left foundering with no music training at all. One of the problems



encountered today is how to go about reaching all children, not just the 15 or 20 percent who are members of the performing groups. There is argument among educators as to whether all children should be reached. For the most part, music educators agree that all children should receive some kind of education in music. The differences arise when trying to answer such questions as what kind of music, what quality, and what quantity of music should be used with various people. Of most importance, however, is the fact that music teachers agree that some kind of education in music is needed by all.

Music as a performance-oriented subject can be seen as a natural evolutionary process by looking at the history of music in the schools. Music was originally introduced into the public school as an outgrowth of the singing school. A big change came about in the educational system in the 1920's with the advent of the Progressive Education Movement which gave increasing importance to the development of the individual. Instrument companies took advantage of this movement and began designing instruments that could be played by children and which were in the correct price range for their consumption. Instrumental playing became widely accepted as a means for development of the individual. The contest movement was then launched and a full-blown instrumental program with performance as the key objective had been born. This program is still in evidence today.

It was in the 1930's that music first became labeled a "frill". Because of a shortage of funds such frills as music and art were often eliminated from the curriculum or instruction took place in large groups only.

During the 1940's, as a result of a new application of educational philosophy, creativity and self-expression through creative activities became important. This type of creative expression was still in terms of performance. Also, during this time, a shortage of teachers as a result of World War II, gave more responsibility to the classroom teacher.

With the advent of the 1950's there was an abundance of concerts, opera groups, marching bands, etc. -- all performance groups. It was during this decade that music study as an academic discipline began, however, performance was still in the limelight.<sup>1</sup>

The revamping of the curriculum as a result of Sputnik played havoc with music in the curriculum. Emphasis was placed upon the sciences and academic disciplines, which left little time for the "frills". The severe strain on scheduling caused music to be given an insignificant place in the curriculum or to be placed outside the curriculum entirely. Music classes had to be held either before school began or after it was over. This was an unfortunate situation indeed.

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<sup>1</sup>Marguerite V. Hood, "Our Changing School Music Program," Music Educators Journal, XXXXVIII (February, 1962), 49-50f.



The idea that music is a frill, too, is unfortunate. It must be admitted though that this concept is partly the fault of music educators themselves. One thing which contributes to this concept is the inadequacy of music educators in the area of definition of goals and objectives. To be considered a core discipline, a subject must be able to justify its place in the curriculum. Music has not been able to provide adequate justification for a significant place in the curriculum. This is not the fault of music itself, but of those who teach it. Most music teachers, when asked to give justification for music in the curriculum, seem to fumble around and manage to never really say anything worthwhile. They must be able to define in concrete terms a workable philosophy of music education. If every music teacher could do this, then justification for music in the curriculum would not be such a difficult task. They are, fortunately, becoming more adept at this kind of thing, which is part of the reason for music's occupying a more important place in general education.

The justification for music in the curriculum has undergone a vast change. Traditionally the argument was made in terms of the Seven Cardinal Principles of Education. These principles were set forth in 1918 by The Commission on the Reorganization of Secondary Education as a set of goals to show that "complete living" was the

primary desired outcome of education. They are: "health, command of fundamental processes, worthy home membership, vocation, citizenship, worthy use of leisure and ethical character."<sup>2</sup> A typical justification based on these principles is something like the one stated in

The Function of Music in the Secondary School Curriculum.

1. Music education gives young people the opportunity to find a richer life through music, to guide into a better understanding of, and love for music, to teach the pupil through music. It emphasizes the values of human living. It assists in developing an integrated person who may take his rightful place in the world in which he lives. Music may be his career, his hobby, his recreation, or simply another experience in his life. . .
2. Music education offers activities and studies which tend to develop the social aspects of life. The pre-adolescent and the adolescent are gregarious by nature. Group activities in music in both junior and senior high schools offer some of the most effective ways of developing cooperation, discipline, personal initiative, individual responsibility, and fellowship. . .
3. Music education contributes to the health of the student through the development of correct posture, rhythmical deep breathing, voice hygiene, and other health habits. It also contributes to the mental and emotional health which is known to respond to the stimulus of music. Music education exerts a refining influence on the emotions. . .
4. Music education aims to develop good work habits. It demands and encourages discipline. Work habits

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<sup>2</sup>Butterweck, Joseph S., "Cardinal Principles of Secondary Education." Encyclopedia of Modern Education (New York: The Philosophical Library, Inc., 1943), p. 103.

which are regarded as the means to an end are developed because the music itself and the desire to perform the music as creditably as possible demand disciplinary experience.

