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As the world becomes more globalized, the need for the intentional integration of international elements into music education—internationalization—has grown more evident (Knight, 1994; Kertz-Welzel, 2018). While facets of internationalization can be observed across the globe, they are particularly evident in the Anglo-American and German-speaking parts of the world. However, internationalization has often been implemented in superficial or uncritical ways ("surface internationalization"), and thus in-depth inquiry is needed to incorporate varied modes of knowing and cultural understandings in a thoughtful manner (Kertz-Welzel, 2014). In this philosophical inquiry, I argue that Germany and the United States model internationalization in their exchange of ideas about music education. The purpose of this study was to show the relationship of the United States and Germany as a representative example in the internationalization of music. In this study, I critically investigated the role that language and knowledge construction have had on issues of power and dominance. I sought to understand the international relational dynamics at play, examine assumptions and look through the lens of language to answer the question, "How can internationalization of music education be reimagined in a culturally sensitive way?"

I employed philosophical inquiry as the method for this study. Philosophical inquiry is a rigorous, critical examination of the grounds for convictions that drive the direction of music education (Bowman, 1992). Via the lens of Small's *musicking* (1998) and dialogical reasoning, I analyzed Anglo-American, German, and Scandinavian scholarship to unearth many of the assumptions surrounding U.S. and German music education systems. Starting with language

(Stubley, 1992), I explored the philosophical bases for the cultural constructs of music education and its application in Germany and the United States.

Dialogue analysis of German and English sources revealed a fundamental divergence in assumptions undergirding music teaching in Germany and the United States, namely in the concepts of *Bildung* and *Didaktik*. *Bildung* loosely translates as "education," and contends with the relationship of one to oneself to one's inner and outer world to become a critical-thinking, independent member of society who is constantly learning; the concept of *Bildung* permeates all of German (and Scandinavian) music education. *Didaktik* loosely translates to "didactics" however, its meaning is not the same as English "didactic." *Didaktik* is both an art and a science and comprises the theory and practice of teaching and learning (Jank, 2013). Throughout history German teachers have developed multiple models of *Didaktik*. Current German music teachers learn these models in their teacher training and then use this historical knowledge to act as independent professionals who build and implement their own theories of *Didaktik* in their lessons. *Bildung* and *Didaktik* continue to be researched and discussed within German and Scandinavian music education spheres.

In the United States, English terms such as "music education" or "curriculum," are not widely debated; yet there are tacit understandings about their meanings. The aims of American music teachers are enshrined in the National Standards, which are connected to the concept of curriculum. Curriculum serves to systematize American schooling (Westbury, 2000). Educators can trace the lack of discussion around definition of these terminologies to the pragmatic, performance-oriented roots of U.S. music education (Mark & Gary, 2007). The pragmatic elements of U.S. music education and the terminologies used to describe it contrasts with the primarily analysis-based focus of German music education.

This investigation revealed several possibilities for a culturally sensitive reimagining of internationalization. First, music education could embrace comparative/international education approaches to scholarship to bring about methodological diversity. Second, being open to alternate formats for sharing of knowledge, such as inclusion of audio-visual materials in research studies and standing language table sessions or alternate-short-form sessions at conferences could open the possibilities for deeper dialogues. Finally, gatekeepers of music education can be reflective, humble, and willing to engage in conversations in which they may not have power or understanding. In this process, music educators may engage in better cross-cultural dialogue, facilitating deeper internationalization and enrich our global discipline.

MUSIC EDUCATION IN THE UNITED STATES AND GERMANY AS A REPRESENTATIVE EXAMPLE OF INTERNATIONALIZATION: A PHILOSOPHICAL INQUIRY

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CHAPTER I: INTRODUCTION AND NEED FOR THE STUDY

Scenario: Globalization and Internationalization in Schools in the United States

Jenna, a fifth-grade student in the southeastern United States awakens to music on her iPod by Ed Sheeran, a British pop star. She rides to school in her mother's Toyota Corolla, whose parts were made in Japan and then assembled stateside. She is taught in school by Ms. Gomez, whose first language is Guatemalan Spanish, but who was brought to the United States as a young child. Ms. Gomez puts pictures of common objects (such as a chair and desk) in English and Spanish around her room so that children learn these easily. In general music class, she is taught by Mr. Striker, who is certified in both the Orff Schulwerk Approach and the Kodály Method. As an undergraduate, Mr. Striker spent a year abroad in Vienna, where he learned much about the Austrian university and school system. Though he is a native English speaker and has lost much of his fluency in German, Mr. Striker still considers himself bi-culturally American and Austrian. Mr. Striker also teaches children on Orff instruments such as xylophones, drumming from West Africa, dances from Israel/Palestine, ukulele from Hawaii, and incorporates elements of western music theory in his teaching and introduction into other music theories, such as split tone scales in Javanese Gamelan music. When she goes home, Jenna checks her iPad and sees that she has an email from her pen pal Soo-Yun in South Korea. Her teacher Ms. Gomez has been corresponding with another teacher in a South Korean elementary school and designed a pen pal project, whereby Jenna met Soo-Yun. During her free time, Jenna goes on YouTube Kids and looks up facts about South Korea and basics of Korean language. Through YouTube's algorithms she also stumbles onto a couple of K-pop hits by Rain, which she adds to her Apple Music playlist because she likes the beat, even though she doesn't understand the words.

In this example, in a single school day, the student Jenna encountered influences from multiple countries, cultures, languages, and peoples without having to leave her own town, state, or country. While fictional, this example is not out of the norm for a student in the United States to experience. As technology develops and the world seems to shrink in the ease of movement of ideas and information (a process many refer to as globalization), the way that students interact with music and musical education is changing as well (Green, 2011). Online spaces/communities are changing our concept of what binds a community together. For example, people can gather in community in virtual spaces and interact with music via simultaneous video game play, virtual watch parties or concerts, as well as online video channels on platforms such as YouTube or iTunes podcasts; many of these influencer channels may also include premium paid content where users can interact as a more tight-knit community.

This shift toward permeable borders can be felt in multiple ways. First, it can be perceived in a physical sense as political upheaval and migration due to refugee status cause people to move from their lands of origin, becoming members of new communities while retaining their primary cultural influences. Second, in the digital realm, borders become even more porous when we consider the trend toward "location independence" or "digital nomadism" as more families opt to work remotely and dwell in international locales. More recently, the COVID-19 crisis has forced students, teachers, professors, and parents to work remotely and formulate creative virtual solutions to education and the creation of community. Many of these solutions cross geographic, national, and time zone boundaries in the form of Zoom chat rooms, FaceTime sessions and WhatsApp calls.

These worldwide cultural developments are brought about by a process called "globalization," in which people, companies, and entire economies interact with one another on a

global, rather than merely national, scale. Globalization is tightly linked to the concept of neoliberalism—a concept in which free market capitalistic forces serve as the primary drivers of change within a society—and is changing the sense of community brought about by music and music education (Harvey, 2007; Jones, 2007). Economic geographer David Harvey defines neoliberalism as the following:

> Neoliberalism is in the first instance a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework characterized by strong private property rights, free markets, and free trade…Furthermore, if markets do not exist (in areas such as land, water, education, health care, social security, or environmental pollution) then they must be created, by state action if necessary." (p. 2)

Harvey's (2007) definition of neoliberalism – whereby human well-being is advanced by entrepreneurial forces, and markets and entrepreneurial forces are set up by governments in places they might not naturally exist, such as education, has a profound impact on disciplines such as music education. In music education, when market forces are introduced, the goals of the discipline toward self-actualization or a greater sense of humanity can become confounded with those of capitalistic competition. Harvey (2007) emphasizes the connection that globalization has to neoliberal ideals note that governments can use the threat of international competition and globalization to essentially quelch arguments against the implementation of neoliberal constructs and policies.

Globalization facilitates travel and exchange of goods and services. This exchange often stimulates attraction for other countries' educational concepts, also known as "cross-national attraction" (Phillips, 2005). Cross-national attraction is the starting point for educational transfer. Educational transfer is a process in which ideas or policies from one country are incorporated into another country's educational system. Educational transfer then creates the need for internationalization—the intentional process of incorporating international elements into an

organization—of education. Problems arise, however, when internationalization is not done critically or only in a superficial manner, such as when politicians attempt to import a country's specific educational policy to give a quick fix to an educational problem, with no regard to the policy's fit or appropriateness in their own country. This "cargo-culture" approach (Kertz-Welzel, 2014) could be observed in some of the rash political responses to the 2000 PISA-shock in Germany, described in greater detail later in the chapter.

In this introduction, I will first situate my study as viewed through the lens of Christopher Small's musicking, the theory which undergirds my own assumptions and analyses. Second, I will describe the preconditions for internationalization: globalization, neoliberalism, educational transfer, and cross-national attraction. Third, I will describe the development of internationalization in general and in music education. Fourth, I will lay out the problem of surface-level internationalization. Finally, I will describe the applications and implications of internationalization in music education in the example of the United States and Germany.

The Lens: Musicking and Community

According to Christopher Small (1998), music deals primarily with relationships, such as intersonic, interpersonal, intrapersonal, natural, and supernatural relationships. To Small (1998), music-making is something that people *do*, rather than an object to be held or manipulated; as such, he makes the noun "music" into a verb: "musicking." The meaning of musicking is found in the relationships and identities it establishes and exemplifies; Small (1998) calls these "ideal relationships" (p. 13)

As the sense of community changes, so do those members of the community change in relationship to musicking activities. Musicking and musical education are bound up in the expression of ideal relationships and are a way of expressing identity — of corporately saying

“This is who we are!” But when identities and relationships are confounded through globalizing forces or boundaries (physical and non-physical) reimagined, how does music education intersect these communities and political entities? Music educators and scholars of higher education must understand the process of globalization already taking place in music and education, and position themselves to engage with communities via internationalization and with ‘critical eyes’. To understand internationalization as a function of globalization, however, we must first have a working definition for the term “globalization.”

Globalization Defined

In 2000, the UK’s Department for International Development (DFID) issued a ‘White Paper’ (i.e., policy document) about eliminating world poverty via globalization. They defined globalization as:

> …the growing interdependence and interconnectedness of the modern world. This trend has been accelerated since the end of the Cold War. The increased ease of movement of goods, services, capital, people and information across national borders is rapidly creating a single global economy. The process is driven by technological advance and reductions in the costs of international transactions, which spread technology and ideas, raise the share of trade in world production, and increase the mobility of capital. It is also reflected in the diffusion of global norms and values, the spread of democracy and the proliferation of global agreements and treaties, including international environmental and human rights agreements. (DFID, 2000, p. 15)

This definition of globalization was cited again in another DFID document by Tikly, Lowe, Crossley, Dachi, Garrett, and Mukabaranga, titled *Globalisation and Skills for Development in Rwanda and Tanzania* (2003). Phillips and Schweisfurth (2014) cited the DFID/Tikly, et al definition of globalization in their definitive method books on comparative and international education.

What difference does the term “globalization” and its definition make for the purpose of examining internationalization in music education? A great deal, as globalization as a concept

alludes to the neoliberal economic ideals — those of "strong private property rights, free markets, and free trade" (Harvey, 2007, p. 2), under which music educators, knowledge producers, and universities are operating. The adoption of neoliberalism, a broad concept which for this purpose means the weaving of market forces into a university or school's business model whereby students are "consumers" and teachers "producers" who are subject to competition, has greatly impacted educational structures and outcomes (Apple, 2017; Horsley, 2015).

The DFID (2000) definition of globalization finds its focus on the interconnectedness of the world, or the shared futures that we, as human beings, all have. Music is part of our shared humanity, and as such the ability to celebrate ideal relationships, as Small (1998) describes, is a shared human responsibility. The definition later moves into economic topics such as "ease of movement of goods," a "single global economy," and "increasing mobility of capital." The definition ends by focusing on more political/philosophical topics such as the "spread of democracy" and proliferation of global treaties" and "human rights agreements." It is under these market-based neoliberal constraints that music educators must function, teach, and produce knowledge.

Neoliberal assumptions have spread to education systems as well. According to Kertz-Welzel (2018), education used to be solely a product of a country, and education was designed or evolved to suit the country's aims: "School systems were originally the product of a distinctive national history, promoting certain national educational values" (p. 18). In the United States for example, music education had pragmatist beginnings; Lowell Mason, often called the father of U.S. music education, wanted music in the schools so that children could be better singers at church. (He was, after all, a choirmaster and hymn writer.) Today, however, as goods, services, and people move across geographic and imagined borders more easily, there is a sense that

school systems must serve to make their students ready to participate in that global economy. The proliferation of neoliberal concepts in the school system creates a natural tension with music education (and Small's concept of musicking) as the primary goal for musicking is the celebration of relationships real and imagined, and not the distribution of capital or pragmatic career ends for students.

Educational Transfer

Neoliberal ideals stemming from globalization, reflected in the opening scenario, would not be imaginable without the additional element of educational transfer. Educational transfer refers to the attempt of a country (or more accurately, the *people* within a country) to imitate or bring in the educational philosophies, or policies or practices of another country to improve the home country's educational system (Kertz-Welzel, 2018; Phillips, 2005; Rappleye, 2006; Steiner-Khamsi, 2004). In the opening scenario of Jenna, her fifth-grade teacher used culturally accurate multicultural elements, such as songs and methodologies from other countries, language instruction, in her lessons; these practices enhanced Jenna's experiences as a student.

Educational transfer may also more narrowly be called "policy borrowing" (Phillips & Ochs, 2003; Phillips, 2005). The two terms "educational transfer" and "policy borrowing" are often used interchangeably within the literature. However, the term "educational transfer" connotes a broader base of concepts, including but not limited to teaching methods, ideas, philosophies, and policies. An example of broad educational transfer in music education includes the global proliferation of the Kodály Method in elementary music and choral settings. Policy transfer is a narrow concept and generally refers to administrative guidelines in education that are imported or adapted from another country.

Educational transfer is somewhat problematic, as policies or practices from one culture are never exactly copied and pasted into another culture, but they are rather adapted and changed along the way, owing to differences in language, philosophy, and culture (Kertz-Welzel, 2014, 2015, 2018; Phillips, 2005; Phillips & Schweisfurth, 2014). For example, an important policy that came along with European immigrants to the United States was the concept of compulsory schooling. Adopted as a law first by Massachusetts in 1852, the idea was largely based on the 18th century Prussian example of providing compulsory schooling (Van Horn Melton, 1988). Kertz-Welzel (2015) noted that the idea of "borrowing" another country's entire educational system also fosters a sort of "'cargo culture,' where the wholesale export and import of educational models and successful practices across national boundaries is most common" (p. 49). The idea of "cargo culture" in educational transfer is also inharmonious with the construct of culture as verb and action, rather than an artifact (see Chapter II).

Cross-National Attraction

While educational transfer in practice can be intentional or unintentional, done through collaboration or coercion, it always begins with what Phillips (2004) called "cross-national attraction" (p. 54). Cross-national attraction is an interest by policy makers or other educational stakeholders in another country's system of education. Cross-national attraction and the educational transfer that often follows, frequently begins with one of four impulses (Phillips & Schweisfurth, 2014, p. 48):

1. A scientific curiosity and inquiry of a particular educational situation in a specific foreign region.

2. Popularity regarding the predominance of other countries' attitudes toward questions of education (for example, an American affinity with Scandinavian countries, their overall sense of well-being/happiness and elevation of teaching profession via pay and adequate paid leave time).

3. Political motivations to seek change by demonstrating contrast with a situation in another country. A prominent example of this motivation was seen in Germany's desire to change educational policy after the disastrous educational test results of the Programme for International Student Assessment (PISA) in 2000, which placed Germany's educational outcomes far behind other European countries (Ringarp, 2016). The PISA is a standardized test administered by the Organization for Economic Cooperation and Development (2019) that tests 15-year-old students in multiple countries on concepts such as mathematics, science, reading, collaborative problem solving, and financial literacy. Individual results are analyzed and put together to determine a country's National Mean Score, and countries are ranked accordingly.

4. Amplification and distortion (intentional or not) of educational data from other countries that shed light on deficiencies in the home country.

Phillips (2004) also pointed out that cross-national attraction may also occur as a response to political change (including the aftermath of war and other turmoil), systemic collapse, or "new configurations and alliances, whether planned (European Union policy, for example) or not (globalizing forces)" (p. 55). Cross-national attraction, policy-borrowing, and globalization – or a knowledge of the connectedness of the world – have led to efforts, particularly, in higher education, to internationalize facets of the institution and curriculum.

Internationalization

Knight (1994) defined internationalization as a "process of integrating an international and intercultural dimension into the teaching, research and service functions of the institution" (p. 7). Internationalization is a process and should not be confused with globalization, defined earlier. While globalization has something of a negative connotation, denoting issues of dominance and power or "unified world culture" (Kertz-Welzel, 2018, p. 17), internationalization has more positive connotations, though the two are certainly related to one another. Internationalization is a purposeful process of becoming internationally minded and implementing that mindset through concrete policies and programs. An example of internationalization on a large scale might include a university bringing in a global studies

department or partnering with a sister university in another country; in music education, this might also involve a focused recruitment effort from such predominantly Muslim countries such as Libya or Turkey where students' experience with musicking may differ vastly from other western-trained musicians.

Educational Transfer Between the U.S. and Germany

As a concept, educational transfer has been occurring for a long time, particularly between Anglo-American and German-speaking countries. The American university system, for example, has roots both in the German "Humboldtian" research university of the late 18th/early 19th century, as well as the British college system (Ash, 2006; Kertz-Welzel, 2018; Shils & Roberts, 2004; Turner, 2001).[1] However, it rarely has been analyzed or critiqued (Kertz-Welzel, 2014). When analysis does not occur, myths and stereotypes can be perpetuated, as in the 19th century with the myth of Germans as inherently "musical people" (Kertz-Welzel, 2012, 2015; Rainbow, 2012). This reputation, likely perpetuated because of the many Western composers and works that emerged from the region, was the impetus in the late 1800s and early 1900s for many travelers from England and the United States to travel there to observe and report on the practices in the land visited. The primary reason for looking at other countries' teaching practices in the 19th century was to be able to copy what was successful in the other country without the travelers having to first test out the methods for themselves (Kertz-Welzel, 2015). The concept was that if Idea A worked in Country A, then Idea A would also be successful in Country B.

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[1] The "Humboldtian" ideal of a research university stemming from the philosophies Wilhelm von Humboldt had regarding *Bildung* was based on four characteristics: 1) Freedom to learn and teach (*Lehr- und Lernfreiheit*), 2) unity of research and teaching, (*Einheit von Lehre und Forschung*), 3) unity of scholarship and science *Einheit der Wissenschaft*), 4) and the superiority of 'pure' science (*Bildung durchWissenschaft*) over focused professional training (*Ausbildung*, *Spezialschulmodell*) (Ash, 2006, p. 246).

Other factors later attracting English-speakers to Germany to observe their educational system included "…continuous assessment, oral testing, the national grading system, and the higher status and salaries of teachers" (Kertz-Welzel, 2015, p. 52).

The most famous of these "traveler's diary" researchers from England were John Hullah and John Curwen, who traveled through German-speaking lands in the late 19th century to observe German teaching practices (Gruhn, 1993, 2010; Kertz-Welzel, 2014, 2015). Hullah and Curwen were sorely disappointed in the quality of teaching in Germany, decrying the use of violin to teach in schools, and the proliferation of poor rote singing, as well as a general lack of direction in instruction (Kertz-Welzel, 2004). Gruhn (2010) described the reason for this disappointment: "There was a dichotomy between the quality of musical education being given to the common man [sic] and the types of music being produced at the aristocratic courts, such as Leipzig, Berlin, Dresden, Mannheim, and Munich" (p. 38). Gruhn (2010) attributed this dichotomy to the fact that teachers in the late 19th/early 20th century in Germany were not considered to be professionals in society, and music teaching (which was called "singing" or *Singen*) was not performed by trained professionals, but rather by amateurs, "…many of whom being disabled soldiers who had adequate literacy and numeracy skills and a knowledge of Bible stories" (Gruhn, 2010, p. 38).

Within the music and music education discipline, this era of the late 19th century and early 20th century also saw the first of many international impulses between Europe and North America. In the late 1800s, there was a great increase in the study of Western music history as a discipline in and unto itself (Duckles & Pasler, 2001). Most of the musicological scholarship was emerging from Germany and Austria during this time; at the same time, impulses toward international outreach and the music education community intersected with this nascent

musicological international outreach (Kertz-Welzel, 2012). In 1899, the International Music Society (*Internationale Musikgesellschaft* or IMG) was founded in Berlin under the goal of "promoting international music contacts" (Häusler, 2001). The group, which established the *Zeitschrift der Internationalen Musikgesellschaft* (Journal of the International Music Society) soon after its founding, published articles mainly in German (but also in French and English) that had not only to do with musicological topics but also much to do with the teaching of music (McCarthy, 1993). Moreover, the North American section of the IMG would hold its meetings at the same time as the Music Teachers National Association (MTNA) because most members of the North American IMG were also members of MTNA.

While the establishment of a North American arm of the IMG and collaboration with the MTNA represented collaboration both across the disciplines of musicology and music education, as well as with Germany, Austria and the United States, this collaboration was interrupted with the advent of World War I, as the IMG was disbanded (McCarthy, 1993). In the years immediately after the Great War, international music education exchanges bifurcated in two streams: first, what McCarthy referred to as an "Anglo-American connection" wherein English-speaking conferences were held primarily with scholars from North America and Britain, with a narrow representation from lands outside the British realm, such as the 1934 Anglo-American Conference in Lausanne. Second, there was a "German-Czechoslovakian connection," consisting of German-speaking lands and others with high numbers of German-proficient scholars, such as the 1936 German-Czechoslovakian Prague Conference. As McCarthy (1993) recounted, these conferences had a definite political interest:

> A clear division of the world into English speaking nations and others resulted from the organization of Anglo-American conferences. Although the goal of true internationalism was present from the beginning, the underlying agenda, as suggested by primary source

literature, was to establish cordial relations between the old world and the new, (Britain and its empire, and the United States, respectively). (p. 13)

Regardless of Hullah and Curwen's publication of their disappointing observations of Germany's singing classes in the 19th century, the myth of Germans as inherently "musical people" persisted into the early 20th century. The fact that composers, performers, and musicologists were emerging from Germany during this time perpetuated this myth (Kertz-Welzel, 2012). Not only were music performers, historians and analysts coming from Germany, but the status of music teachers increased greatly in the Weimar Republic days with the reforms of Leo Kestenberg (Gruhn, 2010). In short, Kestenberg raised the profile of music teachers by arguing for music as an artistic subject, rather than a technical one, changing the name of music instruction to "music" rather than "singing," and by implementing training programs for music teachers, which placed them on the same professional plane as their general education colleagues (Gruhn, 2010). However, this elevation of music education in Germany was short-lived, as the Nazis rose to power in 1933 and began making use of music, singing, and the myth of Germans as a musical people for their own propagandistic services. Until the fall of Nazism in 1945, music education was misused and abused at the hands of Nazi fascists. With the misuse of education and music education came a definitive break from all internationalization and cooperation with other educational professionals.

