A Philosophical Exploration of Music Education and Democratization: How Might Music Education Contribute to the Development of a Diversified Democratic Society?

by

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We acknowledge with respect the Lekwungen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.

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Abstract

One of the aims of education is to cultivate democratic citizens in the interest of consolidating and expanding a democratic ethos in society, yet the democratic purpose and societal contribution of music education in public schools have not been fully explored. This philosophical research addresses the unique capacity of music education for enhancing democratic values in societies where issues caused by diversity and difference prevail. This work takes note of the fact that although music teachers have recently shown greater awareness and understanding of the diversification and differences of students, they continue to struggle with handling associated issues adequately. This failure to deal with diversity effectively has led to the exclusion and discrimination of certain individuals or groups in music classrooms and resulted in hindering the realization of democratic values of equality. To rectify these problems, I argue that the purpose of music education and its principles must be reframed and reconsidered using a democratic lens. This thesis first undertakes an analysis of the association of music education with democracy by classifying various music education practices according to types of political systems (e.g., monarchy, oligarchy, and democracy) and analyzing music education philosophies that have supported those music education practices. This examination and analysis will lead to identifying the purpose and principles of democratic music education. Second, this work demonstrates how music education might contribute to the democratization of society with a two-layered goal: democratization through the pursuit of psychosocial equilibrium and democratization through the transformation of nondemocratic realities. The final section of this thesis offers examples of democratic music educational practices in music appreciation, performance, and composition education.

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Chapter 1: Introduction and Overview

This thesis is a philosophical study regarding the democratic purpose of music education and its contribution to the consolidation and expansion of democratic values in schools and society where conflicts caused by diversity and differences prevail. By examining democracy theory and music education philosophies, this work demonstrates that music education should/can be a space for educating democratic citizens and an avenue for the democratization of society. Before proceeding with my argument, I describe my research motivation revolving around three reflections that have led to my academic concern about this topic and my desire to expand and deepen my understanding of the topic: first, a reflection on democratization in South Korea, the benefit of democracy, and education in a democratic society; second, a reflection on the purpose of music education and the influence of music; and last, a reflection on a personal experience on National Flag of Canada Day.

Research Motivation

Reflection 1. Democratization, Democracy, and Education in a Democratic Society

Democratization in South Korea.

Democratization is an overarching issue in the modern history of South Korea. Rhyu (2014) describes the history of the democratization of South Korea according to three stages based on the historical events affecting the democratization of South Korea: the embryo stage (from 1960 to 1972), the growth stage (from 1972 to 1987), and the maturity stage (from 1987 to the present). The first event to signal the beginning of the democratization of South Korea is the April 19 Revolution in 1960 against the dictatorship of the president (Rhee, Syngman, the president from 1948 to 1960). The president led an authoritarian regime in which citizens were not allowed to exercise their freedom of speech, press, and assembly, despite the fact that South

Korea adopted democracy as its political system in 1919 and continued to maintain the system after the Korean war.[1] Rhyu (2014) states that democracy in Korea continued to survive despite chaotic political crisis and started to develop in earnest from 1972 onward when the other dictator (Park, Chung Hee, the president from 1963 to 1979) legislated the Yusin Constitution to ensure his indefinite presidential term. This developmental stage of democracy from 1972 to the June Democracy Movement in 1987 features an intensifying crisis of democracy due to a military crackdown and at the same time the fiercest democratization movement, consisting of "consecutive, simultaneous, nationwide uprisings [against dictatorship]" (Rhyu, 2014, p. 179). With this momentum, political power was transferred to a democratic government and South Korea entered the third stage of democracy, the maturity stage. To the moment of writing this thesis, Korean citizens and communities continue to be involved in politics to ensure a more democratized nation under a democratic government (Rhyu, 2014).

Indeed, the establishment and consolidation of a democratic government through such desperate democratization movements is not restricted to the case of South Korea, judging by the fact that the news regarding great and small protests for democracy from various places around the world have been continuously reported. Citizens in many countries (e.g., Hong Kong, the Union of Myanmar) are still struggling against autocratic power trampling on human rights. Some people pay the price to have their country establish a democratic government, even at the expense of their lives, which seems very common in the democratization process in any country. The fact that so many people have aspired to and espoused democracy to such an extent as to

[1] The Republic of Korea was established in 1919 during the Japanese colonial period as a form of a provisional and exiled-government in Shanghai. After World War II, Korea's sovereignty was restored from Japanese colonialism but was divided into two governments according to political ideologies, a communist government of North Korea and a democratic government of South Korea. This division was formalized following the Korean War (from 1950 to 1953) and remains in effect.

even sacrifice their lives led me to think about what the benefits of democracy might be and why individuals value a democratic state to such a degree.

The benefit of democracy.

B. Kim (2013) cites a most frequently quoted epigram of democracy to account for the characteristics of democracy: “government of the people, by the people, for the people” (Lincoln, 1863). When it comes to *government of the people*¸ B. Kim (2013) states that all power of a democratic nation is derived from the people, and sovereign power resides with the people. Government derives its just powers from the consent of the governed. Democratic governments have various structures in place, such as universal suffrage, separation of administrative, legislative, and judiciary powers so as to prevent the monopolization and misuse of power (B. Kim, 2013). Regarding *government by the people,* B. Kim (2013) defines democracy as “a political principle that encourages/enables citizens to work through the process to reach consensus to solve the problems of community to which they belong” (p. 171). In this process, citizens should be able to lead their lives with the rights of freedom of speech and conscience and of being equally ruled by the law (B. Kim, 2013). Last, *government for the people* denotes literally that democracy exists for people (B. Kim, 2013). That is, democracy is a principle to ensure that people live like human beings as free and equal constituents of the nation and as subjects of their lives.

In this light, democracy, at the very least, is not only the political system that ideally guarantees individuals’ fundamental rights but also the social order of the community that enables free and equal individuals to associate with others without violating each other’s rights (B. Kim, 2013), a remarkable ideal explaining why numerous people have continuously taken such strenuous efforts to defend democracy.

Education in a democratic society.

The process of the democratization of South Korea evidently shows the importance of the role of citizens in establishing and developing a democratic society. Rhyu (2014) argues that democracy depends on whether citizens have the willingness and ability to achieve a more democratized society. Similarly, Dewey (1916), along with stating that democracy can become more extended and enhanced by the participation of people, highlights the mutual relationship between education and democracy. In the same vein, Noddings (2013) argues that it is essential to nurture mature democratic citizens who are willing to engage in the consolidation and expansion of democratic values and principles in society in seeking the democratization of a society. She argues that "a primary purpose of schooling in a democratic society is to produce thoughtful citizens who can deliberate and make wise choices" (p. 25). This perspective on the purpose of education of nurturing democratic citizens, along with my reflections on the history of democratization in South Korea and the benefits of democracy, have aroused my interest in the goal and role of music education in a democratic society.

Reflection 2. The Purpose of Music Education and the Influence of Music

As a community music educator and as a semi-professional musician, I have thought about the goal of music education along with the content and methods of music teaching and learning. Might it be enough to teach students musical techniques? That must be one of the critical and valuable goals of music education, but I feel the need to consider the substantial impact of musical practices on society when setting the aim of music education. We can think about numerous examples of music to show its potential to contribute to the promotion of a more democratic environment in society such as songs by Bob Dylan, Joan Baez, and John Lennon. They composed and performed music for the protection of human rights, and their songs have

been used as a means to invigorate such social movements. Mercedes Sosa's songs are exemplars in that they profoundly impacted the democratization movements in Argentina in the late twentieth century. She sang songs about freedom, equality, and human beings' lives with a low-pitched and deep, resonant voice, which became the message of hope to the Argentinian populace, who, at the time, were subjected to a brutal military dictatorship (Holton, 2010; Illa, 2017). Whenever I listen to Mercedes Sosa's songs, I feel that they are an effective and powerful medium that amplified the voices of people who might otherwise have gone unheard and unnoticed. Her songs enhanced people's solidarity and unity, and formed a social consensus among people (Holton, 2010; Illa, 2017). As seen from these examples, there have been manifest interactions between music and society; society is a context in which music is created and performed, and music, in these particular cases, has been used as a means to lead social change.

Even if most people are not able to be involved in highly influential musical practices as was Sosa, ordinary people also can create their own musics, reflecting their daily lives and making their voices heard. Twice a month from 2015 to 2016, I attended a seminar on music composition and arrangement at Seoul Digital University along with eight other participants from disparate backgrounds in jobs and ages. We learned a variety of composition techniques and made music individually or cooperatively using those techniques. We also shared the meanings of each piece, played together, and recorded the music we created. Our musical materials came from our ordinary lives. Through our musical practices, we were able to remember the dignity and beauty of small and fragile lives and share our hopes, loves, joys and sorrows. My experiences in the seminar over the course of two years broadened my musical practices and expanded my relationships; this experience was precious, nourishing my life.

My musical experiences motivated me to pursue my interest in music education for the

next generation. I hope that they can not only learn and enjoy the beauty and influence of music that I have experienced but also represent their voices and address messages of freedom, hope, peace, and love through their own music. Teaching people to compose and perform such music reaches beyond just teaching musical skills; it can also encourage people to live a life involved in the social affairs around them, take part in the pursuit of justice, respect others who are different from themselves, and seek peaceful coexistence with them.

Reflection 3. A Personal Experience on National Flag of Canada Day

One episode that led me to think about the issue of diversity in a democratic society and the ensuing educational needs was my attendance at a ceremony on National Flag of Canada Day at an elementary school in which I volunteered as a pianist for a children's choir. Since the Lieutenant Governor had agreed to visit the school and address the students on that day, the children's choir sang a song to commemorate this ceremony. The Lieutenant Governor addressed the history of Canada along with the origin and meaning of the Canadian flag; her speech was so powerful and touching that it seemed to arouse the national consciousness of the entire audience attending the ceremony. However, after her impressive address, while the audience sang the National Anthem *O Canada* together, I felt confused about my identity, my nationality, and my position at the moment. I asked myself if it were possible for me to feel a part of *"we"* in Canada, which is neither my "*home"* nor my ancestors' land, and if it were possible for Canadians to accept me, a foreigner, as a part of them.

Then, my eyes moved to the many international students, including my two sons, who comprise more than one-third of the school. Some of them are literally international students who are citizens of another country with a student visa or other nonimmigrant visa, while others are Newcomers who were born outside of Canada but are now Canadian permanent residents.

Also, I assumed that even in the case of students with Canadian nationality—whether they were born in Canada or have already obtained Canadian citizenship after immigration to Canada, their ethnic or cultural identities may be various. I wondered what students thought about their ethnic identity and nationality in this ceremony and how they identify themselves. How have the international or Newcomer students accepted cultural features of Canada that are different from their original cultures, and conversely, do they feel that their disparate ethnic and cultural backgrounds are acknowledged and respected in their classrooms and school? If I were a teacher who had students from diverse cultures in my class, how would I manage my class? Could I understand and respect each student's different worldviews or customs and treat them fairly and equally? Could I embrace their differences in the curriculum I taught, and at the same time, facilitate unity from such variety within my class? This experience led me to think about how various types of conflicts caused by the coexistence of difference and diversity might be handled in public schools in a democratic country where freedom and equality are regarded as critical values. In summary, my reflection on democratization in Korea and education for democratic citizens, musical influences, and cultural diversity in a Canadian public school have aroused my interest in the purpose and role of music education in democratic and pluralistic societies. Based on such motivation, I investigate how music education might be implicit in the project of the democratization of society. I examine music education's philosophical underpinnings and answer the following overarching questions: *How might music education cultivate students' democratic dispositions and capabilities?* and *How might music education create an educational environment that enables people to acknowledge and respect different cultures or worldviews, while also forming and facilitating a unity embracing differences in society?* (my specific research questions are found on p. 15). This research helped me to establish and articulate a

philosophical foundation of what the goal and societal role of music education are in a democratic society.

The Necessity and Significance of Research

This section is intended to examine some of the existing literature on the association of music education with democracy and the issue of diversity in music education, and to present the purpose and significance of this work.

Democracy and Music Education

There is a steady growth trend of studies on the subject of music education and democracy (DeLorenzo, 2016). One of the notable scholars who has contributed to forming and expanding the discourse on music education and democracy is Woodford (2005a, 2012, 2019). From a macro perspective on the purpose of music education, he provides a theoretical justification for arguing that music educators should take on the purpose of fostering democratic citizens. Goble (2010) as well addresses the philosophical justification for the purpose and role of music education in developing a democratic society. He also focuses on the curricular aspect of music education, namely, what musics[2] should be taught in public schools in a culturally pluralistic democratic society. From the micro perspective focusing on pedagogy, Allsup (2012) and DeLorenzo (2003, 2016) urge music teachers to adopt democratic pedagogy in their music lessons for reforming music classrooms. Other scholars deal with the issue of the recovery/restoration of human dignity—the radical value of democracy—through music

[2] The term of *musics* has been used by many scholars to emphasizes the diversity of music and musical practices. Regelski, a praxial music education philosopher, generally uses the plural form, *musics*, in his papers to acknowledge the existence of different kinds of music. He argues that the noun *music* "should be understood in the plural, collective sense and "musics" to particular kinds (styles, genres, types) of music" (2018, p. 13). Similarly, Elliott (1995) presents a plural form of music, *Musics* that refers to "a diverse human practice consisting in many different musical practices" (p. 44). Goble (2015) interprets the meaning of *Musics/muiscs* as follows; from a universal perspective, it indicates all music in the world and it is meant that music should be understood in the sociocultural context in which music is created and experienced, from a relativist perspective.

education (Boyce-Tillman, 2012).

Commonly, those scholars (e.g., DeLorenzo, Goble, Woodford) criticize the tendency of music educators in public schools in democratic nations (e.g., Canada, the United States of America) for being indifferent towards the need to seek the democratic purpose and principles of education. Woodford (2005a) says the reason for this tendency is because music teaching and learning has been undertaken based on those two rationales, aesthetic and utilitarian. The aesthetic rationale regards music as one irrelevant to historical, ideological, sociopolitical issues and thus views music as abstract and separated from daily life (Regelski, 2004, 2016), which has justified and promoted music education concentrating on the abstract knowledge of music itself. The utilitarian rationale has framed the purpose of music education as training professional musicians for facilitating employment and entertainment, without the consideration of the social and political influences of music education (Woodford, 2005a). Thus, music teachers have concentrated upon the achievement of excellent performances in school concerts and the development of students' musical skills, rather than considering music education's purpose as the promotion of students' capabilities as democratic citizens (Allsup, 2013; DeLorenzo, 2016; Woodford, 2005a).

Music education practices based on aesthetic and utilitarian rationales have led to several consequences, including a lack of democratic principles in music educational practices and inattention to the mutual influence between music education and society. First, in music education practices based on the two rationales, the importance of democratic educational principles such as the promotion of freedom of expression, critical thinking, and participation has been ignored or regarded as peripheral. Music teachers have attached more importance to pass down musical tradition and authority, mainly focused on Western classical music, than the

embodiment of democratic principles in music teaching and learning environments (Regelski, 2008; Woodford, 2005a). In such environments, the diverse voices of students from other cultural communities which have musical practices that may be incongruous to Western music are easily excluded from music teaching and learning (Boyce-Tillman, 2012). Also, various musical experiences and skills of a vast majority of musically ordinary students become overshadowed by the musical achievement of the few students who have been identified as having musical aptitude (Woodford, 2005a).

Second, music teachers have been unmindful of the mutual relationship between music education and society and thus, the relevance of music learning to social and political issues and ensuing ethical concerns has not been highlighted in music classrooms (Regelski, 2004, 2016; Woodford, 2005a, 2012, 2019). Regarding the influence of music education on society, the social contribution of music education through nurturing democratic citizens has not been regarded as its primary purpose. Rather, music educators tend to be content with the achievement of musical excellence and the promotion of students' musical skills, which can be seen as one of the factors that have led to the insignificant impact of music education on society. With regard to the sociopolitical influences on music education, Woodford (2005a) argues that the indifference of music educators to the sociopolitical influences on music education has led music education policy to be obliterated by those political leaders who espouse ideological perspectives such as neoliberalism or capitalism. That music teachers have little associated their expertise with the public sphere has resulted in losing the sociopolitical influence of music education (Woodford, 2005a). The detachment of music education from society has resulted in some decision makers doubting the effectiveness of and justification for music education in public schools (Goble, 2010; Woodford, 2005a).

Given this situation, I argue that there is the need to pursue an alternative philosophical foundation in place of aesthetic and utilitarian rationales, an alternative foundation that paves the way for music teachers to implement music teaching and learning as a humane and democratic learning community. Namely, there is a need to expand and deepen academic discussion that highlights the current non-democratic tendency of music education and sheds light on the social value of music education (Jorgensen, 2013) and the need for adopting a democratic manner of music teaching (DeLorenzo, 2003, 2016). To this end, democratically-minded scholars (e.g., Allsup, DeLorenzo, Woodford) count on repurposing the aim and principles of music education and its societal role using a democratic frame. It is adequate and significant to choose the concept of democracy in devising a work to rethink the purpose and social effects of music education and to call for reform. That is because, as Elliott (2016) states, to ponder the values and principles of democracy in connection with music education helps music educators to discover a way and insight that may enable them "to apply their musical and educational abilities for positive transformation" (p. 33).

Developing this work with consideration to this need to repurpose the aim and principles of music education, I seek to examine the concept of democracy, taking into account its two aspects. First, according to the argument that the recovery of human dignity should be the normative and ultimate goal of educational practices (Elshtain, 2004; Greene, 1993), I regard democracy as a touchstone to establish the purpose of education and measure its practices. Second, democracy is neither complete nor fixed. The recognition of democracy's incompleteness enables teachers to make continuous efforts to democratize society through their educational practices. Particularly, this work accentuates the concept of democratization in order to emphasize the incomplete nature of democracy, and the process whereby we might pursue a

more democratized condition. It seems that critical academic work on democracy might aid in advancing the understanding of the conceptual association of music education with democracy and applying the concept of democracy to music educational practices.

Diversity and Music Education

Followed by the consideration of the issue of democracy and music education, I review the literature on diversity as it relates to music education. Music educators have addressed differences and diversity in many ways—in their people's musics, cultures, worldviews, and in learners' educational needs and experiences (Boyce-Tillman, 2012; Goble, 2005a; Gould, 2007; Regelski, 2016). Particularly, the discourse of music education in a multicultural society (e.g., culturally responsive music education) has been widely developed (Abril, 2013; Campbell, 2018; Gay, 2010). The foci for the work of cultural diversity are mainly on issues regarding how teachers should perceive musical diversity depending on cultural communities and how they might adopt a culturally appropriate way in teaching varied musics. Also, music educators' consistent and conspicuous argument pertaining to diversity is that music classrooms should be a place in which the diversity of students is acknowledged and students' understanding of the differences is enhanced (Boyce-Tillman, 2012; Gould, 2007). Music educators' common concern is that the ignorance of the value of diversity in classrooms leads to problematic issues such as exclusion, oppression, and inequality, which, accordingly, challenge the realization of social justice (Jorgensen, 2007). The discourse of diversity in music education has disclosed the unjust practices of music education and emphasized the need for music educators to reconsider their music teaching in connection with social justice.

Music Education Research on Democracy and Diversity

Just as the studies on diversity in music education demonstrate, the failure of schools

and society in adequately handling diversity results in hindering the realization of equality and freedom, fundamental values of democracy. Respect for the value of diversity is germane to the enhancement of the democratic ethos in society. Greene (1985) and Kelly-McHale (2016) regard diversity as a salient feature and an inevitable element of democratic societies. In this light, it is significant to review studies that address both topics, democracy and diversity, together. Here, I present four relevant studies.

First, Woodford (2005a) emphasizes the purpose of multicultural music education in terms of fostering democratic citizens. He expects students to possess democratic dispositions and capabilities such as an open mind and consideration when encountering different perspectives or cultural practices and critical thinking for discerning and handling the issues depending on the democratic standard. Second, Kelly-McHale (2016) maintains that multicultural music education offers opportunities for music teachers to become aware of the need for constructing and implementing their music teaching and learning according to democratic values. Third, Goble (2010) stresses the need for a change in perspective on music to understand the diverse musics from the cultural communities that constitute a democratic society. He maintains that music reflects the worldviews of the community in which the music is produced. Therefore, people can expand their understanding of distinct worldviews from different cultural communities and enhance their social unity by engaging in various musical practices, which is the way that music education might contribute to the development of a culturally diversified democratic society. Last, Gould (2007) emphasizes that the topics of democracy and diversity need to be addressed together based on a critical understanding of the concept of democracy. Insisting on the need for the appreciation of the concept of democracy, she points out a problem caused by a narrow understanding of democracy; the tendency of

understanding democracy merely as a system for voting or according to the principle of the majority decision and regarding it as fixed or decontextualized may lead to the exclusion of minorities and the neglect of the value of dissent.

Even though there are some studies that have contributed to the extension of the discussion about diversity and democracy in music education, I notice that there is a relative dearth of studies combining democracy and diversity in music education considering the importance of the topic. While studies on democracy and music education are increasing in number and a great deal of the literature regarding diversity in music education has been written along with a heightened awareness of the issues pertaining to diversity in music classrooms (Kelly-McHale, 2016), more studies interweaving the two topics of democracy and diversity should be undertaken.

The Purpose and Significance of Research

This research investigates the democratic purpose of music education and its societal contribution to the democratization of society. This research draws attention to the importance of fostering democratic citizens in dealing with issues of diversity that prevail in public schools and democratic society and examines the relationship between the democratization of society and coping well with the conflicts caused by differences. I also address how music education is involved in these affairs in its unique own way.

To be specific, I first examine the association of music education with democracy by classifying various music education practices according to the types of political systems (monarchy, oligarchy, and democracy) and analyzing music education philosophies that have supported those music education practices. Through this examination and analysis, I identify the purpose and principles of democratic music education. Second, I examine a conceptual

association between music education and democratization and address the unique ways that music education might be a site for enhancing democratic values in music classrooms and democratic societies where issues caused by differences and dissensus prevail. Third, looking at the cases of music appreciation, performance, and composition education, I suggest the desirable features of democratic music education.

This thesis discusses the need for nurturing democratic citizens in multicultural music education, the value and benefits of democratic music education in a diversified democratic society, and how strengthening citizens' democratic dispositions and capabilities might serve the purpose of multicultural music education. In this light, this work bridges two topics of democratic music education and multicultural music education and presents an intersection where two discourses converge.

With an awareness of the importance of a critical understanding of democracy, this work examines the concept of democracy and democratization, and based on that examination, defines democratic music education. Therefore, this research may help to enhance music teachers' understanding of democratic music education and thus produce changes in their classrooms. I hope this work will enhance and continue the discourse on music education and democracy.

Research Questions

What are the respective definitions, purposes, and principles of democratic and non-democratic music education?

How might music education contribute to the democratization of society?

What are the characteristics of democratic musics, democratic music curricula, and pedagogies?

Overview of Main Concepts and Theories

In this section, I examine the pivotal concepts and corresponding theories that I have used in this work. I clarify the conception of democracy and democratization and examine the correlation between democracy and education. Then, I address a rationale for discussing the topic of diversity in democratic societies.

Democracy and Democratization

Minch and Sanders (2009) use two terms, *foundations* and *flows*, to describe democracy and democratization. Democracy is built upon its *foundations*, just as buildings are built upon their foundations. Democracy is founded on the radical principle of "the dignity of the human person" (Elshtain, 2004, p. 15) and on the values of freedom and equality that stem from that dignity (Elshtain, 2004; Minch & Sanders, 2009). Namely, this principle and values are the foundations of democracy. These foundations of democracy serve as the grounds for asserting the equitable guarantee of basic rights of all the people and the equal distribution of power, which enables people to execute their own authority when acting or decision-making (Boyce-Tillman, 2012; Minch & Sanders, 2009). Minch and Sanders (2009) consider these foundations as the "components, criteria, and conditions" (p. 221) to democratize society.

Flows, the other aspect of democracy, reflect the dynamic and "rhizomatic" (Gould, 2007, p. 234; Minch & Sanders, 2009, p. 224) nature of democracy. According to Minch and Sanders (2009), in order to understand the dynamics of democracy, it is helpful to consider the Greek root of the terms *democracy* and *dynamic*; democracy (*demos*: people, *kratos*: power) means "power of the people" and dynamic (*dunamai*) means authority. That democracy means the *power of people* signifies that citizens have their own authorities and are "*potentates* because they are powerful: authoritatively, executively, and dynamically" (Minch & Sanders, 2009, p. 224). Also, democracy is rhizomatic, in that democracy is generated from its foundations and

grows like organic tissue in which diverse members, ideas, or structures are interconnected (Gould, 2007; Minch & Sanders, 2009). Due to the coexistence of diverse potentates and their interconnections, citizens come to dwell in tension and conflict (Minch & Sanders, 2009), and democracy cannot be "a finished achievement" (Houser, 2005a, p. 49). In addition, the dynamic and rhizomatic nature of democracy provides people with the hope of and chances for transformation towards a more democratic society (Greene, 1993). In this sense, to use the notion of *democratization* may be more helpful and accurate in understanding and describing the nature of democracy that is "forever in the making" (Greene, 1985, p. 3) and in legitimating the ongoing imperative of democratizing society.

From this perspective, the term *democracy* in this study can be used as a normative concept that suggests the aim and direction of thoughts and actions, and the criteria required for a value judgment to defend human dignity (Greene, 1985). In this paper, I define democratization in this broad sense, rather than in its narrow political sense, as endeavors to consolidate and expand democratic values in society in order to build a better society and to contribute to quality of life. Namely, the term *democratization* is used in its broadest sense to refer to any endeavors that instigate substantive changes of nondemocratic practices for the aim of realizing democratic values that have been previously conceived but have not yet come into reality (Bohman & McCarty, 2007; Minch & Sanders, 2009; Mirón et al., 2015).

Democracy and Education

Democratization requires ongoing education to nurture mature democratic citizens in that further democratization hinges on citizens' democratic dispositions and capabilities (Rhyu, 2014); democratization cannot be achieved only through the expansion or maintenance of the system (B. Kim, 2013; Rhyu, 2014). Then, discussion about in which ways education might be

involved in the democratization of society should take place first. According to Portelli (1996), there are two perspectives to see the relation between democracy and education: *education for democracy* and *democracy in education*. This section discusses the aim and principles of education in a democratic society by examining Portelli's argument (1996).

Education for democracy vs. democracy in education.

Portelli (1996) examines the two perspectives that identify the relationship between democracy and education: *education for democracy* and *democracy in education*. He states that the differing conceptions of the relation between democracy and education result from the ideological stance on education that is taken and what expectation of democracy and education is conceived. He analyzes the features of two notions by presenting his perspective on the education of two educational positions, the conservative position and the progressivist position.

Education for democracy. Education for democracy refers to the consideration of what type of education should be implemented in order to achieve or maintain democracy, and further to ensure that democracy flourishes in the future. According to Portelli (1996), conservatives, who consider education as a process of transmission of knowledge that is regarded as fixed, advocate education for democracy. They regard teachers as ones who impart knowledge to students, and students as those who neither have the knowledge yet nor are able to contribute to the process of learning. In this light, the contradiction of conservatives is manifested in the incompatibility between education and democratic practices. Namely, while they assert that education serves democracy by cultivating democratic citizens who possess knowledge and understanding of democracy, they exclude democratic principles in education by overlooking the importance of students' critical thoughts, decision-making, and motivation in the learning process. Such a contradictory view of conservatives on democracy and education reflects their

fallacy that does not see political aspects implicit in education by assuming that democracy is a political matter and that education has nothing to do with politics.

Democracy in education. Meanwhile, the notion of democracy in education emphasizes the application and realization of democratic principles in education, questioning the rationality of the notion of education for democracy without consideration of democracy in education, which aligns with the position of progressivists. Progressivists focus on democracy in education, arguing that education should substantially embody the democratic values that ensure the right of learners to exert their own freedom and responsibility and encourage them to actively participate in their learning process. Since they regard education as a process of self-development, and knowledge as being constructed through social interactions rather than being imparted by teachers, the primacy of education is students themselves, and the role of teachers is to facilitate students' learning. However, their assertions that only learning led by learners' nature is non-contrived learning and that the neutral context of education is desirable are disputable in terms of disregarding the impact and value of the sociopolitical environment encompassing learners and its dynamic.

Although both stances of conservatives and progressivists hold that democracy is important and that the primary principles of democracy are based on freedom, equality, and respect, they also hold in common two problematic views; they consider the relation between democracy and education as causal or linear, and overlook the value and significance of political elements embedded in educational fields (Portelli, 1996).

The reciprocal relation between democracy and education.

Portelli (1996) defines the relationship between democracy and education as reciprocal, which is an alternative perspective on the relation between democracy and education that can

work out the limitations and contradictions of the two educational positions previously described. Emphasizing the indivisible and interwoven relationship between citizens' ways of life and democracy, Dewey (1938b) states that "[i]t is obvious that the relationship between democracy and education is a reciprocal one, a mutual one, and vitally so. Democracy is itself an educational principle, an educational measure and policy (p. 294)", and at the same time, that "democracy cannot endure, much less develop, without education …" (p. 296).

Developing this work, I take an identical position to Portelli's argument that the relationship between democracy and education is reciprocal. I regard that democracy as an aim of education should entail democratic principles in education because democratic citizens can be nurtured only through educational practices embedding democratic principles. Thus, in figuring out whether educational practices are democratic, I will examine both aspects of the purpose and principles of education, based on the reciprocal relationship between democracy and education. I will elaborate on the purpose and principles of democratic education in chapter 2.

A Rationale for Discussion the Topic of Diversity in Democratic Societies

Now I turn to examine the features and conditions of democratic societies in which democratic education is undertaken by addressing the significance of dealing with the topic of diversity in democratic societies and the ensuing issues that may arise. This understanding of democratic societies also leads us to envision the purpose and principles of democratic education that should be carried out in a democratic society in more detail.

Freedom and equality are the fundamental values of democracy that stem from human dignity, which are essential for people to lead a humane life (B. Kim, 2013; Minch & Sanders, 2009; see p. 16–17). Thus, in democratic societies, it is absolutely vital that the right of all citizens to freedom of speech in order to express their beliefs (within the limits of not inciting

hatred toward others), and the right to decision-making so that they might lead their chosen lives are equally granted and protected. In that the execution of such rights may bring about the coexistence of diverse perspectives or lifestyles in civil society, diversity is the most salient characteristic of a democratic society. Moreover, the degree to which a society recognizes the wide range of diversity (i.e., gender, race, ethnicity, sexuality, religious faith) can be regarded as a measure of the extent to which a society is democratized. Indeed, there are various historical cases demonstrating that the improvement of human rights or suffrage of people who have been treated as minorities (including, but not limited to, African-Americans or women) in a certain era and place led to the growth of democracy (B. Kim, 2013). Furthermore, another important characteristic of democratic societies is that, while there may be a frequent occurrence of conflicts and disagreement owing to such diversity, democratic ways exist to address these occurrences through citizens' public discussion or the process of deliberation, rather than through intervention by force or centralized control.

In addition to the significance of individual diversity, it is necessary to take note of cultural diversity, as the trajectory of global migration and cultural exchange has been upward (Gay, 2010; B. Kim, 2013). As people have been placed under conditions in which they have to coexist with people from cultural communities that may hold disparate worldviews or cultural customs, it is obvious that conflicts due to disagreement or differences in multicultural societies might arise more frequently (Bradley, 2015; Gay, 2010; Gutmann, 2010). Accordingly, it has become more critical to broaden the understanding of various worldviews or cultural customs and to acknowledge and respect them, thereby forming social unity. Particularly, the seriousness of this issue is obvious in public schools in democratic countries. While increased global migration has rendered the demographic distribution in public schools more diversified,

educational policy, curriculum, or pedagogy have not sufficiently improved to reflect cultural diversity (Bradley, 2015). Such educational reality results in the exclusion of students who are from minority cultural communities from equal education by underrepresenting their identities or cultural customs in teaching and learning in public schools (Gay, 2010).

The Islamic scarf controversy in French public schools in 1989 and the ensuing legislation illustrate one societal and political response to a situation arising from the diverse cultural make up of public-school students (Gutmann, 2010). A principal in a high school in France asked three Muslim girls to remove their hijabs (a head covering worn in public by some Islamic women), a symbol expressing religious devotion, ostensibly to uphold the secularism of French public spaces, stemming from a 1937 law. The three girls refused the injunction of the principal and were expelled from the school. Regarding this case, there are different interpretations and applications of the same statement. Some people agreed with the expulsion of the three students by reason that conspicuously wearing religious symbols causes civic inequality (Gutmann, 2010). Opponents to the girls' expulsion asserted that public school policy should reflect the principle of equal rights to education to those who want to be educated in public schools even if they advocate for overtly demonstrating their differentiating religious customs (Gutmann, 2010). Interestingly, despite these opposing points of view, both perspectives are based on the identical rationale—civic equality that means "individuals should be treated and treat one another as equal citizens, regardless of their gender, race, ethnicity, race, or religion" (Gutmann, 2010, p. 1).[3]

[3] Strictly speaking, the former argument is based on equality, whereas the latter is more concerned about equity or fairness. "Equality means each individual or group of people is given the same resources or opportunities. Equity recognizes that each person has different circumstances and allocates the exact resources and opportunities needed to reach an equal outcome" (https://onlinepublichealth.gwu.edu/resources/equity-vs-equality/#:~:text=Equality%20means%20each%20individual%20or,to%20reach%20an%20equal%20outcome). It is important to be aware of the need for equity in achieving justice in democratic societies, but I focus on the concept of equality in this work as a comprehensive exploration of the differences between the concepts of equality and

This case shows that the cultural heterogeneity of students in public schools may actually bring about discrimination in guaranteeing a student's right to education. Also, through this case, we can speculate that citizens were aware of the cultural difference that existed in French society at that time, but the issue did not reach social consensus in the process of being publicized. In other words, this case shows that not only the difficulty of acknowledging unfamiliar or disparate cultural customs in schools, especially those of minoritized groups, but also the possibility that disagreements on a certain issue might occur, even if both sides of an argument on the issue are identically based on the promotion of democratic values such as civic equality (Gutmann, 2010).

Based on this case, I discuss the importance of acknowledging and respecting diversity and the significance of engaging in "the heteroglossic conversation" (Boyce-Tillman, 2012, p. 29; Greene, 1993, p. 213) whereby each citizen is encouraged to take a part in the collaboration of decoding, articulating, justifying, or reconstructing meanings that have been taken for granted or that have been underrepresented to date (Boyce-Tillman, 2012; Greene, 1993). First, Gutmann (2010) argues that the students' various worldviews, lifestyles, or cultural customs ought to be respected in schools to the extent that they do not infringe on the rights of civic equality that others exercise, in that students' rights to exercise freedom of expression, regardless of their various backgrounds, ought to be equally guaranteed. If the uniqueness of some disparate minoritized groups is devalued and/or ignored in society, and if those groups are marginalized and their right to be educated deprived, civic equality—a fundamental value of democracy—is threatened (Greene, 1993; Gutmann, 2010). Thus, it can be said that recognizing diversity among students in schools and creating safe environments to make it possible for students to exert their

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equity are beyond the scope of this master's thesis.

civic rights equally are directly linked to expanding the realization of democratic values in society. Namely, the fact that citizens try to deal democratically with the phenomena caused by the coexistence of diverse members within societies could be an indicator that they make an effort to espouse democratic values such as equality and freedom.

