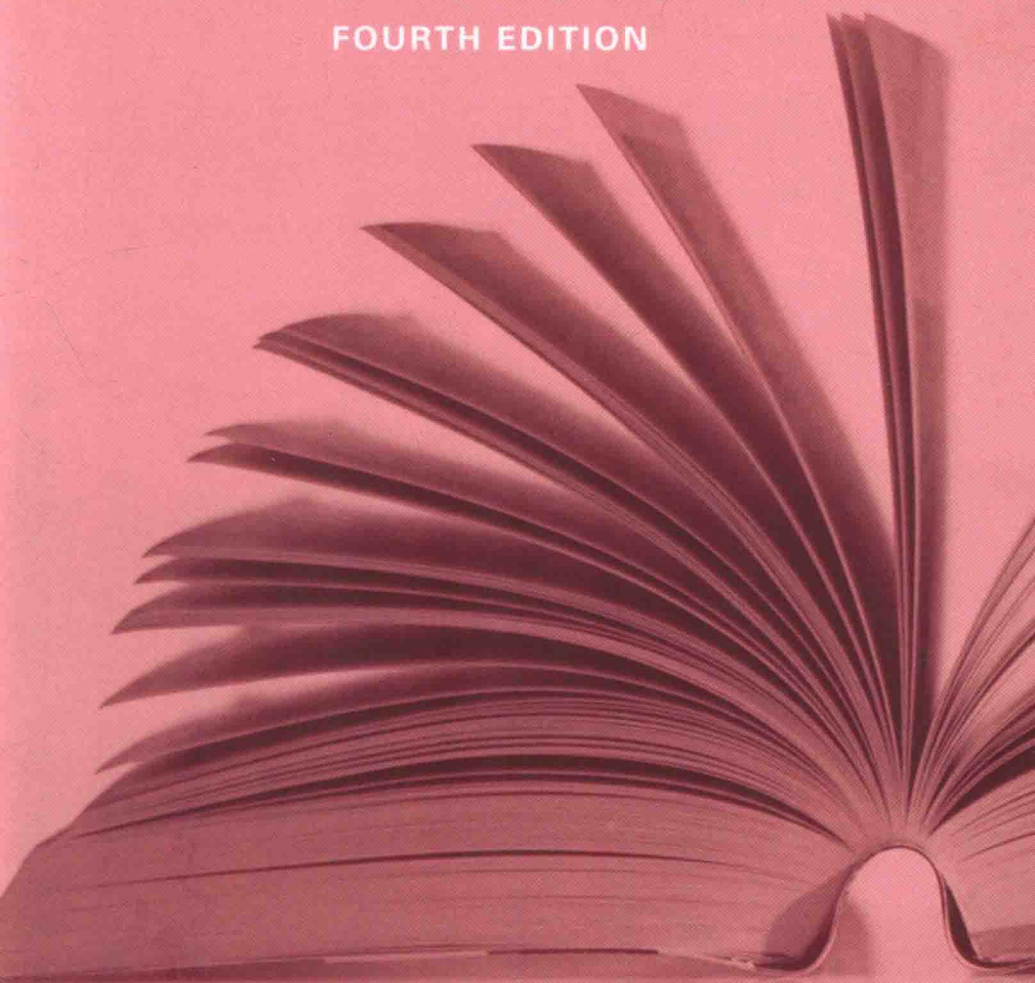


MUSIC EDUCATION

SOURCE READINGS FROM ANCIENT GREECE TO TODAY

FOURTH EDITION



Edited by **MICHAEL L. MARK**

ROUTLEDGE



MUSIC EDUCATION

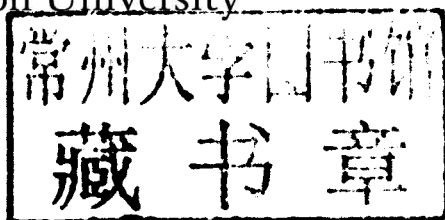
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Fourth Edition

EDITED BY

Michael L. Mark

Towson University



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MUSIC EDUCATION

Music Education: Source Readings from Ancient Greece to Today is a collection of thematically organized essays that illuminates the importance of music education to individuals, communities, and nations. The fourth edition has been expanded to address the significant societal changes that have occurred since the publication of the last edition, with a greater focus on current readings in government, philosophy, psychology, curriculum, sociology, and advocacy. This comprehensive text remains an essential reference for music educators today, demonstrating the value and support of their profession in the societies in which they live.