Post–WWII Years, Musical Diplomacy, and Music Education's Response

In the years immediately following WWII, countries such as the United States used the cultural memory of war to promote ideas of democracy for diplomatic purposes. In 1954, the United States sponsored Cultural Presentations Program, in which musicians traveled to other countries to represent the United States as musical diplomats. The job of these musical diplomats was to spread American ideas of democracy to other lands via their musical performances

(Fosler-Lussier, 2012). Music education in the United States was inherently tied to these ideas of promoting democracy and preparing its citizens to uphold American ideals and halt the spread of communism. Countries such as the newly formed West Germany, however, shied away from any sort of connection of music with the state, because of past ways in which it had been used to spread Nazi propaganda (Gruhn, 1993).

The international music education community's reaction to the atrocities of two World Wars was the galvanizing force in the internationalization of music education, leading to the creation of ISME (McCarthy, 1993, 1995). On one hand, the turmoil of the wars made international collaboration and cooperation nearly impossible; however, the desolation brought about by the world wars underscored the need for diplomatic relations between nations. This new diplomacy could be found in German-U.S. relations, particularly those in education. However, due to the fallout from World War II and the bifurcation of scholarly conferences and exchange, there would never be the strong nucleus of European-American exchange that had been started at the outset of the 20th century with the IMG and MTNA (McCarthy, 1993).

The foundation for the current school structure in unified Germany was laid directly after WWII in West Germany, in close cooperation with the Allies, with power given over to the nine Federal states to administrate their education (Lehmann-Wermser, 2013). Because the education system had been so misused during the Third Reich, the Allied forces implemented policies to recreate the system in a way that would support democratic goals. Nevertheless, the cultural underpinnings of German education, such as the concept of *Bildung*, continued to permeate West German education:

> The goal was to set up a system of democratic re-education. Regardless of these political and policy aims, implementation remained quite challenging, as many teachers retained a pre–World War I outlook or were educated during fascism…As the population struggled with the bare necessities, politicians and administrators pushed forward, devising a

'redesigned' structure that was, de facto, underpinned by nineteenth-century traditions. The old school system remained untouched (Lehmann-Wermser, 2013, p. 127).

Within music education, efforts continued toward international collaboration, but this time with a distinctive focus on musical diplomacy and the use of music to promote peace (again, as a reaction against the two world wars). The United States even resorted to using well-known professional musicians such as Louis Armstrong as "musical diplomats" during the immediate post-war years (Von Eschen, 2004). Moreover, the post-World War II years also featured a widening of focus for the International Society for Music Education, forging and re-forging networks that had been broken, and broadening horizons beyond European-American connections (McCarthy, 1995).

The Establishment of the ISME and Impulses Toward Comparative and International Education

For music education, this embrace of international focus culminated in the establishment of the International Society for Music Education, whose *lingua franca* was English but was focused on international perspectives. The ISME supported efforts toward the burgeoning comparative education movement and its application to music education. Egon Kraus, the Secretary General of the ISME published the results of the 1961 ISME conference in Vienna under the title "Comparative Music Education" (Kraus, 1962). The articles were published in the same volume simultaneously in English, French and German. While the choice to publish in these languages was still Euro-centric, it does represent a large step forward in the post-war years for internationalization of music education. Around the same time that this movement was occurring in music education in the 1960s, comparative general education was also merging with international education in the form of the Comparative Education Society and the Comparative and International Education (Wiseman & Matherly, 2009).

If music education in the western hemisphere had been moving toward internationalization and the need for music education to serve diplomatic goals, the geopolitical events and climate of the 1950s and early 1960s served to speed it along (McCarthy, 1995). In 1957, the Soviet Union shocked the world when it launched the first artificial satellite, "Sputnik 1." Prior to this time, the United States and many of its former Allies had assumed that they were ahead in scientific advancements in the world. The resultant "Sputnik-Shock" reverberated in education in the form of increased efforts placed on science and technology in education policy. Feeling an existential threat, music education in the United States embraced an "intrinsic value" argument for music education and advocacy; music education advocates also began assessing the ways in which music education could also serve these new science-based aims (Mark & Gary, 2007). Richerme (2013) argued that the insistence on using the language of intrinsic value post-Sputnik did music education a disservice in reality:

> …the difficulty [of maintaining music] seems to have stemmed from the failure of music educators to change as a result of major shifts in national education policy. The profession's decision to continue using its established language and practices following each event did not help promote the status of music education. (p. 40)

Nevertheless, the argument for "intrinsic value" of music education prevailed through much of the Cold War era; music education was seen as something that inherently could bring people together.

In the early 1960s, with the Cold War still raging and political and physical walls being erected, a movement toward international and comparative education was building within the field of music education, particularly between the United States and Germany. This development began with the American scholar Edmund Cykler and the German music educator Egon Kraus (Kertz-Welzel, 2006). Kraus was the editor of the *International Music Educator*, the journal of the newly founded ISME. As Kertz-Welzel (2006) noted, Kraus used the journal as a forum for

international discussion about music education, to make music education better both between and in other countries. At first, the *International Music Educator* published all research articles in three languages: French, German, and English (Kertz-Welzel, 2006). Kraus's leadership in the direction of international education facilitated the publishing of articles such as Edmund Cykler's (1962) "Comparative Music Education," in which he called for a systematic study of music education systems of other countries:

> It should be the function of a study of comparative music education to gather systematically information concerning not only the practices and methodology used in all phases of music education but to investigate the bases—historical, pedagogical, psychological, social, and aesthetic—for any and all such practices. (p. 61)

It was in this setting of openness toward the development of international and comparative education as a branch of music education research that Kraus and Cykler began publishing on the topic of comparative music education – specifically, the music education systems in their own countries. Kraus (1960) published a book called *The Present State of Music Education in the World,* featuring essays from scholars around the world, including the American researcher Vanette Lawler, whose research had been pivotal to the founding of the ISME (Kertz-Welzel, 2006; McCarthy, 1994). Kraus published much about American music education in German-speaking journals during the 1960s and 1970s (Kertz-Welzel, 2006), including articles such as "A New Music Curriculum as an Example for a Revision of the Education Plans in the USA" (1969) and "Music Education Research in the USA" (1972) on the topics of curriculum and music education research in the United States.[2] In the 1960s, Cykler and Kraus worked together with their respective universities, the University of Oregon and the University of Oldenburg, to establish a program of exchange between the United States and

[2] German: "*Ein neues Musikcurriculum als Beispiel für eine Revision der Bildungspläne in den USA*" and "*Musikpädagogische Forschung in den USA,*" respectively.

Germany. The program was called "The German Center for International Music Education" and was headquartered at the University of Oregon. As Kertz-Welzel (2006) noted, in its first year (1963-1964), 36 students from across the United States visited the University of Oldenburg with the purpose of furthering international music education. As time went on and political winds shifted in the United States through the 1970s and into the 80s with the publication of *A Nation at Risk* in 1983, comparative and international education fell from the focus of American music educators. Internationalization and comparative music education, however, has re-emerged in the 21st century as an area of research concern to music educators considering globalizing forces and increased awareness of the connectedness of music practices (Johansen, 2013; Kertz-Welzel 2008, 2015; Nielsen, 2006; Wallbaum, 2018).

Surface-Level Internationalization

While it is true that educational transfer, as well as cross-national attraction has been going on for years, the same impulse toward internationalization has largely been uncritical in nature. Assumptions have gone unexplored, the role of language, culture, and even colonization and neoliberalism have also gone unexamined. Explaining the need for the professionalization of international/comparative music education, Kertz-Welzel (2015) pointed out that there is a need to critically analyze whether educational borrowing can even be effective in a certain context. She observed, "Many music education scholars and administrators think that being international is automatically good and smart, without even anticipating the ensuing problems" (p. 62). Simply put, an assumption exists among music education scholars that because an academic organization, journal, or even department is "international" in name and intent that it incorporates various modes of knowing and cultural understandings in a sensitive and thoughtful manner. This is often not the case, particularly with music education journals and conferences in

which English is the *lingua franca*, or common language (Vogt, 2007). English as *lingua franca* facilitates communication within the broader discipline of music education globally. However, as Kertz-Welzel (2016) points out, substantial issues arise with English as *lingua franca*:

> First, it is not possible to translate ideas completely adequately into another language…Second, terminology in music education also varies internationally, depending on distinctive music education cultures, concepts and approaches in respective countries.…Third, notions of good writing or speaking in international music education do often follow Anglo-American standards, not only regarding grammar, but also regarding the structure of papers or presentations…Fourth, as result of the issues mentioned above, the international politics of publishing and peer review in music education clearly favor scholars from some countries and displace others to the margin, depending on their language abilities and the international audience's potential interest. (pp. 53-54)

In the case of the relationship between music education in the United States and Germany, this has taken the form of what I refer to as "surface internationalization," in which claims of international identity are made, but the operating system beneath is distinctly not international.[3] An example of surface internationalization can be seen in American general music classrooms, in which American music educators seek to implement multicultural musics but within a largely white, English-based knowledge framework that discounts the culturally-informed modes of knowing and performing that children already bring to the classroom. Thankfully, scholars both in the discipline of ethnomusicology and within music education have begun developing research addressing issues of cultural accuracy in teaching, such as, but not limited to Campbell (2018) *Music, education, and diversity: Bridging cultures and communities*, Schippers and Campbell (2012), "Cultural diversity: Beyond songs from many lands,'" Tucker (1991), "Circling the globe: Multicultural resources," Volk (1997), *Music, education, and multiculturalism,* and Lind & McKoy (2016), *Culturally Responsive Teaching in Music*. This

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[3] N.B.: I chose to coin this term because it also translates accurately into German without losing meaning: *"oberflächliche Internationalisierung."*

issue of surface internationalization can also be seen in knowledge production and scholarly organizations, as the following scenario demonstrates.

Scenario: Surface Internationalization

International Music XYZ is a professional organization whose goal is to provide young music education scholars the opportunity to network, present and publish their early career ideas and publications. They publish the International Music XYZ journal and are headquartered in London, England. Rachel, an American pre-tenured professor, is the current president of the organization and editor of the journal. The board of the organization features a diverse population of scholars in terms of gender and nationalities. Rachel organizes the bi-annual meeting of the organization, which will take place in Sicily in the next year. Papers will be presented in English, and English is also the lingua franca *of the International Music XYZ journal – though Rachel has made sure that the website for the organization is translated into multiple languages. The board meetings for the organization are conducted in English according to Robert's Rules of Order, a parliamentary procedure protocol adapted from workings of the United States Congress.*

In this example, the instances of surface internationalization may be difficult to suss out at first. After all, the board consists of diverse faculty members, coming from multiple cultural and gendered perspectives, and the upcoming conference will not take place in an English-speaking country. However, the fundamental structures surrounding the organization, such as how meetings are conducted, are Anglo-American in nature. Moreover, the choice of only English as the *lingua franca* opens doors more easily to the English-proficient, leaving behind other young scholars (and their ideas) who are not proficient enough to write and answer questions in English. Over time, this creates advantages for those scholars who can take

advantage of norms in publishing and organizational frameworks with which they are well-acquainted. This uncritical posture ends up disadvantaging those scholars whose research and ideas do not fit within the linguistic or rhetorical confines of the journal with its 4,000-word limit and clearly defined structure.

This sort of surface, tip-of-the-hat to internationalization is also occurring more broadly in higher education and in knowledge production. The larger problem with surface internationalization is that it results in a watered-down version of internationalization in which academic organizations, publications, and institutions claim to be "international" in nature, but in practice, reinforce Anglo-American-centric knowledge and understandings about music education's inherent value, methods, and aims. The purpose of this example is not to shame those who are trying to add international elements to their institutions, but to illustrate the subtle ways that uncritical surface internationalization can manifest in familiar structures. This surface approach to internationalization of music education can be seen especially in the relationship of the United States to Germany.

Similar Problems, Dissimilar Language and Assumptions

Germany and the United States are facing similar challenges in education, namely regarding advocacy, teacher shortages, and diversity of student population. Both countries are federalized, and education administration is largely left up to the 16 *Bundesländer* or 50 states, respectively.[4] In the United States, music education continues to be under threat of defunding in various states as well as local government agencies (Major, 2013). In Germany, Jank (2009)

[4] The primary reason that Germany's education system is left up to the *Bundesländer* stems back to the abuses of the education system by the Nazi party for nationalistic propaganda purposes. In an attempt to avoid replicating the abuses of the past, control of education was left to the individual *Bundesländer*.

placed the blame for this decline of music education on governmental structures surrounding the three-tiered system of schooling in Germany:

> The government prefers the principle of generalist teachers and requires music specialists to also be able to teach most other subjects. As a consequence, specialist music teachers are primarily occupied with teaching subjects such as German, Math, and English, rather than music. Conversely, many generalists without a specialization in music nevertheless must teach music. (p. 16)

Both Germany and the United States are struggling to fill teacher shortages with qualified candidates (Deutsche Welle, 2019; Isensen, 2018; Lockett, 2019; Yan, Chiaramonte, & Lagamayo, 2019). Both countries are seeking to solve the problem via alternative certifications for lateral entry candidates (known as "*Quereinsteiger*" in German) to acquire the necessary qualifications to teach (Deutsche Welle, 2019; Isensen, 2018; Lockett, 2019; Yan, Chiaramonte, & Lagamayo, 2019). Likewise, both countries' teachers are grappling with educating an increasingly culturally disparate student population; this diversifying student population in both countries has been largely spurred by an increase in immigration (Campbell, 2018; Merkt, 2019).

Although many teachers in Germany and the United States share similar concerns, music teachers in the U.S. and Germany do not speak the same language, nor do they hold the same goals and assumptions in referring to music and musical education. This is not a simple issue of Babylonian translation difficulties, but rather an entire education system which is heavily ingrained in the cultural/philosophical constructs of *Bildung* and *Didaktik*. While there are rough English equivalents to these words — *Bildung* most often translates as "education" and *Didaktik* to "didactics" — the cultural importance and meanings behind the two words are far deeper and pervasive for all musical education and the training of music teachers in Germany, as well as the music education research literature.

Because of its foundation in the cultural constructs of *Bildung* and *Didaktik* and the difference even in rhetorical structures owing to language, German music education is somewhat isolated in the international music education discourse. Further, German scholarly philosophical literature often concerns itself with new definitions to words (Kertz-Welzel, 2013) — for example, Vogt's (2012) article titled "*Musikalische Bildun*g *– ein lexikalischer Versuch",* which in English would be "Musical Education – A Lexical Search," a title which would be of almost no interest to non-Germans. Discussing the internationalization of music education, Lehmann (2012) described the inequity of discourse by stating, "For those outside the Anglo-American language sphere there exists an added problem: their national discourses are mainly carried out in the native local language, hidden from the international public. Conversely, everybody is privy to the Anglo-American discourse!" (p. 642) In other words, while many Germans are familiar with themes and topics of Anglo-American philosophical research such as the Elliott-Reimer debates or the current discussions surrounding multicultural music and social justice in music teaching, the reverse is not true: Anglo-American scholars are not privy to the primacy of musical "Bildung" as a goal not only in German but also in Scandinavian countries, nor do they understand the importance that general music education plays in European music education as a whole, which is largely not focused on performance-based education to the extent that U.S. music education is.

Why Look at the United States and Germany as a Representative Example?

Representative examples[5] foster understanding in primarily two ways: they are either

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[5] I intentionally chose not to use the specific words "case study" to describe the relationship between the U.S. and Germany. The word "case study" has too many connotations to American researchers as either a sub-methodology (i.e. case study methodology as a subset of qualitative methodology) or connections to legal cases. The description of the relationship itself is a sort of case in point for the difficulty in working with terminologies in music education research. In German, the word "case study" translates to "*Fallstudie*." When the word is broken

1) Exemplary, out of the norm situations that stand out, or

2) Examples of normative phenomena happening in other contexts, and the evidence helps us picture a similar situation with slightly different contexts (in other words, they facilitate transfer).

The relationship between Germany and the United States stands out as both exemplary and a normative trend happening in other contexts. Germany and the United States are exemplary in terms of historical educational exchange. Germans have had a mythical if not historical reputation as an inherently musical people, as Bernarr Rainbow (2010) attributed and described in his essay "The Land with Music." Rainbow said of the myth's pervasiveness in his home country of England,

> Although the expression *Das Land ohne Musik* [The Country Without Music] has never been traced to an early German source, there is no doubt that the unfavourable concept of England which it encapsulated was long familiar abroad. Here at home during the nineteenth century, even those whom the slur most offended seldom paused to question the implicit notion of German musical supremacy which it carried. Few bother to challenge a truism. (p. 174)

As a result of Germany's reputation as an inherently musical country (and the persistent interest in this myth by many English-speaking educators of the period), music educators, such as Hullah traveled there during the eighteenth and nineteenth centuries. Hullah, in particular, was disillusioned to find that the same country that had produced Western canonical composers such as Beethoven and Schütz had an essentially perfunctory, unsystematic approach, "often at the hands of indifferent teachers" (Rainbow, 2010, p. 179). Nevertheless, the myth of Germans as an inherently musical people, combined with the cross-national attraction from England and the

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into its two distinct parts, it translates to "*Fall*" and "*Studie*," meaning "instance" and "study or survey." I argue that an instance or representative example is a much broader concept than "case."

influx of German immigrants to the United States during the 19th century proved a powerful mix for exchange.

Just as Germany has had a large influence on the United States in the past via immigration and models for educational systems, the United States and the English language has had a large impact on Germany in the post-WWII decades. In the days immediately following WWII, the United States was influential in the denazification of the German educational system, which it began in the universities. The fact that both nations have been in positions of power in global politics in the past hundred years is not inconsequential. There is persistent thread of cross-national attraction in the relationship between the two countries.

Germany and the United States are a normative phenomenon in the context of internationalization in the sense that the glossing over of language and cultural differences and issues of hegemony in knowledge production are occurring not only in this context but in other countries and cultures. If, despite best intentions, in the effort to bring international voices and equality into music education knowledge production, we are still not only putting on a veneer of doing the thing we are claiming to be doing but also marginalizing other voices, then we are likely also doing this in other areas. Reflection and thoughtful analysis, then, are necessary.

The purpose of this study is to show the relationship of the United States and Germany as a representative example in the internationalization of music and critically examine the role that language and knowledge construction have had on issues of power and dominance. Through this study, I seek to understand the international relational dynamics at play, examine assumptions and look through varied lenses — specifically through the eye of language. For this reason, philosophical inquiry will be the methodological vehicle I use for discovery.

Research Questions

In considering the relationship between Germany and the United States, issues with language and culture and the problem of surface internationalization, I seek to answer the following questions:

1. In what ways does the relationship between Germany and the United States exemplify the internationalization of music education, and what is their relationship to the international music education discourse?
2. How do German and English languages express cultural meanings in music education through terminologies?
3. How can internationalization of music education be reimagined in a culturally sensitive way?

I rely upon an analysis of discourse between Anglo-American and German scholars, as well Scandinavian scholars to answer these questions and help formulate a potential framework for a culturally sensitive internationalization of music education.

Why Does This Matter, and Where is this Headed?

Why does this inequity matter? Why should the international music education community be concerned when a segment of its population is somewhat isolated? I argue that this inequity contributes to "surface internationalization" in three ways. First, as mentioned above, in an increasingly connected and globalized world, policies, practices, and even ideas increasingly impact one another across national borders; our futures as music educators are connected (Kertz-Welzel, 2018), and we need to understand in what ways our actions, perceptions, and assumptions affect one another so that we do not engage in educational transfer uncritically (Kertz-Welzel, 2014). Second, an isolated segment of the international music education

community means that information is not being shared equally, and thus we end up having some of the same debates within music education repeatedly. For example, as Jank (2009) described, German music education is still struggling to debunk the “music makes you smarter” myth as an advocacy argument. Finally, if isolation and surface internationalization is happening between the United States and Germany, it is likely happening elsewhere in the field, with other countries and cultures. This reality is particularly troubling when we consider the desire to bring increasing diversity to our community and dialogues and the current discussions surrounding social justice in music education.

The goal in writing this thesis is to open doors. By critically examining music education in Germany and the United States as an example of internationalization, I hope to put one of those pieces together and open the door toward a culturally sensitive internationalization of music education. The process of unearthing assumptions, grappling with constructs of language and culture and asking critical questions is often messy and uncomfortable, but it serves the purpose of avoiding unintentionally marginalizing those whose voices we are actually trying to hear. As musicians well know, music-making involves playing/singing/moving *and* listening. Both a body to make the sounds and a brain to process the sounds are important. In the case of this study, I hope to help those “sounds” from another musical teaching culture become more understandable and inspire others to learn how to hear other’s music education “sounds” and places in which music education may not be listening as they could or should.

CHAPTER II: METHOD AND RESEARCHER POSITIONALITY

Philosophical Inquiry Defined

Philosophical research in music education contends with reasonings and grounding for the entire discipline of music education. A philosophical researcher investigates terminologies, assumptions, and systems by way of syllogism, metaphor, or dialectical reasoning in order to clarify the reasons behind practices in music education: "Among other things philosophy clarifies its terms, exposes and evaluates underlying assumptions, relates its parts as a systemized theory that connects with other ideas, and systems of thought and addresses questions that are characteristically philosophical" (Jorgensen, 1992, p. 91). The purpose of this chapter is to describe the history, essence and aims of philosophical inquiry in music education, its relationship to comparative/international education and interdisciplinarity, and to place this study, as well as the researcher's positionality, firmly in the context of that methodology.

Objections to the Philosophical Method: Mere Opinion?