Second, when dealing with issues causing differences and disagreements in a democratic society, it is important for people to recognize that there are multiple perspectives in understanding realities and to broaden their understanding of different perspectives. Boyce-Tillman (2012) expresses concern that the interpretation of realities by one dominant or privileged viewpoint or the insistence on a single perspective of the dominant culture without recognizing the cultural differences that exist within society, may lead people from various cultures to be disempowered or marginalized. In the same vein, Greene (1985) also argues that "single standards and petrified structures must be viewed as problematic … Diverse persons must be considered in their particularity and concreteness. Alternative modes of action and of thought must be recognized wherever they exist" (p. 4). To this end, Greene (1993) and Boyce-Tillman (2012) accentuate the importance of being involved in "the [ongoing] heteroglossic conversation" in which diversity and disagreements are valued (Greene, 1993, p. 213). They state that heteroglossic conversations enable different voices to be heard and various beliefs to be shared. Furthermore, Boyce-Tillman (2012) argues that conflicts or tensions produced by the "hybridity of meanings [and voices]" (p. 28, 37) generate energy that holds the potential to facilitate the transformation of the status quo. It is therefore critical to consider that encounters between/among diverse members might result in the positive possibilities of building up more democratic environments (Boyce-Tillman, 2012).

In conclusion, we can expect that citizens' efforts—to deal democratically with the

phenomena caused by the coexistence of diverse members within societies and to make an effort to espouse democratic values such as equality and freedom—result in the transformation of current unequal and unfair phenomena, leading society to be more congruent with the democratic ethos. Thus, when music educators embrace affairs of diversity in schools and societies, it can be said that the field of music education joins in the endeavour to further democratize society.

In this section, I addressed the concepts of democracy and democratization, the correlation between democracy and education, and the issue of diversity in a democratic society, which are basic concepts requisite to the investigation of how music education might enhance the ongoing democratization of a society in which diversity and its associated challenges prevail. In the next section, the significance of *doing philosophy* and the characteristics of philosophical methodology used for this work are reviewed and an outline of the thesis is presented.

Philosophical Methodology and an Outline of the Thesis

The study will demonstrate conceptually and philosophically the purpose and value of music education in public schools in democratic countries. Therefore, the study adopts a philosophical research methodology. This section presents the significance of *doing philosophy* based on the arguments of Greene (1973, 1975, 1995) and Jorgensen (2014). I also briefly discuss the characteristics of philosophical research methodology in music education with reference to Choi et al. (2014), Jorgensen (2006), and Phelps et al. (2005). Then, I will explain the suitability of applying philosophical research methodology to this study. The following is an overview of the study.

Doing Philosophy in Music Education

Greene (1973) defines *doing philosophy*, particularly educational philosophy, as "to become critically conscious of what is involved in the complex business of teaching and learning

… to clarify the meanings of education" (p. 7). In other words, doing philosophy is to think about the meaning of what one does, and to raise questions about what is taken for granted (Greene, 1973). Accordingly, doing philosophy can be an avenue to enable teachers to figure out the problems in educational practices and to understand their effects on students and society. Particularly, the importance of teachers' doing philosophy is more stressed when considering the reality of education in some settings in which inhumane, undemocratic structures and practices such as bureaucratic school systems, authoritarian teaching methods, and standardized curriculum and assessment are still prevalent (Greene, 1973; Jorgenson, 2014).

Furthermore, doing philosophy is more than just an understanding or analysis of problems in that doing philosophy is an opportunity for teachers/philosophers to make an intentional and reasonable decision, and to take responsibility for the choice (Greene, 1973). In this regard, Greene (1973) claims that teachers ought to be involved in transforming educational practices and calls on teachers to engage in an unending search for freedom and completion with the hope that social change is possible. In the same vein, Jorgensen (2014) states that by doing philosophy, it is possible to reconstruct the reality that teachers experience and then go beyond or transform the current phenomena with open endings and possibilities of change. This philosophical journey begins with teachers asking deconstructive questions that doubt and challenge the status quo. By extension, Jorgensen (2014) also encourages teachers to possess the courage to speak about unjust and inhumane aspects of the world.

Ultimately, according to Greene (1975) and Jorgensen (2014), what music teachers ought to pursue through doing philosophy is to recover and hold the belief that humanity can be realized through education and that education can contribute to improving students' lives and society; this is the purpose and fruition of doing philosophy. It is an ethical responsibility of

music teachers to plunge into and engage in the rough and disorderly reality of education and society, and to voice their messages of resistance, deconstruction, and transformation through a deep critique of the status quo (Greene, 1975, 1995; Jorgensen, 2014).

Philosophical Methodology in Music Education Research

According to Choi et al. (2014), Jorgensen (2006), and Phelps et al. (2005), philosophical studies have some common features, even though philosophers have different ontological, political, epistemological, and axiological stances on phenomena, or assertions that may clash with those of other philosophers (Elliott, 1995; Jorgensen, 2006). In this section, using Jorgensen's analysis (2006) of philosophical methodology, I present the four characteristics of philosophical methodology: the exploration of philosophical questions, the consideration of the system of theories and its relations, the presentation of a direction for future music education, and the contemplation of the feasibility of philosophies towards transformation.

First, philosophical methodology deals with philosophical questions related to philosophical branches such as ontology, politics, epistemology, and axiology (Choi et al., 2014; Jorgensen, 2006). Those philosophical questions are "characteristically philosophical" (Jorgensen, 2006, p. 185); the questions stem from doing philosophy (Jorgensen, 2006) and conversely, philosophical methodology brings up philosophical questions (Phelps et al., 2005a). Philosophy also has its own ways of understanding reality and conceiving validity, which distinguishes it from the fields of science or art (Jorgensen, 2006), and the unique nature of philosophical research requires that it be approached through philosophical methodology rather than quantitative or qualitative methodologies (Elliott, 1995).

To put it concretely, music education philosophers explore ontological inquiry. They attempt to investigate the nature of music education through raising fundamental questions such

as “what is music?” or “what is music education?” and trying to find answers to those questions (Elliott, 1995; Goble, 2010; Jorgenson, 2014; Regelski, 2006; Reimer, 1970; Woodford, 2005a). Also, philosophers can address the epistemological differences of music and music education based on disparate music educational philosophies (e.g., aesthetic music education philosophy, praxial music education philosophy, and pragmatist music education philosophy). Regarding axiological inquiry related to the purpose or significance of teaching and learning music, music educators attempt to explain the imperative of music education by answering the questions ‘Why is music education necessary?’ or ‘Why should people learn music?’ The well-established philosophical bases of the nature and values of music education legitimate the status of music education as an essential academic subject in school and society. They offer teachers self-respect and affirm the value of teaching music, thereby heightening a mission and duty as a music teacher (Elliot, 1995; Reimer, 1970). In addition, political inquiry in music education—the association of music education with democracy theory or the role and effect of music education on a political sphere—can be also dealt with through philosophical methodology.

Second, philosophical methodology is an attempt to construct a “body of thought” (Jorgensen, 2006, p. 182) that is coherently and systemically connected between every part and the whole. Researchers using philosophical methodology for their inquiry can systemize a theory, which makes it possible to clarify the relevance among concepts and theories, integrate a body of thought with other systems of thoughts, and offer insights to develop conceptual frameworks.

Third, philosophical methodology contributes to presenting the direction for future music education by evaluating the past history of music education and diagnosing its current condition. Elliott (1995) uses an analogy that likens philosophy and doing philosophy to a map and map-making respectively; using philosophical frameworks, teachers can have a broad

overview of their teaching journey and navigate their ways to reach their destination.

Last, philosophical methodology is concerned with the feasibility of a system of thought. Philosophers contemplate the relevance between their thought and educational practices in order for their educational philosophy and theory to be compatible with educational practices or policies (Jorgenson, 2014). This means more than an attempt to find the association of philosophy with the status quo. As aforementioned about doing philosophy (see p. 25–27), the purpose of carrying out philosophical methodology is to discover ways to lead music teachers to engage in transformative works to improve the status quo and to have a beneficial effect on society and culture as well as individuals' lives.

The Adoption of Philosophical Methodology for the Study

This study starts with the following categories of questions: ontological questions about the nature of music, music education, and democracy; epistemological exploration about the understanding of those conceptions depending on the different music education philosophical perspectives on music; axiological questions related to the values and benefits of music education within both an individual's life and the wider society; and political questions referring to the realization of democratic values in teaching and learning music. In this sense, I adopt a philosophical methodology in order to discover answers to ontological, epistemological, axiological, and political inquiries that I ask in this study. In addition, I attempt to construct a systemic and coherent idea to propose a goal, direction, and principles for music education and the rationale for the proposal. For this, I integrate various concepts and theories: the correlation between democracy and education, namely, democracy as a goal of education and as a principle embodied in educational practices, and the association of music education philosophy with democratic theory. Based on this conceptual framework, I define democratic music education,

demonstrate how music education might contribute to democratizing society, and present the feasibility of my argument by illustrating the examples of democratic music education practices.

Overview of the Thesis

This work is composed of six chapters, including this introductory chapter. Chapters two to four lay the theoretical groundwork for developing the discussion of the purpose and role of music education in expanding democratic values in an individual's life and society. The fifth chapter illustrates the concrete characteristics of democratic music and democratic music education. The final chapter presents the conclusion of this research.

In the second chapter, I review concepts of democracy and democratization and consider the significance of education in democratizing society. The first section presents the definition and principles of democracy as a political system and as a way of life. The second section moves on to the concept of democratization, taking note of the history of democracy. Through the understanding of democratization, I examine the normative and fluctuating nature of democracy and identify the significance of those properties in democratic citizens' daily lives and society. The last section discusses the purpose and principles of democratic education based on the perspectives of Deweyan philosophers and addresses the characteristics of educational practices that democratically handle issues pertaining to diversity.

The third chapter focuses on my first research question: *What are the respective definitions, purposes, and principles of democratic and non-democratic music education?* It takes up the examination of four music education philosophies: Reimer's music education as aesthetic education, David Elliott's praxialism, Regelski's praxialism, and pragmatist music education philosophy. Then, in the second section, I present a classification of music educational practices into three approaches, monarchical, oligarchical, and democratic approaches,

depending on the extent to which equality is distributed to teachers and students. The third section, then, carries a comparative analysis among the purpose and principles of those three approaches and addresses the controversial issues that might emerge in comparative analysis. This chapter ends with the comprehensive examination of democratic music education and non-democratic music education.

In the fourth chapter, I attend to the question: *How might music education contribute to the democratization of society?* First, I examine two philosophies, Regelski's praxialism and Goble's pragmatist music education philosophy that lend support to democratic music education practice. Then, I move on to discuss the association of music education with the concept of democratization by examining how music education might contribute to creating a more democratized society. The discussion about the relationship between democratization and music education will be examined from two levels. The first level focuses on democratization through the pursuit and establishment of psychosocial equilibrium towards democratic ideals, a radical goal of and a way forward for music education. The second level centers on how music education might transform reality in order to make reality more congruent with democratic values. When musicians and music educators face undemocratic circumstances that create conflict with the democratic ideals that they expect to see, what they might do to transform reality is explored.

The fifth chapter addresses my third research question: *What are the characteristics of democratic musics, democratic music curricula, and pedagogies?* By attending to two music genres, jazz and p'ungmul, I illustrate concrete examples of democratic music and musical practices. I also present examples of democratic curricula and pedagogy that may be adopted in music listening, performance, and composition education.

The final chapter, along with a summary of this study and a suggestion for the direction of future research, concludes the study by discussing the ethical responsibilities that are given to democratic citizens, especially music teachers (Locke, 2008; Woodford, 2005a).

Chapter 2: Democracy, Democratization, and Democracy and Education

This chapter is intended to clarify the terms *democracy*, *democratization*, and *democratic education* as I use them in this thesis. In the first section, democracy is defined in two ways, as a political mechanism and as a way of life, and in the second section, the significance of the term democratization is discussed. In the remainder of the chapter, I elaborate on the relationship between democracy and education and the characteristics of democratic education in pluralistic societies.

Democracy as a Political Mechanism and as a Way of Life

In this work, democracy is dealt with in two ways, as a political mechanism in a limited sense and as "a way of life" (Dewey, 1939a, p. 226; Keane, 2009, p. xv; Višňovský & Zolcer, 2016, p. 56) in a broader sense. I first describe the radical meaning and principles of Athenian democracy[4] and then examine how those principles of democracy have been manifested in democracies in modern times. Then, I briefly present three forms of democracy—representative democracy, participatory democracy, and deliberative democracy—in order to discover the implications that those types of democracy offer to educational practices.[5] Last, this section explores the significance of democracy as a way of life in a broader sense.

Democracy as a Political Mechanism

Definition and principles of democracy.

There are three important terms referring to political regimes in ancient Greece:

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[4] I singled out "ancient Athenian democracy" for my analysis of democracy in order to take an analytical understanding of the ancient Greek etymological meaning of democracy as a starting point for the understanding of democracy. More explanations about and various perspectives on ancient Athenian democracy are offered in footnote 6 on page 34.

[5] Referring to Regelski's description (2009), the term educational practices or music education practices in this thesis signifies "the collective range of practices—methods, routines, processes, procedures, habits, customs, paradigms, traditions, models, etc." (p. 5).

monarchia, oligarchia, and *demokratia* (Ober, 2008). While monarchy (*monarchia*) and oligarchy (*oligarchia*) refer to the rule of a single person and the rule of the few respectively, democracy (*demokratia)* means the rule of many, namely, the rule of the empowered who are regarded as "a large and inclusive body" (Ober, 2008, p. 3). Based on the etymological meaning derived from the Greek, democracy means *the power of the people*, a compound of *demos* (the people) and *kratos* (power) (Keane, 2009; B. Kim, 2013; Minch & Sanders, 2009; Ober, 2008). In modern times as well, democracy is fundamentally and commonly understood as the power of the people, although the meanings and forms of that conception are variously defined and applied depending on sociocultural contexts (DeLorenzo, 2003, 2016; Gould, 2007; Keane, 2009; Ober, 2008). More specifically, Ober (2008) interprets the original meaning of democracy as "the collective capacity of a public to make good things happen in the public realm" (p. 8).

Today ancient Athenian democracy is generally regarded not only as a root of democracy but also as the ideal model of direct democracy (B. Kim, 2013).[6] According to B. Kim (2013), Athenian democracy has been appraised as the most exemplary direct democracy in the history of the Western world in that approximately 45,000 citizens all directly participated and expressed their own opinions in public conversations dealing with social issues of the age. Other scholars note with irony that this "democratic" participation in public discussions was restricted to the free male population, excluding all women, slaves, and men who did not own property (B. Kim, 2013). Despite this noted limited participation, the ideal and spirit of democracy are demonstrated in the funeral oration of Pericles, a politician in ancient Athens, in

[6] Keane (2009) dissents from the view taken by B. Kim (2013) and presents a different view of the beginning of democracy based on the historical records that have been founded at Mycenaean culture about 1000 years ago before the Greek city-states were established. Also, invoking the historical records of Islamic democracy that describe the function of mosques as an assembly (in the early period of Islam), he disputes the fact that democracy disappeared after the collapse of the ancient Athenian democracy. He not only insists that we be aware that democracy has emerged in different forms according to temporal and geographical contexts but also emphasizes the need for democratization of the history of democracy in that the history of democracy is still incomplete.

History of the Peloponnesian War (Thucydides, 410 B.C./2006); B. Kim (2013) summarizes Pericles' description of democracy's four characteristics: the sovereignty of the whole people, appointments depending on the practical ability of an individual rather than on social class, freedom and mutual understanding in private and the law-abiding spirit in the public sphere, and concerns about the public services of the state.

Over time, these original principles of democracy have been institutionalized in and applied to modern democratic states as the three key factors that democratic states need to retain as follows: "the sovereignty vested in the people; the separation of state powers, and checks and balances; and the rule of law" (Rhyu, 2014, p. 176).[7] In addition to the democratically managed government system, Rhyu (2014) also emphasizes the importance of mature civic awareness and conduct in realizing the democratic spirit. B. Kim (2013) argues that it is worth noting that practically no country can impeccably implement democratic principles; therefore, democracy should be regarded as an ideal that suggests a direction for social change, and as a social order that helps realize a society that values human dignity, a cornerstone of democracy.

Types of democracy.

Democracy has taken various forms, depending on the context and time period in which it developed (Keane, 2009). Most political theorists categorize democracy according to the manner in which citizens participate in politics: direct/assembly democracy and indirect/representative democracy (Keane, 2009). Another way to classify democracy is

[7] Rhyu (2014) explains the three key factors of democratic states in detail as follows; "first, the sovereignty vested in the people. The legitimacy of power comes from the people. Power established without the consent of the majority cannot be recognized. Second, the separation of state powers, and checks and balances. To prevent misuse of state power, democracy separates legislative, judicial and executive powers, limits the terms of elected public officials and allows powerful agencies to monitor and check each other. Third, the rule of law. Civil liberties and rights can only be limited by law, and the government must operate the country according to law within the scope of the powers conferred by the Constitution. The law must restrict everyone equally not only the ruled but also the ruler" (p. 176).

according to the political ideology that forms the democratic basis of a certain nation: liberal democracy or social democracy. Additionally, the main phenomena or needs of the times also create various terms referring to democracy such as ecological democracy, electronic democracy, or SNS (Social Network Service) democracy. In this work, I elaborate on three types of democracy—representative democracy, participatory democracy, and deliberative democracy. That is because they are more necessary and relevant to my argument about democratic music education than other types of democracy in that participation and representation in educational practices are critical aspects when discussing democratic music education and that deliberation is also regarded as one of the capabilities of democratic citizens. I examine these types of democracy focusing on the ways in which citizens participate in politic affairs and how they exercise their power in each of these democratic models. I do so in order to discover the insights and significance of each model as they pertain to democratic educational practices.

Representative democracy. As aforesaid, the direct form of democracy in ancient Greece is generally considered as the most ideal form of democracy. However, representative democracy has been regarded as the most predominant form of democracy since the eighteenth century onward (Keane, 2009; B. Kim, 2013). Representative democracy is characterized by the delegation of citizens' powers to representatives who are elected by citizens in order to increase efficiency in steering state affairs (Keane, 2009; B. Kim, 2013). Unlike the situation in ancient Athens, B. Kim (2013) analyzes that the inevitability of the advent of representative democracy in modern society—industrialized and urbanized—is due to the nature of modern societies that have spatial and temporal limitations for all citizens to assemble in a place to discuss social or political issues that they face. The tendency for modern societies to grow in size and structural complexity is also a factor that has influenced the preference of many democratic nations for

representative democracy whose system is operated by only a few in the political elite class (B. Kim, 2013).

However, despite spatial and temporal restrictions to the direct political participation of all the citizens and the social need for professionalism in political practices, some political philosophers have voiced concern that, in a system of representative democracy, power is given to only elites or political professionals rather than being equally distributed to all people (B. Kim, 2013). Indeed, B. Kim (2013) points out an adverse effect that the representative democracy system has produced; citizens show a tendency to understand democracy as a restricted concept such as an electoral system, which caused the political apathy of citizens or the diminution of political participation of citizens.

Participatory democracy. Such limitations of representative democracy—the limitations in citizen participation in political practices—have shed new light on the need for participatory democracy (Keane, 2009; B. Kim, 2013). Participatory democracy is based on citizens' direct and extensive participation in the public realm (Keane, 2009; B. Kim, 2013). As Keane (2009) points out, in fact, since WWII, various types of organizations and institutions that enable citizens to monitor governmental power and to engage in public issues have sprung up in and spread across not only political arenas but also in all areas of policy. Referring to Aristotle's statement that "man is by nature an animal fit for a state" (Aristotle, 350 B.C./1995, p. 19) as an ideological source of participatory democracy, B. Kim (2013) argues that "participation in political communal living is the prerequisite condition to be an authentic/whole human" (p. 210). Namely, B. Kim (2013) argues that people in this era as well are able to lead and enhance a more humane life through actively engaging in public living because many Athenians in ancient Greece deemed political participation as a privilege of citizens and some enjoyed a democratic

lifestyle through participating in public discussions. Dewey (1916), also, has identified participation as a crucial principle of democracy, stating that participation is a worthwhile way to facilitate and achieve "mutual growth" (Višňovský & Zolcer, 2016, p. 65, 71) by enabling people to share experiences with others and to mutually contribute to the development of the community and the self (Dewey, 1937; B. Kim, 2013). Therefore, participatory democracy can be not only a system that prevents political corruption and/or stamps out abuses of power, but also a space in which citizens learn democratic attitudes and behaviours from cooperative experiences (B. Kim, 2013).

Despite the importance and value of active participation in a democratic system, B. Kim (2013) argues that it is necessary to keep in mind that simply participating in a certain assembly cannot on its own secure the realization of democratic ideals. He warns that, when the majority of the population improperly exert franchise, is indifferent to politics, or is morally corrupt, a democratic regime may degenerate into an ochlocracy or mobocracy, or even an autocratic system. In this light, B. Kim (2013) and Rhyu (2014) maintain that the success of participatory democracy in realizing democratic ideals depends on the extent to which citizens hold democratic dispositions and capabilities, which directly affects their commitment to engage honourably and proficiently in democratic practices. De Tocqueville declared, "[t]he health of a democratic society may be measured by the quality of functions performed by private citizens" (https://www.brainyquote.com/quotes/alexis_de_tocqueville_387422). This significance of citizens' maturity in developing democratic society has aroused much discussion about deliberative democracy.

Deliberative democracy. In discussing the desirable ways in which citizens might participate in a democratic process and the quality of that participation, it is helpful to consider

the principles of deliberative democracy (Englund, 2000). Noddings (2013) defines deliberation as “a political process of analyzing, debating, and evaluating social/political practices that gives voice to a wide range of ideals without fastening on any one” (p. 16). Bladh and Heimonen (2007) describe this process of deliberation as a “communicative process” (p. 2) that presupposes the existence of differences and produces tentative consensus and agreement from differences and disagreements. In other words, differences and disagreements are respected in deliberative processes in pluralistic and democratic societies, and citizens are supposed to be involved in deliberate processes to reach consensus or to find out the most beneficial or efficient option among the differences and disagreements. This process requires citizens to bring and embrace various worldviews, to create a culture of discussion with civility through taking part in ongoing communication, and to establish an open, reasonable, and autonomous citizenship (Englund, 2000; Gutmann, 2010; B. Kim, 2013). Also, the deliberative process requires to check the arbitrary decision of a majority of citizens who do not thoroughly deliberate issues while also reflecting the voices of the minority as fully as possible through careful consideration (B. Kim, 2013, Noddings, 2013). In this light, deliberative democracy can complement the limitations of participatory democracy that may be misunderstood as simple participation of citizens in elections or as a majority rule or that may be degraded to an ochlocracy. Therefore, deliberative democracy may contribute to establishing a mature democratic culture and further, to “provid[ing] important principles to create ethical norms of the community and moral rules of a just society” (B. Kim, 2013, p. 279).

So far, this section has briefly examined the some of the ancient meanings and principles of democracy as a political mechanism and their application in modern states. In particular, in discussing three types of democracy: representative democracy, participatory democracy, and

deliberative democracy, in this section, I explained that, although these forms of democracies have a common denominator (i.e., democracy is based on the power of people), they demonstrate different approaches to realizing this democratic principle.

Dewey (1937) moves beyond these limited conceptions of democracy, declaring that "democracy is much broader than a special political form, a method of conducting government, of making laws and carrying on governmental administration by means of popular suffrage and elected officers. It is that, of course. But it is something broader and deeper than *that*" (p. 217). He then expands the concept of democracy to include the daily lives of citizens beyond the range of politics. The next part of this section elaborates on this significant perspective on democracy as "a way of life" (Dewey, 1939a, p. 226; Keane, 2009, p. xv; Višňovský & Zolcer, 2016, p. 56).

Democracy as a Way of Life

Rhyu (2014) describes *a way of life* as follows:

> An individual has to choose a lifestyle and shoulder responsibility accordingly in order to realize one's self. The lifestyle is closely related to not only abstract and philosophical issues such as belief and choice of ideals but also to personal tastes in designing specific daily lives … A way of life reveals one's beliefs, tastes, personalities and desires. (Rhyu, 2014, p. 279)

To consider democracy as *a way of life* means to regard democracy as "a way of life for persons or individuals and thus, building up democracy requires embedding democratic qualities, habits, and attitudes in the personal character of individuals" (Višňovský & Zolcer, 2016, p. 63–64). Minch and Sanders (2009), alongside stating that living a democratic way of life means to "become habituated into democracy" (p. 239), urge people to learn how to become habituated into democracy in various contexts of everyday life. Practically, people have large and small opportunities to put a democratic ethos into practice in their daily lives. As Noddings (2013) mentions, daily occasions, especially dealing with conflicts caused by differences and

disagreement, can be an opportunity for people to learn and practice democratic values by demanding practices of democratic conduct such as communication and cooperation. In this light, a democratic way of life means that democratic values and principles are put into practice in all the affairs and relations of daily life (Dewey, 1939a).

To be more concrete about the characteristics of a democratic way of life, Keane (2009) emphasizes "self-government" (p. 854) as one of the fundamental features of a democratic way of life; which is reminiscent of the *foundations* of democracy that I presented in the first chapter (see p. 16–17). Keane (2009) states that "[d]emocracies, understood as forms of government and ways of life in which no *body* rules, dispense with the fetish of rulers" (p. 859). Minch and Sanders (2009) also interpret the etymological meaning of democracy, *the power of the people,* to mean that "all the people inform and shape the structures, decisions, actions, potentialities, and future which belongs to them" (p. 221).

Taking it a step further, Dewey (1938b) argues that such a principle of self-government can and should be realized through participation, explicating that "every individual becomes a part of the process of authority, of the process of social control; that his needs and wants have a chance to be registered in a way where they count in determining social policy" (p. 295). Namely, in democratic societies, people are expected to participate in the process of decision-making as agents with "equal access and shared responsibility" (Višňovský & Zolcer, 2016, p. 67), to share their "common or mutual interests" (p. 65) through "free and open interaction" (p. 65), and thereby contribute to mutual growth (Dewey, 1916; Višňovský & Zolcer, 2016). In this light, Dewey's democracy as a way of life can be seen as "a lived social phenomenon" (Houser, 2005, p. 47). In addressing how to implement the self-government of an individual in their own lives and in societies through participation, Dewey (1916) describes such a democratic mode of

life as “primarily a mode of associated living, of conjoint communicated experience” (p. 101).

Furthermore, when considering Dewey’s statement (1937) that “the key-note of democracy as a way of life may be expressed … as the necessity for the participation of every mature human being in formation of the values that regulate the living of men together” (p. 217), it is noteworthy that democracy informs the mechanism to determine a moral standard of individuals’ choices or conduct (Minch & Sanders, 2009; Višňovský & Zolcer, 2016).

In dealing with the concept of democracy as a way of life, it is also crucial to consider democracy as a cultural phenomenon (Dewey, 1939b; B. Kim, 2013; Višňovský & Zolcer, 2016). Under the assumption that a certain collective way of life forms a culture accordingly, it can be said that when people embody democracy as a way of life, a democratic culture is formed (Dewey, 1939b). Dewey (1939b) highlights the importance of producing democratic culture and the struggle to ensure it prevails in every societal aspect, arguing that the very success of democracy as a political mechanism in a given country depends on it being broadly supported by a democratic culture. Furthermore, Dewey (1939b) states that democracy creates its own culture, which is along the same line with Minch and Sanders’s statement (2009) that democracy germinates in any places where its foundations exist due to its rhizomatic nature (see p. 16–17). In other words, political democracy and democratic culture inform one another. In particular, regarding the assumption that citizens in pluralistic democratic societies need to acknowledge that they should accept differences and disagreements among members of their societies, democracy can be regarded as a culture that “tolerate[s] and recognize[s] those cultures that are compatible with mutual toleration and respect within and across cultural groups” (Gutmann, 2010, p. 3). Taking a longer view, Višňovský and Zolcer (2016) consider democracy as a culture that produces a humanistic tradition that should be passed on to next generations.

In this section, I examined the concept of democracy in two ways (as a political mechanism and as a way of life), and the definition and principles of democracy, and I reviewed three types of democracy: representative democracy, participatory democracy, and deliberative democracy. In terms of democracy as a way of life, I addressed democracy as a principle that is involved and carried out within an individual's daily life, as a principle of self-government, as a moral ideal, as a social phenomenon to associate with others, and as a cultural phenomenon.

Democratization

As viewed throughout the preceding section, systems of democracy and interpretations of the meaning of democracy have changed over time. Changes in systems of democracy, on the one hand, have been extended and consolidated since the 4th century BCE in ancient Greece, even though democracy as a political system lost its power in ancient times and throughout the Middle-Ages before modern forms of democracy developed (B. Kim, 2013). Since the French Revolution, the Glorious Revolution in England, and the American Revolutionary War in the 17th and 18th centuries, modern democratic governments have proliferated from Europe and the United States to around the world to the extent that the present period is considered "a golden age of democracy" (Bowman & McCarthy, 2007, p. 1). Figures 1 and 2, which show the changes in political regimes between 1900 and 2015, demonstrate the global trend of growth in the number of countries that have adopted a democratic regime as their political system, meaning that over time, a greater percentage of the world's population has come to live under democratic regimes than past times (Figure 3).

Figure 1. Political regime, 1900. (Source: https://ourworldindata.org/democracy)

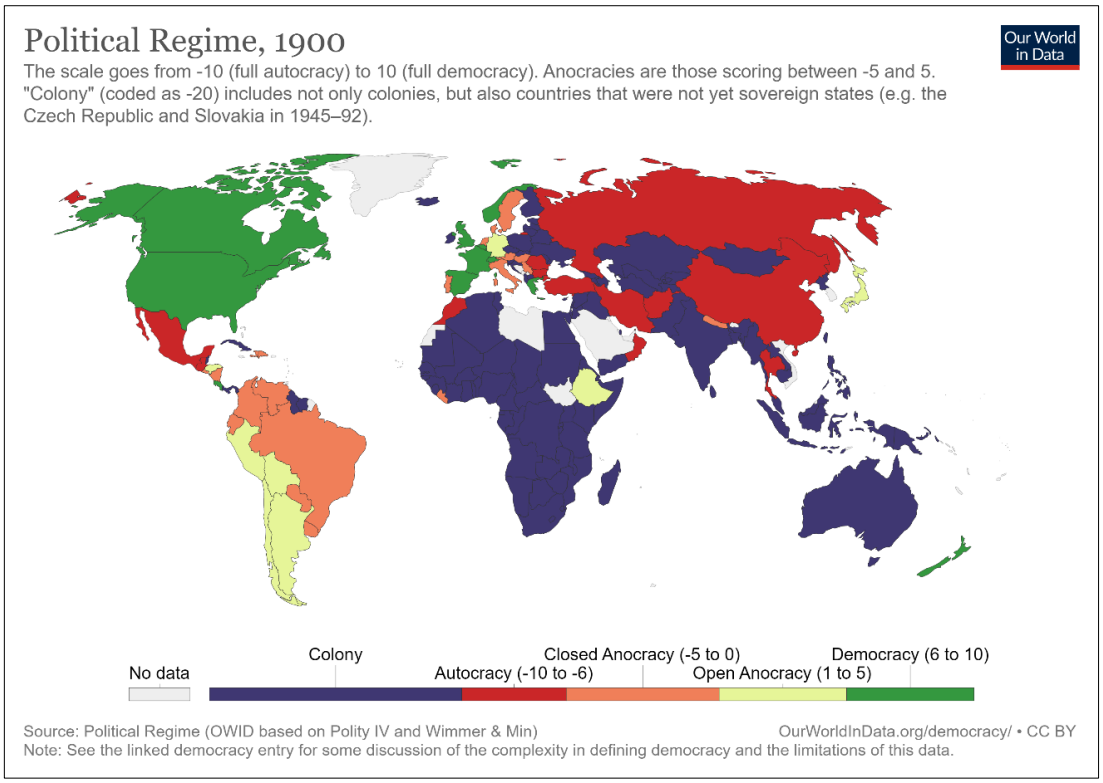


Figure 2. Political regime, 2015. (Source: https://ourworldindata.org/democracy)

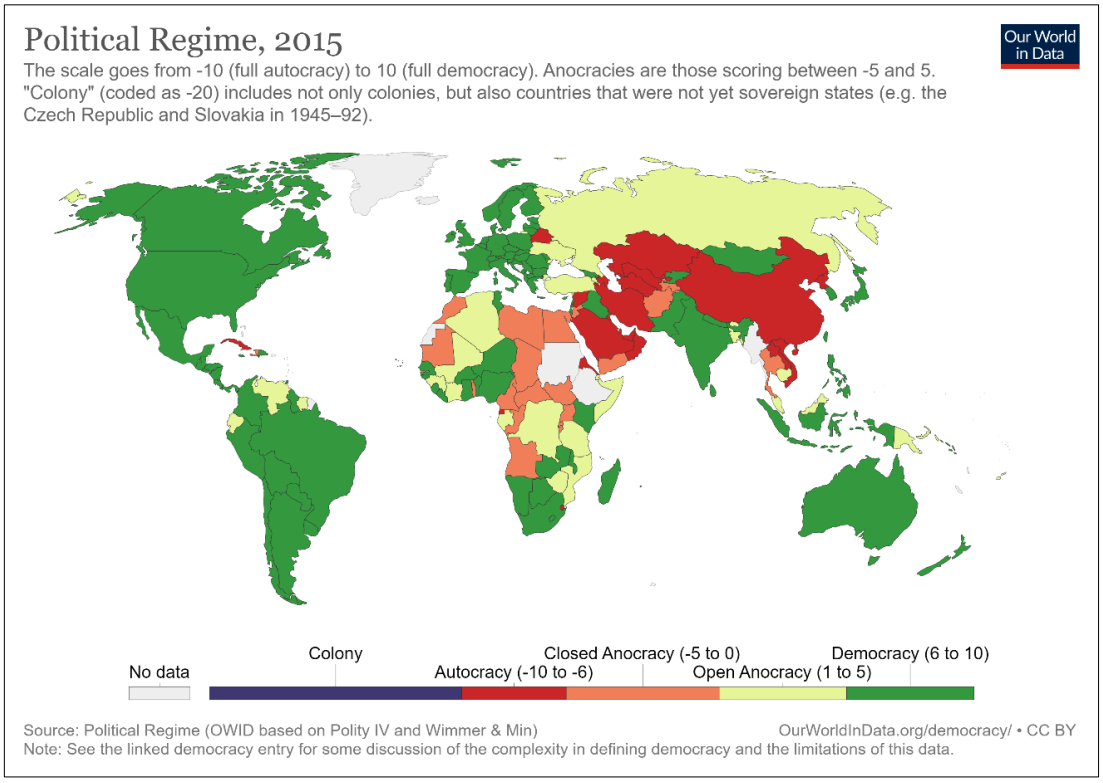
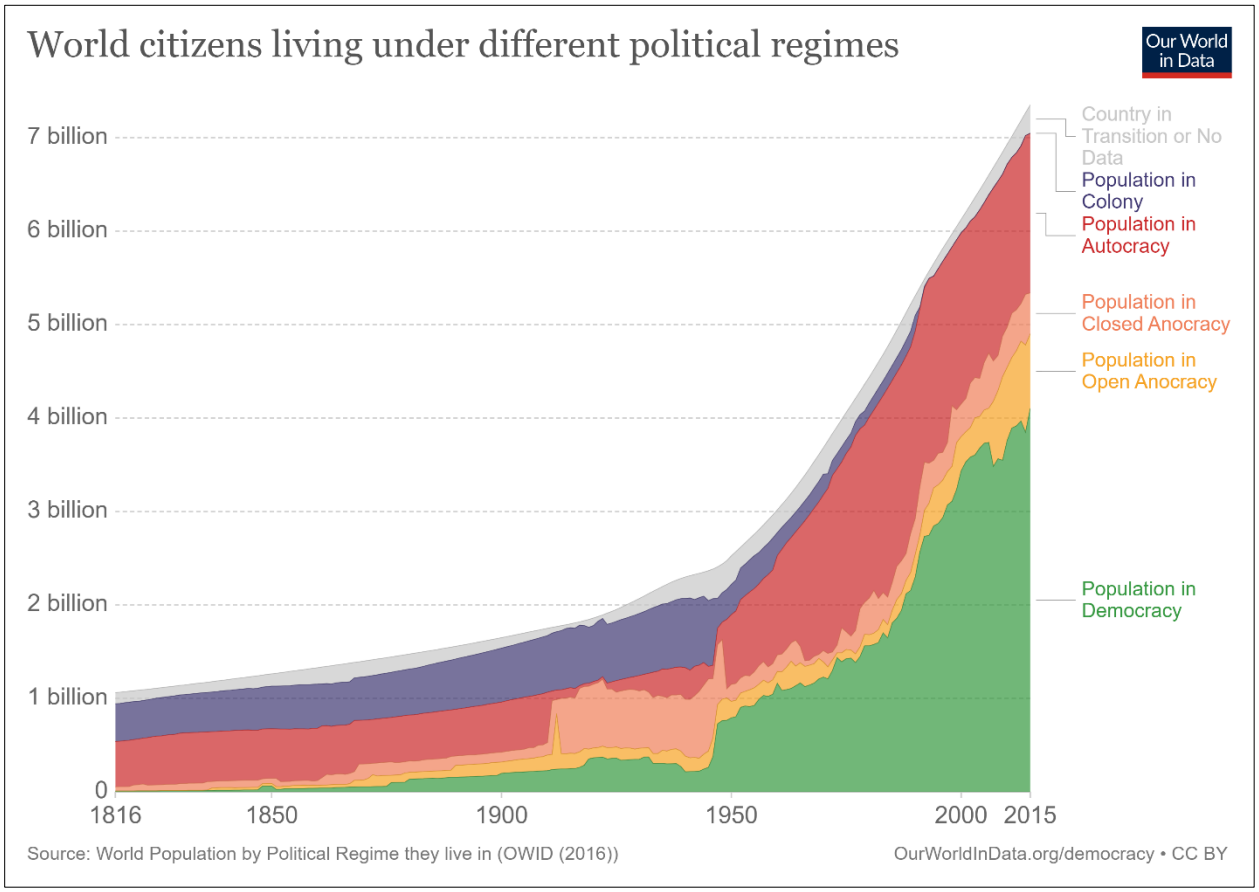