Michael L. Mark is Emeritus Professor of Music at Towson University, where he served as Dean of the Graduate School. Previously, he was head of the music education program at The Catholic University of America.

PREFACE

Historically, music has been a part of every culture and society. It has served a variety of functions, including religious, social, entertainment, and educational. As will be understood from the readings that follow, music has not served the same function in every culture and society. Leonard Tan reminds us that since antiquity, philosophers have engaged in intense discourse with regard to the value of music. The following excerpts present a landmark debate between two rival philosophical schools in ancient China: Mohism and Confucianism. The first excerpt from the treatise *Against Music* was written by Mozi (ca. 470 BCE–391 BCE) of the Mohist School. Mozi argues that although music gratifies the senses, it is not one of the three necessities of life. The second excerpt from the treatise *Discourse on Music* was written by Xunzi (ca. 312 BCE–30 BCE) of the Confucian School as a rebuttal to Mozi. In building his argument, Xunzi exploits the fact that the Chinese language uses the same character to denote music and joy. He claims that since “music is joy,” and joy is an essential aspect of human nature, humans cannot possibly live without music.

Mozi

The Value of Music: An Ancient Chinese Philosophical Debate

Against Music

It is the business of the benevolent man to seek to promote what is beneficial to the world, to eliminate what is harmful, and to provide a model for the world. What benefits men he will carry out; what does not benefit men he will leave alone. Moreover, when the benevolent man plans for the benefit of the world, he does not consider merely what will please the eye, delight the ear, gratify the mouth, and give ease to the body. If in order to gratify the senses he has to deprive the people of the wealth needed for their food and clothing, then the benevolent man will not do so. Therefore Mozi condemns music not because the sound of the great bells and rolling drums, the zithers and pipes, is not delightful; not because the sight of the carvings

Burton Watson, *Mozi: Basic Writings* (New York: Columbia University Press, 2003), pp. 113–115.

and ornaments is not beautiful; not because the taste of the fried and broiled meats is not delicious; and not because lofty towers, broad pavilions, and secluded halls are not comfortable to live in. But though the body finds comfort, the mouth gratification, the eye pleasure, and the ear delight, yet if we examine the matter, we will find that such things are not in accordance with the ways of the sage kings, and if we consider the welfare of the world we will find that they bring no benefit to the common people. Therefore Mozi said: Making music is wrong!

Now if the rulers and ministers want musical instruments to use in their government activities, they cannot extract them from the sea water, like salt, or dig them out of the ground, like ore. Inevitably, therefore, they must lay heavy taxes upon the common people before they can enjoy the sound of great bells, rolling drums, zithers, and pipes. In ancient times the sage kings likewise laid heavy taxes on the people, but this was for the purpose of making boats and carts . . . Now if musical instruments were also used for the benefit of the people, I would not venture to condemn them. Indeed, if they were as useful as the boats and carts of the sage kings, I would certainly not venture to condemn them.

There are three things the people worry about: that when they are hungry they will have no food, when they are cold they will have no clothing, and when they are weary they will have no rest. These are the three great worries of the people. Now let us try sounding the great bells, striking the rolling drums, strumming the zithers, blowing the pipes, and waving the shields and axes in the war dance. Does this do anything to provide food and clothing for the people? I hardly think so . . . So Mozi said: Making music is wrong!

Xunzi

Discourse on Music

Music is joy. Being an essential part of man's emotional nature, the expression of joy is, by nature, inescapable. This is why men cannot do without music. Where there is joy, it will issue forth in the sounds of the voice and be manifest in the movement of the body. And it is the Way of Man that singing and movement, which are excitations of man's emotional states according to the rules of inborn nature, are fully expressed in music. Hence, since it is impossible for men not to be joyful, where there is joy, it is impossible that it should not be given perceptible form. But if its form is not properly conducted, then it is impossible that disorder should not arise.

The Ancient Kings hated such disorder. Thus they instituted as regulations the sounds of the Odes and the Hymns to offer guidance. This would cause the sounds to be sufficient to give expression to the joy, but not to lead to dissipation. It would cause the patterns to be sufficient to mark the separations, but not so as to seem forced. It would cause the intricacy or directness of melody, the elaboration or simplification of instrumentation, the purity or richness of sound, and the rhythm and meter of the music to be sufficient to stir and move the good in men's hearts and to keep evil and base qi sentiments from finding a foothold there. Such was the plan of the Ancient Kings in establishing their music. Yet Mozi condemns it. How can this be endured!