Philosophical inquiry is a rigorous, critical inquiry of the grounds for convictions that drive the direction of music education as a profession. According to Bowman (1998),

> …perhaps the most pervasive is the idea that philosophy amounts to the expression of arbitrarily held opinion, personal views rooted in nothing more substantial than sentiment. On this view, philosophy reduces to rhetoric, a practice devoted to argumentation and persuasion. The stereotype of philosophy as personal opinion buttressed by rhetorical skills may contain a grain of truth, but little more. For as a practice — as opposed to a body of doctrine or ideology — philosophy is more properly regarded as the systematic and critical examination of the grounds for belief. (p. 5)

Philosophical methodology sometimes gets mischaracterized as indiscriminate opinion. But while philosophical research may not rely on the same kinds of charts, figures, and predictable structures as empirical research, like other research methods it brings to the table its own customs, rigor, aims, categorizations, and measures for internal/external consistencies.

Philosophy stitches ideas together as a systemized theory that connects with other concepts and systems of thought (Jorgensen, 1992). According to Froehlich (2012), the reasons for philosophizing include, but are not limited to, “the discovery of discrepancies between others’ ideas and your own, contradictions in accepted practices and beliefs you wish to examine or even resolve, or concepts that impact specific practices but are in need of further clarification” (p. 97).

Philosophical inquiry can be recognized by the essential questions it seeks to answer as well as its objectives: for example, when a practice must be critiqued at its foundations or reimagined for the future. Stubley (1992) categorized the questions in philosophical inquiry into three main types: (1) methodological – how things are done), (2) metaphysical – the nature of something or the nature of the world), and (3) axiological – how things are valued. Jorgensen (1992) sketched several contrasting “symptoms of the philosophical that more or less exemplify the work of philosophy” (p. 97): phenomenology/logical positivism, deduction/induction, and synopsis/analysis. When done with rigor, philosophical inquiry provides the very basis for empirical, statistical research, or as Jorgensen (1992) put it, “The function of statistics is to *test* hypotheses, not to *generate* them; that is the work of philosophy” (1992, p. 92).

The History and Development of Philosophical Inquiry in Music Education

While philosophizing as a practice stretches back to the Ancient Greeks and beyond, the codified discipline of philosophical research in music education is relatively new, coming to fruition only in the latter part of the 20th century. As Reichling (1996) pointed out, the decision of music education researchers to follow empirical psychological/social science research norms in the 20th century placed philosophical inquiry at the margins of music education research discourse. Today, philosophical inquiry is a critical part of the research enterprise in music education and forms the basis for policy and planning for the future. This section will trace the

development of philosophy of music education in the late 19th, 20th and 21st centuries and its relevance to this study.

Multiple socio-political events in the United States and abroad, such as the aftermath of World War II totalitarianism, the 1957 launch of *Sputnik I* by the Union of Soviet Socialist Republics (U.S.S.R. or the Soviets), the Tanglewood Symposium of 1967 and the release of *A Nation at Risk* in 1983 contributed to the formation of the research field of music education philosophy (Mark & Madura, 2014; Richerme, 2012). As the United States grappled with "Sputnik-Shock" and a burgeoning Civil Rights movement, music education also went through an identity crisis, and American music educators banded together to try to formulate the basis for music education in the United States and its relationship to others in the world (Colwell, Pruett, Bristah, Colwell & Woods, 2013; Garrepy, 2018; Kertz-Welzel, 2006; Mark, 1998; Richerme, 2012); this led to the beginnings of international and comparative education, which constitutes an important arm of philosophical music education research. Shortly after the passage of the Elementary and Secondary Education Act in 1965, the United States passed the International Education Act of 1966, which enabled colleges and universities such as the University of Oregon—which had established ties to the University of Oldenburg in Germany and funded exchange programs for its students to study in Germany—to establish international music education studies (Cykler, 1962; Mark & Madura, 2014; Read, 1966).

Bennett Reimer and his philosophy of aesthetic education (Reimer, 1970), or music for its own sake aside from its outside benefits emerged during this existential crisis and international angst.[6] For the majority of the 1970s and 80s, this view went unchallenged, save for

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[6] The concept of aesthetic music education was not generated in a vacuum. Reimer's 1970 text was merely codifying and publishing on the Zeitgeist at the time in music education. In other words, there were plenty of other educators who believed the same way as Reimer; he wrote and published about it.

Richard Colwell's calls for an analysis of Reimer's ideas (Jorgensen, 2017). As Jorgensen (2017) pointed out, during this time research in music education philosophy was undertaken separately from empirical research in music education, marginalized from the mainstream of music education research. Moreover, debates in philosophy of music education were often lacking in academic rigor and often devolved into *ad hominem* attacks. It was in the spirit of bringing rigor and credibility to the challenging of philosophical ideas that Jorgensen founded the Philosophy Special Research Interest Group (SRIG) in the MENC (now NAfME) in 1988 and the subsequent *Philosophy of Music Education Newsletter*, which was distributed to an international audience (Jorgensen, 2017). It was also in this newsletter that the infamous debates between Bennett Reimer on aesthetic education and David Elliott on the praxial approach took shape in the form of critical reviews of each other's work (Jorgensen, 2017).

In Anglo-American academic circles, when the phrase "philosophy of music education" is uttered, it is often done so synonymously with the debates between Reimer and Elliott. This is not surprising, given that philosophy of music education was mostly preoccupied with Reimer's ideas during the 1970s and 80s (Jorgensen, 2017). While these debates marked a watershed moment in music education history, reduction of the field to debates between these two men fails to take into account the prominent role of women in the development and professionalization of the field of philosophy of music education. Such women include Estelle Jorgensen, who with Frede Nielsen was a founding co-chair of the International Society for Philosophy in Music Education (ISPME), Heidi Westerlund, who pioneered research in international and collaborative music education and served in leadership roles for ISPME, and Alexandra Kertz-Welzel, who has written prolifically on the significance of international and comparative education for the development of music education philosophy. Reimer himself acknowledged his debt to the

philosophies of Suzanne Langer for his perspective on aesthetic education (Reimer, 1991; 1993). At the date of this writing in 2022 five of the nine members who sit on the board of the International Society for the Philosophy for Music Education are females: Cara Bernard, Cathy Benedict, Sidsel Karlsen, Lauren Kapalka Richerme, and Hanne Rinholm.

In the early days of the *Philosophy of Music Education Review*, three female music education philosophers published articles/chapters on philosophical research methodology, describing its essence: Estelle Jorgensen, Eleanor Stubley, and Mary Reichling. Jorgensen (1992) laid out four aims of philosophical studies: (1) clarifying terms, (2) evaluating and exposing underlying assumptions, (3) relating its parts as a systemized theory connected to other ideas, and (4) addressing inherently philosophical [as opposed to pragmatic] questions. Running in a parallel vein to Jorgensen, Stubley (1992) described philosophy's four "essential characteristics": first, philosophy as an act of meditation and reflection; second, the search for understanding and clarification, as opposed to absolute veracity; third, the prominent use of language as a starting point, and fourth, the illumination of assumptions by way of pitting ideas against each other. Finally, Reichling (1996) saw beauty in methods' spontaneous unfolding and developing, much like a Western Classical composer writes musical compositions. Some of those compositions will be clearly defined, A-B-A pieces, whereas some will play with expectations in form, such as Romantic-era sonata-allegro compositions, and some may even be indeterminate. However, in all, there is a sense of continuity, a message, or even an order that the listener trained in Western musical systems can detect in the art: the composer develops their consistent, cogent ideas and delivers them to their audience, who receives and interprets the ideas in accordance with their own background and training.

Jorgensen (2001) uses the metaphor of an architect and building inspector to describe the roles of philosophy in music education. Much like an architect must plan and design according to needs, accounting for tradition, function, and other specifications, “The philosopher’s task is also that of figuring out what the purpose and plan for music education should be” (Jorgensen, 2001, p. 21). Further, as a building inspector critically evaluates a building according to what should be there from the building codes, protecting against unsafe, unwise construction,

> Likewise, the philosopher serves an important purpose in music education of clarifying concepts, and analysing and criticising ideas and the practices that they promote. This critical work is essential to the field because fraudulent ideas and practices, careless thinking and unreflective practice, and poorly articulated and defended ideas and practices are exposed in the process. (Jorgensen, 2001, p. 25)

This project is an effort to take Jorgensen’s (2001) metaphor of the philosopher as both architect and the building inspector and apply it in a critical manner to comparative music education and internationalization (Kertz-Welzel, 2015), specifically between Germany and the United States.

Comparative and International Education and Philosophical Research

Philosophical research in music education intersects both the realm of comparative/international education and history. Phillips and Schweisfurth (2014) define “comparative education” as a way of comparing systems of education with each other, much in the same way that one would define “comparative literature” or “comparative anatomy.” The researcher compares systems, comprising various parts, to one another. In the simplest terms, this might encompass questions such as “How is the educational policy of a rural school different from that of an urban school in upstate New York?” or “How are education objectives defined in California, compared with Florida?” These methods are well-known and established within the field of general education (Bray, Adamson & Mason, 2014; Phillips & Schweisfurth, 2014). The

questions in comparative education lend themselves to greater richness when the aspect of "international" becomes an aspect of comparative education. Publications of journals such as *Comparative Education Review* reflect this facet of international interest.[7]

As a research enterprise, music education has an established relationship with general education, in that music education research often follows general education in research trends. For example, Miksza and Johnson (2012) found that music education research published in the *Journal of Research in Music Education* drew its research frameworks from other fields of research such as psychology and general education. This is not surprising, given that music teachers must be able to work with and understand their general education colleagues and that music teaching involves many psychological elements such as human growth and development. Of critical note here is that according to Miksza and Johnson (2012), music education researchers were *following* – that is, taking their methodological cue – from frameworks previously established in general education. Many of the methods and researchers in general education are also eminent within music education. In their study on music education researchers' eminence – defined by citation in the *New Handbook of Research on Music Teaching and Learning* (1992) – Randles, Hagen, Gottlieb, and Salvador (2010) found that music education scholar Edwin Gordon was cited the most frequently, followed by educational psychologist Howard Gardner. The ubiquity of Gordon and Gardner in music education research (Randles, et al, 2010) and adherence to previously established general education frameworks

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[7] For example, the February 2020 edition of the *Comparative Education Review* featured articles on singular countries as well as comparative/assessment titles such as "Are Private Kindergartens Really Better? Examining Preschool Choices, Parental Resources, and Children's School Readiness in Ghana" ((Pesando, Wolf, Behrman, & Tsinigo, 2020) and "The Challenge of Measuring Outside-School-Time Educational Activities: Experiences and Lessons from the Programme for International Student Assessment (PISA)" (Bray, Kobakhidze, & Suter, 2020).

(Miksza & Johnson, 2012) evidences a relationship between general education research and music education research.

In the field of comparative and international education as a research area, the relationship between music education and general education began similarly, yet it diverged greatly. In the 1800s and early in the 20th century, both general education and music education embraced the practice of the "solo traveler" who journeyed to other lands to personally observe teaching practices and/or examine textbooks and then later write about them in their diary (Kertz-Welzel, 2004b, 2008, 2015; Lenhart, 2016; Wiseman and Matherly, 2009). The primary difference between the two (music and general education) lies in the fact that general education embraced a professionalization of comparative research methodologies *before* music education did so[8]. In the years post-WWII, general education embraced the process of professionalization through establishment of their two primary organizations: the Comparative and International Education Society (CIES), which was established in 1956 and publishes the *Comparative Education Review* journal, and the Association of International Educators, which was established in 1948 and publishes the *International Educator* journal. There are also at least 26 separate institutions in the United States that offer a degree specifically in international/comparative education, not to mention countless others that offer single courses on the topic (Wiseman & Matherly, 2009).

Like general education, international comparative music education research during the late 19th and early 20th century was largely a solo endeavor, taking the form of a traveler who journeyed to unfamiliar places "to enrich their own philosophy and practice, to gain new ideas and materials for school textbooks, or to assist in the development of music education systems

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[8] By "professionalization," I mean to indicate that the field has what Wiseman and Matherly (2009) designated as the two primary characteristics: first, professional association, whereby experts can share their new knowledge, and second, a base of expert knowledge, characterized by centers of training and certification.

abroad" (McCarthy, 1993, p. 4). However, in music education, the goal of professionalization of comparative music education has not yet been attained, as indicated by the prevalence of current music education literature that is still calling for a comparative approach within music education (Kertz-Welzel, 2006, 2015, 2016, 2018; McCarthy, 2012; Nielsen, 2006; Rolle, 2018; Vogt, 2003; Wallbaum & Stich, 2018). In the early 1960s, following the establishment of ISME, music education seemed to be going in the same direction as general education toward acceptance of comparative methods and a recognition of their importance to the discipline. Edmund Cykler at the University of Oregon — who had established an institutional relationship with Egon Kraus and the University of Oldenburg which was dedicated to international exchange — published an article highlighting the importance of comparative music education in the February-March 1962 edition of *Music Educator's Journal*. Cykler (1962) saw comparative music education, or "interest in and investigation of the problems of public school music education in all countries" (p. 61) as a driving force behind the establishment of ISME. To date, most peer-reviewed literature on comparative and international education cannot be found in a single society dedicated to the topic, but rather as features in journals such as *International Journal of Music Education* or *Philosophy of Music Education Review*; it remains at the margins of music education research. In her text on globalizing music education Kertz-Welzel (2018) affirms this hesitancy of music education to embrace comparative research: "Comparative and international education has been at the margin, considered exotic, because it didn't address urgent problems mainstream research did" (p. 480). The *International Journal of Music Education* (*IJME*), which often publishes comparative studies, did not publish its first issue until 1983 – this was 26 years following the first edition of the *Comparative Education Review*. The first edition of *IJME*

featured articles such as Keith Swanwick's (1983) "Some Observations on Research and Music Education" and David P. McAllester's (1983) "Music as Ecumenical Force."

Much of the energy in the discipline of music education has been focused on advocacy efforts within the United States and responding to threats and opportunities within (Richerme, 2012). In the years post-World War II, during the days in which the International Society for Music Education was founded, there was much interest in engaging with other cultures and investigating their frameworks for music education for the purpose of cultural diplomacy, as McCarthy (1993) affirms in her history on the development of internationalism in music education and ISME:

> The dawn of a new era enlightened a post-war mentality dominated by thoughts of international harmony. With a song of hope in their hearts, nations of the world over lost no time in creating networks that united people in the name of mutual understanding, fellowship, and world community…In general, the early post-war years, 1946–49, witnessed focused attention on creating (and in some cases recreating) networks of communication among music educators world-wide. Whereas in previous decades these networks were developed between Europe and North America primarily, in the aftermath of World War II, horizons were widened to embrace a broader viewpoint and a larger community. (p. 40, p. 42)

McCarthy (1995) further noted this curiosity about "the other" in music education and our connectedness with them is pervasive in the vast majority of the literature from 1899-1953 which she investigated. This enthusiasm for internationalism in music education and music education as diplomacy reached its zenith in the establishment of the International Society for Music Education in 1953: McCarthy (1995) characterized the establishment of ISME within the context of increasing internationalization as "an idea whose time had come" (p. 45).

A short four years later, music education in the United States found itself in a precarious place after the Soviets launched *Sputnik I,* the first artificial satellite. This physical shuttle launch kicked off the metaphorical "Space Race" of the 1950s and 1960s between the United States and

the U.S.S.R., and emphasis on the sciences dominated the agenda of music educators and particularly philosophers (Richerme, 2012). Philosophers pondered how to best argue for music education's inclusion in the general curriculum, while music educators and advocates strategized how to accomplish these aims (Kertz-Welzel, 2005b; Mark, 1998). This historical aspect of comparative/international music education will be explored more in detail later in the chapter by examining the specific relationship between the United States and Germany.

Music Education Philosophy and the Constellation of Interdisciplinarity

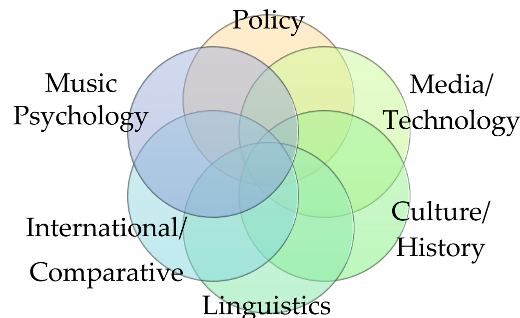
As previously mentioned, philosophical research has often been relegated to the margins of music education research, because the discipline largely leans in the direction of the social sciences. Comparative education also falls into the realm of philosophical research because it examines words and their meanings in contexts and the very systems that empower them. Because of the broad reach of philosophy, and because it deals with large-picture rationales undergirding educational systems, philosophical research is also heavily tied to comparative/international music education, within a constellation of interdisciplinarity.

Philosophy of music education is concerned with questions of who we are as a profession, what we do in terms of policy and curriculum, and why we do what we do – particularly, the lens, assumptions, and influences that shape those actions, and in what ways we can make the actions shaped by policy, curriculum, and worldview more consistent. As a result, the questions to be asked will intersect with other disciplinary interests: What have we done in the past (History)? What structures guiding implementation have we put in place because of our beliefs, and are those just (Policy and Social Justice)? What tools are we using to do what we do, and are they effective (Media and Technology)? What assumptions are bound up in the language we use to teach music and the culture in which we teach it (Culture and Linguistics)?

How does what we do and believe compare with what others do and believe (International and Comparative Studies)?

Because of the questions it entails, as a research field, philosophy of music education is one of the most interdisciplinary, often overlapping and intersecting with policy, media and technology, psychology, cultural, historical, and area studies, linguistics, and international and comparative education. Echoing the emphasis on nature of the research question and interdisciplinarity, music education philosopher Alexandra Kertz-Welzel (2015) mused, “Philosophy has always been an interdisciplinary and inclusive field of research, addressing many issues which no other subject area was interested in. Philosophy constantly questions the unquestioned, the common and usual, no matter in which field of research” (p. 62). One cannot simply assume that comparing two educational systems in two differing countries/cultures is as simple as translating words or roughly equating concepts. Comparing cultures and their underlying philosophies is an interdisciplinary practice. As a model, it might resemble the following (see Figure 1 below):

Figure 1 Model of Interdisciplinarity in Philosophy of Music Education.



In this model, all the elements in the diagram touch and intersect with one another, as they do in current practice. The most prominent journal in the music philosophy field, *Philosophy of Music Education Review* (*PMER*), hosted out of Indiana University, Bloomington reflected this interdisciplinary nature in the website description of the journal:

> *Philosophy of Music Education Review* features philosophical research in music education for an international community of scholars, artists, and teachers. It includes articles that address philosophical or theoretical issues relevant to education, including reflections on current practice, research issues or questions, reform initiatives, philosophical writings, theories, the nature and scope of education and its goals and purposes, and *cross-disciplinary dialogue relevant to the interests of music educators* [emphasis added]. (Philosophy of Music Education Review, 2022)

While the line "cross-disciplinary dialogue relevant to the interests of music educators" may indicate an openness to articles from researchers outside the field of music education, it also more broadly points to the interdisciplinary tendency of the research genre of music education philosophy, of which the *PMER* is the premier research journal and standard bearer.

The Emergence and Significance of Comparative Music Education Today

The importance of philosophical, international, and comparative education is an emerging trend within music education research as music education scholars see its value as an arm of inquiry. Kertz-Welzel (2006) argued that many teachers across cultures share similar problems and can thus benefit from comparative music education studies. McCarthy (2012) echoed this sentiment:

> Finally, the work of scholars engaged in comparative studies of pedagogy begins to address the commonality of issues across national borders and the complexity of political, cultural, and social values as they shape the realities of music teaching and learning (p. 53).

Phillips and Schweisfurth (2014) argued that comparative education has many benefits, including the development of authoritative, objective data, construction of yardsticks and theoretical frameworks to judge performance, description of potential consequences of policy

action, alternatives to conditions 'at home,' impetus and support for educational reform, and none the least, the fostering of mutual understanding and cooperation among other countries via discussions of cultural similarities and differences. Educative systems are reflective of underlying cultural philosophy, and comparative education brings this to light by way of making the implicit explicit, as Nielsen (2006) adjured: "I believe that a scientifically oriented philosophy of music education will have to handle the task of exposing, studying, and comparing these philosophies. In other words, make implicit philosophies explicit" (p. 10). Nielsen, one of the first presidents of the International Society for the Philosophy of Music Education, argued for a comparative/international approach in music education research. In conjunction with philosophical inquiry, comparative education clarifies the philosophical assumptions behind the values of what precisely is being studied, both in the country it is studied and in relation to other cultures.

Currently, there are essentially two veins of research within comparative music education: one which has vestiges of empiricism by way of artifact analysis, usually in the form of videos from classrooms, and a second which is philosophical and interdisciplinary in nature. The first vein of comparative music education takes its cues for methodology from empirical-based comparative general education (Bray, Adamson, & Mason, 2014; Mason, 2007; Phillips & Schweisfurth, 2014). Some European scholars have employed these empirical-based comparative methods in their studies (*e.g.* Sepp, Ruokonen, & Ruismäki's (2014) study on general music teaching practices in Finland and Estonia, and Simon Stich's (2015) examination of videoed music lessons in Sweden and Germany). Stich's mentor Christopher Wallbaum (2018) also compiled collections of representative video lessons and analyses from seven different countries to create a system in which various music education systems could be compared; Wallbaum was

ultimately trying to find a way to compare normative constellations (configurations or *gestalts*) in music education. Wallbaum (2018) used Bray and Thomas's (1995) "cube" as a model, in which geographical and locational sides intersect with national demographic groups and aspects of education and society. The weakness of this approach, however, is that representative videos and other artifacts do not interrogate the assumptions, philosophies, terminologies, or cultural understandings that underpin the structure and content of the lessons.

The second vein of comparative education research seeks to find the cultural underpinnings and reasons that policies/practices are put into place; this dissertation falls into this second cultural/philosophical tradition. These types of studies often use dialogical thinking, pitting one idea against another (Johansen, 2013; Nielsen, 2006; Rolle, 2018). These sorts of investigations may also criticize the policies and practices that are borrowed and imported (Kertz-Welzel, 2014; 2015; 2018). Language is the primary mode by which these educational systems are established and expressed, and understanding of positionality in relation to the culture is critical for researchers (Srvivastava, 2006). Kertz-Welzel echoed the importance of understanding both language and underlying cultural systems in studying comparative music education:

> While there are various methods and methodologies in the field of comparative music education (Kemp and Lepherd, 1992), there are many problems related to terminology and language as well as to the structure of systems which are not easy to understand if one is not familiar with a country's intellectual, educational and institutional tradition (Kertz-Welzel 2009, p. 69).