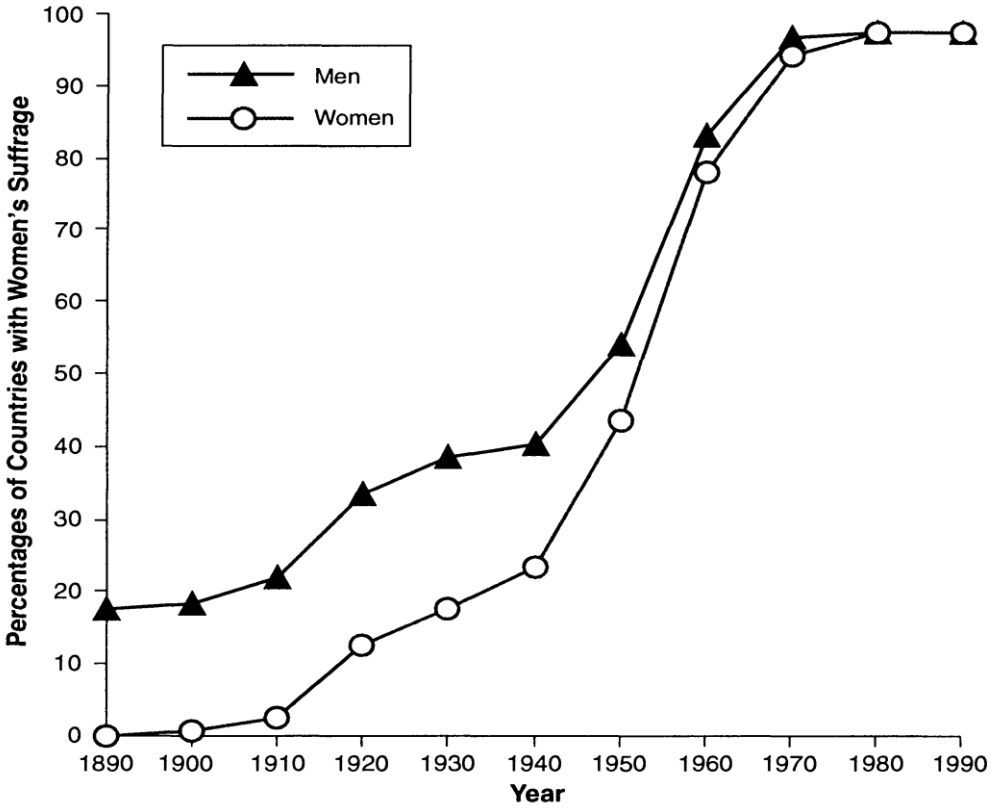
Figure 3. World citizens living under different political systems, 1816–2015.
(Source: https://ourworldindata.org/democracy)



The extension and consolidation of democracy means also that democracy has been strengthened and intensified in qualitative ways such as the extension of suffrage and the advancement of human rights, especially those of marginalized groups (B. Kim, 2013).[8]

[8] B. Kim (2013) states that the history of democracy can be seen as the history of extending suffrage. As can be seen from figure 4, while the percentage of countries that gave suffrage to men was about 20 % in 1890, no country gave suffrage to women at that time. However, the percentage of countries that have given suffrage to both men and women has increased over time and reached approximately 100 percent in 1990 (Ramirez, F. O., Soysal, Y., & Shanahan, S.,1997). Universal suffrage was completed in 1918 in England, in 1920 in the U.S., and in 1971 in Switzerland (B. Kim, 2013). In Canada, the point of giving voting rights to White women vary by provinces: in federal elections of Canada in 1917, Manitoba in 1916, Saskatchewan and Alberta in 1916, British Columbia and Ontario in 1917, Nova Scotia in 1918, New Brunswick and Yukon Territory in 1919, Prince Edward Island in 1922, Newfoundland and Labrador in 1925, Quebec in 1940 (Janovicek N. & Thomas M., 2019; Strong-Boag, 2016). Also, people of Color (both men and women) did not obtain the vote in Canada until the late 1940s (after World War II). It was only in 1949 that Indigenous people in British Columbia were granted voting rights and 1969 in Quebec (Janovicek N. & Thomas M., 2019). Indigenous people obtained the vote federally in 1960.

Figure 4. Cumulative percentages of women's and men's suffrage acquisition: 1890 to 1990 in 133 countries. (Source: Ramirez, F. O., Soysal, Y., & Shanahan, S.,1997).



On the other hand, it is also true that the fundamental beliefs and practices of democracy are always challenged or in danger of regression (Bowman & McCarthy, 2007; Dewey, 1937; Minch & Sanders, 2009). In fact, democracy has suffered great setbacks several times historically; the effects of wars and internal conflicts hampered democracy in ancient Greece, and the two world wars and totalitarianism in the first half of the 20th century have seriously menaced democracy (Keane, 2009). Currently, the negative effects of neo-liberalism and neo-conservatism (Woodford, 2019), the aggravation of socioeconomic inequality, terrorism, and environmental disruption (Bowman & McCarthy, 2007; Keane, 2009) weaken or blur democracy by threatening the foundation of democracy and human dignity, or by creating conditions in which the principles of democracy are difficult to implement. On a positive note, it can be said

that these obstacles to implementing democracy have given rise to the occurrence of social movements to establish democracy as a political system of a nation, to advance human rights, or to render democratic principles pervasive in societies. In this regard, Keane (2009) and B. Kim (2013) argue that it is natural that any realized democracy has always been incomplete due to the inconsistency between the ideal of democracy and reality, thereby ensuring that ongoing democratization movements are inevitable.

Keane (2009), in examining the history of democracy's cyclical advancement and regression, has concluded that:

> Democracy is always on the move. It is not a finished performance, only a set of actions that are always in rehearsal. It is never something that is done and dusted, never a mechanism that comes to rest, as if it has reached a steady state. Democracy must always become democracy again. (p. 867)

Many scholars (Greene, 1985; Houser, 2005; Keane, 2009; B. Kim, 2013; Minch & Sanders, 2009) hold a same view as Keane (2009); democracy is never fixed and should be understood as a process or "a journey, a creation in need of ongoing interpretation, negotiation, and adaptation to evolving social conditions" (Houser, 2005, p. 49) rather than a completed achievement (Greene, 1985; Houser, 2005; Keane, 2009; B. Kim, 2013; Minch & Sanders, 2009). This view of democracy and the history of democracy demonstrate the flexible and precarious nature of democratization (see p. 16–17). In addition, regarding the direction of the journey, Minch and Sanders (2009) state that all societies are bound to be in the process of either democratizing or nondemocratizing.

The conception of democracy as a way of life, similar to the conception of democracy as a political mechanism, can be also viewed as a process towards democratization or de-democratization in that an individual's life is either, "democratic or undemocratic" (Višňovský & Zolcer, 2016, p. 68). Therefore, democracy as a way of life as well cannot remain static and

"must be recreated and re-formed continually in every new situation to meet the changes" (Višňovský & Zolcer, 2016, p. 63).

At this point, we must pause to consider what it means for an individual life or a society to become more democratized. First, in a political sense, Rhyu (2014) defines *democratization* as "to change a tyrannical or dictatorial system into a democratic one" (Rhyu, 2014, p. 176). He presents a standard of whether a nation is democratic or tyrannical. A democratic system is the one in which, if the majority of citizens seek to transfer the power of the regime, it can be achieved, while a tyrannical or dictatorial system is the one that features the absence or malfunction of the rules and legal frameworks to allow citizens to transfer the regime.[9] In this regard, *a movement for democracy* means "individual and collective efforts and actions to achieve democratization" (Rhyu, 2014, p. 176) and "the act of trying to realize the provisions of the Constitution concerning democracy" (Rhyu, 2014, p. 271). In many cases, such democratization requires citizens' ongoing efforts for democratization in order to build up a more mature democratic culture, even if a democratic government has been established and democratic systems have been introduced.

Looking at democratization in its broader sense, democratization can be associated with Elshtain's idea (2004) of the recovery and realization of human dignity, and is well expressed in Minch and Sanders's statement (2009):

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[9] Indeed, Rhyu's definition of democratization (2014) may be seen as an overly simplified one given the various forms and characteristics of democratization that have appeared in many countries. According to Whitehead (2002), several criteria have been proposed to identify democratization, but they are not sufficient to describe such a variety of democratization processes. He argues that, in defining democratization, it is necessary to consider the nature of democracy. In other words, since democracy itself is a contextually variable concept, "democratization cannot be defined by some fixed and timeless objective criterion" (Whitehead, 2002, p. 26). To apply one definition in order to understand the concept of democratization "imposes closure on processes that are in practice still open ended, value-laden and transgressive" (Whitehead, 2002, p. 27). Democratization "is best understood as a complex, long-term, dynamic, and open-ended process. It consists of progress towards a more rule-based, more consensual and more participatory type of politics. Like 'democracy' it necessarily involves a combination of fact and value, and so contains internal tensions" (Whitehead, 2002, p. 27).

> [D]emocratization is a political manifestation of the moral commitment to equality. Persons as equal subjects of dignity, worth, and the concomitant respect due each is the foundation of the foundation. To take the idea of equality seriously, just means that our associations will be deeply democratic. This means democratization is not political phenomena suspended above other, more basic aspects of human life and conduct. Rather, democratization is political life fully consonant with our deepest moral and cultural commitments, insofar as those commitments properly give rise to democratization. (p. 222)

Viewed in this way, democratization means that the acknowledgement and realization of the values that form the basis of democracy (see p. 16–17) are extended and intensified throughout all fields of society, which, in principle, can be an arrival place that an individual's life or society are supposed to pursue as well as an indicator that identifies whether an individual or society is taking the desirable direction. I will elaborate on these kinds of efforts to democratize in the fourth chapter, focusing on the potential that music education might have and the roles it might play in democratization.

Lastly, according to Bohman and McCarthy (2007), democratization means a project "not merely to construct a more protective democracy, but to create conditions under which an active citizenry is capable of initiating democratization" (p. 182). In the project for such democratization, democratic citizens, by using their power, are capable to "extend the scope of democratic entitlements and to establish new possibilities for creative and empowered participation … and for better and more just democratic practice" (Bohman & McCarthy, 2007, p. 182). One of the fundamental mechanisms to create such conditions is education, in that education is crucial for social progress and reform (Greene, 1985; Woodford, 2019). It is possible to expect to create more democratized societies by educating citizens to be mature citizens who are able to put democratic dispositions and capacities into practice in their lives and the community in which they belong (Dewey, 1916; Višňovský & Zolcer, 2016). It is now necessary to discuss the nature and features of education in democratic societies.

Democracy and Education

The Purpose and Principles of Democratic Education

In the first chapter, I addressed Portelli's discussion (1996) about the relationship between democracy and education. He argues that democracy and education are reciprocal, rather than linear or causal, through comparing the two stances of conservatives and progressivists on democracy and education, *education for democracy* and *democracy in education* (see p. 17–20). In the same vein, Višňovský and Zolcer (2016) state that there is "mutual interdependence" (p. 56) between democracy and education and that "there cannot be democracy without education, nor can there be education without democracy" (p. 56). Keeping such a relationship in mind, I investigate the purpose and principles of democratic education based on the discussions of educational philosophers (e.g., Dewey, Noddings, Višňovský & Zolcer).

The purpose of education.

First, education is indispensable for developing democratic societies in that the development of a democratic society necessarily requires citizens with a mature sense of citizenship and that this disposition can be fostered by democratic education (Noddings, 2013; Višňovský & Zolcer, 2016). Similarly, Noddings (2013) addresses the question of how and what education and school should do for achieving the purpose of the continuous development of democracy and also argues that "a primary purpose of schooling in a democratic society is to produce thoughtful citizens who can deliberate and make wise choices" (p. 25). However, Dewey (1937) argues that democracy itself should not be a goal of education despite the value and significance of democracy in educational practices. Democracy is only a means to serve the development of human beings (Dewey, 1916, 1937). Just as democracy is not a goal in itself but

"a social framework and a structure, instrument" (Višňovský & Zolcer, 2016, p. 65) to build a good society, the goal of education as well should be for a good life for people and a good society (Višňovský & Zolcer, 2016).

The principles of education.

As Dewey (1938b) argues that "democracy is itself an educational principle, an educational measure and policy" (p. 294), democratic principles should underpin the educational process and be applied in all factors pertaining to education. When considering that schools are the institutions that directly affect "the formation and growth of attitudes and dispositions, emotional, intellectual and moral" (Dewey, 1937, p. 222), the ways in which schools operate and educational processes are enacted determine not only the characteristic of education itself but also the students' personalities, and further, influence even the formation of the socio-cultural milieu. Therefore, it makes sense to expect that democratic school management and educational processes result in the nurturing of democratic citizens and the development of democratic societies. In this sense, Woodford (2005a) argues that education can be "a form of embryonic democracy" (p. 5). That is, when democratic principles permeate educational practices, schools function as places in which students grow into democratic citizens by directly experiencing democratic values and processes such as "communication, cooperation, and creativity" in schools (Višňovský & Zolcer, 2016, p. 68).

In addition, the notion that educational practices should embed democratic principles corresponds with the principle of *participatory* democracy of mutual growth through participation (Dewey, 1916; see p. 37–38). That is, all children should be empowered "to become members of the public, to participate, and play articulate roles in the public space" (Greene, 1985, p. 4) through participating in democratic educational practices, which is the role and

obligation of education in a democratic society (Noddings, 2013). In this sense, Višňovský and Zolcer (2016) describe the substance of Dewey's representative book *Democracy and Education* as "the idea of a communitarian educational institution in which all participate as equal and free agents in order to share their experiences and competences with the aim of mutual growth" (p. 71).

The expansion of democratic principles in education can be regarded as the democratization of educational practices. Just as Noddings (2013) emphasizes the importance of "participation in well-supervised, democratically organized activities … in developing deliberative citizens" (p. 131), DeLorenzo (2003) argues that democratic citizens can be produced only by democratic educational practices, and that it is hardly possible for students to experience democratic learning within schools whose educators operate in authoritarian ways or devalue students' democratic learning experiences. Concern about today's educational reality, where undemocratic practices abound,[10] and the argument for the need for transformation of the education system (Greene, 1985, 1993; Noddings, 2013), demonstrate the imperative of the democratization of educational practices. As a way of democratizing education practices, Dewey's argument (1937, 1938a) regarding the significance of personal experiences in education may be taken into account. He maintains that "education … must be based upon … the actual life-experience of some individual" (1938a, p. 61) and therefore, that education needs to "utilize methods of instruction that draw upon and utilize the life-experience of students and strive to individualize treatment of pupils" (1937, p. 225). Teachers need to consider how students' lives

[10] Maxine Greene (1985) lists the obstacles in realizing democratic educational practices: "bureaucracy, anonymity, inequity, manipulation by the media, the erosion of dialogue in the public sphere, … depersonalizing effects of technology, the chilling effects of narrow pieties, the receding of competition and concern" (p. 3), dehumanization "[leading] to isolation and violence" (p. 4), and a standardized curriculum and evaluation system that does not take into account the individuality of students. More recently, in the context of music listening education, Silverman (2013) also points out that the data-banking model of education that Freire describes and "teacher-centred, top-down, undemocratic approach" (p. 13) are problematic.

are enriched with democratic values and principles through education. Education—based on individual life-experience—cannot be implemented as invariable, overlooking a student's personal context, and should be always more democratized to support and facilitate the democratization of individuals and society. In this sense, democratization *through* education and democratization *of* education are not independent of each other. Therefore, in this paper, I will consider both perspectives in discussing democratization and music education: democratization *through* music education and democratization *of* music education.[11]

So far, I examined the purpose and principles of education based on the interrelationship between democracy and education. Based on this examination, I define democratic education as one that is undertaken with the aim of nurturing democratic citizens through educational practices implemented according to democratic principles. Democratic education, which is undertaken based on the mutual interdependence between democracy and education, serves the development of both through "their mutual coordination" (Višňovský & Zolcer, 2016, p. 64). Namely, all individuals in democratic societies can be equipped as democratic citizens with democratic competencies and dispositions by participating in democratic educational practices; thereby, society becomes more democratized.

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[11] Portelli (1996) uses two phrases, *education for democracy* and *democracy in education* to dispute the limited understanding of the relationship between democracy and education that the conservative position and the progressivist position conceive respectively (see p. 18–19). Accordingly, it is necessary to distinguish phrases that are used in this work to describe the democratic purpose and principles of music education from Portelli's two phrases connoting the distorted perspectives on democracy and education. First, when referring to the purpose of music education throughout this thesis, the phrase "democratization *through* music education" or "music education *towards* democratization" is used. I use the term *democratization*, not democracy, according to Dewey's argument that democracy itself should not be a purpose of education, but a means to build up a better society (see p. 50–51). Also, the use of the term reflects my intention to foreground the dynamism of democracy, in that it is perpetually in the process toward completion. Second, the phrases "democratic principles *of* music education" and "democratic principles *in* music education" are used, meaning that democratic principles are/should be adopted in music education. Third, the phrase "democratization *of* music education" is used to highlight the need that music education itself should be more democratized. To sum up, the phrases that I use in this thesis are the following: democratization *through* music education or music education *towards* democratization, democratic principles *of* music education or democratic principles *in* music education, and democratization *of* music education.

Democratic Education in Diversified Societies

The dynamic and rhizomatic nature of democracy (Minch & Sanders, 2009; see p. 16–17), the significance of democracy as a way of life (Dewey, 1916, 1939a), and the dynamic vision of education and democracy (Dewey, 1916; Portelli, 1996; Višňovský & Zolcer, 2016) imply that citizens in a democratic society are bound to live with/in tensions and uncertainty in the ongoing pursuit of democracy (Greene, 1985; Houser, 2005; Minch & Sanders, 2009). Moreover, as seen through the example of the Islamic scarf controversy in chapter 1 (see p. 22–23), the issues regarding cultural pluralism or diversification, a general phenomenon of democratic societies today, exacerbates the difficulty of citizens in realizing democratic principles such as "civic equality" (Gutmann, 2010, p. 1). Therefore, democratic societies need people who can adapt to these constantly evolving circumstances and who make efforts to create and maintain a peaceful coexistence with others with diverse cultural backgrounds (Houser, 2005). Given these complex conditions and circumstances, it is crucial to consider what education should be to cultivate democratically oriented citizens. This section more specifically examines the characteristics of democratic education that cultivate citizens to understand the values and the nature of democracy and to embody a democratic spirit in their daily lives and in the culturally pluralistic and democratic society to which they belong.

Gutmann (2010), suggesting that civic equality and the security of "the equal right to be educated for civic equality" (p. 13) are the most basic conditions that should be implemented in democratic education, insists that teachers in multicultural societies need to equip students with skills that will facilitate "toleration and recognition of cultural differences" (p. 2) in order to attain the goal of civic equality. In practice, however, civic equality is always at risk due to the exclusion of diverse populations and the consequential marginalization of certain human beings

(Greene, 1993; Gutmann, 2010). For example, American public schools have shown the tendency to undervalue the significance of a diverse student population (Houser, 2005). Those schools have also created a separated environment in many ways (e.g., separation according to academic ability) in order to prevent conflicts owing to diversity happening in the first place, rather than attempting to use those conflicts as the educational opportunity that enables students to learn how to handle affairs caused by diversity (Houser, 2005). Given this situation, Houser (2005) urges teachers to undertake democracy itself "as a serious curriculum project" (p. 50) in order for the two fundamental factors of civic education of "diversity and mutuality" (p. 49) to be manifested in the educational practices. Namely, school curriculum should be transformed to enhance the acknowledgement of and reflection on students' various voices and personal experiences, and to enable students not only to exchange their experiences but also to create new alternatives (Greene, 1993). Therefore, it is possible to expect that democratic education in pluralistic societies allows diverse members who coexist in a democratic society to rework the conflict of various worldviews within a society into "fruitful chaos" (Boyce-Tillman, 2012, p. 39). In this way, they can dynamically facilitate the development of a more democratic society as a unity that embraces diversity, rather than uniformity (Boyce-Tillman, 2012), which can be regarded as a way forward for democratizing.

When it comes to the capacity for individuals to respond to matters concerning diversity and mutuality, Gutmann (2010) asserts that democratic education enables citizens to display "deliberative skills" (p. 10) to appreciate, understand, and evaluate differences among social members. Woodford (2005a) also emphasizes critical thinking as a "democratic ethos" (p. 42), which is indispensable for posing questions about various conflicts in society and discussing potential solutions to reach a consensus for the common good. The importance of critical

thinking is also found in Boyce-Tillman's (2012) and Greene's (1993) arguments. They argue that one of democratic education's objectives is to offer students opportunities to participate in heteroglossic conversations so that students might learn how to think critically about reality and seek alternatives through cooperation.

In addition, education for democratic citizenship places great value on developing citizens' democratic virtues that are required to live together with others (Gutmann, 2010; Mirón et al., 2015; Woodford, 2005a). Woodford (2005a) proposes two essential virtues that education in a democratic society should enact: *justice* and *love*. The principles represented by justice are "nonrepression, nondiscrimination, equal opportunity, access to representation, toleration, and nonviolence" (Woodford, 2005a, p. 84); the values of love are revealed as caring, bonding, "friendship, neighborliness, mutual respect, … generosity of spirit" (Woodford, 2005a, p. 84). The important thing in expecting students to possess these virtues is to keep in mind that, in terms of pedagogy, those democratic values are taught through a teacher's way of life; to teach these virtues should be not only "what we teach [to instill the] virtues … [but also] how we teach" (Woodford, 2005a, p. 85), since those values are implied in an individual's personality and lifestyle. In this light, a teacher's democratic life can be a model that influences students in forming their democratic ways of living.

To sum up, democratic education enables citizens to appropriately deal with the differences and disagreements caused by encountering different worldviews and to deepen and broaden their understanding of diversity. Citizens' democratic capabilities and dispositions that are cultivated through democratic education are expected to contribute to the development of a democratic society by creating social conditions in which diversity is more valued and at the same time, mutual growth through mutual interaction among diverse constituents of civil is

enhanced.

This chapter began with exploring the meanings and characteristics of democracy as a political mechanism and as a way of life, and explained the significance of the term of *democratization*. It went on to present the mutual relationship between democracy and education and to explore the main features of democratic education. In the following chapter, I address the first research question: *What are the respective definitions, purposes, and principles of democratic and non-democratic music education?* The chapter will show how democracy has been/might be associated with music education through an examination of four music education philosophies and a comparative analysis of various types of music educational practices in terms of their purposes and principles.

Chapter 3: Music Education and Democracy

In this chapter, I address the first research question: *What are the respective definitions, purposes, and principles of democratic and non-democratic music education?* based on my discussion in the previous chapter regarding the purpose and principles of democratic education. First, I briefly examine the main features of four music education philosophies—aesthetic music education philosophy, two branches of praxial music education philosophy, and pragmatist music education philosophy—that have underpinned the various purposes and principles of music educational practices in the previous half-century in North America. Second, I classify music educational practices that music educators may adopt according to three approaches—monarchical, oligarchical, and democratic—to determine the way power is distributed in educational practices. I present their definitions and characteristics in terms of the purposes and principles that they uphold in order to differentiate democratic approaches to music education from non-democratic ones.[12] Also, the analysis of each approach addresses its relationship to music education philosophies that I described previously, which leads to producing a criterion that will determine if the purpose and principles that each philosophical commitment promotes measures up to democratic purpose and principles. In the third section, I undertake a comparative analysis of the purpose and principles of education of each of the three approaches and discuss the controversial issues that might emerge in the process of that comparative analysis. This chapter ends with the overall examination of democratic music education and non-democratic music education.

Music Education Philosophies

[12] I use the term of *non-democratic* rather than *undemocratic* in order to avoid any evaluatively negative connotations that the term of *undemocratic* carries within North American society. Non-democratic denotes and connotes what is simply something different in kind from democracy (e.g., many families are non-democratic), whereas *undemocratic* tends to connote something that is contrary to or undermining a democracy (e.g., corruption).

Over the past 50 years, music education philosophers have grappled with various conceptions of music education. Here I briefly introduce three representative music education philosophies: music education as aesthetic education (MEAE) as conceived by Bennett Reimer, praxial music education as developed by Philip Alperson, David Elliott, and Thomas Regelski, and pragmatist music education as established by J. Scott Goble. MEAE focuses on the promotion of learners' feelings and insights that take place when encountering and exploring the artistic quality or composers' feelings that are inherent in music pieces (Reimer, 1970). Praxialists view music and music education as context-based and purposeful actions according to their conception of praxis (see p. 60–61; Elliott, 1995; Regelski, 2016). Pragmatists accentuate the efficacy of music on individuals and societies in which music is created and performed in considering the meaning and values of the music (Goble, 2010). Each of these philosophies has a different emphasis on what is most important in music education. In this section, I present these three philosophies in detail.

Music Education as Aesthetic Education (MEAE)

Reimer (1970) compiled and systematized an aesthetic music education philosophy, which has been institutionalized in the public education system as a mainstream philosophy of music education, not only in the U.S. but also in many other countries (Goble, 2010; Woodford, 2005a). The purpose of MEAE is to attain "musical goodness" (Reimer, 1970, p. 103). According to Reimer (1970), musical goodness has two aspects of *excellence*: the level of quality of skillfulness, and the degree of *greatness* regarding the "profundity of the music's expressive contents" (p. 103). Musical goodness is achieved by facilitating "aesthetic experiences" (Reimer, 1970, p. 75), which means "sharing of the insights into the nature of life, through perceiving and reacting to aesthetic qualities which are expressive of the nature of life" (Reimer, 1970, p. 75).

Reimer (1970) states an important characteristic of this aesthetic experience is "intrinsicality" (p. 75), meaning that:

> the value of the experience comes from its own, intrinsic, self-sufficient nature. Aesthetic experience is not a means toward non-aesthetic experience and serves no utilitarian purpose. It is experience for the sake of the experience in and of itself, unlike practical experience, the value of which is that it procures something other than itself. (p. 75)

Reimer (1970) also asserts that the goal of music education is to develop students' musical sensitivity and responsiveness to musical works by encountering aesthetic qualities that are intrinsic in art works and that determine values and meanings of aesthetic experiences.

Praxial Music Education Philosophies

Another influential philosophy of music education is praxialism. Praxialism counts music and music education as a *praxis* and emphasizes "the variety of meaning and values evidenced in actual practice in particular cultures" (Alperson, 1991, p. 232) in understanding music. This perspective is based on the understanding of the term *praxis* that refers to one of three kinds of knowledge distinguished by Aristotle, *theoria*, *techne*, and *praxis*. Regelski (2004) describes *theoria* as "pure knowledge contemplated for its own sake" (p. 5) and *techne* as "involve[ing] the skill and craft know-how" (p. 5) for making of things such as artworks. The third knowledge, *praxis* refers to "a matter of actions undertaken in behalf of the needs of people" (Regelski, 2016, p. 78), and therefore entails the ethical dimension of actions that are supposed to produce right results. Goble (2010) accounts for praxis as "knowledge that takes into account the sorts of reasoning and critical thinking necessary for getting right results for the benefit of people in a given domain or situation" (p. 237). Based on the term praxis, Alperson (1991) describes the aim and characteristics that music education should seek as follows:

> … on the praxial view, a music education program which aims to educate students about musical practice in its fullest sense must take into account, not only the history and kind

> of appreciation appropriate to the musical work of art, but also the nature and significance of the skills and productive human activity that bring musical works into being, if for no other reason than the fact that the results of human action cannot be adequately understood apart from the motives, intentions, and productive considerations of the agents who bring them into being. (p. 235–236)

Praxialism was proffered by Philip Alperson (1986, 1991) and henceforth has been more systemized and promoted by David Elliott (1995) and Thomas Regelski (1997). Here, I shall address their two different approaches to praxialism. While both philosophers conceive of music as "a human activity" (Elliott, 1995, p. 39) or "music in action" (Regelski, 2006, p. 11), they differ in the application of the term of praxis to music educational practices.

Praxialism of David Elliott.

Elliott (1995) critiques Reimer's MEAE, which, as I have just outlined, conceives of music as art objects or works and sets a high value on aesthetic experiences through encountering the aesthetic qualities of musical works. Rather, proposing a term *musicing* to highlight the nature of music as a form of human actions, Elliott (1995) argues that music is a purposeful and situated human activity and thereby "music ought to be understood in relation to the meaning and values evidenced in actual music-making and music listening in specific cultural contexts" (p. 14). In Elliott's (1995) view, music education should aim to facilitate students' "self-growth, self-knowledge, and flow[13]" (p. 259), and thereby, to ultimately improve students' "self-esteem and self-identity" (p. 259). This goal can be achieved through the development of *musicianship*, that is "what music makers know how to do with practice-specific

[13] Borrowing the term *flow* from Csikszentmihalyi (1990), Elliott (1995) describes *flow* as one that "arises when we apply our conscious powers and knowings effectively in goal-directed action" (p. 114). Flow is the result of optimal matching of skill level with the challenge. According to Csikszentmihalyi (1990), the effect of flow is as follows: "Following a flow experience, the organization of the self is more complex than it had been before. It is by becoming increasingly complex that the self might be said to grow. Complexity is the result of two broad psychological processes: differentiation and integration. Differentiation implies a movement toward uniqueness, toward separating oneself from others. Integration refers to its opposite: a union with other people, with ideas and entities beyond the self. A complex is one that succeeds in combining these opposite tendencies" (p. 41).

musical sound patterns in relation to practice-specific musical knowing" (Elliott, 1995, p. 55). Elliott (1995) proposes to adopt the *apprenticeship model* (p. 269) in music teaching and learning to develop students' musicianship. In this model, music teachers take roles of "mentoring, coaching, and modelling for music students conceived as apprentice music practitioners" (Elliott, 1995, p. 105).[14]

Praxialism of Thomas Regelski.

While Elliott's praxialism focuses on personal and inward musical experiences such as self-growth or the development of musicianship through participation in actual musical activities, Regelski (2008, 2016) places more emphasis on "music as a social practice" (2008, p. 1), namely, the "social dimensions and benefits of *musicking*[15] for the 'good life'" (2016, p. 65)

[14] In his earlier work, Elliott (1995) claims that the goal of music education is the development of musicianship through performance-centred music education programs. However, he has recently used the term "artistic citizenship" (2012, 2016), showing the evolution of his philosophy. He has expanded his view on music education and focuses more on students' growth as citizens who serve the development of the community by undertaking their social roles. However, I have formed the foci for the work of his original perspective, in that the Elliott's previous perspectives (1995) have been significantly accepted and have impacted on music educators and, based on it, the majority of music teachers have implemented performance-centred music education programs (Woodford, 2005a).

[15] Regelski derives the term *musicking* from Christopher Small's book Musicking (1998). Small (1998) stressed that music is not a thing but an activity that people do and proposed the verb musicking. He elaborated: "to music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing) or by dancing" (p. 9). We can find that musicking has something in common with *musicing* of David Elliott (see p. 61) as those two scholars regard music as an action and have developed based on the criticism about the Western perspective that sees music as art work of as one that performs composed music. However, while Elliott (1995) uses the term musicing to emphasize that people do music making such as singing, performing, and improvising, Small (1998) more widely uses the term musicking as a term that encompasses all the activities that are related to music or contribute to musical practices. This thesis connects with musicing (Elliott) in the aspect of the range of musical practices it addresses. This work, as a discussion about public school-based music education, investigates musical activities, curricula and pedagogies that more directly related to music-making and demonstrates the unique social contribution of music education as a school subject. That I assign a chapter to exemplify how to teach music appreciation, performance, and composition can be also a factor to lead readers to associate this thesis with Elliott's musicing. Additionally, this thesis is not irrelevant to Small's definition of musicking in that I emphasize the need to expand the range of music curriculum so that students might have more opportunities to engage in various musical activities such as music criticism and musical technology (see p. 160). Also, I agree with Regelski's and Woodford's arguments that value the social role and contribution of amateur musicians (see p. 82, 135), which is in accordance with Small's conception of musicking. Moreover, this thesis is closely related to Small's philosophy (1998) in that my argument is more than a discussion about learning music making and leads to thinking about how to live as a citizen and how to build relationships through musicking.

in/through musical activities. Regelski (1997, 2006) conceives of music as "a central trait of the human condition" (1997, p. 45) and "a central praxis of humankind, a vital part of our individual and social 'being'" (2006, p. 11). He emphasizes the many different values and meanings attributed to musics or musical practices according to the sociocultural contexts in which the music are practiced. For Regelski (2016), "music is shaped by society at the same time that its evolution and development help shape and reflect society" (p. 82). Also, noting the fact that any praxis is bound to entail results, Regelski (2004, 2016) highlights the effectiveness of and benefits from musicking, and the ethical dimension of praxis. In other words, people who are involved in musicking are expected to engage in seeking transformation for a better life and to undertake actions that lead to "certain desired results" (Regelski, 2016, p. 65), which are considered good in the contexts in which the actions have been taken and used. Moreover, Regelski (2016) describes music as "a wide and ever-expanding range of living praxis: an active, functional, and endless source of social 'doings' via musical sounds and formats that have cultural importance beyond 'sounding formats' for their own sake" (p. 82). In Regelski's conception of praxialsim (2016), music education as praxis aims at "developing dispositions and attitudes that favor an active life of making and enjoying music throughout life" (p. xvi), thereby bringing about "tangible and pragmatic results for students and the contributions made in the long run to their musical lives and to society" (p. xv).

Pragmatist Music Education Philosophy

Similar to Regelski's view of music education as social praxis, Goble (2010) also stresses the social roles that music education ought to take and the effects and benefits of musical experiences in a community. However, while Regelski's praxialism begins from the understanding of the Aristotelian definitions of praxis, Goble (2010) uses Charles Sanders

Peirce's pragmatism as a lens to examine the philosophical and historical backgrounds that have influenced the conceptualization of music and the societal role of music education in the U.S. In his book *What is So Important About Music Education?*, Goble (2010) sets forth the social importance of public school music education in the United States in a postmodern society. He defines music as a medium reflecting the culture and worldview of the community from which it arises and accordingly, argues that musical practices should be interpreted according to the sociocultural context in which music is performed.