5. Music education aims to develop wholesome ideals of conduct. Group performance encourages the merging of individual efforts with those of others; it develops proper respect for the rights of others; it emphasizes human relationship and collaboration; it provides rich and significant experiences and activities in which many share; it encourages the democratic way of life. . .
6. Music education contributes to the development of citizenship by helping to produce an integrated personality; by giving students an opportunity to experience the democratic way of life which music groups demand; by teaching love of country, pride in its achievements, knowledge of its history, dedication to its improvement, hope for its future, and neighborly regard for the people of other lands through their music.
7. Music education contributes to home life by encouraging the pupils to take their music to their homes. Not only are music group activities with the family a contribution to good living, but also important is the enjoyment by the family of the performance of one of its members, or the pleasure of the family in attending a school concert. . .
8. Music education aims to contribute to recreation and to the fun of living. Music is a means of recreation which gives people a sense of relaxation, renewal, and togetherness not only when they are in school but also throughout their lives.
9. Music education aims to discover talent. In discovering an art, the pupil comes to discover himself also. Music education should give a diversification of musical experience calling for more and more keenness of aesthetic insight, more and more technical equipment, more and more interpretative subtlety, all of which contribute to the development of talent and thus lead to self-fulfillment and happiness. . .



10. Music education in the secondary schools affords a foundation for vocational training for all pupils whose interest and aptitude may warrant their preparation for a professional career in some phase of music.<sup>3</sup>

Music education is now in the process of moving away from the concept that performance is an end in itself. The trend now is toward the concept that performance is necessary, but it should be considered an outgrowth of other specific areas of music. The basic premise of this philosophy is the teaching of concepts. Facts and knowledge should be a part of the program, but the central theme should be mastery of fundamental concepts and ideas. The desired outcome then would not be performance in and of itself, but this thing called musicianship. The development of musicianship may lead to performance or be exemplified by performance. With musicianship as a goal, musical or intrinsic values of music are more likely to be the ones considered most important. In most cases, exploitation of musical values make for a better program than one in which extra-musical values are considered most important. This change of emphasis from extra-musical values to intrinsic values of music is closely tied up with the increasing importance of the arts, both

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<sup>3</sup>Music Educators National Conference, The Function of Music in the Secondary-School Curriculum, (Published in Cooperation with the National Association of Secondary-School Principals.) Chicago, Illinois, 1952, pp. 5-7.

nationally and locally. The increased attention being given to the arts is in turn helping music to receive a more prominent place in the curriculum.

A typical present-day justification for music in the curriculum would necessarily differ from the traditional justification based on the Cardinal Principles of Education. There is, however, some of the traditional which still holds value in today's society. More and more leisure time is rapidly becoming available to the American citizen. Many people do not know how to and cannot cope with the extra time which is being afforded them. It is the belief of most music educators that music and the musical experience is a most worthwhile use of leisure time. There is a general agreement among music educators as to the merits of music in education. The basic new ideas are centered around the theory that music serves as an aesthetic experience. It is impossible to go deeply into aesthetic theory, but the basic conviction involved is that music as an aesthetic experience can help man find and understand his place in the world. As this experience helps him see the world about him, it also serves to help him organize his experiences into a logical and ordered sequential pattern or form. It is this organization of experience which helps man to find happiness in this world and which gives him the capacity to find worthwhile meaning in life, thereby making it more than mere existence.

Curriculum. A change in the curriculum of music education as a result of changing philosophy is now occurring. This change in the curriculum is being evidenced by a change in subject matter and a change in methodology. Teaching concepts with a hopeful outcome of musicianship entails these basic changes. More than lip service is now being given to the organized, sequential elementary classroom music structure which continues to general music in the junior high school and on to general music and humanities in the secondary school. The basic fundamentals of music must be taught. What was once taught as facts and knowledge only is still being taught but is organized around such basic concepts as the use of melody, harmony, rhythm, phrasing, etc. Imperative to the comprehension of such basic concepts is structure and understanding. With understanding as an integral portion of the basic subject matter, learning is likely to be more transferable, that is, what is learned in one situation may be transferred and used in another. For example, the principles of phrasing, if taught with understanding as an integral ingredient, can be used time and time again with different pieces of music. When this happens, understanding has taken place or the information could not be used in the new situations. This also indicates that learning has not been merely a rote process. Once basic concepts have been mastered, they can be expanded by the learner in any direction to be utilized in new and more complex situations.