While every study has some sort of cultural assumption or bias to it (Mason, 2007) comparative education possesses a special autoethnographic aspect to it wherein individual differences are emphasized (Kertz-Welzel, 2018). Positionality, identity, and a working concept

of culture are paramount to understand in context and are therefore the focus of the following section.

Culture Defined

When discussing culture and language, establishing a working definition of culture and determine its limitations or potential pitfalls is critical. Culture is often thought of regarding geographical location or place (*e.g.* rural Appalachian culture of the United States), but many of the definitions of culture leave off the notion of place or nationality (such as the "culture" of a learning or working environment). Aside from the limitation of geographical place, one can speak of culture in anthropological terms of *noun/thing* – i.e., Ancient Roman culture and their artifacts or in sociological terms as a *verb/process* – i.e., the speaking of a southern dialect of English that differentiates people from the southern United States from other parts of the country (Mason, 2007). Other definitions of culture weave in both noun and verb-centric terminology, such as Byram's (2003) definition, which includes the "shared beliefs, values and behaviors of a social group, where 'social group' can refer to any collectivity of people from those in a social institution such as a university, a golf club, a family, to those organized in large-scale groups such as a nation or even a 'civilization' such as 'European'" (p. 50). Defining culture in both noun- and verb-centric terminology is entirely appropriate, since culture encompasses not only what people value and possess or consume, but what they do and teach to others.

In their text on culturally responsive music teaching, Lind & McKoy (2016) base their definition of culture on the American Psychological Association's (2002) guidelines for multicultural education, training, and research, as well as James A. Banks' (2019) text on

multicultural education.[9] [10] Both the APA (2003) and Banks define culture as encompassing "the actions, attitudes, and formal organizational structures associated with groups of people" (Lind & McKoy 2016, p.8) [11]. The APA's and Banks' respective descriptions of culture, used in Lind & McKoy (2016) are examples of verb- and noun-centric definitions of culture. In the context of this study, I will follow Lind & McKoy's (2016) lead of drawing on both the APA's (2003) and Banks' (2019) definition of culture, particularly the "actions, attitudes, and formal organizational structures" as all three of these — actions (i.e. speaking English or German), attitudes (i.e. value of pragmatic musical outcomes such as performances or high scores in competition), and formal organizational structures (i.e. teacher licensure protocols and curricula) — are critical to studying, comparing, and understanding educational systems.

As with other methodologies, there are certain limitations and risks associated with culture-based studies. First, there is a temptation to confuse "individuals" with "culture" (Hofstede, 2001, p. 463). While individuals are no doubt formed by their cultural milieu, they also make decisions for reasons not informed by culture at all. To put into concrete terms: suppose a researcher from a country outside the United States enters a California high school choral classroom to gather data on choral classroom practices in the U.S. The researcher notes that the podium is raised slightly above the floor and that there are no chairs in the room, and that the teacher does not move around the room much at all. What the researcher did not know was that the janitorial staff just cleaned the carpets and that they were drying, requiring that the

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[9] At the time of this writing in 2022, Lind & McKoy's 2016 text was undergoing a second revision, which will use the Banks (2019) definition of culture.

[10] Banks (2019) definition of culture: The ideations, symbols, behaviors, values, and beliefs that are shared by a human group. Also, symbols, institutions, or other components of human societies that are created by human groups to meet their survival needs (Banks, 2019, p. 165).

[11] American Psychological Association (2003) definition of culture: "Culture is defined as the belief systems and value orientations that influence customs, norms, practices, and social institutions, including psychological processes (language, caretaking practices, media, educational systems) and organizations" (p. 380).

podium be lifted off the floor and the removal of chairs. Further, the teacher did not move around because they were having a hard day with their arthritis and did not wish to move around as they normally would do. If the researcher attributed these features of the rehearsal space to culture, it would be false, as it was an individual decision. Pearce (2014) and Rolle (2018) allude to this weakness of cultural anthropology, in that researchers can easily commit the Fundamental Attribution Error, in which attributes are assigned to identity or culture without considering the local or temporary circumstances. Adjacent to the Fundamental Attribution error is the potential for oversimplification or stereotyping: "When comparing one culture with another, however, researchers should tread with caution. They face possible accusations of stereotyping, of treating culture as monolithic, and of overstating its influence in a world of complex interactions and influences" (Mason, 2007, p. 222).

On the other hand, it would be foolish not to consider the critical roles that culture – particularly a "national culture" (Mason, 2007) and socialization play in the formation of educators, educational systems, and the researchers who study them. A researcher cannot escape the reality that even their study is culturally constructed, as will be their arrangement of data. Tobin, Wu and Davidson (1989) studied preschools as indicators of culture in China, Japan, and the USA. What they found was that not only the practice of the schools was culturally constructed, but the *research perspective and data collection* also differed based on culture:

> To make our videotapes more interesting and accessible to viewers, we decided to focus on two or three children in each class. In retrospect we realize that this decision was itself highly culture-bound, mirroring American preschool teachers' thinking about how best to allocate their time and energy in the classroom. When the American members of our team (Tobin and Davidson) were in control of the camera, we unconsciously tended to focus on misbehaving, aggressive, and highly verbal children. When the Chinese members of our team (David and Wei-Ian Wu) were taping and editing, the footage tended to be more of large groups and less of individual children. The result is three videotapes that are very subjective, idiosyncratic, culture-bound—and yet consistent with our method (p. 7).

In other words, to focus only on culture is erroneous, but to deny its centrality in forming our ways of doing, being, and viewing the world is equally as detrimental to understanding. Adding another layer of complexity to the influence of culture is the issue of biculturality, to which I now turn my attention.

Researcher Positionality: Biculturality Defined

I walked the streets of my conference city of Salzburg, Austria, taking in the cool April air and relishing the wealth of western musical history with which I was surrounded. Mozart had called this his hometown, as had Joseph Mohr, composer of "Silent Night," and the famous Berlin Philharmonic conductor Herbert von Karajan. Many of the buildings were older than my entire country in its current existence. I chatted with music education colleagues and exchanged ideas, flowing seamlessly back and forth between German and English. At many points, my colleagues asked me about my own background in music education, which was not a traditional route coming straight from a bachelor's in music education, but one that meanderingly wound through sacred music and musicology studies. Yet I felt accepted and at home, both due to my language skills and areas of study.

It was that one question of "Why do I feel so at home here in a place that technically is so foreign?" that forced me to dive deeper into the concepts of culture and how they interplay with music education. I was in many ways, grappling with a sense of biculturality, a duality of being at home in two places – the U.S. and the German-speaking world, and struggling to reconcile them. The concept of biculturality is one that Byram (2003) explored as both identifying with two cultures and being accepted by them, even if one must modify behaviors between the two at times. Byram (2003) characterized group membership as a function of both primary and

secondary socialization, whereby members first actively *incorporate* the culture, are subsequently *accepted* by those in it, and finally *define* themselves as members of the group.

In other words, group membership is both a process of outside socialization and inward identity attribution. When that group membership overlaps two different cultures, we can call this "biculturality." For myself, biculturality took the form of feeling accepted and identifying both with my American, native-English-speaking identity, as well as with Germans and German as-a-second-language musical-cultural identity. I understood the norms, was comfortable operating in and felt accepted by the people in both cultural milieus. This aspect of biculturality or "insider and outsider" status serves as a strength in the process of investigating internationalization, as Jorgensen (2001) observed:

> In seeking to know their subject, philosophers are therefore bound to go 'inside' or 'under' it rather than just view it dispassionately or from a distance as an 'outsider' might do. They may meld with it in the sense that they live with something they have written before it is published. They need to immerse themselves in their subject, ask difficult questions about it, attempt to see it as a believer and a skeptic might. (p. 24)

In the United States as a whole, many students, particularly those with immigrant status or immigrant parents, are also grappling with issues of biculturality and being simultaneous members of groups. Technology also impacts the construction and cohesion of communities, including those who are bicultural. For example, in her study of migrant children, Marsh (2017) clarified ways in which technology was useful for children in "maintaining contact with the music of the home culture as well as that of the host culture and can provide a virtual and extended diasporic musical community, sometimes in the absence of a real one in the host environment." (p. 70) I believe that elements of bi-/multi-culturalism and imagined/virtual communities will become increasingly present as part of the music education discipline. Most recently, in the COVID-19 pandemic, music educators have used technology as a means for

cultivating musical community, both with their students and with other research colleagues globally. In that sense, the music education discipline is a "musical community" with multiple smaller iterations. Musicologist Kay Kaufman Shelemay (2011) defined a musical community with very little having to do with place or region:

> A musical community is, whatever its location in time or space, a collectivity constructed through and sustained by musical processes and/or performances. A musical community can be socially and/or symbolically constituted; music making may give rise to real-time social relationships or may exist most fully in the realm of a virtual setting or in the imagination. (p. 364)

In summary, music education will increasingly be required to respond to the needs of those whose cultural identities will be shaped by increased interactions online in the context of a globalized world. While study of American music education and internationalization has been conducted by several Germans with English language background (Kertz-Welzel, 2006; Vogt, 2003), a study of German music education and internationalization has not been done by an American with German background. This dissertation aims to fill that void – specifically the one voiced by Kertz-Welzel (2016): **"**The two examples *Didaktik* and *Bildung* indicate that there clearly is a need for research in comparative music education, addressing the linguistic issues affecting the internationalization of music education" (p. 57).

Statement of Structure

The following chapters will deal with overarching German terminologies, their approximate counterparts, and their place within the internationalization of music education. In Chapter III, I examine the concept of "education" and specifically "music education" through the lens of the German concept of "*Bildung*," which is the "toward what" that permeates the system of both general and music education in German-speaking lands and Scandinavia. In Chapter IV, I discuss in detail the concepts of "*Didaktik*," curriculum, and aesthetic experience by exploring

the “how” of music teaching and the ways it is interpreted in the process of internationalization. Finally, in the concluding Chapter V, I bring these analyses together and formulate recommendations for to avoid a surface understanding of internationalization of music education, and to encourage a robust discourse of cultural concepts that undergird the systems in which we teach.

CHAPTER III: *BILDUNG,* MUSIC EDUCATION, AND INTERNATIONALIZATION

Scenario: Clash of Music Education Definitions

James is a tenured full professor in the United States who is editing a book on inclusion in music education. He wants some international perspectives, and so he reaches out to his friend Manfred, who is a professor at a university in Germany. James asks Manfred if he would be willing to write a chapter in English on inclusion in German music education, and Manfred happily agrees. James and Manfred videoconference together to discuss the premise of the book; James is not fluent in German, so the conversation is conducted in English. Both men leave the conversation feeling sure of their goals for the manuscript. When James receives Manfred's text, he is visibly frustrated reading through it: Manfred seems to be focusing in on general music education, which will only appeal to a portion of James' audience, and his text appears to be written for people who are already familiar with German music education. Manfred's text contains no mentions of curricular goals for students with disabilities, nor does it mention how German education policymakers are addressing issues of inclusion nationally. James writes Manfred to request major edits to the text, which frustrates Manfred. Manfred revises his text, but as Manfred reads his final article proof, it does not ring true to him. Manfred is thankful for the additional line on his CV, but he does not feel like his true voice has been heard on the international stage, nor does he feel like German music education was well-represented.

One could initially attribute the difficulties in this scenario to differences in personality or even flaws in the peer review process. However, when looking deeper at cultural meanings and assumptions, a larger conflict emerges stemming from differing understandings of music education. First, the reason that Manfred is focusing on general music education is because musical education in Germany emphasizes general music, rather than primarily ensemble-based

music education. (In the United States, general music education phases into ensemble-based instruction in later grades). Further, although writing in English, Manfred is using German academic rhetorical structures, in which papers are written for experts, and the researcher does not take time to lead the reader to the researcher's conclusion. The reason that Manfred does not note specific curricular goals for students is because his argument stems from a musical education whose ultimate "goal" is that of *Bildung* (translated "education"), and didactic concepts that are not nearly as prescribed and detailed as those of teachers in the United States. Finally, Manfred's discussion of policy is lacking on a national level because control of education is left up to the individual *Bundesländer* (federal states), and music education "policy" is only beginning to be an issue in which German music educators feel they can participate.

In short: the assumptions in the scenario, which are bound up in the differentiated terminologies, are different (Kertz-Welzel, 2013). Thus, the conclusions and the arguments will be vastly dissimilar. The two men discussed "music education" together, but only in a surface way, since their mutual assumptions of what constitutes musical education are fundamentally distinct from one another: James sees music education functioning pragmatically through ensembles, whereas Manfred's definition of music education assumes an individual musical identity brought about through general musical education.

What is Music Education? A Mishmash of Terminologies

There seems to be a tacit understanding within Anglo-American circles of the definition of music education. Definition of the term "music education" is not often vigorously debated in Anglo-American academic circles. For example, cursory browsing of the website for the National Association for Music Education (NAfME), the primary resource for teachers and academics for advocacy resources, yields no specific definition for "music education." Yet the

discipline does not seem to suffer from a lack of understanding of *what* it is. When Anglo-American scholars, such as myself, speak of "music education," there is an implied understanding that we mean the instrumental and vocal training that is enshrined in compulsory public education in the United States, focused first on general music in younger grades and heavily on ensemble performance in later grades. These lessons and curricula are planned and evaluated according to the standards set out by the NAfME and reinforced by statewide organizations such as the NCMEA (North Carolina Music Educators Association). The term "music education" can also denote the scholarly pursuit of better ways of attaining these goals, such as when a graduate student proclaims that they are "studying music education." The question of "What is music?" however, does generate much debate in the Anglo-American music education world, particularly as we evaluate the lingering impacts of colonialism and racism in curricula. This question of "What is music?" is often one of the first asked of budding graduate students in a U.S. music philosophy class. Articles abound on the question of "What is music?" or what modifiers to put in front of said definitions of music: "multi-cultural," "world," "Western," and so on.

In German-speaking countries, this is not the case with the concept of "music education." Rather, it is quite the opposite. As German *Musikdidaktik* scholar Werner Jank once clarified to me, "In Germany, they do not ask 'What is music?' they ask, 'What is music education?'" (Jank, personal conversation, 2019). Within German academic literature, the concept of music education is hotly debated in scholarly articles, and new terminologies are always rising and being discussed. In his article outlining the concept of music education (*musische Bildung*) Vogt (2012) emphasized,

> A necessary condition for any trouble-free professional communication is an account of how one uses terms and what one wants to express with them. This account forms an

indispensable basis for understanding, comprehension and self-understanding in a scientific discipline…Music pedagogical [sic] argumentation is always constituted by language and is always related to existing facts. If one follows this truism, it becomes clear that questions and research in music education 1. always finds expression in 'words' (terms) and 2. is always historically dimensioned. (p. 1)

[Original German: *Musikpädagogisches Argumentieren konstituiert sich immer durch Sprache und steht immer in Zusammenhang mit vorfindlichen Sachverhalten. Folgt man dieser Binsenweisheit, so zeigt sich, dass Fragen und Forschen in der Musikpädagogik 1. stets in ‚Wörtern' (Begriffen) Niederschlag findet und 2. stets historisch dimensioniert ist. Nur im historischen Blickwinkel zeigt sich, ob und inwieweit es ‚einheimische' (Herbart) Begriffe in der Musikpädagogik gibt, ob Termini in der aktuellen Gebrauchspraxis des Fachs bereits anderweitig belegt oder belastet sind, ob und inwieweit Traditionslinien bestehen bleiben, Veränderungen und Verschiebungen stattfinden.*]

I want to highlight the importance of the last two points Vogt (2012) raised. First, questions related to music education *always find expression in terms* and second, that those debates are "historically dimensioned," meaning rooted in history. A discussion of terms forms the basis for much of the scholarly conversations in music education, and those debates always occur with history, both recent and distant, as the backdrop.

The reason for the stark disparity from Anglo-American and German tradition derives from linguistic, cultural, philosophical, and historical differences in the way that music education was conceptualized and institutionalized in German-speaking lands. This begins with the concept of *Bildung* (education); *Bildung* stretches back to the 18th and 19th centuries. Understanding the assumptions inherent within the concept of *Bildung* is crucial to building a more international understanding of music education. Kertz-Welzel (2017) called *Bildung* the "core idea to which everything [in German music education] is related. Without referring to *Bildung*, education or music education in Germany is almost unthinkable" (p. 111). The concept of *Bildung* represents an endeavor to teach students to be autonomous, critical-thinking members of society who navigate both their inner world and their relationship to the outer world. *Bildung* serves in some

way as the wellspring for all teacher training, education philosophies, and curriculum decisions (Heimonen, 2014; Kertz-Welzel, 2017).

The purpose of this chapter is to explore the concept of *Bildung,* both in its general sense and as it applies to music education and understanding its implications both for music education in the United States as well as internationalization. First, I discuss the primary tenets and proponents of *Bildung*, as well as its various iterations. Second, I delve into the history of *Bildung* as a term stemming from the Enlightenment. Third, I discuss the cultural context of *Bildung*. Fourth, I examine *Bildung* in contrast to the pragmatism of the United States. Fifth, I acknowledge the influence of *Bildung* as a pan-European concept also embraced in Scandinavia. Sixth, I consider *Bildung* as a way of negotiating self and other and its implications for society, democracy, and internationalization. Finally, I will conclude with my thoughts on *Bildung* as a music education philosophy, and some of the dangers of simple translation, as well as how it provides the foundation for *Didaktik* (didactics).

Defining and Constructing the Term "*Bildung*": The Main Concepts

Bildung is a concept that originated in the 18th century and came to prominence in German culture within the 19th century. The initial premise was that humankind was not made passively in God's image but rather had to actively be shaped and "*gebildet*" (formed) to achieve individuality and freedom. This 18th century origin of *Bildung* in which individuals needed an active role in making themselves into the image of God had roots in the Enlightenment philosophies of self-determination and individuality, which also separated individuals from the Church's (Catholic, Lutheran, or Reformed) communal power to govern, educate and interpret the significance of life (Kertz-Welzel, 2017). As a result, individuals who were *ausgebildet* (educated, trained) then in turn constituted the *culture* with their mature, enlightened decisions

and self-determination. Gjesdal (2015) connected the new "*bilded"* (educated) form of humanity to culture as the *act* of cultivating oneself*, or culture in action:*

> The ideal of *Bildung* was expressive of a new ideal of the human: a being who can and should take responsibility for itself and its world. Only such a being can be educated to freedom. Human existence is not passively created in the image (*Bild*) of God or tradition, but must form (*bilden*) itself and its world in its own image. Knowledge is the tool through which freedom is realized. Its arena is that of culture, broadly speaking. *Bildung* and culture are two sides of the same coin, or, to put it otherwise, *Bildung* is culture in the active, progressive sense of cultivation. (p. 698)

Bildung is not only active, but it also must be accomplished as an individual dialectical development, in which the person must negotiate their own inner world and self through independent encounters with the outer world, changing both *en route* (Kertz-Welzel, 2017). Jank (2014) characterized *Bildung* in its classical form as "a dialectic process shaping the relationship between the inner being of man [sic] and the objectivity of the outer world surrounding us (in German terms, the relationship between *Subjekt* and *Objekt*)" (Jank, 2014, p. 117). The concept of inner world and outer world is one that will return in the discussion of music, particularly when dealing with musical aesthetic arguments. While those encounters are subjective, and the process is unique to everyone, *Bildung* is accomplished through education and formation. The person who is *ausgebildet* (educated, formed, built up), is one who understands their inner self, as well as their role in the world and can look at said world with a critical eye: "Since the 18th century, the term "*Bildung*" has signified what many educational systems would like to achieve: knowledgeable, self- determined, critical, creative, and aesthetically experienced people" (Kertz-Welzel, 107-108). Achievement of *Bildung* also can be called *Mündigkeit*, or maturity (Nielsen, 2007).

Defining and Constructing the Term "*Bildung*": The Philosophers

The concept of *Bildung* carries with it not only suppositions from the 18th century Enlightenment era, but also key ideals from the 19th century Romantic era in literature, music, and art. The latter can be seen in the early thinkers of classical *Bildung* such as the Prussian philosopher and diplomat Wilhelm von Humboldt (1767–1835), Prussian theologian and philosopher Friedrich Daniel Ernst Schleiermacher (1768–1834), and Swiss pedagogue Johann Heinrich Pestalozzi (1746–1827). Gjesdal (2015) merged the history of the thinkers of the Romantic era together with the history of *Bildung*:

> The history of nineteenth-century philosophy is, in a certain sense, the history of the idea of Bildung, as it includes (but is not limited to) the work of Johann Gottfried Herder, Wilhelm von Humboldt, Johann Gottlieb Fichte, Friedrich Schiller, the Romantics, G. W. F. Hegel, Arthur Schopenhauer, and Friedrich Nietzsche. (p. 695)

The ideas of these philosophers about building up humankind actively and creating a culture of self-determined individuals were taking hold within Prussian intellectual culture at roughly the same time that compulsory education laws were introduced in the 18th century (Van Horn Melton, 1988). The combination of the cultural Zeitgeist with policies implementing compulsory education provided a fertile ground for the concept of *Bildung* to become synonymous with "education" — a legacy that remains to this day in Germany.