Goble (2010) uses the term *psychosocial equilibrium* to describe the efficacy experienced by people who engage in musical practices. Namely, people, through engaging in musical practices, can experience a *psychosocial equilibrium* to the collective mind of the community to which they belong. In this sense, musical practices are "conceptualized as context-based psychosocially equilibrating behavior" (Goble, 2010, p. 247). The efficacy is described on two levels, a personal level and a societal level. Benefits at a personal level are the achievement of psychophysiological equilibrium through engaging in one's cultural musical practice, and also the promotion of a disposition towards psychosocial equilibrium to the collective mind of the community to which the individual belongs. At a community level, musical practices make it possible for community members to enhance social unity, since experiences of psychosocial equilibrium in or through musical practices "facilitate the union of individuals with the presently shared worldview of the community" (Goble, 2010, p. 79).

In the first section, I reviewed three influential philosophies of music education. In the next section, I categorize various music educational practices into three approaches and examine the various purposes and principles that are shown in each approach.

Three Approaches of Music Educational Practices:

Monarchical, Oligarchical, and Democratic Music Education

In this section, I classify music educational practices into three types, *monarchical music education, oligarchical music education,* and *democratic music education*, using terms signifying different types of political regimes (see p. 33–34). Then, I examine each type of music education in terms of its purpose and principles.

A Classification of Music Educational Practices

As explained in the second chapter, the etymological meaning of democracy is *the power of people* (see p. 34) and thereby it might be reasonable to deem the equal distribution of power to all people as the fundamental factor that differentiates democracy from other types of political systems such as monarchy or oligarchy. Accordingly, I draw a distinction between democratic music education and non-democratic music education depending on the degree to which power is equally distributed to and among students who are the subjects of learning. I envisage monarchical music education as an educational practice in which power is monopolized by a teacher or conductor (government by *the one*); oligarchical music education as one in which students in a classroom are largely divided into two groups, where a few musically talented students and a teacher are given the power in educational practices and the majority of students are left without power due to their mediocre musical skills (government by *the few*); while democratic music education as one in which all students and a teacher equally have and exercise power when engaged in educational experiences (government by *the many*).

In other words, this classification into those three types is done to examine if the value of equality stemming from human dignity is realized in musical teaching and learning. We can determine whether music education is democratic or non-democratic through evaluating how such factors as the distribution of power to teachers and students or the securing of

opportunities/rights to exercise that power might be represented in music classrooms.

Equal distribution of power is considered in two dimensions: one between a teacher and students and the other among students. The former is relevant to the way a teacher exerts their authority, namely, how the authority might be exerted without any conflicts concerning the acknowledgement and promotion of students' autonomy. I conceive that teachers' authority exercised in a democratic way leads to the latter dimensions, the equal power distribution among students.[16] Regarding the equal distribution of power among students, I consider two aspects of equality, *access* and *treatment*, that Hesselink (2010) proposes:

> Equality exists in terms of access, meaning societal attitudes and the musical structure itself not only support but encourage participation by all, generally regardless of age, gender, sexual orientation, religion, ethnicity, social or financial background, or level of training and previous experience; and also in terms of treatment, both of the individual participant and his/her instrumental or vocal line and the importance placed on that line's contribution to the sonic whole. (p. 687)

The consideration of equal access and treatment can be applied to both musical and non-musical factors relevant to music educational practices.

Following the classification of each category of music educational practices (monarchical, oligarchical, and democratic) depending on the types and degree of power distribution, I seek to take a closer look at how each category corresponds with the two correlations between democracy and education suggested by Portelli (1996; see p. 17–20). That is, each approach to music education is examined from both the macro perspective that refers to the purpose of music education and the micro perspective regarding pedagogy. First, does the music educational practice in each category aim to contribute to the development of society by cultivating an environment that fosters students with democratic citizenship? Second, does the

[16] I will attend to the nuance of *power distribution* in Chapter 3, section 3, a comparative analysis of the respective educational principles embedded in monarchical and democratic music educational practices (see p. 84–89).

musical practice in each category follow and embody democratic principles such as mutual growth through democratic educational experiences?

Three Approaches to Music Education and Their Characteristics

I describe the definition, examples, purpose and principles of each approach and its association with existing music education philosophies, and present controversial issues that may arise when applying each approach to music education.

Monarchical approach.

I define monarchical music education as musical practice in which the power is concentrated in a single person—a music teacher or a conductor of a band or orchestra—and this leader of the group may impose their will on the group either autocratically or benevolently.[17] Charismatic maestri (e.g., Arturo Toscanini, Herbert Von Karajan) who have conducted orchestras that, for the most part perform Western classical music, might be considered as those who exemplify a monarchical approach (Adenot, 2015; Petricic, 2011). For my purposes, monarchical music education practices are not limited to the classical music genre; any musical leader who holds all the power and subjugates group members regardless of the musical genres they perform or activities in which they engage, is monarchical. In educational settings, a monarchical approach in music education is related to content and pedagogy.

Regarding the purpose of the monarchical approach to education, I conceive that monarchical music education aims at the attainment of *musical goodness*, which is judged by the aesthetic qualities of musical works (see p. 59–60). In fact, it is not rare to see many maestri of

[17] The autocrat may be either benevolent or tyrannical. If only one person has a franchise to make decisions, then that is a monarchy, no matter how well they communicate with those being governed. As seen in Lincoln's address (1863; see p. 3), even if a leader establishes the government for the people and exerts power on the pretext of serving people, if the government by the people is not operated, then the leader is an autocrat. The elaboration on the differences between democratic leaders and autocrats is on pages 84–89.

Western orchestras pursue musical excellence and depth—often in a dogmatic way—to ensure that the musicians perform according to the maestri's vision of this musical goodness. In monarchical music education practices, so-called "strong" leadership, even though it is arbitrary or dogmatic, is considered desirable in order to achieve a goal of musical excellence and greatness (Adenot, 2015).

I also submit that the characteristics of the monarchical music education are similar to the teaching style shown in authoritarian learning[18] (Allsup, 2003) whereby teachers over-exercise their authority to control teaching and learning environments by adopting the uniform teaching methods and standardized evaluation system at the expense of attending to students' creativity or individual needs (Allsup, 2003, 2016).

Some might question my comparison between the autocratic leadership style of some orchestral conductors and music teachers' pedagogy in the public education system. However, given that some conductors provide a clear example of monarchical approaches to large music ensembles, and that many scholars (e.g., Allsup, Regelski, Woodford) have critiqued the monarchical style of teaching music that is rampant in the general public education system, it may be regarded as reasonable to associate monarchical music education with autocratic maestri. To develop my argument, I associate a monarchical approach to music education with MEAE based on the assumption that the perspective of maestri who lead orchestras in a monarchical way with regard to music is similar to that of educators who espouse MEAE. I argue that those maestri and music educators have a goal in common—the achievement of aesthetic goodness—

[18] Allsup (2003) uses the term "authority-based learning" (p. 26–27) as a contrary term to democratic learning. However, I use the term *authoritarian learning* in order to avoid confusion with the meaning of the authority that is supposed to be exerted appropriately by teachers as an essential factor to create a democratic learning environment (see p. 86–87).

and they regard the value of musical works as intrinsic or internal. However, my argument does not mean that aesthetic music education philosophy supports or advocates for monarchical ways of teaching. Nor do I intend to argue that the pursuit of aesthetic excellence must be achieved through only a monarchical approach, nor to assert or prove the causal link that a monarchical way of music teaching results in an excellent quality of musical works.

A comparative discussion of the monarchical approach to music education with the democratic one may bring about the following issues. One issue, regarding the comparison of the purpose of education, is that decontextualization—one consequence of the monarchical approach to music teaching—might result due to an overemphasis on or an excessive pursuit of aesthetic goodness focusing on musical intrinsically. The other issue is of teachers' authority; is a monarchical mode of teaching justified for the sake of achieving musical goodness? I will expand on these issues in greater detail in the third section.

Oligarchical approach.

I define oligarchical music educational practices as those—similar to political oligarchies—in which power in the music classroom is centralized in a few students who are talented or show outstanding musical performing skills. In this approach, I conceive that individual students' musical and technical prowess are regarded as central to what is deemed "successful" music education practice, and thus, this approach may aim at training those students who possess outstanding music performing abilities as professional musicians; this is relevant to a utilitarian rationale (see p. 9). In accordance with the oligarchical aim, I theorize that the oligarchical approach may be associated with performance-centred education. Teachers are likely to teach music focusing on the development of students' musical abilities for musical performances (e.g., school concerts, festivals, or music competitions), and the extent to which

the levels of students' musical abilities are improved can be displayed, examined, or even hierarchized through such musical performances. Also, I note that performance-centred education may often take the form of an apprentice system that views the relationship between teachers and students as that of "masters-apprentices" and focuses on ensuring that a few who are chosen as apprentices imitate and maintain intact the techniques of their masters (Allsup, 2016; Elliott, 1995; see p. 61–62).

According to a survey conducted in 2010 that was carried out in Canada to which music educators in approximately 1000 schools responded, music educators perceived students' personal development as the most important benefit of music education; "building students' self-esteem and confidence, developing self-discipline, nourishing creativity and innovation, and understanding & appreciating a variety of musical expressions and ability to express self musically" ranked as the top four benefits in that order. Also, the survey demonstrates that performance education (band, choir, guitar, jazz) is the most common opportunity that is offered to Canadian secondary students. In this light, my account for the aim and the principles of the oligarchical approach is not irrelevant to the actual circumstances of music education in Canada (Coalition for Music Education in Canada, 2010, p. 22).

An oligarchical approach to music education might be described as Elitism in that in this approach, teachers evaluate a few musically talented students' experiences as superior, while also devaluing the musical experiences of other students and labelling their experiences as mediocre (Woodford, 2005a). In this regard, teachers who endorse this approach may tend to use practices of selecting students whom they judge to have superior ability, and then cultivate this ability even further and afford other privileges to these students (i.e., as section leaders in ensembles).

In this work, I associate an oligarchical approach to music education with Elliott's

conception of praxial music education philosophy (1995) in that his philosophy stresses the development of an individual's musicianship through a performance-centred music education program or apprentice system (see p. 60–61). However, I make it clear that this association does not mean that Elliott supports musical elitism. Indeed, Elliott (1995) believes that all music students should perform and that performance for all is important, and he objects to Reimer's belief that there ought to two different music programs of "listening-based general music programs for the majority of students … [and] … elective performance-based programs for others" (p. 32). Namely, Elliott (1995) criticizes that Reimer applies "a musical double standard" (p. 32) to the music curriculum. Yet, Elliott's philosophy also has consequentially served to create a meritocratic atmosphere in music classrooms because the emphasis on the excellence in ensemble playing may lead to encourage the participation of musically talented students in music education, yet does not appeal to the rest of the student population. I suppose that the survey, which shows that "[i]n 78% of secondary schools across Canada, one-half or less of students participate in a music class or program in the formal timetable" (Coalition for Music Education in Canada, 2010, p. 22), may be relevant to this concern. In this regard, it may make sense to link Elliott's philosophy to the concept of meritocracy that leads to an oligarchical approach.

A discussion about the oligarchical approach to music education leads to posing the following ethical or value-laden questions; is it desirable for teachers to place the development of musicianship as a goal of music education over the development of citizenship, given the fact teachers should also serve students by helping them to prepare for their future lives beyond music? In an elite-oriented society, what is the value of ordinary people's musical lives? Based on these questions, in the third section, I will address such controversial issues as the pursuit of individual musical growth versus the growth of democratic citizenship; musical superiority

versus musical mediocrity; and the significance of training to develop musical technique versus the significance of diversity and mutual growth in music teaching and learning.

Democratic approach.

I define the term *democratic music education* as music education whose purpose *and* principles are democratic. As addressed in chapter 2 (see p. 53), one thing to note in identifying democratic music education is that both aspects—the purpose and principles of education—should be considered together. Fostering democratic citizens should be the primary purpose of democratic education when considering the role and influence of education, and this purpose is best accomplished through educational practices that implement democratic principles.

When it comes to the purpose of a democratic approach, I reaffirm that the aim of music education should be to nurture democratic citizens, based on Portelli's discussion about the correlation between democracy and education—that is, the indispensability of education to develop a democratic society through fostering democratic citizens. Here, according to Woodford (2019), democratic citizens are those who "care more about, and thus … become more involved in, the wider musical and social world around them" (p. 58). More specifically and decisively, he suggests the term "justice-oriented citizen" (p. 31), which means people who are "actively engaged in civic affairs at all political levels in learning the workings of government and the importance of organization, cooperation, and compromise in, for example, collectively attempting to craft or guide school policy, or caring for the needy in their communities" (p. 31). By extension, these citizens are those who "wish to engage in structural critique of society, its problems, and their historical roots with a view to effecting needed change through the redistribution of power" (p. 31). By nurturing such democratic citizens, Woodford (2005a) is convinced that music education can serve the development of a democratic society.

With regard to educational principles, the critical factor in the application of democratic principles to music education is the degree to which power is equally distributed among students, which is the criterion that I proposed in order to distinguish democratic music educational practices from non-democratic ones (see p. 65–66). I applied this criterion to identify how the radical meaning of democracy (the power of people) and the fundamental value of equality are reflected in educational practices. Accordingly, based on this criterion, we can see that one of the critical characteristics of democratic music education practices is that all students are equally empowered and enfranchised to participate in musical learning activities and all students have identical opportunities/rights to have their voices heard. This principle may raise questions about how to balance empowerment of students on one hand, and the exertion of teachers' authority on the other, and the need for the advisable features of teachers' authority, which will be addressed in the next section.

Democratic principles of education should be applied to both music education pedagogies and curricula. First, the characteristic of democratic music education concerns how teachers organize their music lessons in accordance with democratic principles. A democratic approach to music education attaches importance to the embedding of democratic principles and values through the design and implementation of music instruction so that students might learn democratic values and principles by directly experiencing life within democratic environments (DeLorenzo, 2003, 2016). To this end, music educators are expected to provide students with various opportunities to develop critical or deliberative thinking, exercise ownership and the right of freedom, and participate in the process of decision-making or problem-solving through cooperation, and thereby seeking to attain growth of students (DeLorenzo, 2003, 2016; Dewey, 1916; Noddings, 2013; Woodford, 2005a).

Second, it is necessary to consider music curricula in implementing democratic music education alongside the pedagogical aspect. If democratic practices such as promoting freedom of choice and equal opportunity are witnessed in music lessons, such music lessons might clearly seem democratic. However, although it is obvious that pedagogical efforts must be an important factor for realizing democratic education, this judgement is superficial because it attempts to examine whether music education is democratic or not based only on whether the pedagogical practices of music education are democratic. When considering that the democratic purpose of education or embodiment of democratic values in pedagogies or systems can be seen as universal in democratic education regardless of school subjects, namely, considering that teachers of school subjects other than music as well might pursue democratic purposes and try to permeate democratic principles throughout their classes or schools, there may be limitations in asserting the legitimacy of the position of music education as a school subject unless the unique potential and role that music holds for the social contribution are considered. Therefore, it is necessary to consider how democracy might be related to what to teach in music classrooms in attempting to realize democratic music education practices. Also, it is important to explore the association of democratic values and principles with the properties and significance of music repertoire or the actual musics in which the students engage, the main resource of music education. This consideration of music and music curriculum requires music teachers to do more than simply apply democratic principles to pedagogical aspects in attempting to realize democratic music education practices. A more specific discussion about the kinds of democratic curricula and pedagogies that music educators might devise and implement will be addressed in chapter 5.

Music educators who endorse a democratic approach hold view the social, political and historical meaning and purpose of works of art as important as the aesthetic value of works

because creating works of art is a "political act" (Woodford, 2019, p. 2) in which artists' set of values or political biases are involved. Various examples showing the degree of impact and influence that music or musical activities have had on people's political beliefs and awareness and the degree to which music has been created or used for initiating or strengthening social movements (Elliott, 2016; Woodford, 2019), prove that music is a political act. Music educational practices inherently can be neither politically neutral nor value-free since music education philosophies and practices are under the sociopolitical or ideological influences that are dominant in a certain era (Woodford, 2012).

Among the music education philosophies discussed in the previous section, Goble's pragmatist music education philosophy (2010) is readily associated with a democratic approach to music education, given that he explores and presents the ways in which music education might contribute to the development of a democratic society. He argues that music education can be a tool to enable members of society to facilitate their understanding of others' different worldviews through engaging in various musical practices, since music is a medium that reflects the worldview of a society to which the people belong (see p. 63–64). Similarly, Regelski's praxialism (1997, 2006, 2016) may be understood as a philosophy that supports democratic music education. For Regelski, music is a praxis requiring those who engage in musical activities to consider the good results and the ethical or political aspect of their conduct. Consideration of one's relationship with others and critical thinking are both important principles of democratic education.

The foundational questions may emerge in advocating a democratic way of music education are as follows: What degree of authority should a teacher exercise in a democratic classroom? How can a teacher's expertise be framed within that classroom? and Do the above

concerns dilute both student productivity and musical quality? I will discuss these questions in comparison with monarchical or oligarchical forms of music education.

A Comparative Analysis Among Music Educational Practices: Focusing on the Aspects of the Purpose and Principles of Education

In the previous section, I presented three approaches to music educational practices (monarchical, oligarchical, and democratic) that are based on categorization according to the degree and manner of power distribution in educational practices. I also examined the purpose of education according to each approach to practice and the educational principles inherent in each. This brief examination has enabled us to define democratic music education or the essential factors that democratic music education should pursue and embody, which is organized into Table 1.

Table 1. The main characteristics of monarchical, oligarchical, and democratic music educational practices.

	Monarchical Music Education	Oligarchical Music Education	Democratic Music Education
Power distribution	· To a teacher or a conductor	· To teachers and a few musically-talented students	· To teachers and all students
The purpose of music education	· The attainment of musical goodness based on an aesthetic rationale	· The training of professional musicians based on a utilitarian rationale	· The nurturing of democratic citizens
The principle of music education	· Authoritarian learning led by teachers' decision-making	· Performance-centred music education with a master-apprenticeship approach	· Artistic freedom and participation · Diversity and mutual growth through cooperation

Now, through a comparative analysis of the purpose and principles that each approach to music educational practice seeks, I discuss the controversial issues that may emerge when

discussing democratic music education. Table 2 shows the fundamental questions and controversial issues of each approach to music education.

Table 2. Fundamental questions and controversial issues emerging from the comparative analysis of three approaches.

	Monarchical Music Education vs. Democratic Music Education	Oligarchical Music Education vs. Democratic Music Education
Controversial issues regarding purpose of education	·The pursuit of abstract aesthetic goodness vs. the contextualized music education based on students' lives.	·The pursuits of individual's musicianship vs. the growth of democratic citizenship. ·Musical superiority vs. musical mediocrity.
Controversial issues regarding principles of education	·Authoritarian authority vs. democratic authority. ·Does a teacher's authority dilute students' musical productivity and quality?	·The apprenticeship for training musical technique vs. diversity and mutual growth in music teaching and learning. ·Does a teacher's expertise dilute students' musical productivity and quality?

A Comparative Analysis of Purposes of Music Education

In this section, I discuss the controversial issues based on a comparison between the purposes of monarchical and oligarchical approaches to music education and the perspectives of music educators who advocate for democratic music education.

Monarchical versus democratic music educational practices.

Conceiving a monarchical manner of music education, I took note of the relevance between the goal of attaining aesthetic goodness that may be sought by music teachers or conductors and Reimer's (1970, 1989) rationale for MEAE. In this section, I discuss the issue of decontextualization that might arise due to the implementation of a monarchical music education approach, under the assumption that the monarchical approach has a thread of connection with a MEAE rationale. As presented in the first section (see p. 67–69), music educational practices that pursue musical goodness tend to place primary value on aesthetic experience and within that scope attach importance to only the intrinsic meaning of musical works, valuing neither the

situatedness of musical works and/or practices, nor the individual contexts of students who are involved in musical practices.

Regelski (2016) attributes the existence of this issue to aesthetic philosophy which has been a dominant view on art since Baumgarten in the eighteenth century:

> the separation of art and music from the practical, personal, and social world of everyday life is a unique consequence of the aestheticized philosophy of art and music found in Western culture. It relegates music to contemplation, thoroughly ignores the many social and praxial uses and functions of music throughout the world, and discounts its daily role in the lives of most people, even in Western societies. (p. xi)

In spite of the fact that such aesthetic rationale has caused the issue of decontextualization of music and music education from people's daily lives, MEAE philosophy based on the aesthetic rationale has greatly influenced the ways in which music education is conceived in many countries such as the U.S. and prompted the tendency for music educators to deem the attainment of musical goodness as their primary purpose.

However, educators who advocate for a democratic approach to music education argue that they cannot accept the rationale of "art for art's sake" (Dewey, 1934, p. 6; Woodford, 2019, p. 6) because it denies the close connection between the arts and daily life. Many music education scholars (Elliott, 1995; Goble, 2010; Regelski, 2016; Woodford, 2005a) look to Dewey's views about arts and politics that democracy is a way of life (Dewey, 1939b; see p. 40–43) and that education should be based on students' lives (Dewey, 1938a; see p. 52) in order to make their specific views about democratic music education that musical experience cannot be separated from social and cultural contexts. From Dewey's perspective, it is necessary to consider the contextualization of music teaching and learning, namely, the association between music education and students' lives when attempting to achieve the purpose of developing a democratic society through nurturing democratic citizens because the establishment and

consolidation of democratic culture require citizens' social and political participation (Dewey, 1937; Noddings, 2013; Višňovský & Zolcer, 2016; Woodford, 2005a). Moreover, democratic music educators argue that music is not a subject to be studied and contemplated but is a practical means to meet the needs of others and society and to build up a better society (Regelski, 2016, Woodford, 2005a). In this light, democratic music education values the real and specific contexts (social, political, moral, and so forth) of students who are engaging in performing musical works and sets a premium on reflecting students' actual lives in musical practices (Regelski, 2016; Woodford, 2005a).

Oligarchical versus democratic music educational practices.

To compare the purpose of oligarchical and democratic approaches, I address the discussion about the pursuits of individual musical growth versus the growth of democratic citizenship and the value of musical superiority versus the one of musics of musically ordinary people.

The pursuits of individual musical growth vs. the growth of democratic citizenship. I stated that music educators tend to adopt an oligarchical manner of music education when their goal is to train students so they might develop expert musicianship and that this tendency is based on the utilitarian rationale, which justifies the vocational and entertaining purpose of music education. From the perspective of music educators (e.g., Woodford, 2005a) who endorse the democratic purpose of music education, oligarchical musical instruction is viewed as problematic because it frames its purpose as seeking the advancement of individual students' musicality and exclusively attaches importance only to individual goals such as "the pursuit of musical excellence, personal enjoyment, and self-fulfillment" (Woodford, 2005a, p. 32). Woodford (2005a) argues that music educators should not be content with training students to have good

musical performing skills; rather, he states that music teachers need to consider how their music classrooms might function as a place in which students can be "prepared for a life [as mature citizens] beyond music" (p. 37) by learning how to think and act democratically as democratic citizens.

In addition, music educators who value the democratic aim of music education attach importance to the common good, or benefits to society or community. They view that oligarchical music education, by putting the individual's musical growth ahead of ethical relationships among people, is limited in that it de-emphasizes the significance of fostering students as ethical and moral agents who should consider not only self-growth but also their responsibility to the community by harmonizing their self-growth with the development of society (Woodford, 2005a). For example, as one way to facilitate the democratic purpose of music education, Allsup (2016) accentuates the importance of "tak[ing] sufficient note of the social relationship" (p. 15) when facilitating freedom of expression since "freedom in music, as in democracy, exists within the framework of agreed-upon laws, limits that operate under the rubric of the common good" (Hesselink, 2010, p. 279). Woodford's position (2005a) on this issue is identical to Allsup's (2016) and Hesselink's (2010)—that is, musical practices for individual ends should be supported only to the extent that they are permitted in the public sphere. In this regard, Woodford (2005a) asserts that music teachers should try to cultivate students' consideration of and responsibility toward others or society so that the results of students' actions might be beneficial to others and society. This emphasis on the ethical aspect—namely an extension of the viewpoints of thinking of musical growth or enjoyment in relation to the community—is also supported by both Regelski's conception of praxialism and Goble's pragmatist music education philosophy. Regelski (2016) views music as praxis, by which he

means that engaging in musical practices requires attention not only to musical technique, but more importantly, to the ethics that undergird the action and the results the action produces. Also, it is important to consider whether one's own musical growth and enjoyment might also contribute to others' growth and the development of one's community, or what pragmatic results one's musical activities might be brought about (Goble, 2010).

Musical superiority versus musical mediocrity. One of the issues that arise in differentiating between the purposes of oligarchical and democratic approaches to music education is whether one should value the musicianship of those few who exhibit musical "superiority" (Woodford, 2005a, p. 9) or the musicianship of all, which can lead to musical "mediocrity" (Hesselink, 2010, p. 676). In fact, according to Hesselink (2010), this issue has been raised since the nineteenth-century, particularly in North America and Europe. In the twentieth-century as well, Hesselink (2010) points out there were music educators who have argued that the advent of democracy has resulted in the "dragging down of the masterworks to the child-like crudity of the masses" (p. 676). Since then, there have been ongoing debates between those who value popular music in a democratic frame and those who consider only esoteric Western classical music as music worth learning. This debate, which has implicitly or overtly established a hierarchy of musical cultures, namely the high culture of the cultural elites—who, through privileged and colonial educational experiences, conclude that Western classical masterpieces are superior to all other musics—and the low culture of ordinary people, who enjoy popular and other forms of music (Hesselink, 2010; Woodford, 2005a).

Between these two stances, many scholars (e.g., Boyce-Tillman, Goble, Regelski, Woodford) have stated that a majority of music educators in the public-school system and music teacher training institutes in North America and Europe have advocated for the enhancement of

students' musical superiority in terms of the Western classical music by promoting "elitist artistic agendas" (Woodford, 2005a, p. 9). Namely, music teachers have emphasized the development of musical connoisseurship by designing and implementing music education curriculum and/or pedagogy centred on Western classical music. By inculcating in students the canon of Western music as an absolute and superior musical language, they have shown a tendency to hold the popular music that is pervasive in students' daily lives in contempt (Woodford, 2005a). Furthermore, given the situation that the enjoyment of popular music, as a predominant expression of culture for the public, has influenced every aspect of people's lives, another problem with an oligarchical approach to music education is the separation of school music education from most students' lived musical experiences (Woodford, 2005a). Moreover, as Woodford (2005a) points out, artistic elitism, due to the discourses of elites being "highly specialized artistic dialects" (p. 35), marginalizes the diverse voices of ordinary people and excludes ordinary people from the decision-making process; this tendency is non-democratic.

On the contrary, democratic music education values ordinary people's various musical experiences, even if those experiences are nascent. First, Woodford (2005a) takes note of the existence of the ordinary. Ordinary people are not "passive recipients or worshipers of expert musical and educational knowledge" (Woodford, 2005a, p. 34), since "[n]o one has a monopoly on truth and understanding, while individuals, including non-musicians and children, are entitled to decide their own tastes and to participate in public deliberations about musical and other values" (p. 35). Therefore, Woodford (2005a) argues that music educators should aim at "maximizing public participation in the shaping of communal values while contributing to the improvement of the quality of life for all, not just for the rich or elite" (p. 58). This argument is also supported by Regelski's argument (2016) that the purpose of music education should be "to

motivate a lifelong love of an amateur activity that is life enhancing" (p. xvi).

In addition, to place value on students' musical performance, no matter how nascent the students' musical skills are, means to attach importance to the process of musical experiences that the students are expected to have while they are involved in musical practices. In other words, it is to attach importance to "the quality or nature of the interaction [and efforts]" (Hesselink, 2010, p. 680), not to the outcome, such as the complete reproduction of the Western classical canon focusing on the abstract quality of masterpieces. This argument is well described by Small (1998):

> If the function of musicking is to explore, affirm and celebrate the concepts of ideal relationships of those taking part, then the best performance must be one that empowers all the participants to do this most comprehensively, subtly and clearly, at whatever level of technical accomplishment the performers have attained. Such subtlety, comprehensiveness and clarity do not depend on virtuosity but reflect, rather, the participants' (that is, both performers and listeners) doing the best they can with what they have. (p. 215)

In this light, democratic music education is characterized to place weight on the process itself of students' growth through participating in and experiencing musical practices.

So far, I have addressed the difference in perspectives regarding the purpose of music education between oligarchical and democratic approaches. While the oligarchical approach to music education aims to promote individual students' musicality, especially that of musically talented students, the democratic purpose of music education is to accentuate the need for teaching students about the social and ethical roles that they should undertake as democratic citizens in a society, and to value students' lived experiences obtained in the process of music learning, regardless of their levels of musical knowledge or skills.

A Comparative Analysis of the Educational Principles Embedded in Music Education

In this section, I analyze various educational principles that are embodied in three

approaches to music pedagogies depending on their particular educational purpose. I will address the issue of the authority of teachers and desirable leadership styles in a discussion comparing monarchical and democratic approaches to music education, and the issue of musical elitism and apprenticeship in a discussion comparing oligarchical and democratic approaches to music education.

Monarchical versus democratic music educational practices.

I conceived of a monarchical manner of music education as one in which music teachers tend to inflate their authority in order to accomplish their teaching purpose to attain musical excellence and greatness. In contrast, democratically-minded teachers focus on distributing and equalizing authority by seeking to create music teaching and learning environments in which learners are encouraged to act as an agent of learning, and democratic principles such as freedom and problem solving through cooperation are valued. In this section, I discuss the differences between authoritarian authority and democratic authority in terms of belief in humans' capacity to lead a self-initiated life, the purpose of exercising authority, and the different features demonstrated in monarchical educational practices and democratic ones. I also discuss the difference in perspectives with regard to the relationship between teachers' authority and students' freedom, and then I examine the desirable characteristics of authority music teachers might employ in their classrooms and how such authority might support students' musical development.

First, I compare the difference in belief in humans' capacities between monarchical and democratic approaches and the ensuing differences in rationales that teachers hold for exerting their authority. According to Dewey (1937), democracy and autocracy are informed by radically different perspectives concerning whether all human beings have the capacity to make

knowledgeable decisions; these differing viewpoints in turn guide their beliefs regarding whether the public good should be achieved by a single leader's enfranchisement and decisions or by the participation of enfranchised students or the public:

> The foundation of democracy is faith in the capacities of human nature; faith in human intelligence, and in the power of pooled and cooperative experience. It is not belief that these things are complete but that if given a show they will grow and be able to generate progressively the knowledge and wisdom needed to guide collective action. Every autocratic and authoritarian scheme of social action rests on a belief that the needed intelligence is confined to a superior few who because of inherent natural gifts are endowed with the ability and the right to control the conduct of others; laying down principles and rules and directing the ways in which they are carried out. (p. 219)

As seen in Dewey's description, autocratic leaders tend to regard themselves as privileged individuals who are eligible to rule the ordinary, and therefore, to justify exerting their authority for the purpose of controlling others. Even if a leader has benevolent intentions, if the leader thinks of oneself as a privileged one and seeks to control others, this as well can be seen as autocratic leadership. However, democratically-minded educators (e.g., Allsup, Woodford, S. Kim) argue that teachers' authority should be exerted for students' growth, not as a means of controlling students. They expect that the exertion of democratic authority enhances the trust relationship with students and students' growth.

Second, the differences in belief in humans' capacities and in the perspectives on justifying authority bring about the distinct features of monarchical and democratic educational practices. Autocratic leaders' beliefs in humans and the way in which they exert their authority can be associated with authoritarian learning in a school-based educational context (Allsup, 2003). Authoritarian learning is characterized by a dogmatic or hierarchical decision-making process and unilateral communication between a teacher and students, which hinders students' development of decision-making skills or problem-solving skills through cooperation (Allsup, 2003). For example, teachers may monopolize power in selecting educational content such as

musical repertories or disrespect students' musical expression or their opinions on musical works. Also, authoritarian learning is problematic in that it is likely to devalue and disrespect students' diverse voices, creativity or freedom of expression by offering a one-size-fits-all standardized form of education or prioritizing the highly centralized governmental education systems over students' exercising power in educational practices (Boyce-Tillman, 2012; DeLorenzo, 2003; Greene, 1993).

However, from the perspective of those who promote democratic education, authoritarian learning is shown as one that devalues students' freedom of expression and participation in the decision-making process, which is regarded as an essential feature that makes it undesirable for democratic citizens. Woodford (2019) emphasizes the guarantee of "artistic freedom" (p. 114) for students. Here, freedom is aimed toward democratic ends, one that is intrinsic to one's enfranchisement in the democratic regime, rather than existing at the pleasure of the monarch or the elite few. He believes that artistic freedom is essential to music education, just as freedom of speech and freedom of inquiry are essential in a democratic society. In a similar vein, Dewey (1934) argues that students are able to express their own feelings and thoughts through the arts, and such diversity of artistic expression of students should be heard, seen and respected. Students' expressions of their experiences are vital not only for individuals to enjoy healthy lives but also for whole societies to be more democratized (Woodford, 2019).

In addition, as discussed previously (see p. 51–52), one of the tenets of democratic music education is the valuing of students' participation in the decision-making process during music educational practices because democratic music education aims "to foster and guide personal and collective musical growth through shared social experience" (Woodford, 2005a, p. 12). To this end, music educators attach importance to the development of students' deliberative

or critical thinking skills. These skills are regarded as indispensable in enabling students to lead their lives as democratic citizens who participate in public discourse with critical inquiry and acceptance of differences. Music teachers attempt to create and maximize opportunities for students to have equal opportunities to contribute to making differences within their group and achieving the common good through politically enfranchised communication. Also, teachers may teach students to protest or resist the absurdities of reality due to the false assertion of authority or the limitations of uncritically accepted dogmatic conventions (Greene, 1993; Woodford, 2005a).

Third, regarding the relationship between teachers' authority and students' freedom, democratic-minded teachers object to teachers demanding blind obedience from students or allowing students to fully comply with what they want (S. Kim, 2013). From a Deweyan perspective (e.g., S. Kim, 2013), to respect teachers' authority does not mean to threaten students' freedom, and using authority should be done "according to the principles of justice and equality" (S. Kim, 2013, p. 73) and "for the good of the whole" (p. 72). In this light, democratically-minded teachers believe that teachers' authority is over-exercised in monarchical systems to the extent that it infringes on students' autonomy. They also express concern about the other extreme: some teachers' laissez-faire attitude causes them to neglect exercising their authority in order to provide students with guidance or allows students complete freedom in what they wish to do. Democratic authority, according to S. Kim (2013), is one that "gives individuals direction and support without being hostile to [students'] freedom and social change" (p. 67) and that is indispensable "in encouraging a more genuine interaction between teachers and students that will enhance the experience of children and their continued growth" (p. 72). S. Kim (2013) describes the practical roles and features of democratic teachers that Dewey (1938a) conceived:

> Dewey therefore calls upon teachers to cultivate the habit of more thoughtful planning in advance and to bring it into their classrooms, and this is in fact more difficult than preparation in traditional schools. With respect to such planning, teachers, he maintains, must do it with both flexibility and direction. More precisely, for Dewey, the planning of the teacher must be flexible enough to make room for his or her students' personal initiative and creativity. At the same time, the planning, however, must be firm and able to provide direction for the continuous development of the students. (S. Kim, 2013, p. 73)

As seen in Kim's statement, exerting democratic authority requires teachers' advanced preparation for classes and flexible implementation. By doing so, music teachers may be authoritative as democratic leaders who recognize the significance of communication and try to empower students to become accountable for their musical experiences, relationships with others, and their own lives.

Such democratic education environments in which teachers democratically exert their authority facilitate students' musical growth as well as the development of democratic dispositions and capabilities. DeLorenzo (2003) states that, while "it is … nearly impossible to democratize learning experiences in a school that rewards factual recall over problem solving or authoritarian mandates over collaborative decision making" (p. 38), democratic music educational practices encourage students "to have ownership of their learning" (p. 36). Indeed, Allsup (2003), in his study of mutual learning and democratic action in instrumental music education, found that students are engaged in their musical works more creatively and proactively when they work in a democratic environment that is based upon a cooperative and reciprocal relationship through dialogue and when they are given space to explore their musical experiences freely. He also notices the importance of reciprocity and caring in musical experiences.