### CHAPTER III

#### REPORT OF PROJECTS

One of the evidences of change is activity. If a subject is being discussed in seminars, workshops, professional magazines and projects are being launched in its behalf, that subject is probably going through some sort of change. This is exactly the process through which the curriculum in music education is now going.

The Yale Seminar of Music Education. A seminar on music education was held at Yale University from June 17-28, 1963. This seminar was supported through a contract with the United States Office of Education under the Cooperative Research Program. There were thirty representatives taking part in the conference. These representatives included musicologists, composers, music educators, performing artists, performing jazz music artists, school administrators, music education administrators, ethnomusicologists, conductors and music critics. This group of people represented a cross section of music interests. The thinking of the people involved with the seminar was channeled such that their discussions and recommendations were directed toward the role of music for all students and advancement of school music with reference to contemporary life and culture.

The specific areas in which the seminar concentrated are:

1. Music reading as taught through the writing and making of music;
2. Enlargement of repertory of performing groups to include things discovered through recent ethnological and historical research;
3. Musical understanding as developed by study of music as literature;
4. Utilization of composers-in-residence;
5. Development of new educational media;
6. Development of materials for use by gifted students.<sup>4</sup>

In light of the six specific areas of study, the recommendations of the seminar were:

1. Development of musicality with special emphasis on creative activities as a sure means of developing musicality.
2. Advancement of repertory to include music of other cultures, contemporary music, etc., so that the music being used would be in line with current advances in musicology and contemporary composition.
3. Music as literature should be given a higher place in the music curriculum today. This can be accomplished through a series of guided listening experiences as a means to acquaintance with and understanding of the so called "monuments" of music.

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<sup>4</sup>"Seminar on Music Education," Music Educators Journal, L (September, 1963), pp. 86-87.

4. A balanced program of performance activities should be offered with most emphasis being given to those groups with highest standards of performance and those with a repertory of highest musical value.
5. Advanced courses in theory and music literature should be offered for consumption by gifted students.
6. A program of bringing musicians, composers, and scholars into the school to serve in non-teaching capacities would help eliminate alienation of music from American life. A program such as this would include such facets as musicians-in-residence, visits by touring concert artists, programs presented by musicians who are members of the community, etc. This would provide in the school a link with developments of the music world at large.
7. Much greater utilization of community resources is urged. For example, much benefit could be received by the school if certification requirements could be relaxed somewhat so that community musicians would be free to teach some classes at the school.
8. The greater utilization of national resources would be a wise move for the school to make. A move such as this would afford more opportunities for advanced study in music. This advanced study should be made available to a variety of groups of people.
9. A much greater utilization of audio-visual aids which scientific technology has made available for use.
10. Essential to the success of the curriculum revision recommendations of the seminar is an extensive scheme of teacher education whereby teachers would constantly be re-educated.<sup>5</sup>

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<sup>5</sup>Music in our Schools, A Search for Improvement, (A Report of the Yale Seminar on Music Education, Washington, D. C.: U. S. Government Printing Office, 1964)

One of the main justifications for this seminar is that finally the music educator and the professional musician were brought together. For many years it has been realized by many that there has been existing a gap between these two areas of endeavor. Neither group had been able to penetrate the other's field. This breach was recognized by many people as being a possible reason for the failure of the music program of the public school. The Yale Seminar on Music Education was an attempt to bring the worlds of the music educator and the professional musician together for a short period of time, hoping to lessen somewhat the existing dichotomy.

The Contemporary Music Project. The Contemporary Music Project for Creativity in Music Education is supported by a Ford Foundation grant which amounts to \$1,380,000. The project is an expansion of the Young Composers Project which was initiated in 1959 by the Ford Foundation. The original project clearly indicated that a working relationship between composers and music educators is a valuable asset to the public school music education program. The Contemporary Music Project is administered by the Music Educators National Conference and will cover a period of six years--1963-69.