Classical *Bildung* in the 19th Century: Humboldt's Reforms

World events such as the Napoleonic Wars at the turn of the 19th century furthered the spread of Enlightenment ideas as well as nationalistic sentiments and, mixed with the Romanticism of the 19th century, helped usher in the 'classical era' of *Bildung*, as evidenced in thinkers such as Wilhelm von Humboldt (1767–1835) (Gjesdal, 2014; Gruhn, 2001). Outside of Europe, Humboldt is largely unknown; his education reforms and the impact of his philosophies, however, are comparable to those of John Dewey's in the United States (Lüth, 2000). He was

born in Potsdam, Prussia in 1767, and he was heavily influenced by two older contemporaries: Friedrich Schiller (1759–1805) and Immanuel Kant (1724–1804). Humboldt was a philosopher and wrote his "Theory of Human *Bildung*," in 1793, from which scholars acquired much of their knowledge about Humboldt's conception of *Bildung* and its applications to life and education (Lüth, 2000). Humboldt succeeded in establishing his Enlightenment ideas about *Bildung* in the early German school system while working as the minister of Prussian education from 1809-1810 (Kertz-Welzel, 2004b). His primary achievements during that short time include establishing the tiered school system that remains in Germany to this day via the Prussian School Reforms (*Preußische Schulreformen*), by which each student would have the opportunity to self-develop to their own potential or power (*Kraft*) as well as laying the foundation for the European research university, based on the ideals of *Bildung* (Ash, 2006; Gruhn 2001, 2010; Kertz-Welzel, 2004b).[12]

Humboldt believed that it was the state's job to ensure the freedom for the individual and their development that would lead to *Bildung* (Gruhn, 2001). To that end, Humboldt established a policy of "general and basic education" (*Volkserziehung*) that would assist people in attaining their potential "according to their nature and ability while still paying respect to their place in society" (Gruhn, 2001). The manifestation of Humboldt's concept of a *Volkserziehung* (people's education) for was a tiered system of education: a *Volksschule* (primary school) for everyone, Latin school or university for those who qualified (*Lateinschule* or *Gelehrtenschule*), and civics classes (*Bürgerklassen*) for middle class students (Gruhn, 2001). This system would later be refined to be the three-tiered system still in place today of *Grundschule* (elementary school) for

[12] These ideas of education for all, as Klafki (2000) pointed out, were still profoundly male-centered and did not account for gender inequities still perpetuated in education at the time.

all, *Realschule* or *Hauptschule* (secondary school) for students who do not qualify academically for college preparatory classes or want a general/technical education, and the *Gymnasium* for university preparatory students (Gruhn, 2010).

In keeping with Enlightenment ideals of individualism and their *Kraft* or inner power to self-determine, Humboldt believed in academic freedom at the university level. This concept that the university should serve the goals of *Bildung* – indeed, that *Bildung* should be a lifelong pursuit – was realized in the founding of the University of Berlin in 1810 (Ash, 2006; Gjesdal, 2014). According to Ash (2006), the philosophical grounding of the classical Humboldtian research university centered around four concepts: first, freedom of learning and teaching, second, unity of research and teaching, third, harmony between scholarship and science; and finally, the preeminence of "pure science" (p. 246) over a sort of technical or specialized professional training program.[13]

Humboldt and his reforms had an indirect influence on music education both in Germany and in the United States in two ways: first, Humboldt's ideas profoundly influenced the Swiss educator Pestalozzi, whose ideas would later intrigue travelers from the United States such as Lowell Mason (Gjesdal, 2014; Gruhn, 2001; Kertz-Welzel 2004b). Second, Humboldt's ideas about the research university as a place for lifelong learning and *Bildung* to occur, as well as a primary place for research, connected directly to the concept of the liberal arts university or the research university in the United States, both wherein music education plays a prominent role. Finally, Humboldt saw music as a way to bring about character formation as a part of *Bildung*

[13] In German, *Lehr- und Lernfreiheit*, *Einheit von Lehre und Forschung*, *Einheit der Wissenschaft*, and *Bildung durch Wissenschaft* (Ash, 2006, p. 246).

(Kertz-Welzel, 2004b) and thus music (or singing, more specifically) retained a place within formalized education.

Musikpädagogik: Music Education as a Scholarly Discipline

In German academic culture, the teaching of a subject follows directly from the scientific study of that subject as a discipline. For music, this means that the teaching of music is most closely linked to the study of music as a discipline, or musicology (*Musikwissenschaft*) (Gruhn, 2004; 2010; Jank, 2013). The historical study of music and its teaching in Germany began in the mid-1800s with experiments conducted by Wilhelm Wundt, Carl Stumpf, Hermann von Helmholtz, and later Albert Welleck "who referred to the psychology of musical perception and musical sound from which developed the breeding ground for empirical research in music and the development of systematic musicology" (Gruhn, 2004, p. 312). However, as Jank (2013) pointed out, German music scholars fought to have music education as a scholarly discipline recognized apart from "applied musicology":

> Music education and didactics had to fight for their status as independent sciences. For a long time their considerably older sister, musicology, defined them as merely all applied musicology and thus its sub-disciplines. Music didactics had to fight for recognition of the fact that it does not simply translate the findings of musicology into teaching in a reduced form as 'illustrative didactics'" (see Jank & Meyer, 2011, p. 32). (p. 19)[14]

The term *Musikpädagogik* is used in Germany to describe music education in the sense of the scholarly research discipline of music education. However, music education in this scholarly sense still maintains close ties to musicology as a discipline (Nielsen, 2007). This difference in origin, expressed in the terminologies, creates the potential for confusion with non-German

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[14] Original German: "Musikpädagogik und -didaktik mussten sich ihren Status als eigenständige Wissenschaften erst erstreiten. Von ihrer erheblich älteren Schwester *Musikwissenschaft* wurden sie lange Zeit bloß als angewandte Musikwissenschaft und damit als deren Teildisziplinen definiert. Die Musikdidaktik musste sich erst die Anerkennung der Tatsache erkämpfen, dass sie nicht bloß Erkenntnisse der Musikwissenschaft als 'Abbilddidaktik' (vgl. Jank/Meyer 2011, 32) in verkleinerter Form in den Unterricht übersitzt."

speakers. German speakers make distinctions between music education as a scholarly discipline (*Musikpädagogik*) and music teaching in the praxis-oriented context of the actual instruction (*Musikunterricht*), as well as the musical applications of the concept of didactics or *Didaktik* (*Musikdidaktik* – discussed in-depth in Chapter IV).

The differentiation between these and other music education terms, is often the source of discussion in scholarly German music education papers (Kertz-Welzel, 2013b). In contrast, most Anglo-American scholarly publications do not focus on distinctions between or emergences of terminologies. One of the reasons for this practical difference of focus has to do with two separate scholarly traditions,

> …the British model of discussing, reflecting and relating ideas to the individual experience, and the German model of objective scholarly and scientific reflection, where the individual opinion is considered to be unimportant and where referring to scholarly authorities is much more important than individual considerations. The American university, for instance, is a combination of these two scholarly cultures. (Kertz-Welzel, 2016, p. 59)

The foundation for the differences in these two traditions were laid during the "classical era" of *Bildung*, to which I now turn my attention.

Defining and Constructing the Term "*Bildung*": *Bildung* as "Education"

Bildung is such a historically important concept in German educational policy that it is framed as a "fundamental right" for all students (Kertz-Welzel, 2017, p. 109). While most often translated as "education," *Bildung* has deeper historical etymological meaning as "formation" (Vogt, 2012). Though not often translated as such, *Bildung* could also be considered to be synonymous with the English concept of "schooling"—that is, a process or tradition in which students are cultivated to personal and cultural maturation. However, *Bildung* is most often directly translated "education," meaning the systems and philosophies of schooling which

children in German-speaking countries undergo and as such, it will be discussed as synonymous with "education."

Bildung is a noun, but it has the root concept of "*Bild*" ("picture") embedded within it. This corresponds with the idea of humankind not being formed passively in God's image, or *Bild* (Gen. 1:27) but rather needing to form themselves in self-determination and in relationship with the world and oneself. The verb form, "*bilden*," means "to form," but turning it into a reflexive verb, "*sich bilden"* is to educate oneself. Vogt (2012) spoke to the historical origins surrounding this etymological phenomenon:

> Etymologically, "*Bildung*" has to be seen in connection with "image", "likeness" and "shape"; the corresponding verb "to form" accordingly with "to form", "to shape" or even "to imitate. Even in the 18th century, "education" is still used with reference to the outer form of the human being. As a central pedagogical term, which refers more to inner than to outer education, the concept of Bildung gains its meaning only in the second half of the 18th century.[15] (p. 3)

Though the United States has been influenced by plenty of Enlightenment concepts including self-determination and independence, these concepts did not manifest in the form of *Bildung* as in German-speaking lands. English simply does not have an equivalent for *Bildung* and thus must settle for "education" as a rough equivalent. This carriage of meanings – formation, shape, education, and image – along with the synonymizing of "education" in English with *Bildung* in German, sets the stage for lexical misunderstandings when discussing German music education, or "*musische Bildung*."

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[15] Original German: Etymologisch muss „Bildung" im Zusammenhang mit „Bild", „Abbild" und „Gestalt" gesehen werden; das dazugehörige Verb „bilden" dementsprechend mit „formen", „gestalten" oder auch „nachahmen". Noch im 18. Jahrhundert wird „Bildung" mit Bezug auf die äußere Gestalt des Menschen benutzt. Als zentraler pädagogischer Terminus, der eher auf innere denn auf äußere Bildung verweist, gewinnt der Bildungsbegriff seine Bedeutung erst in der zweiten Hälfte des 18. Jahrhunderts).

Musiche Bildung: Musical Education or Music Toward Education?

All German education is oriented toward *Bildung*: a cultivated, critical-thinking, rationally self-determining person who can orient their relationship to their inner and outer world. The arts reflect that underlying philosophy in the concept of *musische Bildung* or musical education; however, the philosophies rely much more on the works of poets on aesthetics, such as Friedrich Schiller (1759-1805), particularly his 1794 *Letters on the Aesthetic Education of Man*, in which he argues that humankind's sensuous nature (meaning feeling, sensing) can only be made rational via aesthetic experience:

> The transition from the passivity of sensuousness to the activity of thought and of will can be effected only by the intermediary state of aesthetic liberty; and though in itself this state decides nothing respecting our opinions and our sentiments, and therefore leaves our intellectual and moral value entirely problematical, it is, however, the necessary condition without which we should never attain to an opinion or a sentiment. In a word, there is no other way to make a reasonable being out of a sensuous man than by making him first aesthetic. (Letter XXIII, p. 30)

Schiller's ideas regarding aesthetics as a way to balance the intellectual with the sensuous, as well as aesthetic education as a humanizing force, figured prominently in establishing *Bildung* as a part of German music education. The notions of aesthetics that became a part of classical *Bildung* of the 19th century involved

> …the cultivation of 'sensitivity'(*Empfindsamkeit*), the refinement of the ability to feel in the face of natural phenomena and human expression; the development of imagination and fantasy, of taste, of the capacity to enjoy, and the faculty of aesthetic judgment; and the capacity to play, and for sociability (*Geselligkeit*). (Klafki, 2000, p. 98)

Music, and the study thereof, having the power to help humankind thrust forward to a *gebildet* (formed, educated) state was thus elevated as a status within 19th century German society.

In the context of musical education in Germany, Schiller's ideas helped solidify music's place as part of *Bildung,* "emphasizing that music offers a holistic education, uniting feeling and intellect" (Kertz-Welzel, 2017, p. 110). Kertz-Welzel (2017) noted that there are two somewhat

ambiguous veins of *Bildung* to distinguish: *Bildung* in general, which has to do with self-determining, critical-thinking humans (to which musical education is a contributor), and secondly, more specific musical *Bildung* that has to do with teaching musical skills. Both general and content-specific *Bildung* contribute to an overall cultural *Bildung* – a society with cultured, critical, self-determining individuals. Gruhn (2010), who has documented the history of German music education much in the same way that Mark and Gary (2007) have done in the United States, characterized German music education as having a robust social dimension because of being in service of overall *Bildung*, and therefore music education is "reflective of the prevailing social, political and sociocultural context in Germany" (Gruhn, 2010, p. 46).

***Allgemeinbildung*: General education**

M*usische Bildung* is fundamentally connected to overall *Bildung,* or *Allgemeinbildung* (general education). *Allgemeinbildung* is the idea of a general educated public, not only in the primary, but also secondary and post-secondary schools. *Allgemeinbildung* reflected the overall goals of *Bildung* (education): "According to the classical theorists [such as Humboldt] *Bildung* is *Allgemeinbildung:* It is meant to be a *Bildung* for *all.*" (Klafki, 2000, p. 89) In order to facilitate this *Allgemeinbildung* for all, the state wanted to create the cultural structures for learning and teaching, but not make it prescriptive in any way (Gruhn, 2010). At the post-secondary university level, the education reformer Humboldt (discussed in more detail below) contrasted *Allgemeinbildung* (general education) – a focus on academic freedom and critical thought – with that of *Berufsbildung* (occupational training) (Gruhn, 2010; Kertz-Welzel, 2017). *Allgemeinbildung* "was at the core of Humboldt's [18th century] conception of a university where learning was based on the apprenticeship model and students formed a research group and learnt by assisting their professor in his research" (Gruhn, 2010, p. 56). It is this focus on academic

freedom and "generalness," as well as its social equality-based undertones that makes *Bildung* and *Allgemeinbildung* such a difficult concept for non-German speakers to specifically define. However, knowing the significance of *Bildung* and where music education stands in relation to it is crucial for deepening understanding of how to engage with German music education scholars and the broader international music education community.

***Erziehung,* Leo Kestenberg and Reforms of the 20th Century**

Humboldt and Schiller's 19th century philosophies about aesthetics and *Bildung* had profound impacts in the early 20th century (Klafki, 2000). In the late 19th and early 20th centuries, music as a subject was either referred to as "*Singen*" (singing) or by the antiquated term "*musische Erziehung*" (music education) during this time. Both the terms "*Erziehung*" and "*Bildung*" can be translated "education" in English, but they have very different connotations. *Erziehung* is a term that Gjesdal (2014) defined as "child-rearing, upbringing, and school education" (p. 695). The term "*Erziehung*" had connotations of being led or directed — of drawing out knowledge from the student, stemming from the German verb *ziehen*, meaning "to pull". In the late 1800s and early 1900s, nationalistic fervor was at a peak, and music education served the purpose of "drawing out" nationalistic sentiments with sung folk and patriotic songs (Gruhn, 2010; Kertz-Welzel, 2017). Singing patriotic/folk songs had this place of prominence in German music education because of the heritage of the ideas of Humboldt and Schiller that music had the power to influence emotions and develop character (Gruhn, 2001; 2010).

Despite the lofty connotations of music being able to influence character and develop the inner person, music education and its reputation still had a major problem during the *fin-de-siecle* in Germany: teachers of music were not well-trained, and not only were their methods subpar, but music was not viewed as a subject equal to others such as mathematics or German

(Gruhn, 2010; Kertz-Welzel, 2004b). This status changed with the reforms of Leo Kestenberg (1882–1962). Kestenberg was a professional pianist, a former student of Francesco Busoni, and he was appointed to the position of *Musikreferent* (Official Advisor of Music) in the Prussian Ministry of Culture in 1918 after WWI (Gruhn, 2004a; 2010; Jank, 2013; Kertz-Welzel, 2004b). During his tenure, Kestenberg performed the most comprehensive reforms of music education in Germany of the 20th century, based on three principles (Gruhn, 2004a; 2010; Jank, 2013):

1. Music was to be an artistic (not technical) subject.
2. Music was to be taught by a scholarly-trained music schoolteacher who was competent both in singing and in another school subject.
3. Music teachers were to partake in a comprehensive training, comprised of the artistic, scientific, and pedagogical parts of music teaching.

Kestenberg's reforms elevated the professionalism and status of music teachers in post-WWI Germany. Another reform that elevated music as a subject significantly, though it was merely terminological in nature was the change of the title of music as a subject from "singing teaching" (*Gesangunterricht*) to "music education" or "music teaching" (*Musikunterricht*), and the title of the teacher from the "singing teacher" (*Gesanglehrer*) to "secondary school music teacher" (*Musikstudienrat*). The German term *"Musikstudienrat*" was not insignificant when broken down into its constituent parts: "*Musik,*" translates to "music," whereas "*studien*" is a modifier for something academic, and "*Rat*" means "council/wisdom." Put together, this word "*Musikstudienrat*" indicated an instructor that was much more than an untrained singing director, but instead someone who was trained as a counselor for subjects that were musical in nature. The term also implied an instructor who was educated in music education's disciplinary sibling, musicology. While the focus remained on singing in Kestenberg-reformed classes, Kestenberg wanted to expand the reach of musical education to a cultural-aesthetic dimension, not just

focused on the 19th century models of singing for character formation (Jank, 2013). Between terminologies and policies, he accomplished that very goal.

Misuse of Music Education in the Third Reich

Though Kestenberg's reforms were profound, his tenure in German politics was short-lived. Shortly after Hitler rose to power in 1933, Kestenberg emigrated out of Germany: first to Czechoslovakia, and then to Israel, where he spent his remaining years. Kestenberg was one of the founding members of the *International Zentralstelle für Musikerziehung*, a forerunner to the ISME (Gruhn, 2004a; Kertz-Welzel, 2004b; McCarthy, 1993). The Nazis used the rhetoric surrounding music as a transforming force and in the form of *Musische Erziehung* for their own propagandistic purposes during the Third Reich (Kertz-Welzel, 2004b; 2017; Klafki, 2000). Hitler was very supportive of music education during the Third Reich because of his belief in its character-building and propagandistic power:

> During the Third Reich, music was an important subject in schools and two lessons in music were mandated every week. The Greek ideal of a well-educated human being, trained both in music and sports, was alive again. After 1938, music was viewed as a *weltanschauliches* (philosophical or ideological) subject and the leading ideology was proclaimed by singing war songs and patriotic songs, as well as by musical performances at public celebrations of national events such as the Reichstag. New ensembles were established at schools, both vocal and instrumental (*Sing- und Spielscharen*), which were also supposed to improve a feeling of community. (Kertz-Welzel, 2004b, p. 23)

Hitler's support of music education created much tension for music educators who simultaneously opposed his racist rhetoric and policies but firmly believed in the concept of *Bildung* and power of *Musische Erziehung* to transform humanity and make people more complete human beings (Kertz-Welzel, 2004b).

Post-WWII Understandings of *Bildung* and *Musische Bildung*

Music education in Germany encapsulated its identity via concepts expressed in words, which shaped the discipline itself. Kaiser (2005) phrases the discussion of *musische Erziehung*

versus *musische Bildung* as such: “All efforts in music pedagogical theory formation and music pedagogical/music education practice...give an explicit or implicit answer to a fundamental question…In what way do we use the word "music education"? Or: What is the ‘object’ of music education as a science?” (p. 168) This question underscores the critical importance of the correct terminology to both form and describe the actions noted. In the days following WWII, *musische Bildung* gradually replaced the term “*musische Erziehung*” as a way to distance German music education from its prior propagandistic abuses during the days of the Third Reich, in which education was seen as a way to unify society and build up the causes of the state (Kaiser, 2005; Kertz-Welzel, 2004b; Lehmann-Wermser, 2013; Vogt, 2012). The critiques of Theodor Adorno were influential in removing the usage of “*musische Erziehung*” from common practice (Kertz-Welzel, 2005b).[16] However, the term “*musische Bildung”* retained a vagueness about it. Was *musische Bildung* supposed to reflect playing instruments in the classroom (*klassenmusizieren*)? Was it supposed to be about singing (*Singen*)? Or was it supposed to be about the same kind of internal *Bildung* ideals of the 19th century, which eventually became so warped by national socialism that they were used to abuse musical education? These and other questions remained on the minds of German music educators and thinkers throughout the rest of the 20th century.

Current Understandings of *Bildung* and Identity: Self and World

Today, *Bildung* is a concept that continues to evolve, yet it retains its centrality within German music education – not only school music education, but also community music and private instruction practices (Kertz-Welzel, 2017). While the term *Bildung* and its manifestations

[16] Though Adorno was not himself a music educator, his critiques published in the book *Dissonanzen: Musik in der verwalteten Welt* (Dissonances: Music in the Administrated World (1956) were hugely influential in the post-WWII days in shaping the lens through which music was taught.

remain in flux, it is still shaped by a sort of "subject-object" dualism, or the negotiation of the self to the world (Jank, 2014). *Bildung* presupposes a dialectic process – that is, a constant negotiation of a self-determining individual with one's inner and outer world, or "the relationship between the inner being of man and the objectivity of the outer world surrounding us" (Jank, 2014, p. 117). This *Subjekt-Objekt* dualism is the second pillar in classical *Bildung* philosophy (Gjesdal, 2015; Humboldt, 2000; Jank, 2014; Klafki, 2000; Vogt, 2012). The first pillar in classical *Bildung* is

1. The right of an individual to rationally self-determine (Klafki, 2000, p. 87):

   > The first element of *Bildung* is denoted in the basic texts by terms such as *self-determination, freedom, emancipation, autonomy, responsibility, reason,* and *independence*. *Bildung* is understood as a qualification for reasonable self-determination, which presupposes and includes emancipation from determination by others. It is a qualification for autonomy, for freedom for individual thought, and for individual moral decisions. Precisely because of this, creative self-activity is the central form in which the process of *Bildung* is carried out. (p. 87)

A human being's outer world can be as narrow as the specific subject matter with which they must interact in an academic setting or as broad as the communities in which they find themselves. Both cultural artifacts and other self-determining individuals constitute "*Objekten*" (objects) with which the individual must negotiate. Klafki's (2000) second and third characteristics of classical *Bildung* lay out these broad parameters of *Objekt* as both cultural artifacts/environment and community:

2. *Bildung* as subject-development is acquired within the medium of objective-general content: the given set of historical, social, and cultural conditions. It requires a negotiation with the world we live in, with the social and political situation, with technical achievements, cultural artifacts, and so on. (p. 116)

3. *Bildung* in the sense of reasonable self-determination and self-sufficiency can only be attained by and for oneself… But at the same time, *Bildung* requires one to negotiate with the community of others, if only because the freedom of the individual is circumscribed by the freedom of other individuals. (pp. 116-117)

This *ausgebildet* (built up or educated) person who was rationally self-determining could then use their *Ausbildung* (training) to contribute back to the culture, or as Gjesdal (2015) goes on to describe the active process, "*Bildung* and culture are two sides of the same coin, or, to put it otherwise, *Bildung* is culture in the active, progressive sense of cultivation" (p. 698). German music education philosophers Kaiser (1998) and Rolle (1999) embrace this idea of *Bildung* (and subject-specific *musiche Bildung*) as an active aesthetic process, a negotiated process between people and music. Rolle (1999) takes an even more active, action-oriented perspective, claiming "*Bildung* in music happens when people have aesthetic experiences through musical practice."[17] (p. 5) The subject (the individual person) has the right to shape their culture by way of interaction, but the person is also shaped by their interactions with their own outer world. Though 20th century German music education scholars such as Alt (1968) and Abel-Struth (1985) have criticized the concepts of *musische Bildung* as too vague and not able to be clearly defined, this dualism and active, cyclical lens has continued to permeate modern understandings of *Bildung* and *musische Bildung* (Vogt, 2012).