Last, in addition to the need for democratic authority in music education, I expand the range of discussion to the need for teachers' modeling a democratic way of life when they

attempt to educate their students to become mature democratic citizens. As seen in the previous chapter (see p. 56), since students learn about and acquire a sense of citizenship through their teachers' attitudes, habits, and behaviors, the role of music teachers needs to be more than passing on musical knowledge and skills to learners. A music teacher, in being a "guide, facilitator, and mediator of musical beliefs and defender of the democratic musical faith" (Woodford, 2005a, p. 88), should be a model for realizing democratic principles and virtues. In this connection, I offer the case of Karajan, which shows that conductors' ways of civic life may be as influential as their great musical achievements. Karajan has been praised as a great musician, yet at the same time, criticized not only for his autocratic leadership but also for his track record of joining the Nazis (Teachout, 2000). This case demonstrates the need to question whether musicians' or music teachers' ethical inadequacies in their relationships and communication with others should be tolerated, no matter how brilliant their musical skills are as music teachers or musicians. In this light, democratically minded teachers envisage music educators as "democratic leaders" (Woodford, 2005a, p. 89) who possess a social vision and conscience in addition to having appropriate musical understanding and skills. In his view, they "are obligated not just to challenge the authority of tradition and the status quo but also to envision, instigate, and guide positive change" (p. 89).

So far, I have discussed two controversial issues that may arise from a comparative analysis between a monarchical and democratic approach to music education: the issue of the autocratic authority versus the democratic authority of teachers. Similarly, in the next section I will discuss controversial issues emerging from the comparison between the characteristics of oligarchical and democratic music educational practices.

Oligarchical versus democratic music educational practices.

In this section, I compare the principle of apprenticeship frequently emphasized in oligarchical music teaching and the significance of diversity and mutual growth in democratic teaching. Then, I demonstrate how music teachers' expertise might be framed within a classroom to facilitate students' musical productivity.

Allsup (2016) describes "the Master-apprentice approach" (p. 9) as a commonplace music instructional process in which "the music teacher selects a representative work from his repertoire … and the method of instruction is inhered within the expectations of the form" (p. 96). As I stated in the previous section (see p. 69–70), an apprenticeship model tends to be employed by music teachers who follow oligarchical music education practices in order to facilitate musically talented individuals' musical growth. I observed that Elliott (1995), in his praxial music education philosophy, endorses performance-centred music education employing an apprentice model as a way to enhance students' musicianship (see p. 61–62, 70).

However, Woodford (2005a) critiques the purpose of an apprenticeship model—to train professional performers by providing performance-centred music education programs, in that this model might result in overlooking the social value and role of music education:

> the pursuit of performing expertise or any other kind of knowledge alone and for its own sake is hardly going to contribute significantly to democratic culture. Performance alone, particularly when divorced from a democratic interest, does not qualify as intelligent action, or at least not significantly so. It is simply too narrow. (p. 36–37)

Namely, Woodford (2005a) urges teachers to consider the purpose of individual students' musical growth in association with its social contribution to build a more democratic society.

In addition, Allsup (2016) points out that the learning through an apprentice model happens in the following way: "[t]he child studies what the teacher has been trained in. The master chooses a work that represents his tradition and by extension his life, and his choice contains within it the totality of the teaching event" (p. 96). His criticism (2016) is based on an

observation that what students ultimately learn through/within such a relationship between the Master and apprentice is to "assume and adopt the conventions of the work as determined by historical standards of practices" (p. 96). Similarly, Woodford (2005a) points out such absurdity of apprenticeship that regards learners as passive or immature beings who simply accept or receive the tradition and customs by imitating or even worshiping the professional musicians' techniques. He emphasizes the imperative to nurture students to become capable of critically discerning the established order or biased conventions, and of expressing dissent against them.[19]

Another problem emerging from an apprenticeship model is that students' diverse voices are not heard and their various worldviews are not respected in this teaching and learning process (Allsup, 2016). As the paradigm of music education in North America and the United Kingdom has been framed within Western classical music culture, musical technique and curriculum content in those locations have been structured within the dominated Western tradition, which has led to the concentration of power within a limited group of people and the marginalization of others from different cultural communities (Boyce-Tillman, 2012; Gould, 2007; Hess, 2014).

In this light, it can be said that democratic music education places a priority upon the value of students' diverse musical (and lived) experiences and their mutual growth. As seen in chapter 1 (see p. 23–25), a democratic educational environment can be equated with a heteroglossic society in which the differences of musical expressions are respected and students are encouraged to create and express their own musical experiences (Boyce-Tillman, 2012; Greene, 1993). Indeed, music classrooms or ensembles already consist of students with a range of musical competencies and experience. DeLorenzo (2003) shows an example of how a music

[19] Gould (2007) highlights "ethics of dissensus" (p. 235). An ethics of dissensus means to care for others, especially the oppressed, to respect the differences that still remain after efforts to narrow the gap, and to seek new possibilities for growth and transformation through dialogue rather than prioritizing the resolution of conflicts (Gould, 2007). See a conceptual analysis of *dissent* in McDonough's paper (2010) *Why dissent is a vital concept in moral education*.

teacher who led a high school orchestra might promote the mutual growth of the constituents who demonstrate different level of musical skills:

> The teacher decided to choose music so that different groups of students could play the lead parts. The level of music for each piece was carefully chosen to support the ability of the primary players. In addition, he felt that the strong players needed to understand more about supporting musical parts. Consequently, the able musicians benefitted along with their less able peers. … [T]his teacher realized that a school ensemble has specific obligations to learners and that these obligations are grounded in the moral purpose that talent doesn't necessarily need to represent the sole criterion for playing challenging music. (p. 39)

Similarly, the example to show the potential of mutual growth among performers with various skill levels can be seen in the way in which p'ungmul, a Korean traditional musical genre, is performed (Hesselink, 2010); the player with a high level of technique plays alongside the novice so that each might contribute to the performance by displaying one's full potential and showing "a high degree of toleration of mistakes and variation" (Hesselink, 2010, p. 687).

Two examples reveal that, in democratic music education practices that emphasize the value of diversity and mutual growth, people can experience "a true exchange, interplay, and cross-fertilization of beliefs, values, and ideas … an attitude of mutual respect" (Woodford, 2005a, p. 34). Not everyone can be part of a musical elite, but all can experience mutual growth both musically and as citizens, through cooperative musicking regardless of their musical abilities or musicianship skills. In addition, these experiences bring about mutual growth not only among students but also among students and teachers. In this light, Woodford (2005a, 2012) argues that a democratic music classroom can be a mutual learning community in which various musical expressions between generations, cultures, and individuals encounter each other and dynamically change each other.

Furthermore, with those two examples, I seek to discover an insight for the discussion about a way of how music teachers' expertise might be framed within a democratic classroom to

facilitate students' musical productivity. Hesselink (2010) describes the role of a leader of the p'ungmulp'ae (a group of players performing p'ungmul instruments):

> [The leader] was responsible in this role to indicate beginnings and endings of movements, signal changes and transitions between rhythmic patterns, gage audience response, monitor general tempos and overall togetherness, and occasionally break rank from set ground formations to aid stragglers or to solidify the beat, but otherwise he left the group alone to their own personal judgment and self-awareness. (p. 687)

While the masters' role and their teaching ways in an apprenticeship method concentrate on initiating students into traditional customs and mysteries, teachers who seek to embody democratic principles attach importance to not only a student's improvement in musical skills, but also the overall growth of their students' ethical and social lives through democratic musical experiences. Their professional musical knowledge and experiences are employed to fulfil students' individual musical potential and to maximize all students' growth. Accordingly, by engaging in such democratic music education practices, all students, regardless of the level of musical ability and musicianship, ultimately experience mutual growth.

In summary, from the perspective of music educators who support a democratic approach, oligarchical music educational practices tend to hinder the creation of democratic conditions for fostering democratic citizens by empowering only those musically gifted students who embrace performance excellence as a goal, rather than musically ordinary students. The oligarchical approach excludes those students who are considered as having ordinary musical skills from musical learning and performing by focusing on the participation and contribution of students with high musicality. On the contrary, democratic music education sets a premium on maximizing the opportunities that enable all students to contribute to musical learning and productivity. Moreover, while an oligarchical approach to music education places the training of students' musicality through the apprentice method above the growth of students' citizenship,

democratic music teaching ultimately seeks mutual growth beyond merely individual growth of musicality.

In the third section, I compared and analyzed monarchical and democratic music education as well as oligarchical and democratic music education, in terms of the purpose and principles of music education. As theoretical constructs, I revealed that while democratic music education has a tendency to place a higher value on fostering citizens with democratic dispositions and capabilities, monarchical music education tends toward decontextualizing musical practices from students' lives by pursuing musical goodness, and oligarchical music education shows a tendency of creating an environment in which the musicking of ordinary people is devalued by concentrating on the superiority of musical elites. Noting that monarchical and democratic approaches to music education result in differences in the ways that teachers exercise their authority, I compared the characteristics between authoritarian authority and democratic authority. For a comparative analysis of the principles of oligarchical and democratic approaches, I addressed an apprenticeship model which conceptually exists when music educators adopt an oligarchical approach for the improvement of students' musicianship or the transmission of the traditional customs, whereas a democratic approach attaches importance to create educational environments in which the values of diversity and mutual growth are acknowledged. In a democratic approach, I demonstrated that teachers' authority and musical expertise are regarded as the means to promote students' musical productivity and quality, without conflicting with or diluting students' artistic freedom, decision making, and musical growth. In the next section, I comprehensively examine considerations when addressing the topic of non-democratic (monarchical and oligarchical) approaches and the democratic approach to music education.

Examination of Non-democratic and Democratic Music Education Practices

Musicianship and Citizenship in Music Education

I examined the differences in the purpose between democratic music education practices and non-democratic music education practices (see p. 77–83). It can be said that the main difference between those two types of practices lies with the different weighting teachers placed on the importance of two things: cultivation of citizenship and improvement of students' musical skills. It is obvious that while monarchical and oligarchical approaches give little weight to fostering democratic citizenship, they bring the development of the learner's musicianship to the fore. Yet, that democratic education emphasizes the cultivation of citizenship is in no way meant to imply that the value of students' musicality should be excluded in music education practices. On this point, DeLorenzo (2003) states that "[d]emocratically based thinking and musical excellence are just different components of comprehensive and authentic music teaching" (p. 40). She also attaches importance to "how we prepare our students not only as musicians but also as active contributors to a good and just society" (p. 40).

In this light, the gist of the current discourse on democratic music education concerns how to lead students' integrated development of citizenship and musicianship. When discussing the democratic purpose and principles of music education, the enhancement of citizenship and the improvement of musicianship should not be considered contradictory factors. Rather, both aspects should be considered and addressed together in music education practices. In this sense, as discussed previously, it is important to see that music teachers' authority and expertise can be used for learners' musical growth; through teachers' democratic authority and expertise applied in a democratic way, students can learn democracy through experience and grow up as democratic citizens (see p. 85–88, 92–93).

The Justification of Democratic Music Education

Woodford (2005a, 2019) justifies his argument that music education should follow democratic principles corresponding to its purpose of the development of society through nurturing democratic citizens, through the use of historical examples that exemplify the opposite—the use of music for non-democratic purposes: music for Nazi propaganda in Hitler's Germany, Plato's view of music education, and Hitler and Stalin as classical music lovers.

As a first example to justify the democratic purpose of music education, Woodford (2019) illustrates the case of music used for Nazi propaganda. Hitler used music and music education to raise the loyalty of citizens to Nazi ideology and to inculcate within them the notion of "the superiority of German culture and race" (Kertz-Welzel, 2012, p. 30). As such, music may be utilized as "a political tool of indoctrination" (Woodford, 2019, p. 18), but at the same time, music has the potential to be used as "a tool for political protest and resistance to tyranny and oppression" (p. 18). Since music might be differently manifested/used for different purposes, it is important for both teachers and students to be aware of the purpose of the use of music and to discern whether it is for the public good. In this light, Woodford (2005a) is emphatic that it is important for children to be prepared "to function as moral agents in public deliberations about the appropriate content and use of music in the public sphere" (p. xvi). To this end, it is vital that music educators teach children to engage in musical practices with "musical reflective thinking … a moral and political kind of thinking as a type of intellectual skill or form of social inquiry" (Woodford, 2005a, p. x) by providing students with the opportunities to experience the mutual influence of music and society in/through engaging in musical practices.

The second example he turns to is Plato's view of music education.[20] In *The Republic*,

[20] Highlighting the social function and responsibility of education, Plato (380 BCE/2000) argues that the ultimate goal of education should be to maintain public order and to create a harmonious society, which is achieved by

Plato (380 BCE/2000) argues that music education is fundamental in building an ideal society in that music can play a role to nurture good citizens by influencing the right cultivation of people's souls and personalities. He also believes that since there are certain kinds of modes, rhythms, and instruments that enable people to facilitate morality and harmonious well-being, people can develop what he considers to be desirable expressions of morality and citizenship through encountering the right music. Stamou (2002) describes Plato's belief as follows; "particular musical modes are thought to evoke characteristic movements of the soul and thereby to affect both the emotions and characters of individuals and the well-being of society" (p. 11). Here, it is apparent that Plato presents the goal of music education as well as the desired music curriculum in that he considers the societal influences of music and music education on the development of good citizenship and society. In practice, Plato's belief in music and music education has had a profound impact on forming and developing music education philosophies as well as music teaching and learning in schooling through the centuries (Stamou, 2002).

However, Woodford (2005a) critiques Plato's belief that good citizens can be raised through "the study and performance of the right kind of music" (p. 83), namely that music facilitates the formation and development of rational thoughts and ethical judgement. Plato designates specific kinds of music or instruments as desirable for the virtue of citizens, similar to some musicians' current and mistaken practice of regarding Western classical music as the better or best music, rather than considering it to be simply different by degree from other kinds of music. Furthermore, such mistakes raise a concern about misunderstanding the value and

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educating citizens to cultivate virtues such as prudence, temperance, fortitude, and justice (Stamou, 2002). In this light, the purpose of education that Plato seeks is similar to the one of democratic education, the development of a better society. However, Plato was skeptical of a democratic state and insisted on rule by Philosopher-kings to achieve an ideal society and thereby his view on education is one that supports establishing an oligarchical state rather than a democratic society.

meaning of music from various cultures and disparaging certain musical genres or practices. In the same vein, Woodford (2005a) exemplifies the cases of Adolph Hitler and Joseph Stalin who are well-known as tyrants who loved Western classical music. The fact that two tyrants were lovers of Western classical music illustrates the point that mere exposure to so-called "good" music does not naturally contribute to the formation of civic virtue. There is no necessary connection between certain kinds of music and a desirable conception of civic virtue. Therefore, it is necessary for teachers to provide students with proper guidance and instruction so that students might not only understand the influence and usage of music but also learn and possess civility (Woodford, 2005a).

In this light, I endorse the argument that music education should aim at cultivating democratic citizens. For this purpose, I agree with the need to embody democratic principles in music teaching and learning environments. Students need teachers' guidance to understand music and enjoy musical life in an appropriate way, and it is important that music teachers move beyond simply contenting themselves with overseeing students' acquisition of musical techniques to consider the development of students' capabilities as democratic citizens.

The Critical Understanding of Democracy

Despite the justification for democratic music education, one should be mindful of the flaws and critiques of democracy. It seems obvious that democracy is of fundamental importance to devise and implement humane educational practices, in that democracy is based on equality and freedom stemming from human dignity and suggests a norm and an ideal that society ought to seek. However, the reason why democracy cannot be unconditionally accepted or blindly followed as if it were a solution and remedy to the problems of society and education is that it is incomplete and has limitations; democracy may reap the rewards of full enfranchisement, or it

may also degenerate into mob rule (B. Kim, 2013; see p. 38).

The need for a critical understanding of the concept of democracy in music education is addressed in the works of Gould (2007) and Woodford (2005a). They note that the discourse of democracy to date stems from a Western ethnocentric perspective, disregarding the various ways of life outside of the range of Western culture and society. Gould (2007) states that this biased discourse of democracy confined within ethnocentrism may lead people to deal with differences from a dualistic view and to view other cultures hierarchically or even ignore them. She also criticizes the tendency for some people to regard democracy as a mere system for voting as a principle of majority decision, as fixed, or as decontextualized, which has led to the exclusion of minorities and the neglect of the value of dissensus in democratic societies.

Gould (2007) and Woodford (2005a) argue that such limited understanding and application of democracy can be improved through "an acknowledgment of the complexity and variability of musical experience" (Woodford, 2005a, p. 79) and through "work[ing] with and within diversity and complexity of difference" (Gould, 2007, p. 236). These two scholars argue that to involve ourselves in affairs of diversity requires our extending "the reference of 'us'" (Woodford, 2005a, p. 80) or enhancing "a performative 'we'"[21] (Gould, 2007, p. 236). Further, the extended range of us/we leads to forming "reflective solidarity [that] first opposes exclusion or oppression of others, and second involves 'mutual recognition' of each other's individual-ness" (Gould, 2007, p. 236). Also, to engage in discourses of diversity requires us to respond to ethical commitments seeking reconciliation, mutual understanding, and respect with an expectation of mutual growth and of discovering alternatives (Gould, 2007; Woodford, 2005a; see p. 91–92).

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[21] Gould (2007) describes *a performative 'we'* as one "which is not established on an external basis in opposition to a 'they', but on an internal basis in terms of 'a relationship among various 'I's'" (p. 236).

To sum up, in this view, democracy is understood as “an open and socially constructed concept” (Woodford, 2005a, p. 79). Furthermore, the need for an adequate and critical understanding of democracy boils down to the need for the extension of discourses of diversity in music education and the exhortation to engage in an ethics of dissensus (see footnote 19 on p. 91).

The Democratic Perspective on Various Discourses

The argument that an adequate understanding of democracy requires the inclusion and expansion of diversity evokes a consideration of what attitude/stance music teachers might take in handling diverse philosophies and discourses in music education. In other words, a democratic approach to music education does not mean to deny or discard convention, the rationale of MEAE (Music Education as Aesthetic Education), the value of Western classical music, and the existence of elites, despite the conflicts between those discourses and an effort to realize the democratic purpose of music education.

Moreover, Woodford (2005a) argues that, in a democratic society, where diversity and mutual growth are core values, various discourses need to be reconstructed for “positive change” (p. 55), the widening of a canon, and the creation of “shared culture” (p. 55). For example, the contribution of Western classical music to musical history and music education needs to be acknowledged, in spite of the fact that many music educators point out that current and prevalent problems have ensued from seeing Western classical music as the canon in music education practices. In this sense, as Regelski (2018) suggests, music teachers may regard Western classical music as one among various musical genres. Also, Mirón et al. (2015) use the example of jazz to demonstrate the contribution of tradition to create new music. Jazz performance has “the inherent tension between a tradition to be built upon and the individuality of the improvising jazz

musician" (p. 185), which enables musicians to work within the tradition and at the same time create new forms of musical genres; this push and pull leads to a change of musical history.

The reconstruction and transformation of diverse discourses and worldviews can be accomplished through a way of life central to citizens who live in a democratic society that includes: the valuing of discourses that have already formed and contributed to current society, the desire to create a common good, and any attempt to communicate with other discourses through engaging in unceasing conversations.

In this chapter, I explored the first research question: *What are the respective definitions, purposes, and principles of democratic and non-democratic music education?* I proposed three approaches to music education practices (monarchical, oligarchical, and democratic) according to the manner of power distribution in educational practices and examined the purpose and principles that each approach seeks. Then, through a comparative analysis of these three approaches, I discussed the controversial issues that might arise in addressing the topic of democracy and music education. As a result, I was able to discern the characteristics of democratic music education. Democratic music education presupposes the equality of all students, aims at fostering democratic citizens who can serve to create a more democratic community, and provides a democratic educational environment in which individual students' voices are respected and their mutual growth is maximized. In the next chapter, I will examine how music education might contribute to the democratization of individual life and society through the lens of Goble's pragmatist and Regelski's praxial music education philosophies.

Chapter 4: Music Education and Democratization

In the previous chapters, I systematically addressed the association between music education and democracy. In the first chapter, I set forth the importance of contemplating the topic of democracy and its relationship to music education based on a review of studies that emphasize the need for the reconsideration of the purpose of music education using a democratic frame. In Chapter 2, I carried out a conceptual examination of democracy and democratization and a discussion about the correlation between democracy and education. Then, in chapter 3, I addressed the first research question: *What are the respective definitions, purposes, and principles of democratic and non-democratic music education?* I classified music education practices into three approaches, monarchical, oligarchical, and democratic, and then addressed the controversial issues that may emerge from a comparative analysis of those approaches. By doing so, I identified the definition and feature of democratic music education, and by extension, justified practicing democratic music education in public schools.

Now, I address the second research question: *how might music education contribute to the democratization of society*? As I mentioned in chapter 1, I arrived at this question from personal experience—my historical awareness of the democratization of South Korea, my observation of the influence of music on people's lives, and my reflections on the issue of diversity in public schools which are comprised of students who have various ethnic and cultural origins. To address the second inquiry, I begin this chapter with a review of the terms *democracy* and *democratization* that I defined in chapters one and two and consider an association between the terms *democratization* and music education. Then, I examine two philosophies, Goble's pragmatist music education philosophy and Regelski's praxialism, and based on the examination, I demonstrate how music education is involved in the affairs of the democratization of society.

The Association Between Democratization and Music Education

A Review of the Concepts of Democracy and Democratization

In the first chapter, I looked at two attributes of democracy Minch and Sanders (2009) propose: *foundations* and *flows* (see p. 16–17). *Foundations* indicates the attribute of democracy that is based on its commitment to the radical values of human dignity, equality, and freedom. *Flows*, the other attribute of democracy, indicates the dynamic and rhizomatic nature of democracy; democracy is like an organic tissue that grows upon the foundations of democracy, through unpredictable changes caused by the dynamic interconnection of the subjects who exert their power.

Describing the flexible and precarious nature of democracy in more detail, I emphasized the term *democratization* because it clearly demonstrates the dynamic rather than static nature of democracy, as democracies are bound to move toward being either more democratic or less democratic. In chapter 2, I presented two conceptions of the term: in a narrow sense as a political aspect (see p. 33–40), and in a broad sense as a way of life (see p. 40–43). I defined democratization in a narrow sense as a change in a government's political mechanism from a nondemocratic system towards a democratic one, and democratization in a broad sense as the enhancement and expansion of a democratic ethos throughout society by the permeation of democratic values originating from human dignity into individuals' lives and throughout society. Also, I stated that democratization might also be conceived as a project to create conditions that enable citizens to initiate democracy in a society. In this light, I emphasized the imperative of practicing democratic education as a suitable and effective means to advance a more democratized society (see p. 52–53). That is because the democratization of society depends on the democratic dispositions and capabilities of citizens, which can be fostered through engaging

in democratic educational practices that aim at fostering democratic citizens in a democratic way.

Democratization and Music Education

Bearing this understanding of democratization in mind, and considering the justifiability of democratic music education for democratization, I believe music educators should participate in the task of developing a more robust democratic society by aiming to cultivate democratic citizens and by adopting democratic principles in their educational practices. At the same time, I argue that they should continuously make an effort to create more democratized educational environments so that the democratic purpose of education might be achieved in a democratic manner. Also, another reason to urge music teachers to democratize their music educational practices is that democracy in music education is not a complete project; democratic attributes reflected in music educational practices fluctuate in their orientation toward or away from democratic principles. Thus, the association between democratization and music education can be conceived in two ways: the democratization *through* music education and democratization *of* music education. Democratization *through* music education means that what students learn through experiences in such music educational practices transfer to their lives and permeate throughout society; this is the ultimate goal that music educators ought to seek. Democratization *of* music education means that democratic culture (mutual respect, cooperation) permeates all the factors of music education such as policy, purpose, curriculum, and pedagogy. I argue that, in this way, music education may contribute to creating a more democratized society. Moreover, just as Portelli (1996) argues that it is not reasonable to dissociate democracy and education (see p. 19–20), the two types of democratization in music education should be taken into account together.

Among existing music education philosophies addressed in the previous chapter, I determined that Goble's pragmatist and Regelski's praxial music education philosophies have

some characteristics that may support practicing democratic music education. I noticed that both of them set a premium on the connection between music education and society. First, both philosophers take into account the socio-cultural context when defining their conceptions of music. Goble (2010) defines music as a sign reflecting the worldview of a certain cultural community (see p. 63–64), and Regelski (2004, 2008) defines music as a social practice (see p. 62–63). Second, in terms of the goal of music education, both of them take account of the societal role of music education and the benefit of music education to both individuals and democratic societies. On that account, I will show how my argument regarding democratization and music education is theoretically supported by and articulated through Goble's pragmatist and Regelski's praxial music education philosophies. First, I examine these two philosophies respectively in the following two sections and, then, I will explore what implications they might have for discussion of the various ways that music education might consolidate and extend the principles of democracy throughout society.

An Expository Account of the Features in Goble's Work

Goble's Analysis of the Two Current Problematic Issues of Music Education

In his book *What's so important about music education?*, Goble (2010) outlines two main problems that music educators in the U.S. have faced: issues concerning music curriculum content, and the security of the place of music education in schools. First, American music educators have faced a challenge in deciding "whose music should be included in music education curriculum" (Goble, 2010, p. 2), as the numbers of immigrants to the U.S. has noticeably increased each year since the 1960s, and the cultural and ethnic origins of people comprising American society have thus become more diversified. In fact, a rationale for music educators' efforts to offer the musics of diverse cultures in their curriculum can be found in the

Tanglewood Declaration[22] (Choate, 1968), which was promulgated based on discussions that were held at the Tanglewood symposium: "Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music and the music of other cultures" (p. 139). However, Goble (2010) points out that the more fundamental problem regarding the issue to expand the range of music repertoire in the music curriculum of public schools is not the lack of discussion on what kind of musical genres should be included in the curriculum, but the lack of awareness of people, including music teachers, of the fact that the very concept of music varies among different cultures. Indeed, since music teacher education programs in American colleges or universities have mainly offered only courses focusing on European and American music to pre-service teachers (Goble, 2010), pre-service teachers do not have sufficient opportunities to expand their understanding of languages, customs, and musical traditions and techniques of disparate cultural communities that are not considered mainstream in American society (Goble, 2010).

With regards to the second issue that music educators have faced (the security of the place of music education in schools), Goble (2010) maintains that, despite the fact that music is so deeply entrenched in modern society that it is rare to see situations in which citizens are not involved in music (e.g., not only music at concerts halls but also music utilized in mass media or at shopping malls), music education has not been deemed as a significant subject in the public school system in American modern society and its place as a school subject has remained unstable depending on variables such as economic conditions.

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[22] In 1967, at the Tanglewood symposium held in the U.S., music educators acknowledged the imperative that changes in public school music education programs should not lag behind both the rapid demographic changes of student populations and the technological development that had taken place in U.S. society.

Given this situation, Goble (2010) suggests that a contextual understanding of the concept and nature of music is a fundamental solution to those two issues. That is, he argues that music should be understood in different ways according to the culture from which it emerges, as music reflects the socio-cultural situation of a certain community in which it is practiced. Goble (2010) proposes that the goals and curriculum of music education reflect this contextual understanding of music, and that they be pursued in the public education system in pluralistic democratic societies. In this way, music education becomes relevant to all students and communities. He uses the pragmatism of Charles Sanders Peirce as a philosophical and conceptual foundation in developing his argument. Therefore, it is necessary to examine the main concepts and principles of Peirce's pragmatism in order to understand Goble's pragmatist music education philosophy.

The Main/Foundational Conceptions and Principles of Pragmatism

Synechism.

Goble (2010) regards the principle of synechism as the most fundamental premise of pragmatism. Synechism is the principle that "all phenomena are interconnected or continuous" (Goble, 2010, p. 22), that is, mind and body, mind and mind, body and body are interrelated rather than separated from one another. Regarding the synechistic relationship between *mind and body*, this principle adheres to a perspective that is contrary to the dualism that has dominated Western philosophy, and which considers mind and body as separate entities (Goble, 2010). The synechistic interaction of *mind and mind* refers to the interrelationship and communication among the individual minds of human beings in communities, and the synechistic interconnection of *body and body* shows that "all matter is … physically and mentally interconnected" (Goble, 2010, p. 23).

Individual mind and collective mind. Goble (2010) introduces two concepts of *individual mind* and *collective mind* to account for the synechistic way in which individual minds and the community continuously interact. His discussion about these two types of mind also demonstrates how each cultural community comes to form its own worldview distinct from ones that other communities have formed and held. When it comes to the individual mind, pragmatists state that individuals acquire "habits of mind or *beliefs*" (Goble, 2010, p. 24) through the development of "a general pattern of coping actions" (p. 24) that are appropriate and necessary for their survival. When human beings face a situation that is impossible to manage or is incongruent with their established habits of mind, they attempt to seek a new way to understand the situation. They adopt the *scientific method*, formulating a hypothesis and validating it by experiences, in order to resolve the conflict between the established belief and new understanding, and finally, they come to produce "a new set of habits with which equilibrium can be maintained" (Goble, 2010, p. 24); this is the process for individuals to attain a new belief and to develop new concepts about the world. Furthermore, it is not only individuals who hold habits of mind or who can undergo this process; the habits of mind or the meanings of a concept are also collectively shared in the community to which the individuals belong. Goble (2010) explains that the phenomenon of collectively sharing a habit of mind derives from the sharing of common struggles and questions among members of a community; therefore, community members also come to share the meanings of their coping actions and their understanding of conceptions. In other words, as the minds of individuals in a community are interpenetrating, a *collective mind* is formed among community members, which is the basis for the members to understand meanings and communicate with one another. In this light, communities are defined "not merely as collectives of discrete minds but as living unions of individual minds, characterizable by their

unique and habitualized behavior and thought" (Goble, 2010, p. 26).

Also, Goble (2010) states that such a concept of collective mind can be interchangeably used with the conception of *culture* that cultural anthropologists hold. Cultural anthropologists (e.g., Geertz) view culture as "grounded in and dependent on a social context within which a group of individuals shares a common understanding of signs" (Goble, 2010, p. 19). Here, the term *signs*[23], which is adopted from Peirce's term *semiotic*, refers to "all human actions and the results of those actions" (Goble, 2010, p. 19) and the meaning of signs is shared and interpreted by those who share collective habits of mind. A suite of signs and their meaning that are uniquely shared and interpreted by constituents of a cultural community compose the *worldview* that "distinguishes their ultimate values and beliefs from those of other communities" (Goble, 2010, p. 28). In addition, "a group of people sharing a common worldview as is evidenced in their social practices and their ultimate values and beliefs" (Goble, 2010, p. 28) is called *cultural community*. Goble (2010) posits that such concepts as collective mind, worldview, and culture are similar terms that describe "the habits of mind … collectively shared within a community that provides its internal coherence, but which differ among communities" (p. 27). Namely, the synechistic principle tells that the cultural differences in behaviors and conceptions derive from different habits of mind.

Truth and Effects. Furthermore, the pragmatic concept of *collective mind* or *culture* makes it possible to understand that the conceptions of *truth* people hold may vary depending on the community (Goble, 2010). In this regard, Goble (2010) asserts that "since human beings live in communities[24] that are defined by common belief, the "clear" meaning of an idea held by a

[23] In fact, the conception of a sign is one of the keywords to develop the argument of this work and thus will be addressed in detail in the next section (see p. 110–113).

[24] Here, communities mean homogenous ones in that they are defined by a common belief. See footnote 26 on page

member of the community will almost inevitably stem from the beliefs—or ways of understanding—held by members of that community" (p. 30). Namely, since individuals who belong to a certain cultural community collectively develop and acquire coping actions while overcoming the difficulties of their environments through "hypothesis-testing by experiment" (Goble, 2010, p. 43) and also share common conceptions through the interpenetration of individual minds, the conceptions that are considered as true may vary depending on each community. Therefore, according to the synechistic logic of pragmatists, the conceptions of truth and reality that people hold through scientific method are incomplete and biased. It follows that individuals and communities do not necessarily hold the absolute truth (Goble, 2010). Rather than seeking the absolute truth, pragmatists argue that "all ideas could best be clarified by considering them in relation to the effects they are conceived as having by the members of the community with which they originate—their pragmatic meaning" (Goble, 2010, p. 30). This principle is the *pragmatic maxim*, "consider what effects, that might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object" (Goble, 2010, p. 30), which is the central and guiding tenet of pragmatism.

In the next section, I shall address Peirce's semiotic theory in order to explicate the conception of music from the pragmatist perspective and to explain that music is differently conceptualized depending on the cultural community.

Semiotic theory.

Goble (2010) states that Peirce's semiotic is a useful tool to understand how an individual may have a different worldview from those who belong to other cultural communities.

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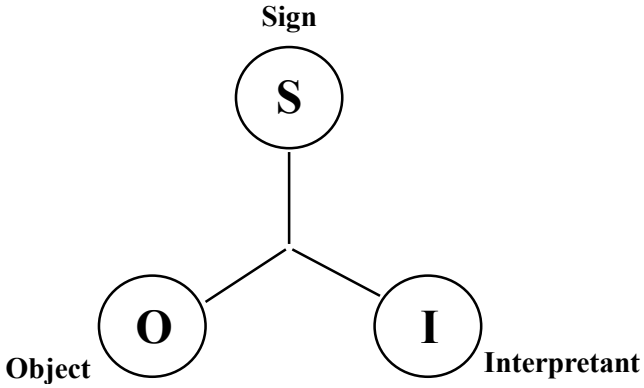
117 for further explanation of the classification of communities.

Peirce's semiotic is a theory that explains the ways in which "a sign—a single element of thought—is conceptualized as an indivisible triadic relationship, the three aspects of which include… the *Sign*…, the *Object* …, the *Interpretant*" (Goble, 2010, p. 33). Here, "[t]he Sign is understood to refer to the Object according to the Interpretant as an effect in the mind of the perceiver" (Goble, 2010, p. 33). Namely, "each Sign or perception that presents itself to one's consciousness is inevitably conceptualized as an Object according to the 'habit of mind' of the individual or community (Interpretant) that perceives it" (Goble, 2010, p. 250). Figure 5 shows the triadic relationship of a Sign, Object, and Interpretant that Peirce proposes.

Figure 5. Peirce's triadic conception of the sign (Goble, 2010, p. 33).



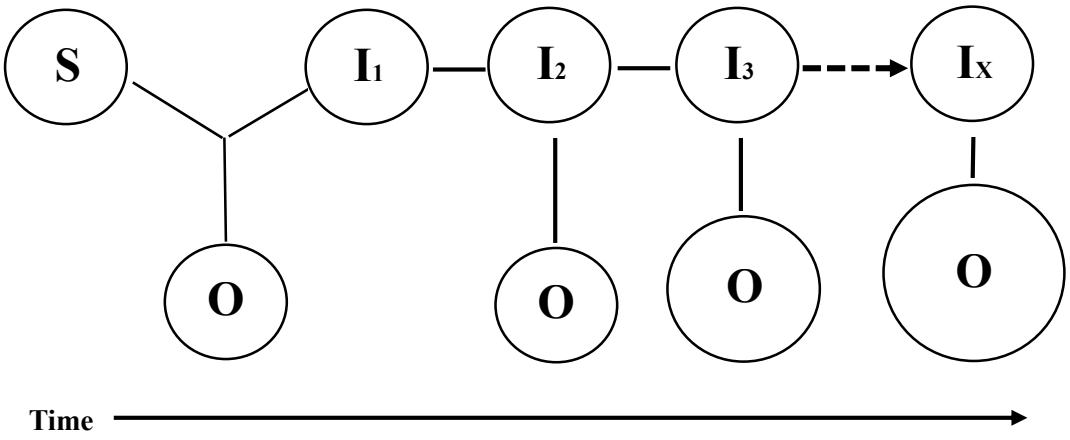
To put it in another way, Peirce's semiotic refers to a human cognitive process in which individuals perceive and conceptualize all phenomena, or a way in which knowing arises. Goble (2010) interprets this as follows:

> [W]e perceive the world as a diverse array of pure qualities or sensory impressions (Peirce would regard each of these qualitative entities of perception as a ... Sign.) Each such perception is construed as "something" (... or Object). Finally, each individual perceiver conceives the perceived Sign as an Object according to her or his own personal "habit of mind" (... or Interpretant). (p. 33)

Goble (2010) also takes note of "semiosis—the interplay and transformation of sign" (p. 38), which shows the possibility of an individual's conception of a certain Sign changing over

time. As seen in Figure 6., if the individual's encounters with the Sign happens frequently and repeatedly (illustrated by I_1, I_2, I_3, … Ix) after an individual (Interpretant) perceives a certain Sign and conceptualizes it as an Object, the conception of the Sign may "become more meaningful—more well-understood and more well-integrated into habitual patterns of belief" (Goble, 2010, p. 39).