"The general aim of the project is to bring about conditions favorable to the creation, study, and performance of contemporary music. The project is founded on the premise that the existence of living musical culture depends not only upon the preservation of past heritages, but also requires constant rejuvenation and creation of its own heritage as well. The activities of the project have been focused primarily in the field of composition and music education in the belief that a close working relationship between the two will, in time, provide the standards and values needed in our contemporary musical life.<sup>6</sup>

The project has sponsored twenty-three (23) seminars, workshops, and pilot projects. It has placed seventy-three (73) promising young composers in seventy-seven (77) school districts for at least one year. These composers have written over a thousand compositions which were studied and played by high school students.<sup>7</sup>

One of the most noted seminars the Contemporary Music Project has sponsored is the Seminar on Comprehensive Musicianship--the Foundation for College Education in Music which was held at Northwestern University in April, 1965. The purpose of this seminar was to examine the content of college music courses which are designed to be used for development of a general knowledge which will later be used as a foundation for specialized study and to deal

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<sup>6</sup>Comprehensive Musicianship, (A Report of the Seminar sponsored by the Contemporary Music Project at Northwestern University, April, 1965. Washington, D. C.: Music Educators National Conference, 1965), p. 3.

<sup>7</sup>Beth McLellan Landis, "Experiments in Creativity," Music Educators Journal, LIV (May, 1968), pp. 41-43.

with the total curriculum as it is related to public school music teaching. It was meant to be an open forum in which the exchange of well-informed ideas would hopefully lead to common interests among the participants. The 41 participants were representative of various interests and disciplines--composers, theorists, conductors, musicologists, and educators.<sup>8</sup> The Northwestern Conference is but one example of the many worthwhile projects being carried on by the Contemporary Music Project.

The basic premises of the Contemporary Music Project as a whole are:

1. That music used in the schools should include all kinds--music of all places and times including the present;
2. That music education will benefit from direct contact with practicing musicians, especially composers;
3. That the primary aim of music education should be comprehensive musicianship and that this goal can be achieved by the development of three kinds of skills--critical and perceptive listening, reading and performing music, and understanding and using techniques of the past and present.

The Tanglewood Symposium. A fifty-member symposium with the theme of "Music in American Society" was held from July 23 to

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<sup>8</sup>Comprehensive Musicianship, op. cit., p. vii.



August 2, 1967, at the summer home of the Boston Symphony Orchestra, Tanglewood Estate in Stockbridge, Massachusetts. It was sponsored by the Music Educators National Conference and was convened in conjunction with the Theodore Presser Foundation, the Berkshire Music Center and the School of Fine and Applied Arts of Boston University.

The fifty members who took part in the symposium represented a wide range of American society--musicians, sociologists, labor leaders, scientists, educators, representatives of corporations, foundations, communications and government. The purposes of the symposium were,

"to reappraise and evaluate basic **assumptions** about music in the 'educative' forces and institutions of our communities... to develop greater concerns and awareness of the problems and potentials of music activities in our entire culture and to explore means of greater cooperation in becoming more effective as we seek new professional dimensions."<sup>9</sup>

Five basic issues were derived from the central theme by approximately 800 musicians, consultants, educators, etc., at the 1967 MENC Division Conferences. The discussions of the symposium were structured around these five critical issues which are:

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<sup>9</sup>Robert A. Choate, "The Symposium, An Introduction, "Music Educators Journal, LIV (November, 1967), p. 50.

1. A philosophy of the arts for an emerging society;
2. Music of our time;
3. Impact and potential of technology;
4. Economic and community support for the arts;
5. The nature and nurture of creativity.<sup>10</sup>

The specific recommendations of the symposium are varied and many in number. They are stated in terms of the following areas:

1. Critical issues--music in the inner city, music for all students in senior high school, music for children from 3 to 8 years of age, and music for teenagers;
2. Implications for higher education--college admission, testing and the musically talented, relationships with other disciplines, music in the general education of the college student, goals of aesthetic education, creative teaching of music need for highly trained specialists, music and libraries, continuing education in music;
3. Implications for music in the curriculum--music for children, need for upgrading the quality of music teaching, music curriculum for adolescents, other musics;
4. Implications for educational process and evaluation--identification and preparation of professional music educators, effective utilization of new technologies and approaches, improvement of group instruction, measurement of musical behavior, and individual difference;

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<sup>10</sup>"Basic Issues," Music Educators Journal, LIV (November, 1967), pp. 64-67.