Bildung in Scandinavia: Educational Transfer from Germany

Bildung as a concept exists not only in Germany and Austria, but also in Scandinavian countries such as Sweden and Finland. The late Danish music education researcher Frede Nielsen (2006) described Scandinavia as

> a small language-area situated in the northernmost region of Europe [that] has historically been very dependent on external cultural impulses (p. 8) … Nonetheless, in the Scandinavian countries we have maintained an extroverted position, being equally open to continental and Anglo- inspiration and influence at the same time as we have striven to

[17] The concept of "aesthetic experience" within the German music education community takes on an entirely different meaning than "aesthetic education" as defined by Reimer (1970) within Anglo-American literature.

> preserve and expand something independent and distinctively Nordic in our way and acting. This applies not least to the area of education." (p. 9).

This intercultural exchange of ideas between Germany and Scandinavia likely originated in the Hanseatic League trade routes established in the late Middle Ages. These groups of trading merchants and guilds conducted business in towns on the Baltic Sea in the north of Germany and Scandinavia. Traders would have spoken Middle Low German dialects and early forms of Danish, Swedish, and Norwegian; these dialects are similar enough in linguistic structure to allow for merchants to "semi-communicate," functionally understanding one another without having to learn the other's language (Braunmüller, 1997). One of the German-language based cultural impulses came to Scandinavia in the form of *Bildung* and has found its way into Scandinavian culture, general education, and music education.

While the concept of *Bildung* had the same origins for Scandinavians as it did for Germans (i.e. eighteenth century thinkers such as Humboldt), as a concept *Bildung* varies as it gets translated into the Scandinavian languages. Part of this difference, as Heimonen (2014) explained, is that German terms such as *Kultur* (culture) and *Bildung* (education) were already in use and practice before they were shared with Scandinavian countries, who had to adopt new terms to translate from the German. Heimonen (2014) averred that some of these translations may not have come into use until the eighteenth or nineteenth centuries, and that historical and cultural context make translating *Bildung* into the various Scandinavian languages difficult, resulting in a varied interpretation of the concept of *Bildung* itself. For example, as Heimonen described, "In the Finnish language, the term *Bildung* is translated into *sivistys* [education, civilization or culture], and it has been connected to *siveä,* which refers to a morally behaving, calm person" (p. 191).

Another difference between German and Scandinavian is that the latter languages make a distinction between educational processes that have no end (such as *Bildung*, which is a lifelong process and journey), and training with a start and end (such as *Erziehung*):

> In Swedish there is a distinction between "*bildning*" and "*utbildning*" (*Bildung* and education), and in Danish and Norwegian between "*dannelse*" and "*utdannelse*" (*Bildung* and education). These opposed terms highlight the tension between "to educate" a person as a human being ("*Bildung,*" "*bildning,*" and "*dannelse;*" processes with "no start and no end" both in and outside school), and to educate a person in a certain professional field ("*Erziehung,*" "*utbildning,*" and "*utdannelse;*" processes with a clear start and end, as in school education). (Varkøy, 2010, p. 86)

In other words, the only constant in the interpretation of *Bildung* is that its interpretation is constantly evolving and changing.

However, overarching similarities in *Bildung* exist between Germany and Scandinavia. As in Germany, *Bildung* is enshrined in the laws of the land in Finland as a basis for public education and a right of the people (Heimonen, 2014). And as in Germany, Scandinavian countries are having to simultaneously cope with a cultural concept of *Bildung* as the basis for education (which has no real end) and the real pressure of competence and market-based forces: **"**In [Finnish] legislation, Bildung is protected and promoted. However, in practice, it is often threatened by reductions in financial resources and by political decisions that are steered by business and market forces," (Heimonen, 2014, p. 199) as illustrated in the fictional case study below:

Svenja is a Gymnasium (high school, college-prep) teacher in the state of Bavaria who is in her 5th year of teaching. She is a vocalist and was trained to teach secondary music as well as English. Svenja enjoys teaching older students, particularly because they can grasp concepts of analysis and theory more deeply than younger students. However, she struggles to encourage her students to be intrinsically motivated to engage with musical theory, analysis, and aesthetic

questions in her classroom. She is having difficulties particularly with the idea of assessing this intrinsic motivation toward Bildung. She argues to her supervisors that by nature, Bildung is a continuing concept that cannot be assessed. Yet, she faces pressure from her administrators want her to make sure that her students are prepared for the university, as well as for the PISA exam, and these pressures, along with difficulties in classroom management, make Svenja feel discouraged as an educator.

Like the fictional example of Svenja the Bavarian high school teacher, music educators in Germany, Denmark, Finland, Norway, and Sweden all struggle today with this concept of *Bildung* that is so deeply embedded in their culture and provides the basis for musical education but is threatened by globalizing, market-based forces. Paradoxically, though it represents a threat, globalization and advances via technology have provided music educators more opportunities to network and pool resources and ideas. These opportunities have come in the form of formal organizations such as the Nordic Network for Music Education (NNME), as well as focus groups within the European branch of the ISME, the European Association for Music in Schools (EAS). Focus groups within ISME include the DigiTIME (Digital Technologies in Music Education) group, who seek to find technological solutions for European music educators and share research.

The European intercontinental transfer of the concept of *Bildung* in Scandinavia speaks to the connectedness of German-speaking countries to other European countries, and how linked they see their futures not only as Germans, Swedes, etc. but as Europeans. There is a cultural solidarity amongst countries within Europe as a geographical area. Though each country and region have their own cultural identity, there exists along with that regional identity a certain distinctiveness or solidarity of being European or a “pan-Europeanness” that pervades the

individual cultures within countries/regions of Europe. This networked nature of European countries contrasts sharply with the relative isolation of North American countries' cultures and policies.

Bildung and American Pragmatism

The very dualism upon which Bildung is formed – subject and object or self and world — is at odds with the pragmatism upon which U.S. education was founded and on which it currently operates. When I say "pragmatist," I mean to imply the sort of rationality embraced by educational thinkers and reformers such as John Dewey, who "saw education as a holistic process, in which the individual constitutes those meanings relevant to his own actions within the social context" (Jank, 2014, p. 120).[18] Dewey made progressive reforms to U.S. education based on this philosophy in an effort to make education more democratic (Jank, 2014; Westerlund, 2008). This fusion of social context with individual actions divorced American pragmatist education philosophies from European ways of thinking in which humanities helped to shape philosophy:

> For the neo-humanist theoretician of Bildung the objective world is the carrier of meaning which one then comprehends and appropriates in a process of alienation and return from alienation. For the American pragmatists, however, one is involved in actions and interactions and constitute those meanings relevant to one's actions from within social intercourse.…On this basis, American pragmatism proposes a type of learning that assumes that meanings cannot be mediated but are rather constituted individually as subjectively relevant meanings from an active experience within social contexts while claiming an increasingly self-determined mandate over one's own actions and their consequences. (Jank, 2014, p. 120)

American pragmatist education is characterized by a holistic individualism, wherein the person's actions are contextualized via social interactions and environment; this kind of

[18] The term "pragmatic" also refers to the outcome, performance and assessment-based lessons that dominate music classrooms in the United States.

philosophy is fundamentally at odds with any sort of dualism. These contrasting assumptions – a dualism and holistic rejection of dualism – act almost as opposing magnetic ends, making concepts like *Bildung* seemingly impossible for Americans to broach.[19] In order to approach the concept in a culturally sensitive way in discussion, one must begin consciously to do the following three things:

1) Approach the term and concept of *Bildung* with the assumption that it is fundamentally different and foreign; it is not the same as American pragmatic education. Embrace its historical baggage and changing nature.

2) Ground all discussions in the idea of the dualism of *Bildung* – reconciling the inner world and the outer world.

3) Do not underestimate the importance of processing the concepts/terms related to *Bildung* in the original German. The ideas are mediated by the language, and even rough translations run the risk of oversimplifying and false equivalencies. Allow space for the words and the terms to open up in conversation and in dialogue, resisting the urge to equivocate them in English.

Bildung, Mündigkeit, and Democracy in Music Education

More broadly, while the constructs of *Bildung* are culture-specific to both Scandinavia and Germanic lands, the concept of having a society in which people are educated in a socially just manner, can think critically, and are continually building themselves up through education is one that crosses cultural boundaries. The idea of such a society also plays heavily into the idea of democracy in music education and one of the purposes for the internationalization of music education. When multiple individual people in a society have reached maturation or *Mündigkeit* — a term which is connected both to citizenship and to personality (Heimonen, 2014; Nielsen, 2007) — and are engaged in a persistent, lifelong process of *Bildung* and critical thinking, they

[19] I use the term “Americans” to describe people living in and whose identity corresponds to the United States. Though the “Americas” can mean North or South America, the term “American” is often used to contrast with European identity. For example, Germans will sometimes colloquially refer to people from the United States as “Amis”; this word roughly (and somewhat pejoratively) translates to “Yanks.”

are thus equipped to engage with their outside world in a democratic way that is opposed to autocratic rule and benefits the whole of society:

> An expert culture of music teachers supports this view of democratic music education [where people are able to participate in musical activities on an equal footing]. It also illustrates Bildung in society; that is, education of autonomous human beings capable of living and acting collectively in a democratic society. (Heimonen, 2014, p. 197)

The concept of *Bildung* permeates the individual and their relationship to the outer world. The "outer world" is extremely broad and can include musical artifacts and works of art, as well as other "*ausgebildet*" (educated) individuals who work collectively within a group. This collective of individuals who have reached *Mündigkeit* (maturity) can be as small as a local community or province, or it can be as wide as an entire music education community who interact with the goal of democratizing music education. Heimonen (2014) defined democracy in music education as "…a respectful and tolerant atmosphere, in which pupils are educated towards becoming autonomous, critical, and active members of society." (p. 196) Indeed, spreading democratic ideals through music education was one of the founding goals of the ISME (McCarthy, 1999), and learning more about the goals of *Bildung* can further serve in that aim.

Music educators in the U.S. also emphasize critical thinking and reflection, and American music teachers seek to train students to be lifelong learners. These ideals sound strikingly similar to the concept of *Bildung*, and one could argue that in many ways, they are. However, there are two critical differences. First, within American music education, these critical thinking skills are almost always assessed in some structured way, and second, American music education does not emphasize the "autonomous" piece that *Bildung* does.

Critical thinking and personal reflection are not mentioned specifically in any of the NAfME standards, though they are implied, particularly in the 8th grade General Music "Analyze" strand: "Students will be able to support personal interpretation of contrasting

programs of music and explain how creators' or performers' apply the elements of music and expressive qualities, within genres, cultures, and historical periods to convey expressive intent" (NAfME, 2014).These standards can be upheld through observable actions which can be assessed. *Bildung,* on the other hand, is difficult to assess.

There is also no impetus in American music education toward independence or autonomy. A student who is trained in *Bildung* is trained to be autonomous. Heimonen (2014) defined autonomy as the following: "… a human being who cannot be steered from the outside, but who is able to critically make her or his own choices and decisions and live a flourishing life according to his or her own view of a good life" (p. 195). The autonomous individual then participates in a democratic society. In a progressive, Deweyan sense, American students are also encouraged to participate in democracy, but with the purpose of being *good citizens*, which is a group-oriented concept, not individualistic, as in *Bildung*.

Bildung = Music Education Philosophy?

In a European context, *Bildung* is a concept that continually changes with time, yet it still retains its roots in Enlightenment era and Romantic era philosophies. The philosophies of both these eras, had profound impacts on music and musical history (for example, absolute music and *Sturm und Drang*), and these political and artistic effects that are entangled with *Bildung* can be felt also in musical education.

One could make a comparison of *Bildung* in its ever-changing nature to something concrete such as a heritage sourdough culture: a heritage sourdough culture has been fed and sustained regularly over years with multiple kinds of yeasts and flours, yet its flavor has deepened, evolved and developed, changing from its original while still retaining a form of it. Likewise, *Bildung* has been influenced by many philosophers and thinkers and continually

changes, and yet it retains its roots in Enlightenment and Romantic philosophies. Said Heimonen (2014) regarding the changeability and context of *Bildung*,

> Freedom, autonomy, and self-education have been part of Bildung. However, the meaning of the term Bildung is context-bound; that is, it is closely connected to time and place, and it is changeable. The meanings it evokes—individually and collectively—are not universal, although some similarities can be found between different European societies. (Heimonen, 2014, p. 200)

Since the European idea of *Bildung* is always up for discussion and it is so rooted in philosophy (Vogt, 2012), one might conclude that *musische Bildung* and “music education philosophy” are one and the same. In the United States, the precise reason *why* philosophy is needed as a specific research area is because it is often ignored in favor of more pragmatic studies. The assumptions and reasonings behind our hypotheses go unchallenged, and it is necessary to unearth them in a systematic and robust way. Today in Europe, a great deal of philosophizing has gone on and continues to go on about *Bildung* and the arts. But are they the same? Or is an understanding of *Bildung* merely a precursor to a discussion about the aims and purposes of music education?

To answer that question, I return once again to the words of *Didaktik* scholar Werner Jank quoted at the beginning of the chapter: “In Germany, we do not ask ‘What is music?’ but we do ask ‘What is music education?’” (personal conversation, 2019) I would argue that a discussion about the values of music education in all of its German terminological manifestations — *Musikpädagogik* (the scholarly study of music education), *Musische Bildung*, (musical education and upbringing), *Musische Erziehung* (the historical musical education given back in the 1930s and prior), and *Musikunterricht* (music teaching in the context of the classroom or private instruction) — has to be undergirded by starting with *Bildung*, even if the discussion

departs from there. *Bildung* is the foundation for German education, not the whole building. But it is critical to get the foundation right and accurate.

The Dangers of Simple Translation of *Bildung*

In this chapter I have sought to educate my reader on the concept of *Bildung* and its application in *musische Bildung* and bring them along logically and carefully in an attempt to understand the concept through bicultural eyes. The danger in tackling the subject of *Bildung* as a bicultural is that I can either a) lose my fellow Anglo-American reader completely by making the material inaccessible or b) oversimplify and not portray the subject (*Bildung*) in its complexity and entirety, thus doing a disservice to my German-speaking or Scandinavian readers. There is a distinct difference, however, between making something accessible in terms of language versus oversimplifying or engaging in *oberflächliche Internationalisierung* (superficial internationalization). I believe there is room for a happy in-between in Anglo-American research of European concepts such as *Bildung* and *Didaktik*. For my Anglo-American readers, I have used the logical structures familiar to this audience to untangle the complexity of this concept (Kertz-Welzel, 2016); for my German readers, I have sought to revert to the German whenever possible and lean on German and Scandinavian scholars to help bring an accurate voice to the table.

The danger in oversimplifying concepts such as *Bildung* is that we will miss the contributions of our European colleagues in the teaching of music, and ultimately, our students and colleagues will suffer this loss as well. Even if the concept of “music as the universal language” is problematic, there is an aspect of universality in the musicking experience. All humans engage in musicking activities and pass those musicking practices on to others by way of teaching or imitation. Thus, all humans are valuable contributors to the dialogue about musicking

and its teaching. Our ideas and contributions as teachers and scholars are valuable, and we do not want to eliminate or marginalize a group or culture's contributions to the international field of music education because in our desperate attempt to understand, we have oversimplified the terminologies and concepts.

To facilitate such an inclusion, one must embrace the beauty in not insisting that everything be immediately translated. For Anglo-American readers who are so used to seeing things in not only a native language but also translated into English, this is a difficult concept to grasp. But even if done poorly or clumsily, allowing concepts to be expressed in their native setting without demanding that they be translated allows for the idea and thought processes to take root in the mind more deeply. The words and the structures take time to process, as well as the language itself. Humboldt himself claimed that language expressed the inner life of a person, and he was deeply invested in investigating how this played out (Humboldt, 2000).

There is also beauty in encountering and struggling with a concept, not grasping it fully, but letting it rest, only to come to full understanding with time and patience. I used the metaphor of a sourdough culture above, and I believe that the larger metaphor of breadmaking can be applied here as well.[20] Bread cannot be rushed when it is being made. Yeast multiplies and rises when it is given the proper environment. Likewise, some of the concepts of *Bildung* do not immediately spring to life. They take time to flourish, and in the right environment and mindset, they bloom. To bring this metaphor to life, in the case of *Bildung*, a person may encounter this term multiple times and feel as if they are not cognitively comprehending its meaning. But if

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[20] Because of the 2020 COVID-19 pandemic and consequent grocery staple shortages in the United States, many people (myself included) resorted to bread-baking to both occupy time and to fill a basic need for bread. In the process, I not only gained a fun hobby of breadmaking, but I learned a great deal about processes that take time and development.

they resist the urge to immediately translate and put into their own context and keep an openness, eventually they will begin to understand it in its own context and in its own beauty. How do they continue to encounter this term? Via globalization and advances in technology, as well as emerging needs stemming from cultural diversity. These will continue to bring foreign concepts to the forefront of music teaching. It is imperative therefore that music teachers embrace this "knowing-yet-not-knowing" stance in their encounters with such ideas.

Didaktik* and the Academic Disciplines in Service of *Bildung

All encounters with German education and music education begin with the concept of *Bildung*. But that is only the start: from the point of negotiating one's ongoing relationship with the inner and the outer world, one must first sort out the vast amount of input in what constitutes "the outer world." The next logical question on the minds of classical *Bildung* theorists, as Klafki (1985) pointed out and Jank (2013) summarized, was, "What content and subject matter must young people learn to deal with in order to achieve a self-determined and rational life in humanity, in mutual recognition and justice, in freedom, happiness and self-fulfillment?"[21] (p. 28)

When faced with the above question, the Anglo-American reader would likely immediately begin thinking of questions related to curriculum and standards – the content and goal toward which a teacher teaches. But a Germanic speaker would begin to think of the actual *academic subject disciplines* as 'subject matter,' and then ask questions related to how the

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[21] Original German from Vogt (2013): "Die grundlegende Frage, die er und die klassischen Bildungstheoretiker dieser Epoche sich stellten, fasst Klafki (1986, 461) folgendermaßen zusammen: 'Mit welchen Inalten und Gegenständen müssen sich junge Menschen auseinander setzen, um zu einem selbstbestimmten und vernunftgeleiteten Leben in Menschlichkeit, in gegenseitiger Anerkennung und Gerechtigkeit, in Freiheit, Glück und Selbsterfüllung zu kommen?'" (p. 28)

student would receive and process this information – a process known as *Didaktik*. In the case of music education, the discipline from which it emanates is that of musicology (Nielsen, 2005). While treated entirely different as a process, *Didaktik* remains closely tied to and serves the purposes of *Bildung* (Jank, 2014). It is at this point at which the two traditions — Anglo-American curriculum-based and German/Scandinavian *Didaktik* differ the most widely. Exploration of this difference is at the heart of the following chapter.

CHAPTER IV: *DIDAKTIK* OF MUSIC

Two Countries, Two Cultures, One Profession

> When music educators conceptualize their profession in its societal context, they become aware that teachers of music have always met the needs of society. Ceasing to do so could make music education irrelevant and put it in danger of disappearing. Society's needs change continually as new technology evolves, as political situations change domestically and around the world, and as American life changes. The music education profession must continually adapt so that it can serve the needs of its society. The changes that society goes through affect how children are educated. (Mark & Gary, 2007, pp. 458–459)

The above quote from Mark and Gary's *History of American Music Education* (2007) summarizes not only the roles of American music teachers in their professions, but also the roles of international music teachers: teachers meet needs within society. Music teachers function as a part of Bronfenbrenner's (1979) microsystem of child development, and they also operate within the larger meso-, exo- and macrosystems of larger society and government. This is true of both German and American music teachers, though the needs, structures, assumptions, and ideals differ greatly. German and American music teachers both subscribe to sets of ideals in terms of how they wish to teach, to whom they are accountable, and in what ways they perceive themselves, their contexts, and their preparation processes. This difference, encapsulated in the German term *Didaktik* and the English word, "pedagogy," and highlighted in tensions of both theory and practice, are the focus of this chapter.

The purpose of this chapter is to compare the concept of *Didaktik* with the concepts of pedagogy and curriculum/competence orientation, situating *Didaktik* in the context of internationalization. First, I define several English terms and describe the origin of *Musikdidaktik* as stemming from the academic disciplines. Second, I look at the primary tenets and iterations (subject-specific terms) of *Didaktik*. Third, I briefly examine the history and primary thinkers of

Didaktik. Fourth, I discuss the importance of models of *Didaktik* in German music education. Fifth, I examine *Didaktik* in contrast to curriculum and musical competence orientation. Sixth, I acknowledge the influence of *Didaktik* as a pan-European concept also embraced in Scandinavia. Finally, I conclude with my thoughts on *Didaktik* as music education philosophy, and the potential benefits of a comparative *Didaktik* approach in internationalization.

On the Terms "Pedagogy" and "Methodology"

Since this chapter deals with the topic of music teaching and the descriptive terms and philosophies employed in the discussion thereof, establishing working definitions is critical. Two terms that will arise often are "pedagogy" and "methodology." According to Merriam-Webster, pedagogy is "the art, science, or profession of teaching" or "the field of study that deals mainly with methods of teaching and learning in schools." The etymology of "pedagogy" stems from a combination of the Greek "paidos," (child) and "agogos" and (leader), or one who led children to and then assisted them with their studies. As such, it is a wide term that relates to teaching as a whole profession and *includes* methods but is not limited to them.

Merriam-Webster defines "methodology" on the other hand, as "a body of methods, rules, and postulates employed by a discipline**:** a particular procedure or set of procedures" or "the analysis of the principles or procedures of inquiry in a particular field." The word "discipline" in the definition is of primal importance in this definition, as will be discussed in the section below. Methods are employed in (and often studied) within specific disciplines. In the case of music teaching in the United States, there are two disciplines involved in discussion of methodology — music and general education. In German-speaking countries, music pedagogy is much more closely related to the study of music, or musicology, as a discipline.

Differences Stemming from the Disciplines

As alluded to in Chapter III, the teaching of a subject is often directly related to its academic study as a discipline — particularly in German-speaking lands — but also in the United States (Gruhn, 2004b; Kertz-Welzel, 2008). In the case of German music education, the study of the teaching of music is closely related to western musicology, in which music is researched, and then didactic models were later applied to its teaching (Gruhn, 2004b).