Figure 6. Changes in the Interpretant over time, resulting in changes in the conception of the Sign as Object (Goble, 2010, p. 38).



Also, this process of semiosis reveals that the Sign perceived by an individual may be differently conceptualized throughout one's lifetime depending on the interplay with others (Goble, 2010). Goble (2010) gives an example; if an Interpretant has had a long-standing social intercourse with a friend who is from a different cultural community in which conceptions of Signs are different from the ones that the Interpretant has held, the Interpretant may experience a change of their existing conceptions of the Signs. When two individual minds encounter, they may partially accept the conception of the Sign that the counterpart holds, or attempt to modify their conceptions of the Signs, or undergo conflict if they cannot adopt the other's understanding of the conception of Sign. With regard to the unification of the two disparate minds, Goble (2010) explains that the two minds can hardly unite as a complete identical mind, but they may

experience a point in which they feel that their minds interpenetrate each other or that a barrier between them is collapsing: namely, forming sympathy between the two minds. Further, Goble (2010) describes the case of two disparate cultural communities encountering one another, namely, when two disparate collective minds coexist in a domain. In this case, they may generate a dispute or war, or become assimilated by accepting gradually their counterpart's worldview into their own existing worldview. Or there is a possibility for transformation, namely, the possibility that the members of the disparate communities may "come together to create new communities around new conceptions of Reality" (Goble, 2010, p. 42).

In this section, I addressed Peirce's synechism and semiotics that are the foundational notions and principles of pragmatism. Peirce's synechism and semiotics explain the principle of the interaction of individual minds and collective minds, why cultural differences in worldview occur, and the relative concept of truth due to various understanding of reality. In the next section, I explore a semiotic interpretation of music and musical practices and Goble's suggestions for music education in democratic societies.

Goble's Pragmatist Conception of Music and Music Education

Three different perspectives of music: ethnocentrism, universalism, and relativism.

Prior to addressing Goble's pragmatic conception of music, I will consider three different positions regarding conceptions of music: ethnocentrism, universalism, and relativism.[25] These positions have been generally adopted by ethnomusicologists and music educators in Western society when they attempt to understand musical practices undertaken in

[25] Here, *relativism* is akin to cultural relativism in anthropology, where one understands cultures in their own terms, not philosophical relativism. Philosophical relativism, "roughly put, is the view that truth and falsity, right and wrong, standards of reasoning, and procedures of justification are products of differing conventions and frameworks of assessment and that their authority is confined to the context giving rise to them" (Baghramian & Cater, 2021, https://plato.stanford.edu/archives/spr2021/entries/relativism/).

different cultures (Goble, 2010). First, Goble (2010) describes the ethnocentric view as one "to be held by persons who assume that the practices of the cultural communities to which they personally belong (such as their own musical practices) are superior to all others" (p. 251). Second, universalists refer to those who intend to understand music by finding out the attributes of music that are commonly manifested among different musical practices undertaken in disparate cultural communities (Goble, 2010). They view music as "a universal human attribute that transcends cultural difference" (Goble, 2010, p. 53). Expressed semiotically, a sign of "sounds produced in a musical practice" (Goble, 2010, p. 52) is recognized as music (as an Object) by all human beings. Third, contrary to the universalists, relativists tend to accentuate the culturally unique characteristics of music that are distinctively shown in the various musical practices of the disparate cultural communities (Goble, 2010). Relativists maintain that music should be understood as one to be undertaken for the diverse reasons and purposes such as "artistic expression, entertainment, worship, advertising, and meditation" (Goble, 2010, p. 53), depending on culturally specific contexts.

Regarding these three conceptions on music, Goble (2010) argues that all three perspectives of music are inadequate and have a conceptual contradiction with each other. First, as an ethnocentric perspective on music takes an exclusive and closed position against diverse musics of cultural communities other than one's own, this perspective cannot serve as a basis for embodying music education whereby diversity and difference ought to be acknowledged and respected (Goble, 2010). Second, a universal perspective on music does not embrace the cultural specificity that various musical practices imply and reflect. Namely, as universalism does not see music on any culture's own terms, it may also hinder the understanding of different meanings and values of music undertaken in disparate communities (Goble, 2010). Third, the relative

perspective of music is limited in that it overlooks common phenomena such as physical and social influences that all people may have experienced and shared when they engage in creating sound or responding to it (Goble, 2010). As such, these mutually exclusive perspectives of music have largely brought about two different responses by music educators regarding the issues of expanding the music curriculum to a global scope, and teaching a group of diverse students with disparate ethnic and cultural identities (Goble, 2010). Some music teachers in the U.S. argue that it is necessary for all students to learn American traditional music in public schools (Goble, 2010). They state that the main purpose of music education is to introduce the musical traditions in the U.S. to immigrant students. In this view, immigrant students in the U.S., even though they have their own musical traditions stemming from their original cultural communities, are supposed to learn American musical traditions. However, others highlight the need to teach "all musics" in order for students to expand their understanding of all musics' relevance to human life. Those who support this view also state that teaching all musics positively influences social integration by facilitating the awareness and knowledge of different cultural groups and their musical traditions. Therefore, Goble (2010) raises the need for a philosophical foundation that provides an adequate conception of "music" to music educators, namely, one that takes into account both the universal nature of music regardless of cultural communities and the culturally specific characteristics of music based on the differences of various conceptions of music depending on cultures. Goble (2010) calls for a new philosophy of music education—pragmatist music education philosophy—as a way to reconceptualize music education to engage with the universal and culturally specific characteristics of music.

A pragmatist reconceptualization of music and musical practices.

Music as a sign of worldview. As seen in the previous section (see p. 107–113),

pragmatism is a useful tool to explain the phenomenon that people in a community collectively form and share their unique conception of reality and worldview that are distinct from other communities. From a pragmatist perspective, music as well is differently perceived and conceptualized depending on the community in which the music is created and shared. That is, music can be conceptualized as "a sign of a particular worldview" (Goble, 2010, p. 95). Music as a sign reflects the worldview of the community in which the music is produced and performed and may be interpreted as a different Object according to the habit of mind of the community members (Interpretant). In this regard, Goble (2010) gives various examples to illustrate different musical meanings; a sign of music is conceptualized as a 'meditation' for Tibetan monks, as 'call to prayer' for Muslims, and as 'entertainment' for American entertainers. Also, Goble (2010) presents the changes of the conception of music held by music educators in the U.S. over time; music was conceptualized as 'worship' in colonial America, then as an 'art' based on the aesthetic perspectives in the Age of Enlightenment, and, most recently as a 'product' for a marketable and commercialized entertainment in the time of science and technology (Goble, 2010).

Three types of equilibrium as the efficacy of musical practices. The pragmatic principle states that verification of the truth or concepts of reality is based on their efficacy, which is given to and proven by community members and communities (see p. 109–110). Based on this principle, Goble (2010) maintains that the efficacy of music should be considered in order to determine the practical meaning of musical practices that are shared by the members of community. Accordingly, he explores how different musical practices may be effective and meaningful to an individual who belongs to a community and to the community in which the musical practices take place. As to the efficacy of musical practices, Goble (2010) presents three

types of *equilibrium—psychophysiological equilibrium*, *psychosocial equilibrium*, and *sociopolitical equilibrium*—that are observed when members in traditional societies[26] with a homogenous worldview collectively participate in musical practices involved in religious rituals. Goble (2010) addresses these three types of equilibrium with reference to discussions in three other fields, clinical psychiatry, ethnomusicology, and cultural anthropology respectively; their discussions are congruent with the perspective of pragmatists on the synechistic principle and are supportive of Goble's argument.

Now, I briefly describe the three types of equilibrium. First, based on the research in clinical psychiatry, *psychophysiological equilibrium* refers to "the psychological effects of ritual [accompanied by the musical practices] predicated on psychophysiological processes undertaken by individuals in community" (Goble, 2010, p. 68). Goble (2010) elaborates on the process whereby human beings attain psychophysiological equilibrium. When individuals face a situation which generates conflicts that are not solved within existing worldviews, a neurological drive to

[26] Goble (2010) develops his argument based on the exploration of the practical meaning of musical practices in traditional societies. Ultimately, he expands his argument to include the implications of his exploration and its application to the public music education system in culturally pluralistic democratic societies, which will be addressed in the next section. Originally, Goble (2010) presents three types of society, *traditional societies*, *culturally pluralistic state societies*, and *democratic state societies* in his discussion. As there is not space in this thesis for an extended discussion of these three types of society, and as musical practices in traditional societies and democratic state societies are addressed as main topics in this paper, I give a brief explanation of *culturally pluralistic state societies* in this footnote. Goble (2010) describes *culturally pluralistic state societies* as comprised of the various ethnic and cultural population segments, and at the same time, their political and societal systems are "nondemocratic and noncapitalistic" (p. 156). In these societies, the leaders actively utilize musical practices as an educational means for instilling the ideology or ethos that they pursue so that they may maintain social order and the internal unity and integration of different cultural perspectives that comprise the society. Calling such musical practices as "musical nationalism" (p. 90), Goble (2010) gives some examples of music used "as a means of effecting national unity and identity" (p. 254) in totalitarian regimes or "more socialistically oriented democratic governments" (p. 254). The Nazi party of Hitler from 1934 to 1945 used music to serve their policy and, in Soviet-Union in 1934, music is used to uplift the ethos of socialism (Goble, 2010). More recently, the Iranian government banned music in mass media in 1979. Music education in England, a nation in which politics and religion are not separated constitutionally, is under the influence of the Church of England (Goble, 2010). The efficacies of musical practices in culturally pluralistic state societies are quite similar to ones in traditional societies; community members, despite the coexistence of disparate worldviews, can experience psychosocial equilibrium, and the cultural solidarity of the nation is enhanced (Goble, 2010).

resolve the conflicts arises and the central nervous system functions to maintain homeostasis, the body's balance and integration. Signals such as sounds with rhythmic patterns that are produced in musical practices may bring about "the heightened experience" (p. 68), which promotes the function of the nervous system to resolve the tension and to attain physiological equilibrium. In addition, based on the synechistic principle, such a physiological resolution influences the effect of psychological resolution. Based on this phenomenon, Goble (2010) maintains that "individuals may affect psychological stability through social reconciliation or unification with the worldview of their community" (p. 68) by confirming that their worldview corresponds to the collective minds of the community to which they belong. By extension, feelings of solidarity can be formed and enhanced among constituents of the community (Goble, 2010).

The second effect of musical practice is *psychosocial equilibrium*. While academic discussions about the spiritual aspects of human beings in Western society have been avoided, ethnomusicologists (e.g., Gilbert Rouget) have studied *psychosocial effects* undertaken in the rituals of traditional societies—that is, "the social dimension of the psychological or spiritual effects of musical practice" (Goble, 2010, p. 71). Ethnomusicologists have noted that in traditional societies, the many emotional or mental problems that human beings experience are understood to be closely related to their spiritual states. Therefore, those problems can be released by the transformation of the relationship with their own spirits, which is the experience of *trance* "whereby her or his structure of consciousness is transformed and a particular and exceptional type of relationship between her or his 'self' and the world is created" (Goble, 2010, p. 72).

In order to describe the ways in which people attain this psychosocial effect by experiencing a trance state while engaging in the successful procedure of musical practices,

Goble (2010) presents two types of rituals that take place in traditional societies, *possession* and *shamanism*. In possession rituals, "a 'possessee' is *visited by* inhabitants of the 'spirit' world or 'other' world while other members of her or his cultural community perform musically" (Goble, 2010, p. 71). During the ritual, the possessee may have "positive social effects of transforming the individual's relationship to the world of the community via her or his identification with a 'god' or 'spirit'" (Goble, 2010, p. 75), and thereby to come to form a unity with the worldview of the community. By contrast, in shamanic rituals, an individual who is called a *shaman* takes more proactive actions than what the possessee experiences in possession rituals; "an individual *journeys to* the realm of the 'spirits' or 'gods' to transform her or his relationship with them" (Goble, 2010, p. 71). As a result, a shamanic trance has social effects that "[challenge] the present worldview of the community with a new worldview or vision according to which the community may be unified" (Goble, 2010, p. 79).

Goble (2010) extends and applies ethnomusicologists' discussion about the social effect of the two rituals to the exploration of the psychosocial equilibrium of musical practices undertaken in the community. He explains that "musical practice with high psychophysiological and psychosocial value for a group of people" (p. 78) can have positive effects upon individuals and communities in two ways. Similar to what an individual may experience in possession rituals, "musical practice has the effect of resocializing [members of the community] involved into a preexisting worldview" (Goble, 2010, p. 78). Also, musical practices have the potential to move a society forward to better conditions by modifying its existing worldview and proposing alternative worldviews (Goble, 2010). In sum, "the ultimate effect of what is construed by the community involved to be a successful musical event is the psychosocial union of 'individual mind' with the 'collective mind' (or worldview) of the community via the experience of 'trance'"

(Goble, 2010, p. 79). Just as psychophysiological equilibrium contributes to forming the feeling of solidarity, the psychosocial equilibrating effect of music shows the mechanism of the formation and enhancement of the sense of solidarity (Goble, 2010).

Last, Goble (2010) addresses *sociopolitical equilibrium*, the effect of musical practices based on discussion among anthropologists (e.g., Victor Turner, Arnold Van Gennep). While psychosocial equilibrium is attributed to the experience of a trance state with the involvement of gods, namely, external beings, the sociopolitical effects of musical practices are created by the latent force within society (Goble, 2010).

This latent force emerges from interpersonal or intergroup conflicts that take place on a daily basis within the community. Transformation occurs in four phases: breach, crisis, redress, and reconciliation and reintegration (Goble, 2010); once a *breach* occurs due to the disruption of the worldview that has been shared in a community, members in the community come to be aware of the *crisis* endangering the social system, attempt to *redress* the crisis situation by making various collective efforts such as ritual behaviors, and finally reach *reconciliation and reintegration* of the social group (Goble, 2010). Particularly, Goble (2010) takes note of the second and third phases of the procedure in which individuals in the community seek "personal and social transitions" (p. 80) and work on various attempts for the transitions via accompanying rituals. While individuals who consider themselves involved in the transition go through these phases, they share two main experiences: the state of *liminality* and *communitas*. *Liminality* is a term that describes "the 'in-between' state of individuals who are undergoing 'rite-of-passage' types of transitions" (p. 80), which shows "the unclassified and uncertain state in which those who are at the crux of transition find themselves" (Goble, 2010, p. 80). People in liminality often seek more extensive and collective transitions such as "social movements or political

dissensions" (Goble, 2010, p. 80). At the same time, in addition to the experience of the uncertainty of identity or social status, people in a liminal state share the experience of the feeling of social unity as a member of "*communitas*—great comradeship characterized by an even communion of equal individuals" (Goble, 2010, p. 80). Moreover, Goble (2010) points out that the experience of liminality and communitas facilitates a dynamic social transition, which typically accompanies rituals that involve various art forms. These art forms, including music, have a sociopolitical effect on the individuals experiencing liminality by "validating and furthering the conception of Reality collectively held by the liminal individuals; their shared 'vision' generally differs in significant ways from that of the society from which it stems" (Goble, 2010, p. 81). Also, artistic expressions that arise within liminal movements have an effect on the community by presenting the possibility of and promoting change at a community level.

To sum up, by analyzing the phenomena shown in rituals of traditional societies whose members have a single worldview of Reality, Goble (2010) demonstrates the value or benefits gained through engagement in musical practices. The psychophysiological, psychosocial, sociopolitical equilibrating efficacy of musical practices can inure both at an individual level and a community level as a whole:

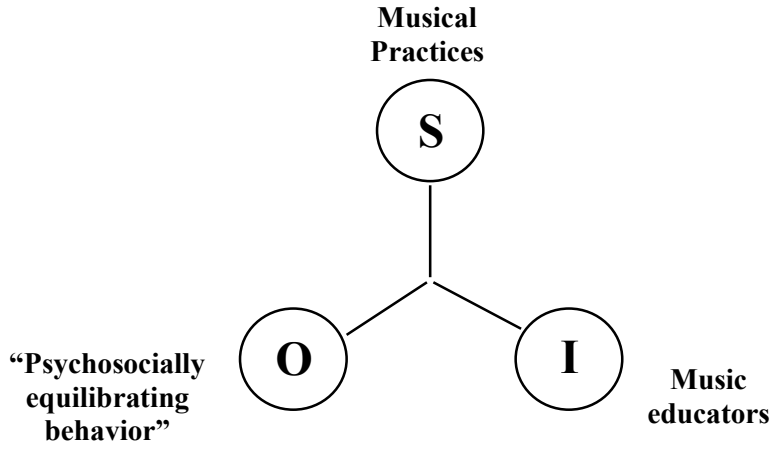
> …for the individual one relative benefit or value of engagement in a musical practice stems from the psychophysiological and psychosocial effect it has for her or him. The occurrence of this effect depends on whether or not the musical practice confirms in some way the conception of Reality[27] that the individual psychophysiologically embodies, thereby providing a means by which the individual's personal conflicts can be reconciled via a psychological union with the worldview that person shares with the community. At the same time, the relative benefit or value of a musical practice for the community stems from its promotion of social solidarity via a collective confirmation of

[27] Goble (2010) explains that Peirce capitalizes the term *Reality* to distinguish "between the conceptions of Reality held by scientists (i.e., a worldview or reality), and true *R*eality of which he held any human conceptualization to be inevitably imperfect and incomplete" (p. 29).

> the community's worldview. Thus, in the pragmatist's view, every musical practice that is held to be personally and socially meaningful derives its value at least in part from its inherently culturally unifying or reconciling effect, as it simultaneously provides 'psychophysiological' and 'psychosocial' benefit to individuals, and 'psychosocial' and 'sociopolitical' benefit to the culturally homogeneous community of individuals who find this value in it. (Goble, 2010, p. 83)

Therefore, this pragmatic concept of musical practices can be illustrated as Figure 7.

Figure 7. The Sign "musical practices" conceptualized as context-specific "psychosocially equilibrating behavior"; a Peircian pragmatic conception (Goble, 2010, p. 247).



Based on Goble's discussion regarding the pragmatic conception of music and the efficacy of musical practices, now it becomes possible to resolve conceptually the tension caused by the three oppositional positions of ethnocentrism, universalism and relativism that various ethnomusicologists and music educators have espoused (see p. 113–115). Goble's discussion (2010) represents a more reliable basis for understanding the universality and particularity of music by clearly identifying what aspect of music is considered as universal regardless of cultural difference or what aspect of music is considered as culturally specific phenomena. First of all, various kinds of music that have been practiced in disparate cultural groups around the world can be considered as universal in that they are regarded as "inherently culturally rooted behaviors, each valued intraculturally for its psychophysiologically, psychosocially, and sociopolitically equilibrating effects" (Goble, 2010, p. 110). Concomitantly, music is culturally

relative in that those experiences of equilibrating through engaging in musical practices are differently conceptualized and interpreted depending on the cultural communities in which musical practices are undertaken; "particular instances of music, as sound artifacts produced in culture-specific musical practices, can be understood or "read" as signs of the individuals or communities with which they originated" (Goble, 2010, p. 110). Goble (2010) presents a practical conception of music as a sign and the efficacy of music so that music teachers may understand the universality and particularity of various musical practices from cultural communities. Thus, educators can develop music curricula that are not culturally biased. In this light, this pragmatist reconceptualization of the nature of music becomes the conceptual framework that gives a suitable and foundational understanding of musical practices to music educators.

In the next sections, I explore the implications of the Peircian pragmatic conception of music and musical practices for music education in a culturally diversified democratic society.

Music and music education in democratic state societies.

Before exploring Pragmatist music education in democratic state societies, I examine the characteristics of democratic state societies.[28] Goble's discussion (2010) of the three types of equilibrium emerging from musical practices is based on the exploration of the values and benefits that are evident in musical practices undertaken in traditional societies. Therefore, in order to know how these equilibrating efficacies through musical practices might be applied to musical practices in a democratic society, it is necessary to first know the features that differentiate traditional societies from democratic societies. Goble (2010) distinguishes between

[28] See the features of three types of societies—traditional society, culturally pluralistic democratic societies, and democratic state societies—addressed on footnote 26 on p. 117.

the two depending on whether members of the society share one worldview or if there are various worldviews in the society. That is, a traditional society is one whose members share a homogenous worldview, whereas a democratic society is one that features the coexistence of heterogeneous worldviews in that society. On the basis of such understanding of society, Goble's argument (2010) is that, despite such differences in social characteristics, the psychological equilibrium effects of music experienced in traditional societies can also be experienced in democratic societies. Thus, I begin this section with a brief overview of the characteristics of democratic state societies and their impact on citizens' understandings of music.

The features of democratic state societies and their effects on citizens' understanding of music.[29] Goble (2010) states that democratic state societies demonstrate salient characteristics that are distinguished from traditional societies or culturally pluralistic state societies (see footnote 26 on page 117). To support this statement, he analyzes the historical background of the formation of the American democratic nation, and based on this analysis, presents the foundational principles of that nation: the separation between state and religion, the adoption of democracy as the foundational principle of the nation and as the sole official common political worldview, the adoption of democratic capitalism as their social system, and the pursuit of scientific and technological progress. Goble (2010) maintains that these social and political factors have contributed to obscuring the psychosocially equilibrating efficacy of musical practices.

First, the U.S. has taken a position that acknowledges the religious liberty of citizens, but

[29] Although I could not find publications that criticize Goble's framework, there are nonetheless problems with the theory. First, Goble (2010) presents three types of society, traditional societies, culturally pluralistic state societies, and democratic state societies (see footnote 26 on p. 117). He identifies traditional societies as one in which the members of the society share a homogenous worldview. However, we need to think if it is necessarily true that traditional societies share one worldview or if it is possible for a society to be traditional and at the same time democratic. Second, not all democracies have a formal separation between politics and religion (i.e., United Kingdom).

does not designate any national religion. This separation between religion and state has resulted in a lack of common vocabulary to describe or publicize matters regarding humans' spiritual aspects, and thereby, resulted in the psychosocial equilibrating efficacy of music being devaluated or overlooked (Goble, 2010). Second, since democratic state societies orient toward democracy as a sole official political worldview, people within them have tended to hold a neutral position on the various worldviews of constituent cultural groups of the nation, which leads people to pay little attention to the cultural value that music implies or to consider music as value-neutral regardless of cultural context (Goble, 2010). Third, the capitalistic social system and the development of the media industry have contributed to the commercialization of music as a product or as a means for entertainment (Goble, 2010). Lastly, the pursuit of scientific and technological progress has influenced the development of music technology. This advance, along with the commercialization of music, has promoted the rapid and widespread dissemination of music and accordingly increased the ease of accessibility for ordinary people to engage in musical activities. Given this situation, Goble (2010) does not deny that people come to have more opportunities to engage in various musical activities or to enjoy their musical lives in their own way more fully due to the development of music technology. However, he points out the negative effects caused by such a musical lifestyle undertaken in democratic societies, not only in the United States, but also elsewhere; most people in democratic societies regard musical practices as a mere matter of individual taste, not as a collective behavior that is rooted in the culturally specific context in which the music is shared. In sum, these social and political factors of democratic societies have instigated "a gradual movement away from "spiritual" or psychosocially equilibrating conceptions of music and toward more materialistic views" (Goble, 2010, p. 155).

Effects of the music educational system and teaching in democratic societies on citizens' understanding of music. Music educators' understanding of music has also been influenced by this movement toward materialism. Goble (2010) states that the majority of music educators have paid little attention to the differences among conceptions of music according to various cultural communities and to the efficacy of music on people engaging in the musical practices. Goble (2010) claims that, with regard to the concept of music as objects or products, music educators in the U.S. have concentrated on teaching music with the aim of promoting students' musicianship, but they have addressed the social and historical aspects of music in their curriculum only in a limited way. By doing so, music educators "have contributed to limiting their students' awareness of the importance of musical practices throughout history, also thereby undermining the public's recognition of the value of their own subject in the curriculum" (Goble, 2010, p. 246).

Regarding the music educational system in the U.S., Goble (2010) states that music education in the U.S. has been implemented in two ways: through individual cultural groups and through state-supported educational institutions. Like traditional societies, each cultural group (for example: Jewish, African-American, or Native American communities) in the U.S. has implemented its own music educational programs whereby the community members can experience the efficacy of psychosocial equilibrium and keep their cultural tradition (Goble, 2010). However, it can be said that a more crucial part of music education in the U.S. has been undertaken through music educational programs in the public education system. That music education in democratic state societies such as the U.S. has been undertaken in the public-school system under government policy may be considered as a factor "promoting an egalitarian ethos among the nation's citizenry with respect to music" (Goble, 2010, p. 245). However, in such an

educational system, music has been regarded as a value-neutral object or product rather than as a culturally-rooted conception, which has contributed to rendering the efficacy of music obscure, and to creating the condition in which it is highly likely for the value of the cultural difference of music to be denied in music classrooms (Goble, 2010).

Nonetheless, it should be noted that the psychosocial equilibrating effect of engaging in musical practices is still available to and considered valid by citizens in democratic societies (Goble, 2010). Indeed, Goble (2010) argues that a considerable number of democratic citizens have continuously engaged in various types of musical practices for gaining a psychosocial equilibrating effect. In other words, it is possible for an individual in a current democratic society to experience the confirmation of one's worldview or the transformation of it in/through musical practices because the value of music and its benefit to individuals and the community in which the music is produced and performed is identical to ones manifested in traditional societies. Therefore, Goble (2010) argues that music educators should establish an adequate conception of music that will meet this need and, based on the sound understanding of music, devise a music education curriculum to help students to understand music as a psychosocial equilibrating effect and to experience the benefit resulting from engagement in musical practices.

I have addressed the conception of music that has been generally accepted in democratic societies, the factors that have impacted the formation of the concept, and the need for the transformation of curriculum to promote a sound understanding of music and its efficacy to citizens. Based on this examination and the resulting more robust understanding of pragmatist music education philosophy, in the next section, I will address Goble's suggestions for what music educators might consider when teaching music to culturally diverse constituents of a classroom and the social contribution of music education, by presenting Goble's answers and

solutions to two problematic issues of music education in democratic societies that he highlights: curriculum content and the place of music in schools (see p. 105–107).

Pragmatist music education in democratic state societies. First, regarding the issue concerning curriculum, Goble (2010) highlights the importance of educators holding a pragmatic perspective on music and an understanding of both the universal and cultural-specific nature of music when they attempt to make a decision of whose musics should be included in the curriculum. By doing so, teachers can understand the range of values of musical practices held by students with disparate cultural identities as well as the efficacy of engaging in musical practices on students. Based on such an understanding of the nature of music and the understanding of an individual student's unique cultural and musical contexts that are reflected in various musics, music teachers should develop their music education curriculum. The curriculum should provide students with opportunities to engage in diverse musical practices undertaken in disparate cultural communities so that students might learn the different meanings and values of music according to cultural communities and experience the efficacy of the musical practices.

As far as the second question is concerned, Goble (2010) justifies the status of music education in public schools, arguing that "music education should indeed be included in the U.S., public schools both as a means of promoting the psychophysiological and psychosocial health of the nation's citizens collectively, and as a means of fostering understanding among people of different cultural communities comprising the nation" (p. 263). Namely, Goble (2010), through his philosophy, seeks to show the possibility of the social contribution of music education. As music is a tool to imply and embody different worldviews of disparate cultural communities, engaging in musical practices that have been generated in different cultural communities can be

an opportunity to enable people to promote their understanding of different cultures or worldviews. By extension, this engagement ultimately has a positive impact on forming a unified society in which the diversity of constituents of the society are respected.

The significance of pragmatist music education philosophy. Goble (2010) states that pragmatist music education philosophy is significant in three respects. First, this philosophy offers "a philosophical foundation adequate for embracing the diverse perspectives of the different cultural communities that comprise the nation" (p. 249). Second, this philosophy works as a conceptual basis of "an understanding of the diverse nature of music" (p. 249), and thus is a suitable frame on which to base music educational practices that embrace and reflect diverse musical practices and the worldviews implied in them. Third, this philosophy enables music teachers to establish a historical understanding of how current concepts of music and music education have been formulated.

Democracy and Pragmatist Music Education Philosophy

Last, I examine the relevance of pragmatist music education philosophy with democracy. First, as seen in the previous section (see p. 105–107, 125–128), we can find the relevance in that Goble (2010) considers the societal role public school music education in democratic nations might hold, and how it might contribute to that society.

Second, Goble's philosophy is related to democratic principles valuing diversity; he discusses how music educators might address the issue of diversity in their classrooms by presenting the concept of music from a pragmatist perspective. He defines music "as inherently culturally rooted behaviors each valued intraculturally for its psychophysiologically, psychosocially, and socio-politically equilibrating effects" (p. 110). The fact that—as music is a sign reflecting the worldview of the community in which the music is produced—it is possible to

promote the understanding of different worldviews of various constituents with disparate cultural backgrounds through music or music education shows that music education itself can take on a democratic characteristic. When students engage in musical practices that enable them to be taught and understand music properly according to the cultural values of that music, they can promote the understanding of the worldviews of various constituents with disparate cultural backgrounds. Moreover, students can have a feeling of solidarity or social unity with other community members because they can confirm that one's worldviews are identical to the collective mind of the community to which they belong through psychosocial equilibrating efficacy that is experienced in/through musical practices. If needed, they can collectively seek to transform the existing worldview for a better society. Such musical experiences lead to the learning of democratic dispositions such as respect of and appreciation for diversity. In this regard, we can say that pragmatist music education philosophy is a foundation that makes it possible to explain the fact that democratic values and principles can be found in music education and that music education can be implemented in accordance with democratic principles and thereby promote creating and enhancing democratic culture in society.

Third, Goble (2010) also states that his philosophy is not a mere concern for music and music education; it implies an intrinsic and radical concern for human beings. This is in line with the democratic ethos, which holds human dignity as its radical value.

So far, I have examined Goble's pragmatist music education philosophy based on Peirce's theory on synechism and semiotic theory. In the next section, I examine Regelski's praxialism.

An Expository Account of the Features in Regelski's Work

Regelski's Criticism of School-based Music Education

Regelski (2004, 2006, 2008) points out that the pivotal problem of current school-based music education is the distantiation of music educational practices from individuals' lives and society. Regarding music education curriculum, he claims that school music education programs have been devised around Western classical music without consideration of students' occasional musics or their individual musical experiences; this is one of the factors that leads school music education to become irrelevant to students' lived experiences. He also points out that almost all schools have generally adopted performance-oriented music education programs. Despite the fact that many students have had opportunities to acquire and improve their musical skills through these performance-based programs, many do not continue their musical lives with the musical skills and experiences that they acquired in schools after graduating from their schools; students' musical lives end upon high school graduation, and there is no transfer from music learning in schools to people's daily lives. In addition, Regelski (2006) indicates that music educators have underestimated the potential role of school music education in contributing to society, and have not taken responsibility for the enactment of such a contribution. Rather, they have been complacent by fostering persons who have "refined" musical tastes and skills, and by reproducing or replicating the Western musical canon and paying little attention to the socio-cultural contexts of music. Regelski (2004) refers to such music educational practices that have served the discontinuation of students' musical lives and the separation from the musical life of a society as "a short term and narrow praxis of its own" (p. 24).

Regelski (2004) points out that these problems, more fundamentally, stem from music educators' uncritical acceptance of the "aestheticization of music" (p. 2) and its application to their teaching and learning. From the aesthetic perspective, music is conceived "as sources of purely contemplative understanding" (Regelski, 2004, p. 5), "free of values that are influenced

by personal and subjective needs" (Regelski, 2016, p. 9). An aesthetic perspective considers music as *theoria*, the first type of knowledge in ancient Greek (see p. 60). While aestheticians "treat musical 'works' as autonomous structures to be analyzed for 'inner' structure" (Regelski, 2004, p. 4) and take "the disinterested contemplation of autonomous, individualistic and disembodied minds" (p. 14), they de-emphasize the various contexts in which music is created and performed as well as the value and effect of music on people's lives and society.

Given the situation, Regelski (2004) critiques music educational practices in schools that are based on the aesthetic rationale, utilizing social and curriculum theories to analyze comprehensively the historical and philosophical influences that have aestheticized art and music since the Age of Enlightenment. Maintaining the imperative to reconceptualize music and music education as praxis, he urges music educators to rethink the value and benefit that music and music education should/can serve in individuals' lives and society.

Praxis and Music Education

Praxis.

I briefly addressed the concept of praxis in the previous chapter (see p. 60–61). Praxis, as a type of knowledge conceived by Aristotle, refers to a matter of intentional and purposive, not automatic, actions that are undertaken to produce tangible and good results (Regelski, 2004, 2016).[30] Praxis is also a matter of ethical and practical knowledge that involves caring for others' needs. Praxis is characterized by "situatedness" (Regelski, 2004, p. 10), which means that "praxis arises in the real world from concrete, present and meaningful situations that elicit action … [it] takes place in terms of the historically and presently situated social or cultural world and

[30] Regelski (2016) accounts for the difference between praxis and practice; "... the terms "praxis" and "practice" can sometimes be used interchangeably. However, ... there is a type of 'doing' that is often attached in certain contexts to the term "praxis" and that distinguishes it from a "practice" as a traditional "custom" or "habit"—in particular, the relevant ethical and social ideals that praxis entails" (p. 10).

is a form of reciprocal interaction with that world" (Regelski, 2004, p. 9). Therefore, the meaning and value of praxis are "socially constructed, not a priori and absolute" (Regelski, 2004, p. 9) in a context in which the praxis arises. At the same time, praxis is "highly individualized since it results from an agent's accumulated experience with the always situated and variable particulars of this or that individual or group" (Regelski, 2004, p. 6). Thus, it is noticeable that "everyday life itself is a comprehensive praxis that is intriguingly complex and obviously significant." (Regelski, 2004, p. 10). As specific actions are situated within personal lives and social conditions, and are interconnected with other various actions in daily life rather than set apart from each other, the value and meaning of actions as praxis can be discovered and explored only when those actions are understood in/through the holistic connections with the factors composing of social life.

Music as praxis.

From the praxial perspective that "praxis promotes a notable result accomplished or produced" (Regelski, 2016, p. 85), Regelski (2016) describes music as "a product or end result created to serve certain social or personal circumstances, conditions, and needs" (p. 85). He refers to music as "a social or praxial function added to the otherwise brute, physical reality of sounds" (2004, p. 17) or "a status assigned to sound according to the functions that it makes special, achieves, or is 'good for'" (p. 17).

Therefore, the meaning of music and musicking is constituted by the individual contexts or societal conditions in which the music is created and performed. Also, as the praxis of music arises in various contexts as well as serves the individual needs of those who are involved in the musical praxis, the purposes and functions that are served by music are various as well; musical practices as praxis cannot be judged or applied by a sole standard (Regelski, 2004). Above all,

Regelski (2016) emphasizes the importance of "the many praxial functions and values of music that continue to serve daily life and leisure-time pursuits" (p. 33) and "the very situated everyday and special circumstances in and for which music is actually created or appreciated" (p. 42). This perspective contrasts greatly to aesthetic music education philosophy. Also, music as praxis functions as "a resource for producing the scenes, routines, assumptions and occasions that constitute 'social life'" (2008, p. 2). In this context, he values the occasional music that is undertaken in each individual's daily life and its social function:

> … a praxial account of music … stresses the everyday possibilities of *all* music for *all* lives. Music in and for everyday life … is music put into constant service as a creative source of personal and social agency and meaning … [A]ttending to music as praxis is the key to observing music's sociality in action and to recognizing its many and important values. (Regelski, 2004, p. 23)

In sum, music as praxis is characterized by situatedness and intentionality. It is also individualized, yet at the same time socialized.