Hence, when music is performed within the ancestral temple, lord and subject, high and low, listen to music together and are united in feelings of reverence. When music is played in the

private quarters of the home, father and son, elder and younger brother, listen to it together and are united in feelings of close kinship. When it is played in village meetings or clan halls, old and young listen to the music together and are joined in obedience. Hence, for musical performances the pitch of the prime note is set in order to determine the proper pitch of the other notes. The temperament of the other instruments is adjusted to match in order to prepare the modal key. The entrances of the instruments are made in unison to complete the musical form. It is sufficient to bring conformity with the single Way and to bring order to the myriad transformations. Such was the method of the Ancient Kings in establishing their music. Yet Mozi condemns it. How can this be endured!

Why Does Music Education Exist

Music education has held a place in educational programs for thousands of years. Regardless of the purpose of music in any particular society, it has always been a vital force. As such, it needs to be transmitted from one generation to the next. Thus, music education has been a necessary aspect of both music and education

To the music educator who now teaches or who has practiced his or her profession during the last several decades, the question “Why music education?” is ironic. It has been answered time and again throughout history. The music educator, being a musician, knows intrinsically why music and music instruction are necessary. School administrators, members of boards of education, and the general public, however, are not always so well informed that they can, in good conscience, choose to continue allocating large portions of tax expenditures to music education in the schools. And music teachers and administrators, armed as they are with intrinsic, felt knowledge of the value of their subject, are not always aware of the vast body of historical justification available to them.

Why This Book

The source readings in *Music Education: Source Readings from Ancient Greece to Today, Fourth Edition* were chosen to provide the reader with an understanding of why music education is, and has been, a vitally important activity throughout the history of Western culture. The readings were selected because they illuminate the relationship between music education and the societies that support it.

The readings are by educators, practitioners, philosophers, psychologists, government representatives, and some are statements of belief of professional organizations. Not every reading is specifically concerned with music and/or music education; some refer to the arts and arts education. In some cases, the role of music, rather than music education, is discussed. In others, the role of education is the topic, and the reader must make inferences about the role of music education in those particular cases. It is hoped that such inferences be made after consulting authoritative references on the history of Western culture, music, education, and music education, for the readings are only a starting point in the development of understanding the role of music education in history.

Choice of Readings

Most of the readings in this book are excerpts. Presentations of each complete work would result in a volume of unmanageable size. The excerpts were selected with the intention of providing enough information not only to clarify the subject matter, but to give some of the flavor and unique characteristics of the entire work. The reader who wishes to pursue some of the works in their entirety will be amply rewarded for his or her investment of time and effort.

Because of the variety of sources and the diversity of authors, the pieces collected here demonstrate a variety and diversity of writing and editorial styles. Beyond basic typographies, no attempt has been made to impose any artificial consistency of style on this collection. Unless otherwise noted, methods of documentation, numbering systems, spelling, punctuation, and other such matters of style are reproduced here per original sources.

New to This Edition

Music Education: Source Readings from Ancient Greece to Today has undergone several changes in arriving at the Fourth Edition, many of which were selected on the advice of reviewers. Because so much is new in music education, it was necessary to eliminate some Third Edition readings. Having selected all of the Third Edition readings painstakingly, it was difficult to choose those to delete in order to make room for new readings. Rather than eliminate some of the older, historic readings, several were made shorter. Of the later ones, those that are less likely to assist students in establishing connections between various aspects of the profession, or to lead students to consult entire texts, have been eliminated in this edition. Those older readings include philosophy, psychology, sociology, music in schools, and government relations.

Because the book is intended to provide a broad view of the music education profession in the second decade of the twenty-first century, every section includes new readings; the ones that contain the most are dedicated to philosophy, psychology, and sociology of music education. The section about the relationship between music education and government is expanded, as is the section on cultural diversity. The international section of the Third Edition is now integrated into the text, making the international texture of music education more readily perceived. The section entitled "Music in the Schools" has also been expanded to include new thinking about the practice of teaching music in schools.

The author is indebted to several people for their assistance in creating this book: Leonard Tan, of the National Institute of Education–Nanyang Technological University, Singapore, contributed the fascinating views of two Chinese philosophers; Routledge Senior Editor Constance Ditzel and Editorial Assistant Elysse Preposi provided expert advice and help throughout the preparation of the manuscript; and Caroline Arlington, of the National Association for Music Education always found the materials I needed for permissions, regardless of how many requests I sent to her, and she never failed to help me meet my deadlines.

M. L. M.
Baltimore, Maryland

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Part I

MUSIC EDUCATION IN
EARLIER TIMES