The German term "*Musikwissenschaft*" translates to "musicology," but the word more specifically means, "scientific study of music." The scientific study of western music originated in the German speaking world in the mid-late 1800s. Duckles and Pasler (2001) situate the origin of the discipline as reflective of western culture and thought:

> Musicology, insofar as it reflects the cultural aims of 17th- and 18th-century society, is a manifestation of western European thought of the past 250 years and a phenomenon of the modern world. Its geographical origins have been responsible for the shape the discipline took in much of the 20th century and also accounts for some of the criticism to which it has been subjected.

In other words, musicology as a discipline reflects the thought processes of those in power within the academic community of western Europe in the time in which it was formed. Those thought processes have had a profound influence on the perception, reception, and teaching of that same music (as well as non-western musics outside of that tradition) both in Europe and the United States.

In the United States, music education is also closely related to western musicology as a study. Students wishing to become music teachers must first study the history and theory of western music, traditionally under trained musicologists and theorists, and then they must study music teaching methods. Thus far, this process bears a striking similarity to that of German music teachers. However, in American music education there are some nuanced influences from

the field of ethnomusicology and music psychology that can be elaborated here. Teacher training in the United States is heavily influenced by implications of music psychology, specifically aspects of human connection and development (Hodges & Sebald, 2011). In the same way that ethnomusicology can be problematic to distinguish from western musicology (after all, isn't the study of binary Baroque dance forms as culturally situated as a study of historical Plains Indians Sioux grass dances?), the root of western musicology practices seems similar in the United States and Germany. However, there are some differences to be observed, primarily in the selection of repertoire for teachers and teacher-trainers, which has been influenced by ethnomusicological methods.

Patricia Shehan Campbell (2003), who has also contributed much to the diversification of music education repertoire, highlighted the overlapping influence that ethnomusicology has had on music education in the Anglo-American sphere. She correlated the rise of ethnomusicological methods with diversification of research methods in the academy. The three hallmarks of the ethnomusicological research method — fieldwork, transcription, and participant-performance activity — have been embraced by many music educators in their own research, and ethnomusicological research has served to provide source material for American music education textbooks as they seek to diversify the repertoire.

One can also see some parallels with ethnomusicological methods in the pragmatist progressivist education thinkers like Dewey and Mead, along with their desire to see educational meanings within social contexts. Just as ethnomusicology draws much of its meanings via the social context and seeks to validate those meanings with field work, music education in the United States retains its focus on social contexts and practical (field) cultural applications such as

performances, rather than didactic models. The tension between the field (practical) and the theoretical models of *Didaktik* is the focus of the next section.

The Main Concepts – *Didaktik* as Theoretical and Practical

Didaktik often translates to "didactics," in English but this translation is somewhat deceptive: the English word "didactic" has a negative connotation, indicating an authoritarian relationship of teacher to student (Kertz-Welzel, 2006). The origin of the German term *Didaktik* comes from the Greek, "didáskein" which means teaching; however, this can also mean "learning" (Kertz-Welzel, 2004; Jank, 2013; Nielsen, 2007). Because of its broadness in both learning and teaching, Jank (2013) defined *Didaktik* as "die Theorie und Praxis des Lernens und Lehrens [the theory and praxis of learning and teaching]" (p. 9). Rolle (2017) called *Didaktik*

> …the (well-established) educational field that concerns itself with the question of the current and future relevance of educational content…*Musikdidaktik* offers models to reflect on the *connections* between *educational objectives, content, and methods* in relation to specific groups of students, settings, and frameworks (p. 94) [emphasis added].

In other words, according to Rolle, *Musikdidaktik* is not only concerned with content or methods, but the connections between these areas and the students, places, and structures in which they are implemented. Nielsen (2005) rephrased the question that *Didaktik* answers down to its essence: "What is essential to learn, and therefore to teach, and why?" (p. 6) *Didaktik* can be distinguished from concepts such as "methodology" by way of reasoning what questions it answers: what is to be taught, and in what way is it to be taught? Methodology gets more into the question of mediation, or *how* it is to be taught (Jank, 2013).

Didaktik has both a theoretical and practical element to it; *Didaktik* encompasses both the things that are important to learn and the approaches in planning to learn them. According to Jank (2013), "Übergeordnete Aufgabe der Didaktik als Handlungswissenschaft ist es, den Lehrern praktisch folgenreiche Handlungsorientierungen zu geben [The overriding task of

didactics as a science of action is to provide teachers with practical orientation for action]" (p. 9). This aspect of *Didaktik* as a science — which has a theoretical and practical side — is critical.

The teaching of a subject descends from the discipline, or science, of that subject. Kertz-Welzel (2006) also extended this idea of a *science* of teaching in her definition of *Didaktik*: "Sie ist die Wissenschaft von Unterrichten, präsentiert Unterrichtsmodelle und will durch verschiedene Konzepte, Fragenkomplexe, und Zielbestimmungen die Unterrichtsvorbereitung und Unterrichtspraxis optimizeren [It is the science of teaching, presents instructional models, and seeks to optimize lesson preparation and instructional practice through various concepts, sets of questions, and objectives]" (p. 73). To borrow a traveling metaphor: *Didaktik* encompasses the destination, as well as the pathway. *Didaktik* involves both the theoretical and the practical aspects of teaching; it is both a science and an art. As such, the meaning of *Didaktik* (as well as the models used to describe it) have and continue to change and develop with the needs of the discipline and society as a larger whole.

Didaktik in Context of Bildung

Setting terminology aside momentarily, I now come to the third tenet of *Didaktik*: its fundamental connection to the concept of *Bildung*. This direct linkage of *Didaktik* to *Bildung*, as well as the connection of teaching to academic subject matter is what makes the concept of *Didaktik* so distinctive. Nielsen (2007) called this relationship to *Bildung* the very thing that differentiated it from Anglo-American traditions:

> Research in the [German and Scandinavian] Didaktik tradition is distinctive in that it is analytically reflective, philosophically interpretive and critical. This can be explained by the fact that *Didaktik*, in terms of both theory and practice, is intertwined in a vision of human *Bildung* and related thinking about the rationale of upbringing and education. In the *Didaktik* tradition, the teacher is expected to be able to take part in discussions about educational aim and content and to contribute to developing them. (p. 266)

Recall that in *Bildung*, the aim is to develop critically-thinking, rational, autonomous individuals who negotiate their relationship to their inner and outer world with ease. In the case of *Didaktik*, those teachers who have been educated under the auspices of *Bildung* are now able to shape the profession and their own viewpoints about educational aim via their own sense of *Didaktik*.

Teachers as Independent Professionals

This brings me to the fourth tenet of *Didaktik* that is important for Anglo-American readers to understand: its presupposition of teachers as independent agents, rather than agents of the state. While there are certain statewide *Lehrplans* (state-mandated learning plans or syllabi), these are highly flexible, and the teacher is given the freedom, as a trained professional, to make choices based on their philosophy of *Didaktik* as to how to meet those content goals (Kertz-Welzel, 2006) Kertz-Welzel (2004a) intertwined the terms *Lehrplan*, *Bildung*, and *Didaktik* in context to help English readers understand their meaning:

> By using *Didaktik* reflection, the teacher determines curricular goals, the content and method of a specific lesson according to the recommendations of the *Lehrplan* and the values of *Bildung*. A *Lehrplan* is only a framework that offers topics to be covered in lessons, but it does not give teachers specific guidelines as to the content of sequential methods in lessons. The *Lehrplan* offers considerable freedom regarding the content, goal and process for each lesson, and provides general recommendations about what students of several grades should know about a subject, such as music or mathematics. (p. 278)

The key concept words are “general” and “freedom.” Returning to the earlier travel metaphor, a *Lehrplan* might be compared to a general satellite map in which key geographical markers are obvious, but the details are not filled in completely. This contrasts with the situation in the United States, in which the individual environment of teachers in the field often presents many constraints on their freedom as educators.

In the United States, music teachers face many complex situations in their decisions regarding lesson planning; in their undergraduate music teacher preparation, they are taught to be creative, critical thinkers who analyze, design and problem-solve ways for students to engage with musical concepts (Abramo & Reynolds, 2015; Conway, 2012). I argue that it is the shared identity as both musicians and creative teacher professionals which is the reason that there is a deep sense of colleagueship among music teachers at both national and international conferences.

However, U.S. P-12 music teachers face multiple constraints on their independence in their planning processes: teaching to standards, standardized testing, program/budget constraints, emphasis on final performances, and social justice concerns. Teachers in public schools in the United States must plan their lessons with the objective of meeting state-based standards; while the standards are written broadly, this does somewhat constrain the "end goal" of their lessons. Music teachers in the United States also find themselves in a culture that values observable results on standardized exams, in which students' abilities to read, write, calculate, and reason are measured. While music-making can also be measured, and standardized tests exist to assess musical outcomes, music is not a subject that is tested in most (if not all) states, and U.S. music teachers often find themselves taking a back seat to other subjects in perceived importance. Third, teachers may find themselves in underfunded/low-enrollment programs, in which they must raise funds or garner interest to justify their existence in the school. Fourth, emphasis on group-based music making in the United States and end-of-year concerts often constrains teachers in their lesson planning, in the sense that they must spend much time in concert or contest preparation and in thinking of what their overall "program" will look like. Finally, social justice concerns linger in the minds of music teachers when they plan their lessons, such as

accessibility for students with disabilities, greater engagement with minority-composed repertoire, and student income inequality in instrument/program access. While German music teachers face some similar challenges, particularly those related to diversity and social justice in the classroom, the environment, policies, and even fundamental assumptions behind planning are not the same as those of American music teachers.

Summarizing the Four Tenets of *Didaktik*

German music teachers' preparation involves familiarizing themselves with the theories of *Didaktik* and developing their own personal version of *Didaktik* that will be used to evaluate the effectiveness of the lessons. To sum up the main tenets of *Didaktik* as the "theory and praxis of learning and teaching" (Jank, 2013, p. 9) thus far:

1. *Didaktik* is connected to the academic disciplines of the subject under consideration (Gruhn, 2004; Kertz-Welzel, 2008; Klafki, 1985).
2. *Didaktik* is a science with both theoretical and practical angles, and its iterations can be both broad and narrow (Nielsen, 2005).
3. *Didaktik* must always be considered in the context of *Bildung* (Jank, 2014; Nielsen, 2007; Westbury, 2000).
4. *Didaktik* presupposes an independence of thought on the part of teachers and leaves it up to them to develop their own sense of personal *Didaktik*, based upon the models of *Didaktik* (Heimonen, 2014; Kertz-Welzel, 2006).

Didaktik as a science can be both broad and narrow, and it is critical to examine some of the forms it takes, both in general and specific to music. The various forms of *Didaktik* are the focus of the next section.

Defining and Constructing the Term "*Didaktik*"

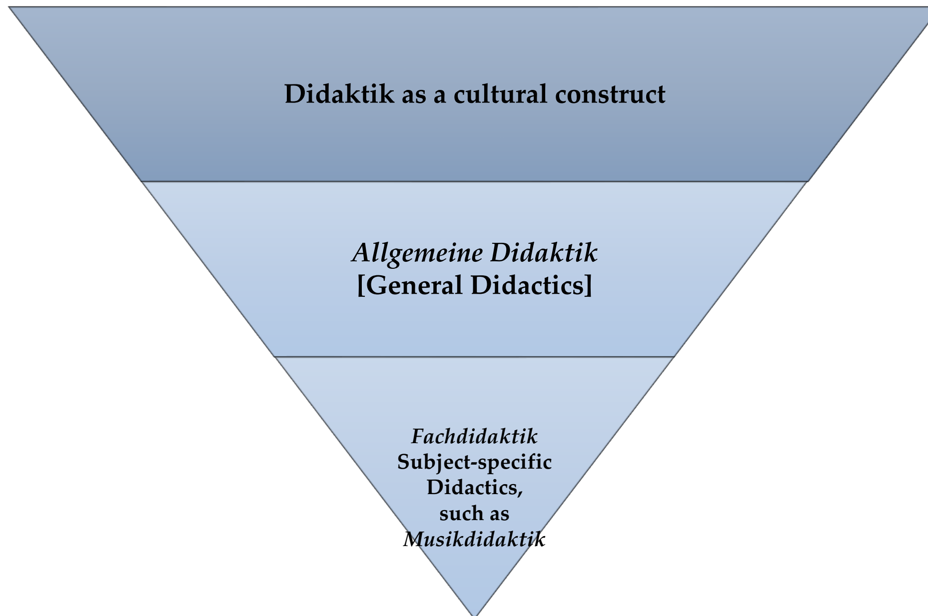
One facet of the German language that makes it so ripe for discussion of terminologies and concepts is that words and descriptors are often added onto base words to create entirely new words. Take for example, the concept of "musicology" (*die Musikwissenschaft*). The German

noun "*das Wissen*," means knowledge (or, as a verb, "*wissen*," it means "to cognitively know"). Placing a "*-schaft*" on the end of "*das Wissen*" changes the meaning to a study of something — in this case, study of knowledge, or science. Attaching the noun "*Musik-*" (music) onto "*Wissenschaft*" changes its meaning almost entirely – into "*Die Musikwissenschaft"*, meaning "musicology" or "the scientific study of music." This facet of word addition can be taken to extremes to create the "Frankenword" stereotypes commonly associated with the German language (such as the infamous "*Donaudampfschiffahrtsgesellschaftskapitän,*" meaning the captain (*Kapitän*) of a business-class (*Gesellschaft*) steam ship (*Dampfschiff*) sailing down (*fahren*) the Danube River (*Donau*).

The changeability of German terms is important to understand for the concept of *Didaktik* because the word *Didaktik* has several iterations in which compounded words change its meaning slightly. *Didaktik* can be spoken of in at least two separate arenas: *Allgemeine Didaktik* (general didactics) or *Fachdidaktik* (subject-specific didactics). *Allgemeine Didaktik* (general didactics) indicates "whole-curriculum" didactics focused on general knowledge and broad understandings of what needs to be taught (Nielsen, 2007; Westbury, 2000). This aspect of *Didaktik* is largely outside of the realm of music and music teaching and as such, will not be the focus of this chapter. Music didactics ("*Musikdidaktik*") are largely subsumed under "subject-specific didactics" ("Fachdidaktik" – see Figure 2).[22]

[22] The origin of the word "*Fachdidaktik*" comes from the two words: "*das Fach*" (subject, as in school-subject or discipline) and "*Didaktik*".

Figure 2. Didaktik and Musikdidaktik as a Subsets.



Musikdidaktik is largely described as a term that defines the theories and practices behind good teaching in music; Jank & Meyer (2013) defined *Didaktik* broadly as the "*Theorie und Praxis des Lernens und Lehrens*" ["theory and practice of learning and teaching"] (p. 9). Others, such as Johansen (2010), expanded on that broadness to include a sociological lens, incorporating *Bildug* into what is taught and why:

> *Musikdidaktik*, then, can be defined as the art of teaching music: why students should learn music, what music they should learn, and what they should learn about and via music. Furthermore, it attends to the social and cultural conditions for music teaching and learning. As such, *Musikdidaktik* is rooted in the educational and philosophical traditions of *Didaktik* and *Bildung*. In sociological terms, *Musikdidaktik* is founded on how the values of *Bildung* philosophy influenced the social construction of musical practice and musical meaning along with their interrelations.[23] (p. 208)

Johansen (2010) situated *Musikdidaktik* under the overall larger tradition of *Didaktik* stemming back to the Greeks and to Comenius (discussed in the next section). He also placed

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[23] See also, Green (2010).

philosophy as a critical part of *Didaktik*: the *why* behind students' learning of music. This intertwining of philosophy as part of teachers' training and socialization into the *Bildung* and *Didaktik* tradition is critical and may be a factor in why the tradition of a separate "philosophy of music education" is seen as a largely Anglo-American phenomenon and impulse (Gruhn, 2005): that is to say, that philosophy is *already a component* of the culture of music teacher training in northern European cultures (discussed later in this chapter).

***Musikunterricht* (Music Teaching) — Theory versus Practice in Terminology**

Music teaching may also be described using the word "*Musikunterricht*" and is often found in contexts with the word "*Musikdidaktik.*" However, there are some critical contextual distinctions to differentiate. The word "*Musikunterricht*" is comprised of the noun form of the verb "*unterrichten*," (to teach or instruct) and the noun "*Musik*" (music). The combined word, "*Musikunterricht*" however, has more pragmatic implications to it. While, as an art and a science, *Musikdidaktik* may also imply some practical "in-the-class" aspects of music teaching, it is far more theoretical than "*Musikunterricht*" in usage. "*Musikunterricht*" is often used in contexts such as actual lessons, in which one might say that they are teaching lessons currently or that one cannot attend a meeting, since it conflicts with their teaching time (*das Unterrichtszeit*). It could also mean the actual in-class reaction of students to the lessons and be therefore paired with the word "*Methoden*" (methods) (Erwe, 2005).

The words used thus far to describe teaching and *Didaktik* are as follows:

1. ***Allgemeine Didaktik* [general or overall didactics]** – General science of teaching and general content.
2. ***Fachdidaktik* [subject-specific didactics]** – The teaching of specific subjects, under which, the art and science of music teaching falls.
3. ***Musikdidaktik* [music didactics]** – The art and science of teaching music, including what should be taught and why.

4. ***Musikunterricht* [music teaching or instruction]** – The actual teaching of music in a practical way with an emphasis on methodology, such as the teaching of violin technique.

Each of these terms developed over the course of Germany's and northern Europe's educational history that developed with the terms of *Bildung* and *Didaktik*. A brief history of the term "*Didaktik*" is the focus of the next section.

The Greek Roots of *Didaktik*

As mentioned earlier, the term *Didaktik* in its current parlance originated from the Greek, *didáskein* (διδὰσκειν), which can mean both teaching *and* learning (or to be taught) (Kertz-Welzel, 2004a; Jank, 2013, 2014; Johansen, 2010). The educational theorist Wolfgang Ratke (1571-1635) brought the Latin translation of the term, *ars didactica*, into his book *Didactica* published in 1613 (Johansen, 2010; Kertz-Welzel, 2004a). Ratke's text inspired Johann Amos Comenius (1592-1670), a well-known Bohemian philosopher and theologian, to publish his own book, *Große Didaktik – die Vollständige Kunst, alle Menschen alles zu lernen* (*Great Didactics – The Complete Art to Teach all People*). The circulation of Comenius's text brought the term into vogue within the German-speaking world (Jank, 2013).

A question naturally arises from the circumstances surrounding the effects of Comenius's writings: why would Comenius's text, based upon a Greek term translated first into Latin and then into German, have had such an impact on the German-speaking world in the 17th and 18th centuries? The answer lies in the larger concerns about societal good among 17th-century Germanic speaking cultures. The Golden Age of Greece (or the Classical era of approximately 500 to 350 B.C.) was idealized in the 17th and 18th century, considered by Western European humanists to be a peak of Western society, or an "*exemplum humanitatis* [an example of humanity]" (Klafki, 2000, p. 94). Moreover, Greek/Roman mythology and history would have

been relatively common knowledge among the educated classes in German-speaking kingdoms, as education during this time was heavily rooted in classical Greek/Roman literature and mythologies. For evidence of this common knowledge, consider the success of early seventeenth century operas such as Jacopo Peri's *Dafne* and later in Saxony Germany, Heinrich Schütz's lost opera, *Dafne* and Claudio Monteverdi's *Orfeo*—all of which were based on Greek mythology. In line with societal goals based on an *exemplum humanitatis,* Comenius's work laid out egalitarian educational tenets, summarized below (Comenius, 1966; Jank, 2013):

- People of both sexes should be taught.[24]
- All subjects should be taught, not cordoning off secret sectors of knowledge for advantaged members of society.
- Moral action— not just knowledge formation — should be part of the aims of instruction.
- What is taught ought to help the person not only in their life in the present, but in their future.
- Teaching ought to seek to adhere to truth and the nature of the subject, not veering off into superfluous concerns or objectives.
- The teaching should be done in an order that is carefully considered and thought-out (or outlined in a syllabus, to use a modern phrase).
- Didactics ought to explain an effective, sustainable method of teaching that is oriented toward a goal.

Comenius's ideas as summarized above form the basis for thought about *Didaktik* in the 18th and 19th century, in which we find Humboldt's and Pestalozzi's influence on the concepts of didactics and how they interact with the new humanistic concept of *Bildung* and ideas about the greater goals of education for society. However, those ideals would often differ from the actual practice in the 19th century.

[24] N.B. Comenius's text (and even scholarship on his writings, such as Jank, 2013) were published prior to common gender-fluid or neutral language usage within academic writing.

Theory and Practice in German Music Education of the 1800's

One consistent thread through the study of music education in Germany (as in the United States) is that concepts in theory differ from actual practice in the classroom. As forementioned, humanists like Humboldt held idealized concepts of classical Greek culture as models for instruction.[25] Other European models of successful pedagogues such as the Swiss education reformer Johann Heinrich Pestalozzi also played an important role in the philosophies of 19th century German-speaking lands (Gruhn, 1993; 2001; Jank, 2014; Kertz-Welzel, 2004b). These classical Greek paradigms took the form of character development and citizenship, as developed through the ideals of *Bildung*, while the philosophies of Pestalozzi took the form of singing instruction in 19th century Germany. Two Swiss-German musicians, Hans Georg Nägeli, and Johann Michael Traugott Pfeiffer, codified Pestalozzi's principles and applied them to singing instruction in their 1810 publication *Gesangbildungslehre nach Pestalozzischen Grundsätzen* [Singing Education According to Pestalozzian Principles] (Pfeiffer & Nägeli, 1810; Gruhn, 2001; 2010).

In practice, 19th-century German music education was unstructured at best, focused on singing education. The structured, pedagogically sound musical instruction was reserved for conservatories or large churches (Gruhn, 1993; 2010). As Gruhn (1993) affirmed, didactic practices in common secondary schools (known as *Gymnasiums*) focused on singing, with character development toward enlightened citizenship being the common goal.

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[25] Later in the 20th century, this emphasis on ancient Greek culture as ideal took the form of *Musische Erziehung* in the 1930s with Ernest Krieck's 1933 book *Musische Erziehung,* "presented an idealized interpretation of Plato in terms of music as a way to a new society" (Kertz-Welzel, 2005b, p. 5).