Music education as and for praxis in democratic societies.

Based on his conception of music as praxis, Regelski (2004, 2006, 2008, 2016) accentuates the necessity of the reconnection of school music education with society. He argues that, for this to occur, it is essential that music teachers first enhance their understanding of music as praxis and the interaction between music and its socio-cultural context, and then, based on this knowledge, develop their music educational practices. Such music educational practices are meant to set a premium on learners' lives and to be devised based on students' various individual contexts and musical experiences. Also, Regelski (2008, 2016) accentuates the importance of the "transfer of learning" (2016, p. 70) or "continuation" (2008, p. 8) of music learning in schools to students' lives outside of school as well as after graduation, throughout life. Considering that music teaching and learning in schools can have a tangible impact on students' lives,

accordingly, teachers should help students to use music practically for enriching their daily lives (Regelski, 2004). In this sense, music and music education are "the praxis of lifelong musicking" (Regelski, 2006, p. 15); education should be derived from students' lives and be continued into schooling, and should flow back from schooling into the learners' lives.

To promote students' lifelong musicking, Regelski (2016) emphasizes the cultivation of "musical independence" (p. 93) and describes it as follows:

> [Musical independence] involves all attitudes, dispositions, and skills that enable a student, especially later as an adult, to be musically active and productive to a degree that is personally rewarding without reliance on a teacher or other authorities. It can also include, for example, the ability to find scores, use the Internet or library for information and resources, find and learn to use fingering charts and tablature, transpose, know appropriate conventions of interactive behavior for a musical praxis, consult social media on the Internet that involve relevant musicking, and so on. (p. 95)

Regardless of the level of musical skills or the ways of engaging in musical practices, musical independence motivates people to pursue their own musical lives depending on their personal interests and skills, thereby enabling all individuals to enjoy their lifelong musicking. Regelski (2016) argues that enhancing musical independence should be a goal of music education because musical independence is the inner motivation to lead the long-term musicking and essential ability for the steadfast musical progress. Regelski (2016) states that "effective musical independence facilitates the lifelong musicking of seriously committed amateurs" (p. 95). He describes amateurs as "devotees who take full advantage of the re-creational possibilities of music in the life well lived" (Regelski, 2004, p. 26). They love music and willingly pursue the skillful knowledge and skills in everyday musicking and expect their musical expertise to be strengthened from "the entry level of musicking … over time to an ever-more functional status" (Regelski, 2016, p. 95). Therefore, music educators should seek to teach students to have "amateur dispositions" (Regelski, 2016, p. 95), which is the overriding goal of music education

(Regelski, 2004, 2016). Furthermore, Regelski (2016) argues that music teachers should take note of the social function of music and music education and be actively involved in social issues. He urges music educators to seek to meet the musical needs of society and to be responsive to unjust social issues. Students as well need to be taught to involve their potential social contribution through musical praxis; it is promising in that the musical life of an individual as an amateur might result in making a practical and tangible difference for society, namely, "contribute to the musical vitality of the community" (Regelski, 2016, p. 57). Regelski (2016) states that "such teaching is not 'about' music or "for its own sake;" it is an education *in*, *of*, and *through* music" (p. 69).

Democracy and Regelski's Praxial Music Education

Indeed, Regelski uses the terms *democratic* (2008) and *democracy* (2016) only once in each of his articles. First, emphasizing the need that music education curriculum and pedagogy should move from an autocratic model to a democratic one, he uses the phrase "democratic sensibility" (2008, p. 7) to describe the importance of music educational practices that encourage students to make their own choices. Second, he uses the term "democracy" (2016, p. 21) to describe the change in people's awareness of musicking over time, which can be seen as not directly related to the discussion about democratic music education. In this regard, ostensibly, it may be hard to argue that Regelski actively emphasizes the importance of practicing democratic music education or exploring the association between music education and democracy. Despite this fact, some features of his philosophy demonstrate that a praxial music education approach not only embraces democratic principles but also supports democratic music education.

Regelski's praxialism presents a philosophical foundation that helps music educators to address issues regarding diversity in music education adequately. First, Regelski (2016) places a

premium on the value of diversity in that he highlights the importance of educational practices reflecting learners' individual contexts; he argues that the lived experience of individual students should be considered and reflected in music educational practices. Second, Regelski (2004) describes music as "a *field* of praxis within the nexus of other social practices" (p. 10). It is meant that music is purposely created in a certain sociocultural situation, and musics interact with various praxes with different values and purposes. Also, music implies and embodies the social contexts and meanings of the agent who creates music. Accordingly, by acknowledging the diversity of musics, music education as praxis functions as a heteroglossic space (see p. 23–24) whereby the diversity of learners, namely, agents engaging in the praxis, is respected, their voices heard, and their interactions encouraged. At the same time, Regelski (2016) also emphasizes the influence of music education on forming and enhancing social unity: "all music is a historical result of and at the same time contributes to the social cohesion that binds individuals into societies, cultures, subcultures, and nations. It is a distinct and important form of human ordering and societal organizing" (p. 67). Therefore, Regelski's praxialism, in verifying the potential for music to contribute to social unity and emphasizing the role that music education might have in respecting diversity, indirectly demonstrates that music educators can serve the development of a more democratic society.

When it comes to democratic purpose and principles in music education, Regelski (2008) emphasizes the importance of cultivating students' "democratic sensibilities that can carry over to life—musical and otherwise—outside of school" (p. 7). In this regard, he addresses the significance of learner choice for their empowerment (Regelski, 2008), and the importance of "participatory musics" (Regelski, 2016, p. 32). First, music curriculum and pedagogy should be devised to embody democratic principles such as guaranteeing students' freedom of choice.

Second, teachers should seek a way of empowering students, that is "helping students acquire those musical skills and understandings that enable them to be active practitioners of musical practices that are most likely to make important contributions to the quality of their lives, throughout life" (Regelski, 2008, p. 7). Namely, educational practices should ensure that the choices of learners empower them to make a contribution to the educational context and their lives as active subjects. In this educational practice, students, as agents who do music, are encouraged to actively participate in musical practices, and any kind of musical activity in which students are involved can be regarded as "doing … personal and shared praxis" (Regelski, 2016, p. 34). Thus, "participatory musics enjoy wide popularity around the world and contribute to the life well lived through their contributions to enhancing life" (Regelski, 2016, p. 34). In this light, Regelski's argument is in line with Dewey's participatory democratic education (see p. 51–52). By participating in democratic education, students can experience democratic values and principles, and learn democratic dispositions such as civility and cooperation by experience.

Thus far, I have examined two music education philosophies—Goble's pragmatist music education philosophy and Regelski's praxialism. Both of them propose perspectives on music and music education as alternatives to music education practices rooted in an aesthetic rationale that have been undertaken pervasively in many countries for the past half-century. Also, they present appropriate philosophical foundations for devising and implementing democratic music educational practices in a multicultural democratic society.

In the next section, I consider the association between music education and democratization based on Goble's pragmatism and Regelski's praxialism. The section is an exploration in which I seek an answer to my second research question: *How might music education contribute to the democratization of societies?* I shall refer to the two philosophies as a

framework for conceptually verifying my argument that music education might contribute to the democratization of society.

Music Education and Democratization

Jorgensen (2003) promotes the transformation of music education. In describing her rationale to justify the transformation of music education, she notes two things; there are normative objectives that music educators ought to seek (e.g., music education ought to be humane or music education ought to orient towards such values as freedom and equality), and there are many factors to interrupt the achievement of the normative objectives in reality. In turn, she argues that music educators ought to continue to be involved in transforming their music teaching and learning toward the ideal goal and at the same time in renewing the status quo. In a similar way, I view the democratic ideal as a normative and ultimate goal that teachers should pursue in their educational practices. Also, I highlight the need for substantial efforts to improve society, which should be made to attain the ultimate goal. In this way, I conceive of how music education might serve the democratization of society. I develop this section revolving around two terms, *equilibrium* and *transformation*.

The term equilibrium—indicating a musical efficacy that people may experience while engaging in musical practices—is adopted in music education philosophy uniquely by Goble. In comparison, the term transformation frequently appears in the arguments of music educators such as Goble, Regelski, Jorgenson, and scholars in the more general arts education field (e.g., Maxine Greene). Specifically, the transformation of social or educational practices is a core theme of critical theorists (e.g., Habermas) and critical pedagogists (e.g., Freire) (Prickel, n.d.).

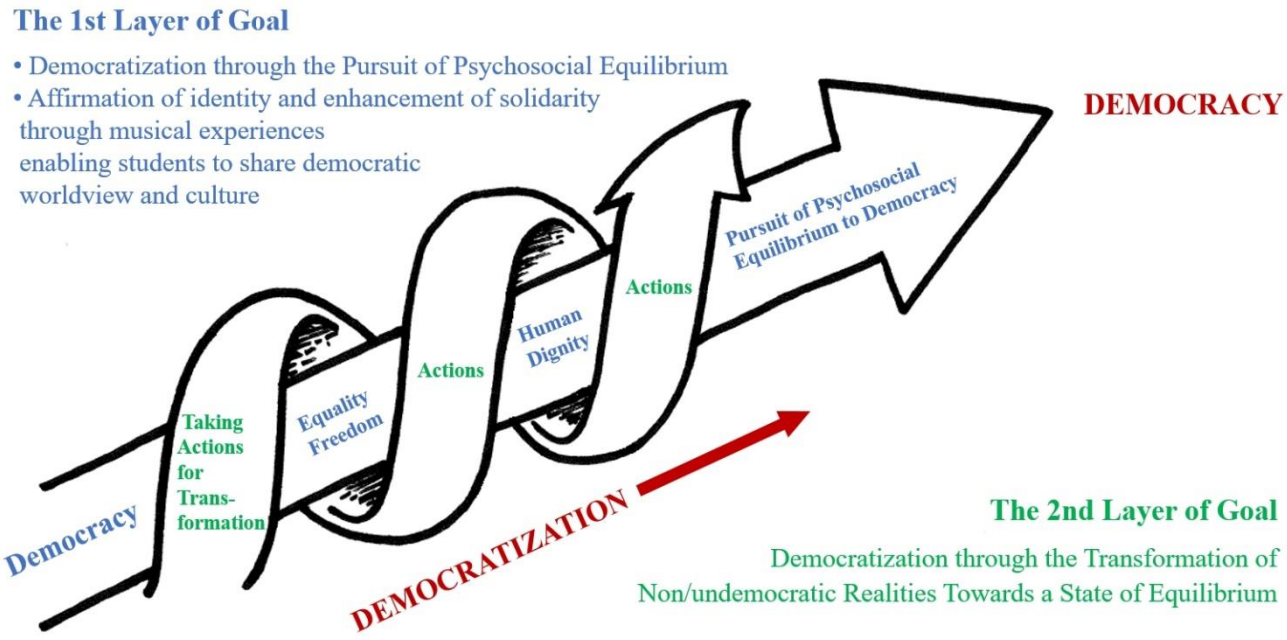
Alongside those two terms, I take account of not only the normative but also the realistic aspects of democracy as the other important factor in developing my argument. As seen in

previous chapters (see p. 11, 17), democracy is normative in that it is both an ultimate destination that individuals and society should seek to reach and a touchstone to enable people to examine whether they are on the route toward democratization. At the same time, achieving democracy is an ongoing and imperfect project as it is never completely realized in the world and in that the kind of democracy that is experienced by people in their lives takes on different forms (B. Kim, 2013). Accordingly, people may come to face conflicts stemming from the gap between their ideal conception of democracy and the realities that they have experienced. In this light, it can be said that transforming reality so as to reduce this gap, and creating more democratic conditions are actions that orient toward democracy and hasten its arrival.

Based on the two terms (equilibrium and transformation) and conceptions of democracy (normative and realistic democracy), I set forth the goal that music educators should seek to contribute to creating a more democratized society in two layers, a superordinate layer and a subordinate layer. I conceive of the first layer of the goal as 'democratization through the pursuit of psychosocial equilibrium', and the second layer of the goal as 'democratization through the transformation of non/undemocratic realities toward a state of psychosocial equilibrium'. The first layer of the goal is to enable students to affirm their identity as members who belong to a democratic cultural community that shares a democratic worldview and to enhance a sense of solidarity with other citizens belonging to this society. The second layer is to make efforts to maintain equilibrium with democratic ideals without straying from the path toward democracy by taking action that may bring about the transformation of the status quo to experience a state of psychosocial equilibrium. I envision the subordinate goal as instrumental to achieving the goal of the first layer because the first layer of the goal is the ultimate goal that the second layer should seek. The two layers interplay in realizing the goal of democratization, in that the first layer

causes the need for transformation and the attainment of the second layer of transformation brings equilibrium. Along this way, democracy becomes more consolidated and expanded. This conceptualization is displayed in Figure 8. Next, I present my rationale for this conceptualization of a two-layered goal of music education.

Figure 8. A two-layered goal of music education for democratization.



The First Layer: Democratization Through the Pursuit of Psychosocial Equilibrium

The first layer of the goal of music education is meant to contribute to creating a more democratized society through the pursuit of psychosocial equilibrium regarding the democratic ideals that are shared among democratic citizens who are constituents of the democratic society. Bearing in mind that democracy should be sought continuously because it is not only an ideal destination but also an arrival point that cannot be completely reached (see p. 11), I argue that music educators should consistently involve themselves in the task of realizing the democratic ideal in/through their educational practices. I set the stage for this argument by briefly reviewing

the concept of equilibrium as the efficacy of musical practices and then looking into the concept of democracy as a culture and as the foundation of a democratic nation.

Equilibrium.

As seen earlier in this chapter (see p. 116–123), psychosocial equilibrium is the benefit and value given to those who engage in musical practices and to the community in which the musical practices are undertaken (Goble, 2010). For individuals, the benefit is that they, while engaging in musical practices, may experience psychophysiological and psychosocial equilibrium by confirming that their understanding of reality is in accordance with the collective mind of the community to which they belong. Also, the community comes to gain beneficial effects from musical practices undertaken in society in that such collective confirmation of the worldview may promote social solidarity or unity among the community members.

Democracy as a collective mind of a democratic society.

Here, I explore the possibility of regarding a democratic worldview as a collective mind, taking note of the concept of democracy as a culture and as the foundational principle of democratic nations. First, as seen in chapter 2, democracy can be regarded as a feature of a culture (Dewey, 1939b; Visnovsky & Zolcer, 2016; Woodford, 2005; see p. 42) in that it is formed and developed on the basis of the democratic ways of life of citizens. This democratic way of life is meant to have its roots in democratic principles (e.g., respect for human dignity, protection of the values of freedom and equality, tolerance and respect for the difference of ideas or worldviews existing among the constituents of society). Citizens who espouse a democratic way of life seek those principles to be fully attained in their individual lives and throughout society. Such citizens' democratic ways of life create a democratic culture that can thereby be shared among other democratic citizens. In sum, democracy can work as a collective mind in

democratic societies. Accordingly, democratic citizens may experience psychophysiological equilibrium by confirming that their worldview is in accordance with the democratic culture or collective mind of the community. Also, they may experience psychosocial equilibrium with other democratic citizens by sharing a democratic way of life and thereby forming a sense of solidarity or union with other community members.

Second, as Goble (2010) mentions, democracy is the foundation of democratic nations and the only "official political worldview" (p. 254) in democratic nations. Thus, democratic values and principles can be a common denominator for the constituents of the nations who originate from different ethnicities and cultures. Woodford (2005) as well argues that, even though it is obviously important to acknowledge differences and disagreements existing in society, citizens must possess at least some notion of "a spirit of mutuality, empathy, tolerance, and civility" (p. 45) in order for society not to be fragmented. Woodford (2005) has found that the minimal requirement for social unity in a democratic culture "implies communication and striving toward common goals. Individuals and groups often disagree, but in a democratic society, their intent is also to arrive at some level of mutual understanding and respect" (p. 50). Therefore, based on the concept of democracy as a culture and as a foundation of nations, it is reasonable to conceive of democratic culture as the collective mind shared by the people who belong to democratic nations and as the basis of forming social unity among community members with disparate cultural backgrounds.

Music in democratic societies.

Based on the pragmatist perspective that regards music as a sign of the worldview of a given community, musical practices undertaken in a democratic way in a democratic society can be seen as a sign that reflects democratic culture. Accordingly, it is to be expected that

democratic citizens who engage in musical practices that embody democratic values and principles may experience democratic culture characterized by democratic principles such as mutual understanding or civility.

Democratization through the pursuit of equilibrium in music education practices.

Based on this conceptual understanding, I argue that music teachers who wish to enhance the democratization of society should facilitate music educational practices whereby students may experience psychosocial equilibrium that enables them to confirm their worldviews being in line with democratic principles and to form social unity with other democratic citizens; this is the superordinate goal that music educators should accomplish. Democratization in/through music education can be achieved when music teachers devise and adopt curriculum and pedagogy embracing democratic principles with the aim of fostering democratic citizens who are habituated to a democratic way of life. Conceiving their educational practices as a journey toward democratization, teachers may reflect if their own route moves in the right direction based on democratic principles, or if democratic principles are valued, embedded, and embodied in their classrooms and lessons. In such educational environments, students can learn democratic values and acquire democratic dispositions. They are encouraged to embody democratic values in their own musics, and respect others' musics and their worldviews expressed through those musics. Furthermore, as Regelski (2004, 2006, 2008, 2016) highlights, music teachers should consider the transition of school music education to life outside of school. Namely, a democratic way of life that is taught and experienced while engaging in democratic musical practices should be expanded to the students' daily lives and society. Considering that democracy becomes more consolidated through democratic culture (B. Kim, 2013; Visnovsky & Zolcer, 2016), it is important that each individual's life be habituated to democratic culture in

order that democratic values and principles be consolidated and then permeate throughout society. In this way, music education fulfills its social responsibility to democratization.

The Second Layer: Democratization Through the Transformation of Reality

The first layer of the goal for democratization may be attained through concrete and substantial efforts to reduce the gap between the ideal of democracy and reality. Thus, I regard the efforts to transform non/undemocratic reality to make it more democratized as the second layer; this is the subordinate goal to achieve the first layer of the superordinate goal for democratization. In this light, the transformation of non/undemocratic conditions of educational and societal practices may be a means to reach an equilibrating state to democratic ideals; non/undemocratic reality should be transformed so that reality might become in accordance with the collective mind of the democratic ideal that democratic citizens have cherished. By doing so, citizens may experience psychosocial equilibrium, and social unity among the citizens may also be enhanced. This rationale for the need for transformation is in line with the arguments of many educators such as Greene (1985) and Jorgenson (2003). Both scholars call for a change of educational practices in order to create a better society that would be established by the change. This transformation, as Regelski (2006) mentions, is "[n]ot superficial change, but systematic, focused, substantial, fundamental change; in a word, improvement" (Regelski, 2006, p. 9). In the next section, I present the possibility of transformation in three aspects: dialectical dialogue generated from conflicts, the social imagination music provokes, and the incomplete nature of democracy.

The latent potential of conflicts to transform reality.

According to Goble (2010), the pursuit of transformation (and equilibrium, too) in order to democratize occurs in conflict situations due to the clash of different worldviews or due to the

gap between the status quo and the ideal. Thus, by briefly examining the conflicts that music educators have faced and current aspects of music education that music educators have identified as in need of transformation, I look at conflictual factors that may motivate music educators to pursue psychosocial equilibrium and transformation in/through their music educational practices.

As seen in chapters 1 and 2 (see p. 20–25, 54–57), as the ethnic and cultural identities of students making up schools in democratic societies have become more diversified, issues due to the coexistence of diverse students have emerged more frequently. Accordingly, the role of teachers in appropriately handling the issues has become more urgent. The ways in which teachers might engage in the issues regarding diversity and inclusion are directly related to upholding democratic values, since the improper handling of a matter concerning diversity in schools will usually lead to intensifying the marginalization of minority groups or the inequity of power distribution, thereby impeding social inclusion.

Given this situation, music educator scholars claim that the issue regarding diversity in music education has been inadequately dealt with, and they speak with one voice that the issue should be more properly and actively addressed in music educational practices (Boyce-Tillman, 2012; Goble, 2010; Jorgensen, 2003; Regelski, 2004/2006). As already addressed in previous sections (see p. 105–107), Goble (2010) points out that the cultural diversity of students has not been reflected in music educational practices; Tuinstra's research (2019) indeed demonstrates that music educators in British Columbia have difficulties in including non-Western musics that reflect culturally diverse worldviews in their teaching practices. Also, in regard to individual diversity, Regelski (2004) argues that the reality of music education does not reflect the diverse musical experiences and needs of individual students.

Regarding the reasons why acknowledgement and respect for differences and diversity

among students are ignored in music educational practices, Jorgensen (2003) blames factors such as “the old scientific and technocratic paradigm” (p. 46) and western worldview-centred educational practices, which are deeply embedded in the educational system. Also, some music education scholars (Regelski, 2016; Woodford, 2005) have pointed out that music education philosophies have caused problematic issues in current music educational practices such as people’s inappropriate perception of music and music education. Two representative philosophies, Bennett Reimer's aesthetic music education philosophy and David Elliott’s view of praxial music education philosophy, have had an enormous impact on creating and maintaining music education systems in their current form in many democratic nations including the U.S. Aesthetic music education philosophy has contributed to the devising and implementing music educational practices whose aims are to enhance personal musical aesthetic experiences and achievement, rather than to teach students to pay attention to the value and benefits of musical practices that are differently manifested according to the different cultural contexts in which those musical practices have arisen (Goble, 2010). Also, although Elliott (1995) emphasizes the significance of sociocultural contexts in which music is composed and performed, his conception of praxialism puts more value on the personal development of music technique for performance or self-expression than the significance of nurturing democratic citizenship (Woodford, 2005a; see p. 69–71). On these accounts, the implementation of democratic music education for democratization has been hindered by various factors that overlook the value of diversity and civic education.

These conflicts may be regarded simply as obstacles that challenge the realization of democratic music education. However, Goble (2010) and Greene (1993) pay attention to the possibility of transformation that is inherent in conflicts. As addressed in one of the previous

sections (see p. 120–121), Goble (2010), accounting for the sociopolitical equilibrium that is attained through engaging in musical practices, emphasizes that conflicts may function as a latent force for the transformation of society. He demonstrates how the potential of transformation comes from conflicts, by taking note of the social transition that takes place in the liminal space whereby people experience uncertainty due to the clash or disruption of worldviews. Namely, there is the possibility of new types of cultural communities being created when two disparate worldviews encounter one another, for example, when people experience a disruption of worldviews between the already existing one and the newly introduced one (Goble, 2010; see p. 112–113). Thus, I see conflict as a precondition for or an inducement to the possibility of provoking transformation (and equilibrium).

A dialectical relation. Greene (1988) and Jorgensen (2003) accentuate the importance of understanding different worldviews from a dialectical approach. Jorgensen (2003) describes the dialectics:

> One practical way of working through complex educational issues and arriving at multiple perspectives on them is by taking a dialectical, this-with-that approach [not this-or-that approach] that constitutes a way of thinking through options before prematurely foreclosing them. As dialectics are voiced and negotiated in the process of dialogue between teachers, students, and those interested in their work, theses dialogues, in turn, engender further dialectics. (p. 18)

Similarly, Greene (1988) also urges teachers to avoid identifying the difference as "either/ors" (p. 8) and to seek various possibilities that are found and chosen in conflictful spaces between ideal and reality through dialectical thinking. In this light, dialectic thinking is a mechanism that redirects the energy that sustains conflicts to the creation of alternatives and transformation.

The latent potential of music to transform reality.

Like conflicts, music itself has a force to bring about change in society (Boyce-Tillman, 2012; Goble, 2010; Greene, 1985; Regelski, 2004). Boyce-Tillman (2012) describes the unique

function and potential of arts. Boyce-Tillman (2012) regards arts as one "which have re-awakened the dialogic imagination by embracing difference with respect" (p. 40). She also sees the musical practices in which multiple participants are involved can "[open] up a liminal space that offered the possibility of personal and cultural transformation by encouraging people to think and experience 'outside of the box' of Western culture" (p. 40). According to Greene (1985), the imagination evoked by the arts "allows the look beyond the actual, the discovery of unexpected relationships, the effecting of new connections in experience" (p. 4). Greene (1995) uses the term *social imagination* and defines it as "the capacity to invent visions of what should be and what might be in our deficient society, on the streets where we live, in our schools" (p. 5). When people face an inhumane, undemocratic reality, social imagination enables them to think critically about circumstances that are taken for granted, and engage in seeking better options for the realization of a more humane and democratic society.

The praxialism of Regelski (2004) also provides the rationale for the transformative nature of music and musicking. He states that "[m]usic … is shaped by society at the same time … its evolution and development help shape and reflect society" (Regelski, 2016, p. 82). Also, highlighting "[t]he dynamism of music and the limitless appropriations afforded by a given praxis" (2004, p. 23), he describes the transformative nature of musicking:

> Musicking in modern societies is thus robust and diverse and contributes in key ways to social institutions and practices that are society in its present form. At the same time, the creative or evolving nature of existing social and musical practices continually re-constitute and transform music and thus its meaning and value. This dialectic exists as a dynamic but creative tension where music and society, music and the individual, are mutually constitutive and always interactive. (2004, p. 23)

Namely, Regelski (2004) takes notice of the possibility of transformation of music, society, and individual life through their dialectical interactions. This transformative possibility can be also found in Goble's argument. Goble (2010) demonstrates the actual connection between the

change in music and change of society; the change of the structure and features of music in a certain era reflects the social change in that given era, and conversely, "the changes in the music of the group often signal in advance changes in its social order" (p. 77).

The latent potential of democracy to transform reality.

Just as music itself provides many avenues for the transformation of individual lives and society, the incompleteness of democracy as well contains the potential for transformation of society. Greene (1985) states that:

> [d]emocracy is neither a possession nor a guaranteed achievement. It is forever in the making; it might be thought of as possibility—moral and imaginative possibility. For surely, it has to do with the ways persons attend to one another, care for one another, and interact with one another. It has to do with choices and alternatives, with the capacity to look at things as if they could be otherwise. (p. 3)

Greene's argument (1985) implies the need for or possibility of a democratic worldview—namely, the collective mind in democratic societies—to be refreshed from time to time. Also, in that democracy guarantees freedom of choice of all citizens, people can be involved in seeking new possibilities by transforming existing systems and thereby discover hope among the various possibilities generated by all citizens (Elshtain, 2004; Greene, 1993). Moreover, taking into account that democracy is always in the ongoing process of becoming either more democratic or nondemocratic (Minch & Sanders, 2009), the transformative task of creating a more democratic society should also be always undertaken.

The role of music educators in the transformation of reality.

Regelski (2008, 2016) notes that music teachers have two options to take—transmission or transformation—when facing various conflicts. By opting for the transmission of "accepted culture" (Regelski, 2008, p. 5) or knowledge, music teachers may seek to reproduce existing social orders or customs. The option for transmission reflects the efforts to maintain the status

quo rather than changing society. Contrarily, music teachers may engage in the project to make individual lives, education, and society better by opting for transformation. Regelski (2016) argues that music educators should consider the role of music education for social progress and change and emphasizes the need for them to engage in the project to achieve a more just society.

Given this situation, Goble (2010) argues that music educators should/can carry out a similar role to the one that is given to and undertaken by shamans in traditional societies in making ongoing efforts to transform reality. Shamans take the lead of rituals accompanying active artistic practices such as singing and dancing. During the ritual, they come to visit the other world and attain a state of trance. They convey to community members the meaning of what they have experienced during their visit to the other world. In their actions, musics, and messages, shamans seek to resist what has been taken for granted and provide alternative visions to the community. Therefore, shamanism is regarded "as a ritual that has the potential to change society" (Goble, 2010, p. 75). Goble (2010) calls the role of shamans as "the prophetic function" (p. 75), namely, transcending daily life and anticipating a better future. He gives examples of music playing this role: "the unconditional or avant-garde musicians composing, improvising, and performing new, often societally objectionable music in the contemporary public forums of Europe and the U.S." (p. 75). Such musicians as Dylan, Baez, and Lennon can be seen as those who played a shamanic role of their times through their music.

In a similar vein, Woodford (2005) highlights the role of music educators as democratic leaders who are in charge of "pointing children in potentially productive new directions and guiding them in the making of effective musical choices and decisions" (p. 12). He argues that music teachers should encourage children to participate in the task of "break[ing] through conventionalized and routine consciousness" (p. 10) by teaching the potential of music for

change and the social role that music plays. Through the democratic leadership of music educators, students will participate in transformative tasks and initiate social change as social agents. By extension, future generations will seek to engage in the transformative task for a better life and a better society.

In this section, I addressed the second research question: *how might music education contribute to the democratization of society*? I set forth two layers of the goal that the field of music education might establish in undertaking the task of societal democratization. The first layer of the goal is to seek to attain psychosocial equilibrium with democratic ideals and with democratic citizens. The second layer is to transform the un/nondemocratic reality of educational practices or social conditions so that people might attain a state of equilibrium. Also, I took notice of the potential force for transformation that is implied in conflicts, music, and democracy respectively. Lastly, I urged teachers, as democratic leaders, to join an unending journey toward the destination of the democratic ideal through the pursuit of equilibrium and transformation leading to the enhancement of democratization.

Chapter 5: Illustrations of Democratic Music Education

In this chapter, I will address the third question: *What are the characteristics of democratic musics, democratic music curricula, and pedagogies?* While the discussion throughout the previous chapters advanced with a focus on the conceptual and philosophical rationales for democratic music education and music education for democratization, this chapter is intended to make those accounts more understandable and to render my arguments more convincing, by presenting concrete cases relevant to democratic music educational practices. First, I introduce two musical genres, jazz and p'ungmul as examples of democratic musics whose theories and practices could embody democratic principles. Then, in the second and the third sections respectively, I give concrete examples to show how music educators might devise and carry out democratic music teaching and learning in public schools in terms of curriculum and pedagogy.

The Characteristics of Democratic Musics

Minch and Sanders (2009) state that people can learn about what democracy is and how to live life as democratic citizens in various settings. They note that music making is one such setting. They describe music as "one of the training grounds for the hard work of democratic give-and-take, speaking up, listening well, doing one's share, letting others shine, and other democratic intuitions and necessary practices" (p. 220). Based on their idea of music and democracy, I demonstrate in what ways music might function to enhance democratic ethos in individuals' lives and society by examining studies that explore the association of democracy theory with jazz (Minch & Sanders, 2009; Mirón et al., 2015) and with p'ungmul (Hesselink, 2006, 2010).[31] From these studies, I discover four democratic principles that may be manifested

[31] P'ungmul is Korea's age-old performing art that is centered on drumming various rhythm patterns and accompanied by dancing. A p'ungmul ensemble consists of four percussion instruments; two gongs *kkaenggwari*

in the musical structures and practices of musics.

First, Hesselink (2010) regards *equality* as one of the democratic principles that may manifest in musics/musical practices. As mentioned in chapter 3 (see p. 65–66), equality in terms of access is meant that all people have equal opportunities to participate in musical practices and contribute to the musical works, and equal treatment denotes that any advantages or disadvantages are not granted to a certain participant and that identical importance should be attached to all musical parts and all instruments (Hesselink, 2010).

Second, democratic musical practices encourage performers to exercise their *freedom of expression*, but at the same time, place a limitation upon the freedom of expression; that is only allowed "within culturally/musically defined limits" (Hesselink, 2010, p. 679) or "within the framework of agreed-upon laws, limits that operate under the rubric of the common good" (p. 679). For example, jazz soloists may enjoy the freedom of expression to the fullest through improvisation, but their improvisations are expected to be undertaken within the prescribed rules of jazz or through communication with other performers, with consideration of harmony with other instruments/vocals (Minch & Sanders, 2009; Mirón et al., 2015). However, democratic musics also highlight that "the needs or desires of the individual musician do not eclipse or compromise in a serious way the collective group effort" (Hesselink, 2010, p. 679). Accordingly, democratic musics are characterized by a tension between individual freedom and the common

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and *ching,* and two drums *changgo* and *puk*. In the preindustrial age of Korea before the 1970s, p'ungmul was mainly enjoyed among the peasantry and considered as "an integral component of village life, serving as musical accompaniment in the often-overlapping contents of labor, ritual, and entertainment" (Hesselink, 2006, p. 2). Following industrialization in the late twentieth century, p'ungmul has moved to urban areas and been established as a performing art for the populace in South Korea. People may have various opportunities to learn and participate in p'ungmul; a considerable number of primary and secondary schools have continued p'ungmul education programs, there are various p'ungmul clubs at various universities or as part of village units, and it is not hard to see p'ungmul performances given by expert p'ungmul ensembles (Hesselink, 2006). P'ungmul has been fairly often included in democratization movements or social activism that have taken place in South Korea since the 1970s (Hesselink, 2010).

good and thereby require participants to make efforts “to balance this private self-interest with civil, more common action” (Hesselink, 2010, p. 679). In a similar vein, Mirón et al. (2015) view the process of seeking the “balance between individual voice and group dynamics” (p. 186) as negotiations or communication among participants.

Third, democratic musical practices seek “to extend difference and multivocality to the musical sphere” (Hesselink, 2010, p. 680). From the differentiation between human voices and instrumental sounds, or different timbres or tuning systems of instruments, to various interpretations of music, multivocality existing in musics/musical practices is encouraged so as to contribute to musical attainment (Hesselink, 2010). Just as diversity with regard to ways of knowing or ways of life features in a democratic society, diversity of musical elements to constitute musics can be one of the important characteristics of democratic musics. At the same time, democratic musics place a premium on “a high degree of toleration for mistakes and variations” (Hesselink, 2010, p. 687) in performing musics. In this regard, Hesselink (2010) states that, despite the diversity of constituents and musical elements in p’ungmul practices, all p’ungmul performers with various performing levels in an ensemble “achieve an equally satisfying experience” (p. 687) when performing together. For example, in p’ungmul performance, novice learners play alongside the performer who has the most advanced performing techniques; “performers are constantly being pushed to achieve their fullest potential, at their own speed but concurrently during an ongoing performance, with attention nonetheless deflected away from the individual” (Hesselink, 2010, p. 687). In this way, democratic music respects diversity, which leads to performances that are meaningful and worthwhile to all the performers.

Last, the performance of democratic musics sets a premium upon the active engagement

of participants (Hesselink, 2010). The three principles aforementioned—the guarantee of equality, the tension between freedom and the common good, and respect for differences—are the vital elements for realizing democracy, which can take effect through citizens' direct involvement in public space (Hesselink, 2010). This principle is in line with the principles of participatory democracy (Hesselink, 2010; see p. 37–38). Participants, by performing with others in a shared place, have opportunities to reveal themselves to the world, to hold themselves responsible to contribute to performing (Hesselink, 2010; Minch & Sanders, 2009).

In addition to jazz and p'ungmul, Hesselink (2010) and Minch and Sanders (2009) mention other musical genres (e.g., samba in Brazil, gamelan in Bali) whose musical structures and practices contain these democratic principles, thereby contributing to the development of people's democratic capabilities and dispositions in their own unique ways. In this light, that a certain musical genre has democratic structures and its practices embody democratic principles indicates that music itself can be a space in which participating in those practices enables people to learn democracy and enhance their democratic dispositions. Furthermore, Hesselink (2010) states that democratic musics have "the transformative potential … contributing to initiating social change" (p. 673); through engaging in democratic musical practices, people may be encouraged to pursue democratic ideals and be enabled to make a difference.

In this section, I explored the characteristics of democratic musics. Taking account of them, I suggest that music teachers may devise and implement democratic music education by analyzing structures of the music that they wish to teach, and by revealing and maximizing the use of the democratic principles embedded in the music.