5. General--the role of the music educator in the community and corporate and governmental foundations support.<sup>11</sup>

The basic idea concerning the selection of participants for the symposium was an excellent one. The enlistment of the thinking and discussions of people from all facets of American society would be most valuable for the world of music education. The results in this area, however, were not totally effective because the representation became too unbalanced. The underlying structure of getting ideas and basic issues from the MENC Division Conferences is a most profitable way of designing a symposium such as this. It gets the problems and critical points from the so called "grass roots level" which is where the results would be implemented.

At this time, the results of the Tanglewood Symposium are somewhat disappointing. Very little evidence of implementation of the recommendations made can be found. However, as time goes by and more information is made available, it is hoped that something concrete and beneficial to music education will develop.

The basic ideas of these projects are quite similar. There are many different facets of each project, some of which are similar, and some of which are different. It is the basic underlying ideas, however, which are of most importance to this study. One of the

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<sup>11</sup>"Problems and Responsibilities," Music Educators Journal, LIV (November, 1967), pp. 74-79.

most obvious similarities in purpose is the bringing together of the professional musician and the music educator. This is a very important phase of these projects. If the new philosophy of music is going to be implemented in the schools, these two groups must work together, and not be at odds as they have been in the past. It is going to take cooperative effort on the part of both groups if any of the new directions which are being taken by music education are going to be significant ones. The attempts at the union of the professional musician and the music educator may have far-reaching effects on the world of music.

Another similar underlying idea of the three projects is found in their recommendations. All have built into their recommendations a definite emphasis on the widening of the repertory in public school music, with special reference to the use of contemporary music. The basic concept involved here is that the music used in the school, thus, the school music program itself, should be in step with the times. This is part of what has been basically wrong with our music programs--they have been anywhere from 20 to 100 years behind the times. What we have been experiencing is a kind of cultural lag. The world of technology has been advancing at such a fast rate, education has been left behind. We have been educating



our youngsters for yesterday while we should have been educating them for tomorrow. The recommendations for the use of all kinds and types of music, especially contemporary, is an attempt to bridge this cultural lag.

Another common focal point of these projects is that an emphasis is placed upon creative activities and creative teaching. Creativity is fastly becoming a prized quality in young people. Traditionally the creative child has suffered because of his creative efforts, but the trend is now going in the opposite direction. Creative effort is now receiving more attention by educators everywhere. Inherent in the recommendations of these projects is that creative effort is an important step in achieving the goals of education.

The last and most important similarity of all the projects is what is brought out to be the most valid outcome and the most important desired goal of music education--comprehensive musicianship. The importance placed upon the development of musicality is a definite evidence of new directions for music education. This is a new concept which is in direct opposition with the performance-oriented program. The performance-oriented program is still with us to a certain extent, but the trend is now going toward the development of musicality as the most important aspect of the music program.

Most certainly the emphasis placed upon this concept by these projects will have an important effect upon the music education of today and tomorrow.

## CHAPTER IV

### SUMMARY

Music education is going through a process of change. This change, on the philosophical plane, came first and was influenced by many happenings--the most prominent of which was the advent of Sputnik. The curriculum is now in the process of changing which is evidenced by activity in this area. Some of the most important and potentially the most far-reaching activities in this area are:

1. The Tanglewood Symposium;
2. The Yale Seminar on Music Education;
3. The Contemporary Music Project.

This activity in curriculum is an attempt by music educators to implement the idea that music is an essential in the training of all people. That is, training which will allow them to take a productive place in society. Music educators are attempting to formulate a sequential, comprehensive course of study which



takes into consideration the most recent developments in regard to the learning process. The idea of teaching concepts is being taken up. To implement this kind of a program, Jerome S. Bruner tells us that we must enlist the aid of the experts. Music is trying to do this by bringing the professional musician into the classroom. The union of the music educator and the professional musician, the increased use of contemporary music in an attempt to bring music education into step with present times, the increasing importance of creative effort, and the desired outcome of comprehensive musicianship as the basic objective of music education are all forward-looking trends.

These trends represent an implementation of the changing philosophy of music education and the changing role of music in general education.

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