Music Matters [David James Elliott 1995] The author constructs a new concept of music education, one designed to stimulate, guide, and support the efforts of all practitioners and practitioners of music education as they tackle the many theoretical and practical issues involved in music education. He provides rigorous reflections on the "why, what, and how" of music teaching and learning that serve as catalysts for critical thinking and individual philosophical building.

The Oxford Handbook of Music Education [Ana Lucia Freyta 2012-05-25] The Oxford Handbook of Philosophy in Music Education, editors Wayne D. Bowman and Ana Lucia Freyta have drawn together a variety of philosophical perspectives from the profession’s most exciting scholars from all over the world. Rather than relegate philosophical inquiry to important questions and abstract situations, the contributors to this volume address everyday concerns faced by music educators everywhere. Emphasizing clarity, fairness, rigor, and utility above all, The Oxford Handbook of Philosophy in Music Education will challenge music educators all over the world to make their decisions and ultimately contribute to the conversation themselves.

A Philosophy of Music Education [Bennett Reimer 2003] Publisher’s description: This text advances the philosophy of its previous editions into new territory, recasting it in light of emerging ideas and interests in philosophy in general and in philosophy of music in particular. The foundational concept—that the values of music are gained through direct experiences with its meaningful sounds—remains intact, but is explained and applied in broader, more inclusive scope, with a synergistic philosophical stance as the basis.

A Brief Introduction to A Philosophy of Music Education as Social Practice [Thomas A. Reppleki 2011-02-07] Music and Social Practice is a broad introduction to a praxial theory of music education, defined as both practice and praxis. It is an approach to understanding how we learn music and how music can help us learn about ourselves and the world around us. The book explores the possibilities of music education as a praxial practice, or a practice that is both critical and creative in nature.

Reminding the Classroom [Randall Elliott Allsup 2016-06-27] In a delightfully self-conscious philosophical "mash-up," Randall Elliott Allsup provides alternatives for the traditional "philosophy of music education." He shows how the educational and cultural values of music today are not set in stone, but are influenced by changing social, economic, and political factors. He argues for a socially and artistically grounded concept of music and music education, challenging the field's traditional "absolutist" foundations. Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. The essays are organized around five major themes: (1) the evolution of music education, (2) the cultural and political dimensions of music education, (3) the creation of musical communities, (4) the role of music education in the classroom, and (5) the future of music education.

A Philosophy of Music Education [Bennett Reimer 1970] The book concludes with recommendations for teaching the musical practices of the nation’s cultural communities in schools in terms of their respective and other factors have brought about changes in the ways music teachers and concerned others have conceptualized music and its importance in education. In these ways, music education has evolved into a practice that is both critical and creative in nature.


Praxial Music Education [Donald J. Elliott 2009-01-04] Praxial Music Education is a collection of essays by internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the "praxial" philosophy of education explained in Elliott’s Music Matters. A Philosophy of Music Education (OUP, 1993). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field’s traditional ‘absolutist’ foundations. Praxial Music Education attempts to bridge the gap between philosophical and practical music education. The themes discussed include multicultural music education, the nature of musical understanding, elementary music education, the nature and teaching of music literacy, music curriculum development, and musical creativity. Praxial music education is a long journey. This unique collection will not only stretch discussions that already use Music Matters as their core, but will also bring current discussions and applications of the practical philosophy and emphasize the positive and practical values of collaborative efforts in music education.

What’s So Important About Music Education? [Donald A. Hodges 2016-10-04] What’s So Important About Music Education? helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major theories and ideas have had to say on the subject, and finally, considerations (including the ramifications of these ideas for themselves). Throughout the book, students are encouraged to consider the relationships of these ideas for themselves. The book concludes with recommendations for teaching the musical practices of the nation’s cultural communities in schools in terms of their respective and other factors have brought about changes in the ways music teachers and concerned others have conceptualized music and its importance in education. In these ways, music education has evolved into a practice that is both critical and creative in nature.

Music Matters [David J. Elliot 2009-01-04] Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the “praxial” philosophy of education explained in Elliott’s Music Matters. A Philosophy of Music Education (OUP, 1993). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field’s traditional “absolutist” foundations. Praxial Music Education attempts to bridge the gap between philosophical and practical music education. The themes discussed include multicultural music education, the nature of musical understanding, elementary music education, the nature and teaching of music literacy, music curriculum development, and musical creativity. Praxial music education is a long journey. This unique collection will not only stretch discussions that already use Music Matters as their core, but will also bring current discussions and applications of the practical philosophy and emphasize the positive and practical values of collaborative efforts in music education.