Two Exemplars of Curricula for Democratic Music Education

I examine two music curricula proffered by Goble (2010) and Regelski (2004) as

examples of music curricula that may be devised and implemented for the goal of nurturing democratic citizens. Both scholars emphasize the need for the transformation of existing curricula and for a paradigm shift on the part of teachers regarding their conceptions of music and the goal of music education. To this end, they have developed curriculum in accordance with pragmatist and praxial philosophies respectively.

Curricular Goals of Pragmatist Music Education

As addressed in the previous chapter, Goble's pragmatist music education philosophy offers a solid philosophical foundation for advancing the imperative of practicing democratic music education. I stated that music teaching and learning based on pragmatism can be considered democratic in that students and teachers can cultivate democratic dispositions (e.g., respect for diversity) by expanding their understanding of cultural diversity and various worldviews of other cultural communities that are reflected in musical practices. From the pragmatist perspective, music education can have a positive influence on individuals and society by serving to enhance the psychosocial equilibrium and the sense of solidarity among constituents from many cultural communities. The premise of the expectation of such efficacy expected from engaging in musical practices is the understanding of music as a sign that reflects the worldview of the community in which the music is created and performed. Thus, Goble (2010) emphasizes the need to advance the understanding of the pragmatic concept of music, and for this, proffers three curricular goals. Here, I examine three curricular goals.

> *Curricular goal # 1*. Introduce students to the full musical dimension of human life, helping them to experience and understand different musical practices as dynamic *psychophysiologically*, *psychosocially*, and *socio-politically equilibrating behaviors*, each having efficacy for particular points in time. (p. 264)

This goal is achieved by three educational objectives (Goble, 2010). First, students should be taught how various kinds of music have been considered practical and served the community in

which they are shared. Second, students should learn that the semiotic meaning of music/musical practices that individuals or communities have held may change over time or by encounters with different musics/musical practices. Third, music lessons should be devised to "provide students with windows into the worldviews of other people and communities" (Goble, 2010, p. 267). Through such music lessons, students can extend their understanding and respect of different cultures.

> *Curricular goal # 2*. Enable students to see how the personal, social, and political effects of engagement in particular musical practices influence the social and political balance of the nation, how awareness of these effects has tended to be obscured in the public forum over the history of the U.S., and how they are often exploited commercially and politically, owing largely to the nation's democratic capitalist political orientation.[32] (p. 264)

Goble (2010) states that teachers should help students to be aware of the various factors (e.g., mass media) that have contributed to people's conception of musics as an object or product, rather than a sign that reflects the worldview of a certain cultural community in which the music is created and shared. Also, he argues that students need to see that various musical practices are being undertaken because those musical practices provide participants with musical efficacies that enhance the sense of solidarity and validate the identities of the individuals who engage in the musical practices. Also, Goble (2010) highlights that students should have a sense of seeing how musical practices positively and negatively influence society and think critically about the purpose and ways of how musics have been used in society and nations.

> *Curricular goal # 3*. Empower students with skills to engage in the musical practices of more than one cultural tradition—including the multifaceted and evolving tradition Western art music—for the purpose of supporting *their own* psychosocial equilibration

[32] What Goble (2010) emphasizes here is that the psychosocial equilibrating efficacy of music that members of a cultural community have experienced has been obscured because music is regarded as a means of entertaining with commercial values due to the tendency of democratic nations that orient toward technological and economic progress. This argument can be understood as one that capitalism, an orientation of many democratic nations, affects the way that citizens conceptualize and use music; it is not that Goble takes issues with democracy itself. See pages 124–125.

> and that of others. As possible, prepare them to engage with the musical practices of different cultural communities in different historical eras for the purpose of enabling them to grasp experientially how different individuals and communities have experienced and presently experience them as meaningful. (p. 264)

Goble (2010) emphasizes the need for students to be offered various opportunities to actively participate in various musical practices stemming from disparate cultural communities and historical eras in order to experience their own psychosocial equilibrium and to see how individuals and society differently experience musical efficacy.

Presenting these three curricular goals, Goble (2010) assures that pragmatism-based music curricula ultimately contribute to nurturing "a more musically informed and psychosocially astute citizenry—and, thus, a democratic society made more stable" (p. 279).

Action Learning of Praxial Music Education

Regelski (2004, 2016), emphasizing the importance of people's lifelong musical enjoyment, argues that school music educators should devise and carry out music education curricula that aim to enhance people's musical independence and to support people's musical lives as amateurs (see p. 134–136). As a substantial way to realize those aims, Regelski (2016) proffers *action learning*. He describes action learning as "a curriculum model that brings examples of authentic exemplars of 'real life' into the classroom in preparing students for life outside and after graduation from school" (p. 103). Action learning is also devised to teach students to take into account the social, historical, and cultural factors impacting musics and musical practices, and to see the effects of their musicking on their lives and society.

Regelski (2004) argues that music education practices according to action learning can make a difference for both individual students and whole societies; action curriculum can "[promote] lifelong involvement and learning and a richer and livelier musical society. With such value-added results, music education will itself be regarded as a vital praxis" (p. 27). In this

regard, he affirms that music education can secure its position as a subject in the school system.

In addition, Regelski (2004) suggests concrete measures for implementing action learning. With regard to the expansion of repertoires, he recommends that teachers arrange "options and criteria concerning *everyday musics*, such as music used as religion, in ceremony, celebration … film and TV music" (p. 27). He also recommends regularly cooperating with community musicians to connect school music education and students' musical lives outside school and to present the "'hidden' music *world* in the community, including regional, ethnic, and other unique local musics" (p. 27). Teachers may encourage students to engage in various musical activities as "listeners, arrangers, composers" (p. 26) by teaching music technology or by offering classes for "music journalism and criticism" (p. 27), rather than limiting students in their roles as performers. In addition, Regelski (2004) suggests actively utilizing local musics and "social and folk instruments" (p. 26).

In this light, action learning can contribute to the creation of an educational environment that maximizes students' participation and inclusion in musical practices, and minimizes marginalization or exclusion by increasing "the choices and competencies of all students for musicking" (Regelski, 2004, p. 28).

Pedagogical Characteristics of Democratic Music Education

I emphasized the need that educational practices should embody democratic principles in chapter two (see p. 51–53). I stated that the aim of democratic education is to foster democratic citizens and this aim can be achieved through educational practices (e.g., pedagogies, school systems, and educational policy) that are democratically managed or carried out. Namely, educational practices should be democratic because democratic dispositions or ways of life that are required for democratic citizens are learned through experience. Based on this argument, in

this section, I address specific characteristics of democratic principles that may be adopted in music pedagogies.

Among music educators who endorse the democratic purpose of music education, the opinion generally prevails that music has not been taught in a democratic way in public schools (Allsup, 2016; DeLorenzo, 2003, 2016). They point to nondemocratic phenomena such as inequality, marginalization, and exclusion, which have been pervasive in music classrooms, as intrinsic features of these non-democratic pedagogies. Also, Allsup (2016) and Wright (2016) view that these phenomena have been caused by the adoption of a so-called traditional pedagogy that is far from democratic. Particularly, Wright (2016) points out that efforts to improve music teaching strategies have been minimal when compared to efforts to change music curriculum through the diversification or expansion of musical genres and repertoires.

Given this situation, Wright (2016) claims that music educators should transform their pedagogies to "become democratic praxis" (p. 276) because democratic pedagogies can lead to "the development of criticality in pupils, important to social consciousness, the first step towards social action" (p. 275–276). She refers to democratizing music pedagogies as constructive, leading to the expansion of the range of social inclusion and free from oppression by power domination. Such practice ultimately results in a more socially just music education practice.

In this sense, I address what teaching strategies music educators might adopt in order for their music lessons to be more democratized. For this, I review studies whose title or keywords include the term of democratic/democracy among the studies that address the pedagogical aspect of three typical types of music education programs: music appreciation, music performance, and music composition. Based on the studies, I discuss the democratic pedagogical features that are evident in those types of musical activities and what pedagogies should be adopted in order for

music lessons to be democratic.

Democratic Significance of and Pedagogies for Music Appreciation Classes

Small (1998), arguing that music is "a human activity that is called musicking" (p. 11), considers music listening as one aspect of musicking alongside "composing, practicing and rehearsing, and performing" (p. 11; the definition of *musicking* is described in footnote 15 on p. 62). Regelski (2016) regards music listening (whether listening at concerts or to recordings) as a social praxis that has sociocultural significance and values.

However, music listening in music education has been little perceived as musicking or as a praxis (Regelski, 2016; Small, 1998). Silverman (2013) claims that most music listening classes in North American public schools have been undertaken to attain the goal of promoting students' musical connoisseurship through aesthetic experiences. In music listening classes, students are regarded as "passive consumers of Western art music" (p. 12) who are supposed to listen to Western classical music and learn the standard criteria, based on Western masterpieces, for determining "quality" music (Silverman, 2013). She also points out that teachers in listening classes have adopted "authoritarian teaching methods" (p. 20), namely, "a teacher-centred, top-down, undemocratic approach to music listening instruction" (p. 13).

Given this situation, Silverman (2013) emphasizes the need for a paradigm shift of music teachers in terms of the goal and pedagogy of music listening education. She argues that music listening classrooms should/can be changed to democratic communities "that revolve around spiraling democratic dialogues and active democratic engagements among listeners, performers and musics in an ever-expanding circle of experiences with other people's musics" (p. 20). To support this statement, she suggests substantial pedagogical strategies that music educators might adopt to their music listening classes and the significance of those strategies,

through a critical ethnography of her and her students' experiences in music listening classes in a public school.

First, Silverman (2013) urges teachers to construct music listening classroom in which students are aware that they are welcomed and their musics matter. Instead of planning lessons revolving around Western classical masterpieces, music teachers may expand the range of music repertories with consideration of students' personal and cultural backgrounds or devise lesson units deploying various musics based on certain themes (e.g., love, war) that may be more directly involved in students' daily lives. Teachers may provide students with opportunities to introduce their personal and cultural musics to classmates and ask them to lead discussions in order to figure out the meanings that those musics have (Silverman, 2013). One way that she suggests to extend the range of musics that students can experience is to set a travelling route on a world map and devise a series of classes revolving around the musics that are performed at certain areas or nations on the route. By doing so, students can explore various musics around the world beyond Western classical music, actively engage in music listening educational practices (and thus have agency over their learning), and recognize that the space of music appreciation is for them and their own musics, not for teachers or some masterpieces by expert musicians.

Second, Silverman (2013) emphasizes the importance of empowerment in/through democratic music listening and the ensuing possibility of personal and societal transformation. She defines *empowerment* as "a dialogical teaching-learning process aimed at enabling students to experience the freedom to question imposed myths and illusions that stifle their individuality, collective actions and their ability to transform their lives" (p. 14). This process facilitates students' critical and reflective thoughts and actions, which is not only the capacity required for democratic citizens and but also are prerequisites for transformation to occur (Silverman, 2013).

She states that teachers can support students' transformative learning by expanding their opportunities to listen to others' musics and voices and to express themselves, and by respectfully responding to students' musics and thoughts.

Last, Silverman (2013) highlights the significance of collective music listening. She describes music listening as a dynamic space in which diverse musical experiences of individuals and disparate worldviews of cultural communities coexist and accordingly, "positive and transformative emotional tensions [may emerge] continuously" (p. 21). Students and teachers can learn multiple viewpoints and varied interpretations of those viewpoints and promote critical thinking and active reflection on those viewpoints or social affairs. They can experience the improvement of the relationship between self and others by carrying out "an ethic of care" (Silverman, 2013, p. 22). In this light, Silverman (2013) conceptualizes "music listening as a social act of becoming" (p. 19) and music listening classrooms as *communitas*. She describes the beneficial outcome from collective music listening:

> when students and teachers listen to music democratically, which includes teaching each other how and what to listen for, students have more opportunities to grow in their individual, interpersonal and musical empathy than if they listened to music by themselves and/or for musical elements and concepts alone. A music-listening community functions as *communitas*—students and teachers marshal their individual and collective powers of sharing, each gaining a greater sense of individual and other's personhood in a context of social equality, solidarity and togetherness. (p. 19)

In this regard, collective music listening can function as a space for students to learn democratic dispositions and capabilities.

I note that she illustrates how teachers balance maximizing the participation of students in listening lessons with exerting teachers' authority and expertise. Teachers' authority is exercised to form a trustworthy and caring relationship with students and to facilitate the dialogical process rather than delivering their musical experiences and knowledge to students in

a unidirectional manner. Teachers' expertise is also drawn on for planning and implementing contextualized music lessons depending on the needs of students in each classroom and leading the discussion as listeners and facilitators.

Furthermore, I investigate how Silverman's pedagogical strategies of music listening learning reflect Goble's pragmatism-based curricula (2010) and Regelski's action learning (2004, 2016). First, Silverman's strategy of expanding music repertoires for listening according to individual students' lived experiences is coordinated with Regelski's idea (2016) that the basis of the curriculum should be on musics that are practically used in learners' lives. As a part of action learning, Regelski (2004) recommends that teachers arrange various music lessons in which students can learn from daily musics or students' local musics to musics from other cultural communities. Also, giving students the opportunities to introduce and teach musics that emerge from and are shared in the cultural community to which they belong can be a way for students to learn how psychosocial equilibrium through/in musical practices is experienced differently according to the cultural communities; this attends to Goble's curricula goal #1 (see p. 157). One of Silverman's teaching strategies—collective music listening—can be a way to attain Goble's goal #3 (see p. 158–159), which emphasizes the need for providing students with opportunities to experience various musical practices from different cultural communities. Collective music listening serves as a musical practice in which the understanding of others' worldviews may be improved and social unity among participants may be enhanced, namely, that leads participants to experience psychosocial equilibrium.

Silverman (2013), emphasizing the importance of critical thinking or reflective thinking for the transformation of reality, states that critical music listening activities lead participants to rethink their situations, thoughts, and actions in their daily lives that they have taken for granted

and, further, to engage in affairs of social justice. Her argument aligns with Regelski's (2004, 2016) goal of action learning, where he argues that music education should aim to improve society and better individual lives, and music education has sufficient potential to transform the status quo and to achieve these aims (2008, 2016). Also, the need for critical thinking or reflective thinking is specified in Goble's curricula goal #2 (see p. 158). While Silverman (2013) addresses the need for critical thinking from a broad perspective (e.g., critical thinking about overall issues regarding daily lives), Goble (2010) concretely presents what students should critically think about: the influence of music upon societal and political affairs, conversely, sociopolitical influence on musical practices or people's awareness of music.

So far, I examined how listening music education might be implemented in a democratic way. I addressed the need for and significance of democratic music listening education, three pedagogical strategies presented in Silverman's critical ethnography (2013), and their alignment with praxial curriculum and pragmatist curricula goals. To sum up, "a democratic, dialogical and informal classroom-as-community approach to music listening instruction opens possibilities for reflecting on and accepting multiple perspectives that affect the musical, personal and ethical growth of students' and teachers' self-expression, empowerment, belonging and 'transformation'" (Silverman, 2013, p. 8). Given the situation in which there is a lack of awareness among some educators of the need for transformation towards democratic music listening education (see p. 162), Silverman's research can be regarded as an exemplar, in that it brings urgency to the need for a paradigm shift in music listening education and it offers insights into the direction of the transformation.

Democratic Significance of and Pedagogies for Music Performance Classes

It is obvious that teaching how to play instruments or sing songs is one of the substantial

characteristics/roles of music education practices. However, the emphasis on instruments and voices overshadows the composition and history/anthropology of music (Woodford, 2005a). Moreover, as I reviewed in chapter 3 (see p. 69–71), performance-centred music education tends to be undertaken by teachers who aim at improving the musical techniques of musically talented students using an apprentice model. When addressing the monarchical approach to music education (see p. 67–69), I also examined arguments that school music teachers of bands or choirs have often taken an autocratic style of teaching that is similar to the conducting styles of some dictatorial maestros. However, in this section, I demonstrate that performance education could be democratic, namely, how music performance education might be taught in accordance with democratic goals and principles. I present democratic pedagogies sometimes used in two types of performance education, choral or vocal education and instrumental education.[33]

Democratic choral education.

Shaw (2012) and Woodford (2005b) claim that, historically, choral education has been undertaken within an ethnocentric framework in terms of the selection of choral repertoire, the usage of notation, and the vocalization method. First, with regard to the selection of choral repertoire, Woodford (2005b) suggests teachers encourage students to participate in the process of decision making to select the music. By extension, students may compose their choral music pieces based on their reflections of lived experiences or social issues around them, and thereby their music can be conceived "as social criticism" (Woodford, 2005b, p. 355). Second, Shaw (2012) emphasizes that, in addition to including musics from diverse cultural communities, choral leaders might adopt a culturally appropriate pedagogical approach in choral education. For example, music educators who teach musics that are taught aurally in the cultural community

[33] The instrumental music for Grade 10, 11, and 12 stipulated in the BC curriculum is subdivided into four sections, concert band, orchestra, jazz band, and guitar. In this work, I address instrumental education collectively.

in which the music is sung (e.g., Black gospel music), should teach the music aurally, rather than asking students to sight-read the music, which has been transcribed to Western-styled notation (Shaw, 2012). Third, Woodford (2005b) points out that the vocalization that has been taught in choral education is mainly limited to a style that is appropriate for only Western classical music. Arguing that other vocal styles are more meaningful, appropriate, and valuable to other musical genres or different cultural contexts, Woodford (2005b) highlights the "need to seek out other kinds of performance groupings and strategies that are less restrictive, including more informal strategies involving sing-a-longs and alternative kinds of groupings that are less teacher-centred" (p. 354), rather than improving specialized vocalization for Western classical music. With respect to educators' concern regarding students' vocal health when singing using non-Western vocalization techniques, Shaw (2012) presents the possibility that "students can be taught to approach a variety of vocal timbres healthily with attention to matters such as posture, breath support, and appropriate vocal range, and by guarding against physical tension and overuse" (p. 78).

In addition, Woodford (2005b) highlights the significance of participation and critical thinking in choral education. He suggests extending opportunities to students to participate in discussions regarding the understanding and interpretation of music that they perform so that they might be aware of the sociocultural context of the music and critically think about the meanings of the musics. Also, teachers may encourage students to consider and express their ideas about not only the pedagogical approach adopted in choral classes but also the cultural appropriateness of the arrangement of the piece that they sing (Shaw, 2012; Woodford, 2005b). Moreover, Woodford (2005b) recommends offering students opportunities to take on various roles as conductor, singer, or audience, which enables students to learn social responsibilities

according to these differing social roles.

Democratic instrumental education.

Some of the suggestions for democratic choral education explored in the previous section can also be applicable to instrumental educational practices (e.g., the importance of dialogical process, the need for a transition from an autocratic pedagogical model to one that is more democratic). One additional suggestion for instrumental education is to extend the range of instruments that students might play (Allsup, 2003). Noting that instrumental education in public schools in the U.S. typically has revolved around Western musical instruments and theory, Allsup (2003) argues that students should be given more opportunities to explore and learn various musical instruments and styles based on the consideration of students' lived experiences. The expansion of the range of instruments may be an attempt to render instrumental lessons more democratic in that it leads music lessons to be contextualized to learners' lives (see p. 77–78) and to help broaden students' understanding of diverse musical practices.

In this section, I examined the notion that engaging in music performance along with others has a significant potential to enhance democracy. Minch and Sanders (2009) describe this potential:

> When individuals play together, a love and devotion to this music itself must be wed to a demonstrated commitment to other performers through intersubjective practices of solidarity, equality, mutuality, respect, freedom, accountability, decentering[34], and creative fidelity, performance awareness, sensitivity, and artful responsiveness; in short, through democracy. Making music is a kind and form of democratization. (p. 231)

Understood from this light, music performance education, just as music appreciation education, can be implemented more democratically and play a role in enhancing students' democratic

[34] Minch and Sanders (2009) describe *decentering* as one that "requires a lifelong willingness of the players to learn from each other, to value one another's efforts and contributions, and to collaborate so as to realize the musical goal (and perhaps other goals), placing all these above personal success and recognition" (p. 231).

dispositions and capabilities.

Democratic Significance of and Pedagogies for Music Composition Classes

There are various terms referring to creative musical activities: *songwriting* (Kratus, 2016), *music making* (Younker, 2003), *songcrafting* (Muhonen, 2016), *creative music making* (Muhonen, 2016), *composition* (Gromko, 2003; Wiggins, 2007), etc. In this work, I use the term *composition* or *compositing* to indicate all kinds of musical practices that a composer, employing "personal agency"[35] (Wiggins, 2007, p. 462), engages in producing musical works within sociocultural contexts.

Muhonen (2016) points out that students have had insufficient opportunities to engage in music composition activities in public schools despite the fact that composing has been acknowledged and adopted as a critical part of music education curricula in many nations (e.g., the United Kingdom, Finland). As noted earlier (see p. 166–167), music educators have given undue prominence to performance-based curriculum focusing on Western classical music with top-down teaching methods (Gromko, 2003; Jorgensen, 2003; Kratus, 2016; Muhonen, 2016). In this regard, Gromko (2003) claims that music education still adheres to colonial models in ignoring the diversity of cultural contexts and excluding the various ways of knowing and learning of learners. The prevalence of colonial models shows that music education continues to be undertaken undemocratically. Given this situation, music educators such as Gromko (2003), Muhonen (2014, 2016), Wiggins (2007), and Younker (2003) argue that music education should be one to educate democratic citizens and that the activation of composition education can promote the democratization of music education and society. They also demonstrate how music

[35] Wiggins (2007) defines *personal agency* as "an individual's feelings of self-determination in a particular context, that is how much control an individual feels over his or her own circumstances and ability to act. When composing takes place …, the role of agency can be highly influential in the nature of students' or subjects' work" (p. 462).

composition might be taught democratically in school. I present five democratic characteristics of composition education that music teachers might consider when they attempt to teach music composition for a democratic purpose and in a democratic way: an emphasis on students' autonomy, respect for diverse perspectives and musical expressions, encouragement of critical thinking, promotion of collaboration and social interaction, and contribution to the development of democratic culture within the classroom as well as society.

First, Muhonen (2016), Wiggins (2007), and Younker (2003) emphasize that, if composition pedagogy is going to support democracy, it would need to be a space that ensures the autonomy of students. The acknowledgement of each student's *personal agency* is especially important for teaching music composition, as creativity can only be truly manifested in a democratic setting in which an individual's autonomy is acknowledged and respected (Wiggins, 2007). Therefore, in composition lessons, students' choices, decision making, and free and creative expression should be respected. Also, individual students' lived experiences and sociocultural contexts that have impacted their identities and knowledge are important factors when composing music, in that such factors are reflected in their musics and the meaning of the music is connected to students' lives (Gromko, 2003; Muhonen, 2016; Wiggins, 2007). In this light, Gromko (2003) and Muhonen (2016) suggest that teachers, as facilitators who support students' individual musical growth, pay attention to how students musically construct their experiences through composition, develop caring and trustworthy relationships with them, and support their musical and holistic growth.

Second, a composition class may become a space in which multiple ways of knowing are respected and various musical structures or meanings stemming from disparate sociocultural contexts are created and heard. Also, in composition classes, the diversity of students' musical

backgrounds and skills are taken into account. Particularly, regarding notation, Gromko (2003) recommends that teachers encourage students to utilize or invent various ways of notating, rather than restricting them to using a "conventional" notation system for composing.

Third, Wiggins (2007) and Younker (2003) argue that students may develop their critical or reflective thinking skills through engaging in active and persistent composition activities. Wiggins (2007) describes the process of composition as "circular or recursive with considerable interaction among [musical and contextual] elements" (p. 456), from generating musical ideas through exploration or experimentation to setting musical ideas into context through repetition, development, revision, and refinement. Composers keep the comprehensive and overall perspective that views the whole process from planning to the completion of the musical work. Going through this process, students are involved in "identifying, formulating, and solving musical problems while exploring and evaluating possible musical solutions" (Younker, 2003, p. 20). Accordingly, composition lessons can be substantive in developing students' critical thinking abilities.

Fourth, music composition can enhance collaborative competencies. According to Sætre (2011), while music composition used to be regarded as a personal and cognitive musical activity, recently, the perception of music composition has changed and scholars have highlighted the importance of sociocultural contexts and cooperative skills in composing music. In this regard, Muhonen (2014) describes her collaborative composing program:

> [S]ongcrafting[36] may be defined as a collaborative creative process and inquiry in which each participant's intentions, experiences, knowledge, and social skills are present in collective negotiation (non-verbal, verbal, musical) where there is a possibility for tactful scaffolding during the creation process that aims toward a consensus of a shared

[36] Muhonen (2016) uses the term *songcrafting* for her compositional activities and views composing "as a collaborative craft, in which everyone may contribute, learn with others, and succeed, thereby emphasizing a democratic ideal" (p. 38).

goal, a new song, that its creators experience as meaningful. (p. 192)

By extension, Gromko (2003) discovered that the more experiences students have participating in group composing activities, the more positive social interactions (e.g., negotiation) they exhibit while engaging in group composing activities. Therefore, it can be said that group composition classes may provide students with a practical environment that enables students to practice participatory democracy.

Last, music composing education may contribute to enhancing the democratic culture of society. According to Gromko's study (2003), children construct their knowledge, experiences, imagination, and culture through interactions with social and cultural environments, and then, externalize them by means of their symbolic representation of music. As students continue to compose, their skills in utilizing music and modes of reflecting their lives in their compositions mature and refine, along with "their growing inner library of sounds and lived experiences" (Gromko, 2003, p. 87). Furthermore, musics that they compose, as components of their society and culture, come to contribute to their "cultural heritage" (Gromko, 2003, p. 89). Therefore, it can be said that, if students compose musics that embody and reflect their democratic ways of life, their musics may contribute to the formation and enhancement of democratic cultures.

The Examination of Democratic Music Education Pedagogies

I explored the democratic principles and pedagogical characteristics that are embedded in three types of music educational practices: music appreciation, music performance, and music composition, respectively. There are some pedagogical characteristics that are common across those democratic music educational practices as follows: promoting students' participation in musical activities by maximizing the number of opportunities for students to express themselves and make decisions; creating an environment that supports students to engage in the dialogical

process by encouraging them to raise questions and to critically think about musics and the relevant matters; embracing and respecting the diversity of students' perspectives, experiences and musics; and caring for students' holistic growth.

However, just as I discussed the need for a critical understanding of democracy in chapter 3 (see p. 98–100), I emphasize the need for retaining a critical view toward democratic pedagogies. Indeed, while the discourses of the justification for democratic music education are ongoing, and the number of studies that underpin the justification or confirm and highlight the positive aspects of democratic music education continue to grow, studies that examine the limitation and criticism of democratic music education are not prevalent in the literature. Yet, this lack of studies cannot be construed as the result of the perfection of democratic pedagogies in music classrooms. Rather, it is important to keep in mind that even if teachers adopt democratic pedagogies, their efforts cannot be a complete remedy or solution to the problem in music classrooms, just as democratic societies do not reach a flawless state even if democratic societies seek the democratic ideal. This is because the project of democracy, whether as a political system or a principle of education, remains incomplete. Thus, it is naïve to blindly accept democratic pedagogies or regard the application of democratic pedagogies as if they were, in themselves, the solution to the complexities found in music classes.

In this philosophical work, I have noted the imperative to consider democracy's imperfection several times. I outlined the need for a critical understanding of democracy in chapter 3 (see p. 98–100). I noted two aspects of democracy—normative and realistic aspects (see p. 17, 139)—and attached importance to the notion of democratization that denotes and connotes democracy as an ongoing process to reach the ideal. Also, I argued that the contribution of music education to the democratization of society can be conceptually approached from two

layers, the pursuit of democratization through equilibrium and transformation (see p. 139–151). In this regard, I emphasized the importance that the discourse of democratic music education should be expanded and deepened on the basis of such an understanding of democracy and its link to music education.

This chapter addressed the third research question: *What are the characteristics of democratic musics, democratic music curricula, and pedagogies?* By examining the characteristics of democratic musics, plus the characteristics of curriculum and pedagogy that might be adopted to implement democratic music education, I demonstrated the music education can be a substantial space to nurture democratic citizens and thereby contribute to the democratization of society.

Chapter 6: Conclusion

Summary

This study set out to establish my philosophy of the purpose of music education in public schools in a democratic society. On the basis of my examination of both the concept of democracy and music education philosophies, I argued that music education should be aimed at contributing to the democratization of society through fostering democratic citizens. I demonstrated how some music education philosophies support my argument and conceptualized how music education might contribute to the democratization of society.

Democracy, Democratization, and Democracy and Education

I discussed the concepts of democracy and democratization, and the relationship between democracy and education. There are five main findings as follows.

1. Democracy can be understood as a normative concept that presents the ultimate goal that teachers seek to achieve through their educational practices, and at the same time, it should be understood as incomplete and imperfect and thereby being continuously pursued. The understanding of democracy should be dependent upon the sociocultural context in which it is adopted.

2. Democracy can be seen as a cultural phenomenon that arises and expands within a society through the actions of individuals who choose a way of life that embodies democratic values and principles. The advancement of democratic culture hinges on citizens' democratic enlightenment and participation, and thus, education—in enhancing students' democratic dispositions and capabilities—is germane to the development of a democratic society.

3. Considering that diversity is a core value of democracy, the enhancement of the democratic ethos of a society lies in how citizens address affairs pertaining to diversity. Given

the situation in which conflicts caused by differences and dissensus due to the coexistence of various worldviews in a democratic society frequently arise, the significance of democratic education in cultivating civic awareness of citizens who are capable of democratically dealing with those conflicts is even more apparent.

4. Democracy can be a common denominator of a society that unites people into one despite their disparate backgrounds in that democracy stands on the basis of freedom, equality, and human dignity, which are worth being pursued as common good of society.

5. Defining democratic education requires considering both aspects of purpose and principles of education. Democratic education aims at cultivating democratic citizens according to democratic principles.

Democracy, Music, and Music Education

I shed light on the relevance of music to democracy and the value and role of music in democratizing society, which can be summarized as follows:

1. Music can deepen and expand democratic expressions. Music can be a space for people to learn democracy and to lead people to contribute to democratization (Minch & Sanders, 2009).

2. I took note of the potential of the arts for the transformation of society. The dialogic and social imagination manifested while people engage in art activities may lead them to envision and pursue the transformation of the status quo toward a better world (Boyce-Tillman, 2012; Greene, 1985).

3. Music should be defined in connection with the social, political, cultural contexts in which it is composed and performed. Woodford (2019) views music as a political act, Goble (2010) as a sign of worldview, and Regelski (2016) as praxis.

Also, I classified approaches to music education practices into three categories: monarchical, oligarchical, and democratic, depending on the extent of power distribution and equalization in music classrooms, and then carried out a comparative analysis of the three approaches. Based on the analysis, I was able to identify the features of democratic music education; the purpose of democratic music education is to nurture democratic citizens who can serve the development of a democratic society. This purpose should/can be achieved through music teaching and learning that are implemented according to democratic principles. In democratic music education, teachers' democratic authority and their expertise support students' musical growth.

Democratization and Music Education

I addressed the inquiry of how music education might contribute to democratization in two layers. The first layer is democratization through the pursuit of psychosocial equilibrium. When regarding democracy as a culture and as a common denominator of society, students may experience psychosocial equilibrium with others through musical experiences that confirm their identity as democratic citizens and of sharing democratic lifestyles, worldviews, and ideals. The second layer is democratization through the transformation of reality. Conflict, music, and democracy have the potential to induce the transformation of the status quo, and music educators as democratic leaders can lead to the transformation of society toward a more democratized society.

In that the attainment of the goal of music education—the democratization of society—requires the democratization of music education itself, music listening, performing, and composing education should be implemented in a democratic manner. The features of democratic music education are the valuing of diversity, the maximizing of students' participation, the

guarantee of artistic freedom, the promotion of critical thinking, and the pursuit of mutual growth through dialogue and cooperation.

Discussion

> To learn music, to be habituated into music, to make music with commitment and excellence is to engage in the components, criteria, and conditions which are the foundation of democratization; and to participate in flows which are democratic just as they are musical. (Minch & Sanders, 2009, p. 239)

I agree with Minch and Sanders (2009) that participation in musical practices can be an opportunity for people to experience democratic values and principles. As Minch and Sanders (2009) state, I believe students can learn a democratic way of life through school music education and lead a habituated life to democracy. I hope, ultimately, people can continue to grow as citizens who take the lead in creating a more just and humane society. Also, for the project of hastening the democratization of society through civic education, I believe that music and music education can demonstrate their unique potential and take a significant role. Therefore, I argue that music education should/can serve the democratization of society by providing students with music teaching and learning that are devised and implemented with the consideration of not only students' musical lives but also their lives as citizens.

The call for practicing democratic music education for democratization requires music teachers to consider how they might meet the needs of others and society and how they might benefit them. That is, music teachers come to have ethical obligations that ask them to act according to their social conscience. They need to be aware of and concerned about moral and ethical issues of the world. For teachers to practice democratic music education, they must be involved in creating a world in which democratic ideals and human dignity are preserved, championing against a world that is rampant with violence and unfairness.

In the face of such a world, when we wish for the realization of the democratic ideals

that are never attained, what is required of teachers who attempt to implement democratic music education is the courage to speak and act with justice and love to create a better world for the next generation. Just as the fruition of our preceding generations' sacrifices is that we can continue the discourse concerning democratic music education, our effort and decision to practice democracy-oriented life and education today will blossom as the fruition that the next generation will enjoy.

Limitations of the Research and Recommendations for Future Research

First, this research revolved around theories regarding education and democracy and education and philosophies of music education. As a philosophical work according to philosophical methodology, I addressed various philosophical inquiries: ontological, political, epistemological, and axiological questions concerning democratic music education (see p. 27–28). I attempted the analysis and systemic construction of concepts, theories, and philosophies pertaining to education, democracy, music education, and on that basis, suggested the purpose and the ways forward that music education in public schools in democratic societies should seek. Although I assigned the fifth chapter to illustrate the concrete characteristics of democratic music education, there is a need to collect more diverse materials that demonstrate the reality of democratic music education and systematically analyze and evaluate them in order to prove and examine the validity and feasibility of my argument for democratic music education.

Second, considering that democracy should be understood and interpreted depending on the sociocultural context in which it is institutionalized and accepted, I note that the understanding and application of democratic music education as well may be dependent upon the context in which the music education is implemented. As this work is developed based on studies concerning music education in a few democratic countries such as the U.S. and Canada, one

limitation may be in applying its argumentation to various contexts. Thus, the argument should be considered along with an understanding of the context in which democratic music education is undertaken. In the same vein, this work has a limitation in that it does not attend to the particularity of the current situation due to the worldwide pandemic. Given the situation in which the pandemic has resulted in profound changes in educational practices on a worldwide scale and that the uncertain and unpredictable condition may continue for a period of time, one of the suggestions is to examine if it is possible to contextualize the purpose, role, and practices of democratic music education depending on the current context.

The two limitations that I acknowledged—the limitation of this work as philosophical and theoretical research and the lack of specific context-based discussions—suggest the need for further fieldwork research in various contexts. Studies of democratic music education may be carried out in various music education programs (e.g., instruments, compositions) by each grade within the K-12 educational system. To this end, I propose that the development of music teacher education materials and educational contents for democratic music education practices (e.g., curriculum development guidelines, pedagogical characteristics) should be preceded by research. As I have already mentioned, there is a lack of empirical research on democratic music education compared to the established body of philosophical studies that justify democratic music education. I regard that this dearth of research is caused by the scarcity of the implementation of democratic music education owing to either teachers' ignorance of democratic music education or the unpopularity of the philosophy of democratic music education. Therefore, it is necessary to carry out studies concerning the development of democratic music teacher education programs so that democratic music educational practices might be generalized in public schools. By extension, in-depth and extensive studies on the results of democratic music education should be

undertaken in order to see whether democratic music education has an effect on fostering democratic citizens and serves the democratization of society. Namely, research to examine whether democratic music education is transferred beyond music classrooms is needed. Such empirical studies would need to be longitudinal because the formation and development of democratic dispositions and capabilities cannot be identified in a short period of time.

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