What’s So Important About Music Education? [Donald A. Hodges 2016-10-04] What’s So Important About Music Education? helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major theories and ideas have had to say on the subject, and finally, considerations (including the ramifications of these ideas for themselves). Throughout the book, students are encouraged to consider the relationships of these ideas for themselves. The book concludes with recommendations for teaching the musical practices of the nation’s cultural communities in schools in terms of their respective and other factors have brought about changes in the ways music teachers and concerned others have conceptualized music and its importance in education. In these ways, music education has evolved into a practice that is both critical and creative in nature.

Music Matters [David J. Elliot 2009-01-04] Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the “praxial” philosophy of education explained in Elliott’s Music Matters. A Philosophy of Music Education (OUP, 1993). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field’s traditional “absolutist” foundations. Praxial Music Education attempts to bridge the gap between philosophical and practical music education. The themes discussed include multicultural music education, the nature of musical understanding, elementary music education, the nature and teaching of music literacy, music curriculum development, and musical creativity. Praxial music education is a long journey. This unique collection will not only stretch discussions that already use Music Matters as their core, but will also bring current discussions and applications of the practical philosophy and emphasize the positive and practical values of collaborative efforts in music education.

Music Matters [David J. Elliot 2009-01-04] Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the “praxial” philosophy of education explained in Elliott’s Music Matters. A Philosophy of Music Education (OUP, 1993). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field’s traditional “absolutist” foundations. Praxial Music Education attempts to bridge the gap between philosophical and practical music education. The themes discussed include multicultural music education, the nature of musical understanding, elementary music education, the nature and teaching of music literacy, music curriculum development, and musical creativity. Praxial music education is a long journey. This unique collection will not only stretch discussions that already use Music Matters as their core, but will also bring current discussions and applications of the practical philosophy and emphasize the positive and practical values of collaborative efforts in music education.

Music Matters [David J. Elliot 2009-01-04] Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the “praxial” philosophy of education explained in Elliott’s Music Matters. A Philosophy of Music Education (OUP, 1993). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field’s traditional “absolutist” foundations. Praxial Music Education attempts to bridge the gap between philosophical and practical music education. The themes discussed include multicultural music education, the nature of musical understanding, elementary music education, the nature and teaching of music literacy, music curriculum development, and musical creativity. Praxial music education is a long journey. This unique collection will not only stretch discussions that already use Music Matters as their core, but will also bring current discussions and applications of the practical philosophy and emphasize the positive and practical values of collaborative efforts in music education.

Music Matters [David J. Elliot 2009-01-04] Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the “praxial” philosophy of education explained in Elliott’s Music Matters. A Philosophy of Music Education (OUP, 1993). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field’s traditional “absolutist” foundations. Praxial Music Education attempts to bridge the gap between philosophical and practical music education. The themes discussed include multicultural music education, the nature of musical understanding, elementary music education, the nature and teaching of music literacy, music curriculum development, and musical creativity. Praxial music education is a long journey. This unique collection will not only stretch discussions that already use Music Matters as their core, but will also bring current discussions and applications of the practical philosophy and emphasize the positive and practical values of collaborative efforts in music education.

Music Matters [David J. Elliot 2009-01-04] Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the “praxial” philosophy of education explained in Elliott’s Music Matters. A Philosophy of Music Education (OUP, 1993). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field’s traditional “absolutist” foundations. Praxial Music Education attempts to bridge the gap between philosophical and practical music education. The themes discussed include multicultural music education, the nature of musical understanding, elementary music education, the nature and teaching of music literacy, music curriculum development, and musical creativity. Praxial music education is a long journey. This unique collection will not only stretch discussions that already use Music Matters as their core, but will also bring current discussions and applications of the practical philosophy and emphasize the positive and practical values of collaborative efforts in music education.
new page of a document
and attempt to ameliorate musical or other inequity and injustice. Consisting of 42 chapters by authors from across the globe, the handbook will be of interest to anyone who wishes to better understand what social justice is and why its pursuit in and through music education matters. Music education has historically had a tense relationship with social justice. On the one hand, educators concerned with music practices have long preoccupied themselves with ideas of open participation and the potentially transformative capacity that musical interaction fosters. On the other hand, they have often done so while promoting and privileging a particular set of musical practices, traditions, and forms of musical knowledge, which has in turn alienated and even excluded many children from music education opportunities. The Oxford Handbook of Social Justice in Music Education provides a comprehensive overview and scholarly analyses of the major themes and issues relating to social justice in musical and educational practice worldwide. The first section of the handbook conceptualizes social justice while framing its pursuit within broader contexts and concerns. Authors in the succeeding sections of the handbook fill out what social justice entails for music teaching and learning in the home, school, university, and wider community as they grapple with cycles of injustice that might be perpetuated by music pedagogy. The concluding section of the handbook offers specific practical examples of social justice in action through a variety of educational and social projects and pedagogical practices that will inspire and guide those wishing to confront and attempt to ameliorate musical or other inequity and injustice. Consisting of 42 chapters by authors from across the globe, the handbook will be of interest to anyone who wishes to better understand what social justice is and why its pursuit in and through music education matters.