German music education went through a philosophical shift in the 18th and 19th centuries, from serving the purpose of supporting the liturgy of the state-supported Church (Catholic or Lutheran), to the aim of character development for children who were to become model, ideal citizens (Gruhn, 2010). Otto von Bismarck, Germany's unifying leader, solidified this functional shift in 1876 when he separated education

> …away from the church and returned it to the state control. In the face of growing nationalism, [Bismarck] also employed patriotic songs to engender national loyalty. Singing was still taught not under the subject of art or academics, but rather as a technical subject such as calligraphy (*Schönschreiben*). (Gruhn, 2010, p. 43).

After music education came under the purview of the state under Bismarck, Leo Kestenberg, the Prussian Minister of Culture (discussed at length in Chapter III), helped usher in a brief reprieve of useful reforms for music education in the 1920s, which focused music and cultural education on two baselines: musical education as art, rather than technical (*"musiche Erziehung,*" also discussed in Chapter III) and cultural studies (Gruhn, 2010; Jank, 2013; Kertz-Welzel, 2004b).

However, these reforms did not last, as nationalistic fervor swept over Germany after the collapse of the Weimar Republic, and the state descended into fascism. The practice of singing in service of the state and its nationalist ideals, begun in the *fin-de-siecle* to stoke nationalistic fervor and idealized character development, reached its abusive zenith in the 1930s:

> After 1938, music was viewed as a *weltanschauliches* (philosophical or ideological) subject and the leading ideology was proclaimed by singing war songs and patriotic songs, as well as by musical performances at public celebrations of national events such as the Reichstage [congress]. New ensembles were established at schools, both vocal and instrumental (*Sing- und Spielsbaren*), which were also supposed to improve a feeling of community. (Kertz-Welzel, 2004b, p. 23)

Music education was weaponized by the Nazis to quite literally corporately sing the praises of an idealized Germany and to promote their nationalist and racist propaganda (Kertz-Welzel, 2004b; 2012). Music education during the Nazi era is outside the boundaries of this

study — particularly since policies during the 1930s and early 40s reflected the near antithesis of internationalization — and thus the next section will focus briefly on how music didactic practices (and the understandings of *Musikdidaktik*) changed in the 20th century after WWII.

Adorno's Critiques and Fallout from WWII: Impulses for Change

Unlike the term "*musische Bildung,*" which largely replaced *musische Erziehung* after WWII, the concept of *Musikdidaktik* did not have the sort of historical baggage that the term *Erziehung* did (and does to present day), and thus the term *Musikdidaktik* did not go through shifts of meaning and understanding as did *Bildung*. However, the post-war years represented both change and staidness in German music didactic practices. The staidness came from the persistence of concepts like *Bildung* as an overall goal of education, the three-tiered system of schooling, and emphasis on singing and musical analysis as the foundation for the profession of musicology (Jank, 2013). The changes — what Jank (2013) calls "The Second Music Education Reform" of the 1970s — came from the impulses of the critiques of Theodor Adorno, an emergent youth culture, and West Germany's response to the Soviet's launch of the *Sputnik* satellite.[26]

The fallout from the Nazi's misuse of music education cannot be overstated. The process of post-WWII denazification involved analyzing precisely how the education system — from universities to seminaries to secondary and lower schools — had been manipulated into

[26] N.B. After WWII and the subsequent Yalta and Potsdam Conferences, Germany was divided into zones among the Allies. The eastern states of Brandenburg, Mecklenburg-West Pomerania, Saxony, Saxony-Anhalt, and Thuringia were given to the Soviet Union, and in 1949, East Germany *(Deutsche Demokratische Repuplik,* or *DDR*) voted on a constitution to become its own sovereign satellite state of the Soviet Union. The state of West Germany (*Bundserepublik* Deutschland or *BRG*) was united from the western French-, American-, and British-occupied sectors in 1949, and the two countries remained designated as such — West Germany and East Germany, from 1949 until the Fall of the Berlin Wall in 1989 and subsequent German Reunification in 1990. When "Germany" is mentioned here from the years 1945-1989, it is assumed to be "West Germany," unless otherwise noted.

promoting National Socialism in every sector of education. Music education was not immune to these manipulations, and while policymakers and teachers may have been aware of this fact, there was little agreement as to how it could or should be changed going forward. Most music teachers had been trained with the subpar singing-centric techniques of the late 1800s (Gruhn, 2010); the Kestenberg Reforms of the 1920s had been short-lived, and not many teachers had been students under teachers who taught according to these reforms or been taught them in teacher preparation. Jank (2013) called the attitude toward rebuilding music education in the post-war years one of "restoration" rather than "reform":

> Als dann under neuen Vorzeichen das Bildungswesen und die Lehrerbildung wieder in Gang kamen, wurde restauriert statt reformiert. Dabei standen Fragen wie die nach den Strukturen des Schulsystems und der Lehrerausbildung insgesamt, nach der Stellung des Fachs Musik in den Stundentafeln und nach den Lehrplänen im Vordergrund (Gruhn 2003 a, 293). Eine kritische Diskussion der Inhalte des Musikunterrichts fand kaum statt. Leitbild der Volksschule und der Ausbildung der Volksschullehrer blieb das Musische, sodass rückblickend die ersten 15 bis 20 Nachkriegsjahre als „neomusische Phase" der Musikpädagogik bezeichnet werden (etwa Günther 1986, 148). Zwar wurden kompromittierende nationalsozialistische Begriffe und Lieder entfernt, jedoch führte die neomusiche Ideologie ideell weitgehend fort, was vor *und* nach 1933 zur musischen Erziehung gedacht wurde. (p. 37)
>
> [When the education system and teacher training got under way again under new [post-war] auspices, restoration instead of reform took place. Questions such as the structures of the school system and teacher training as a whole, the position of music as a subject in the timetable, and the curriculum were at the forefront (Gruhn, 2003).[27] A critical discussion of the content of music instruction hardly took place. Although compromising National Socialist concepts and songs were removed, the neo-musical ideology continued to a large extent what was thought before *and* after 1933 for musical education.] (p. 37)

While the German education system was not entirely reformed after WWII, the music education system did undergo much change in the post-war years, and as with *Bildung* in the 19th century, this change began with a philosopher.

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[27] This citation of Gruhn (2003) refers to the 2nd edition of Gruhn (1993).

One of the greatest impulses for change on music education in post-war West Germany came not from a teacher, but from musicologist/philosopher Theodor Adorno and his seminal publication “Theses Against Music Education” (Gruhn, 1993; Kertz-Welzel, 2004a; 2004b; 2005c; 2012). Adorno was part of the Frankfurt School of philosophers, which included other giants of critical theory such as Jürgen Habermas, Herbert Marcuse, and Max Horkheimer (Howe, 2008; Sorgner & Furbeth, 2010). The Frankfurt School philosophers were interested in learning how never to repeat the failures of the recent Nazi past, and they did so through a largely Marxist framework. Frankfurt school philosophers believed that the origins of fascism were not isolated to Germany, but rather failures of the Enlightenment and Western civilization writ large (Kertz-Welzel, 2005c).

Adorno’s primary criticisms were against the idea of *Musikerziehung* (discussed in Chapter III), as well as the vapidness of music composed for the classroom (*Musikpädagogische Musik*); Adorno argued that this kind of music composed for the classroom went directly against the idea of music as an artwork (Kertz-Welzel, 2004b). He argued instead for critically listening to music in the classroom, rather than predominately singing, so that students could understand, appreciate, and appropriately critique those works. Although Adorno did not consider himself a teacher, he was able to exert tremendous influence on German music education because of the close connection between teaching a subject and its study as an academic subject in postsecondary education (discussed earlier in this chapter). After Adorno’s critiques had been established, cross-critiqued and then internalized, more impulses for change surrounding music didactics came in the late 1950s and 60s. During this era, West German pedagogues found themselves needing to respond both to the growing “youth culture” who were increasingly

involved with popular culture and its artifacts, as well as responding to the Soviet launch of *Sputnik* satellite, which led to the First German Education Crisis.

The First German Education Crisis: A Response to *Sputnik* and Youth Culture

The shifts in didactics and curriculum that Germany experienced in the 1970s (discussed later in this chapter) owed much of their genesis not only to Adorno's critiques of uncritical music instruction, but also to a changing zeitgeist signified in a shifting youth/popular culture and in Russia's launch of *Sputnik I*. Much as in the Cold-War era United States, teachers in West Germany felt the need to focus on the sciences to compete globally — specifically, against the Soviet bloc countries.[28] However, West Germany was also facing an immense teacher shortage in the 1960s and subsequent crowded classrooms (Jank, 2013). Further problems came when German educational council *(Deutscher Ausschuss für Erziehungs- und Bildungswesen)* member Georg Picht (1913–1982) harshly critiqued German education of the 1960s. Decrying West Germany's lack of response to *Sputnik*, Picht argued that *Gymnasiums* (secondary schools) were not graduating enough qualified students (*Abiturienten* – students who had passed their A-level end of school exams) to contribute to the economy to be effective in competition with the Soviets, who were quite literally next door in the form of Soviet satellite state East Germany (Kertz-Welzel, 2004b; 2009).

Adding to this political tension, a cultural divide began to grow between music teachers who were teaching classical music listening and their respective students, who were increasingly listening to popular and rock music. Moreover, rock and popular music were increasingly viewed not as a form of art to be learned, but rather as a personal commodity. There was therefore little

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[28] The German term used for this shift is called *Wissenschaftsorientierung,* or "science-based orientation."

cohesion between the music that students were learning in the classroom and the music that they interacted with outside of the classroom, and music education was forced to respond (Jank, 2013). In the following section, I discuss the didactic solutions and models that scholars and pedagogues put forth to solve these problems in what became known as the First Education Crisis. The various solutions resulted in differing views of *Musikdidaktik* and music's purpose in the classroom, including both artwork- and subject- oriented models for *Didaktik der Musik*, or the didactics of music. Much like the concept of *Bildung*, models for *Didaktik* stand along a line of tension between subject (student) and object (artwork) (Jank, 2013). The first of those models I will discuss focused exclusively on artwork, while other later models ran the gamut between subject and object.

Michael Alt and Artwork-Oriented Models for *Didaktik*

A model of *Didaktik* (*didaktische Modelle*) is an orientation for music teaching describing the philosophical and practical aims of the teacher; these models help teachers and researchers to plan their lessons, define their goals, and put their philosophical values into more concrete structures. The teacher uses a model (or multiple models) of *Didaktik* as a framework to design their own plans according to their personal *Didaktik* (Jank, 2013; Kertz-Welzel, 2004a):

> Every music teacher in Germany is expected to know various *Didaktik* models of music education in order to determine which approach may be the most effective for a given setting and how to organize lessons specifically to motivate student learning… A music teacher usually considers these models in order to find a personal *Didaktik*, which will guide the preparation of every lesson, based upon the teacher's training and experience, and the understanding of students' needs. (Kertz-Welzel, 2004a, pp. 279-280)

The following is an example of pedagogue Michael Alt's 1968 *Didaktik* model based on "works of art," which relies heavily on musicological methods and analysis as a disciplinary backbone to its framework (Gruhn, 2004; Kertz-Welzel, 2004a). Alt based this model on four functional

“fields” of music instruction: (1) reproduction of vocal music, (2) Western music theory, (3) interpretation, and (4) information about music and its environments (Jank, 2013).[29]

Michael Alt (1905-1973) was a German pedagogue and researcher who studied at the Cologne Academy of Music and was one of the few scholars trained under a teacher familiar with Kestenberg’s 1920s reforms (Jank, 2013). Alt conducted one of the first empirical studies in Germany on the topic of students’ music listening abilities and created “a typology of perception in music education” (Gruhn, 2004, p. 312). Alt’s research efforts supported empirical research of music education in Germany and led to the 1972 establishment of the *Arbeitskreis für Musikpädagogische Forschung* [The Organization for Music Education Research], a group of primarily German music scholars and teachers who focus on recent developments in music education and hold an annual conference in Germany, as well as peer-reviewed proceedings (Gruhn, 2004).

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[29] The emphasis on singing themes or improvising themes hearkens back to the emphasis on singing education in German music classrooms of the 1800s and early 1900s, with the difference that it was not done to better students’ character or to create a sense of nationalistic pride, as it was before.

Figure 3. Alt's Didaktik Framework (Jank, 2013, p. 47, translated by Garrepy).

		Reproduction		**Theory**	**Interpretation**	**Information**
Lower school Elementary school, 1st-4th school year Advancement Level, 5th-6th school year	*Casual singing music exercises*	Artistic re-creation of song and simple vocal music	*Support for gifted students in instrumental lessons, choir, orchestra, school opera*	Development of all parameters of music through improvisational elementary exercises, listening and reflections	Development and preliminary comprehension of the piece of music Rehearsal of listening and comprehension strategies Artistic viewing of the song	Exploration of the musical environment ('environmental teaching') The technical intermediaries in teaching and experimental approaches
Middle school level "General basic education" Secondary school 7th-9th grade, Realschule, 7th-10th grade, Gymnasium 7th-10th grade	*Casual singing music exercises*	…of basic forms of vocal music (Homophonic and polyphonic movements, motet, new song and vocal movements)	*Support for gifted students in instrumental lessons, choir, orchestra, school opera*	Analysis of the means of presentation of music according to artistic principles and aesthetic interpretation for the theoretical-aesthetic analysis of musical works ('applied music aesthetics') through exercises in singing and listening and in elementary improvisation.	Practice of a theory of interpretation in models. Breakdown of the musical field, according to categories of meaning, with concentration on examples Examination of typical works of the time	Classifying categorical knowledge, historical reference knowledge, and sociological functional knowledge for the construction of an ordered musical world of ideas. Foundation of a musical 'life study'
Upper school level „ Basic intellectual education Gymnasium 11.-13. School year	*Casual singing music exercises*	…of stylistically representative vocal material	*Support for gifted students in instrumental lessons, choir, orchestra, school opera*	Expansion of music theory through musicological thematicization of music and through introduction to basic aesthetic questions	Individual-Interpretations Historical and representative dimensions Historical canon of works Forms of intellectual and methodological elaboration of a work	Basic questions and issues of the day in music aesthetics, music sociology and music politics on the basis of the subject matter of the foundation of a 'social theory of music'.

Figure 4. Original German of Alt's Didaktik Framework (Jank, 2013, p. 47).

Abb. 3.1: Rahmenplan für den Musikunterricht (Michael Alt 1968, 260f.)

		Reproduktion		Theorie	Interpretation	Information
Untere Schulstufe Grundschule 1.–4. Schuljahr Förderstufe 5.–6. Schuljahr	Umgangsmäßiges Singen Musische Übung	Künstlerisches Nachgestalten von Lied- und einfacher Vokalmusik	Begabtenförderung in Instrumentalunterricht, in Chor, Orchester, Schuloper	Erarbeitung aller Parameter der Musik durch improvisatorische Elementarübung, Hören und Reflexion	Verlebendigung und Vorverständnis des Hörwerks Einübung von Hör- und Auffassungsschemata Künstlerische Liedbetrachtung	Erkundung der musikalischen Umwelt („Umweltlehre") Die technischen Mittler in Lehre und experimentellem Umgang
Mittlere Schulstufe „Allgemeine Grundbildung" Hauptschule 7.–9. Schuljahr, Realschule 7.–10. Schuljahr, Gymnasium 7.–10. Schuljahr		von Grundformen der Vokalmusik (Homophone und polyphone Sätze, Motette, neue Lied- und Vokalsätze)		Analyse der Darstellungsmittel der Musik nach künstlerischer Gesetzlichkeit und ästhetischer Deutung zur theoretisch-ästhetischen Analyse der Hörwerke („Angewandte Musikästhetik") durch Übungen am Sing- und Hörgut und in elementarer Improvisation	Einübung einer Auslegungslehre in Modellen Aufschlüsselung des musikalischen Feldes nach Sinnkategorien in exemplarischer Konzentration Zeittypische Werkbetrachtung	Klassifizierendes Kategorienwissen, geschichtliches Orientierungswissen, soziologisches Funktionswissen zum Aufbau einer geordneten musikalischen Vorstellungswelt Grundlegung einer musikalischen „Lebenslehre"
Obere Schulstufe „Geistige Grundbildung" Gymnasium 11.–13. Schuljahr		von stilistisch repräsentativem Vokalgut		Ausbau der Musiktheorie durch musikologische Thematisierung der Musik und durch Einführung in die ästhetischen Grundsatzfragen	Individual-Interpretation Die historische Dimension und das Repräsentative Geschichtlicher Werkkanon Formen der geistigen und methodologischen Erarbeitung eines Werkes	Grundfragen und Tagesfragen der Musikästhetik, Musiksoziologie und Musikpolitik an Hand des Fachschrifttums zur Grundlegung einer „Gesellschaftslehre der Musik"

Alt published his research in a 1968 seminal text called *Didaktik der Musik: Orientierung am Kunstwerk* [*Didactics of Music: Orientation Toward the Work of Art*]. It is perhaps with Alt's theories, so grounded in Western classical music, that German music education became so insular, focused on debates within the bounds of German-speaking lands (Vogt, 2012).

Alt's 1968 model of music teaching relied heavily on study of Western European classical "works" of music. His theory had ties to the philosophies of Theodor Wilhelm (1906-2005), a contemporary education scholar who wrote on German schooling in the post-*Sputnik* era of emphasis on empirical research. To this end, Wilhelm articulated six horizons in which to base a scientific look on education: "Glaube, Recht, Struktur, Interpretation, Hygiene, und Überliefung [belief, truth, structure, interpretation, hygiene, and tradition]" (Jank, 2013, p. 43).

Wilhelm viewed the arts as a visible way to view the invisible world, placing the arts on equal footing with other subjects. Alt adapted Wilhelm's modes of thinking, applying them to arts education, particularly focusing on interpretation of works of Western art music (Jank, 2013). It is particularly in the arena of interpretation in which Alt's perspective differentiated itself:

> What is new with Alt [in post-Sputnik German music education] is the attempt to systematically build up "interpretation" from the lower level onward and therefore to place the examination of musical works of art at the center of instruction at every level - albeit in a manner and complexity that varies according to age. (Jank 2013, p. 44)

These differentiations according to age (and the three-tiered structure of German schooling) are reflected in the model in Figures 2 and 3. This orientation toward works of art was as prominent in German schools as the aesthetic education movement and Bennett Reimer's ideas were in U.S. schools during the 1970s (Kertz-Welzel, 2009).

While Alt was one of the prominent figures during the 1960s and 70s in German music education, his theories were certainly not without detractors. Critics pointed to three primary areas (Jank, 2013; Kertz-Welzel, 2004a):

1. Alt's treatment of music as an "object" rather than an experience or action.
2. The inherent elitism of elevating certain works of art over others, claiming that studying them helped make one a more moral individual, and the alienation of young students to the works of art — their youth music and culture was not at all reflected in the works they were studying in school.
3. The musicological methods used were somewhat eclectic and did not focus on many social aspects of musical compositions.

Against these criticisms, other concepts and models emerged that focused more on the "subject" or person, and these didactic models are the focus of the next section.

Aesthetic Education and Subject-Oriented Models of *Didaktik*

In reaction to Alt's model based on Western European art music, as well as the growing influence of rock and popular music among young people, German music educators developed

several different *Didaktik* models during the 1970s that focused both on subject (work) and object (outside world or student) (Jank, 2013; Kertz-Welzel, 2009). During the 1970s through the 1980s, German in-school music education remained largely focused on critical listening as a method for teaching musical concepts; instrumental or vocal education was conducted after school in separate music schools or private lessons (Kertz-Welzel, 2004b). Following Adorno's critiques, teaching critical listening and artistic taste was seen as a way to prevent the thinking fallacies that had led to the atrocities of World War II. Consequently, models developed in the 1970s and 1980s focused on aesthetic education — but not in the same way as aesthetic education in the United States. Rather, this "aesthetic" goes back to the Romantic-era poet Friedrich Schiller's interpretation of the Greek αΐσθησις (*aisthésis*), indicating the combination of feeling and understanding of mind in pursuit of a just and free society (Jank, 2013; Kertz-Welzel, 2004b; 2005a).

Two of those models that focused on aesthetic education[30] were the *Auditive Wahrnehmungserziehung* (Education of the Auditorial Perception) and *Polyästhetische Erziehung* (Polyaesthetic Education). German pedagogue Hartmut von Hentig developed the *Auditive Wahrnehmungserziehung* model of *Didaktik* to help students to use their senses to help perceive the world of music and to analyze it critically and creatively (Harnischmacher, 2005). The word *Wahrnehmungserziehung* can be broken down into three separate words; *wahr* (an adjective, meaning "true"), *Aufnahmung* (a noun meaning "the taking"), and *Erziehung* (an old noun meaning "education," see Ch. 3). Said Kertz-Welzel (2009) on the nature and goals of *Auditive Wahrnehmungserziehung*, "Introducing the various kinds of sounds in music education

[30] Whenever "aesthetic education" in Germany is referenced in this chapter, it is meant in the sense of the Romantic Era, *Bildung*-founded definition of Schiller's, not the Anglo-American emotional-reaction based aesthetic education promoted by Reimer (1970), among others.

was supposed to foster an education of the sensorial perception, thereby supporting the development of self-confident, aesthetically trained students, who are able to make informed musical choices" (p. 74). This approach was supposed to develop students' critical perceptions of media (recall that the shadow of fascism remained in cultural memory, and educators were determined not to repeat those same mistakes).

Developed by Austrian educator Wolfgang Röscher, the *Polyästhetische Erziehung* (Polyaesthetic Education) model attempted to unite other artistic disciplines and media sought to unify music with the other arts, such as drama, literature, or painting, to help students sharpen their aesthetic experiences and perceptions (Kertz-Welzel, 2004a; 2004b; 2009; Kittl, 2005). At its core, polyaesthetic education could be labeled with five fundamental descriptors: 1) it incorporated multiple media, 2) it was interdisciplinary, 3) it was intercultural, 4) it integrated older artistic traditions, and 5) it was socially communicative (Kittl, 2005). Polyaesthetic education incorporated older traditions in the sense that it was based on the Greek concept of *Musiké*, or music that was not separated out into various disciplines but incorporated with drama, literature, and other aspects of the arts.

During the 1970s and 80s, philosophy of the 19th century continued to be an influence on German music education in more than just aesthetic-based *Didaktik* models: another *Didaktik* model based on German hermeneutics of music emerged during this time as well. In the 1970s, music pedagogues Karl Heinrich Ehrenforth and Christoph Richter developed the *Didaktische Interpretation* (Didactic Interpretation of Music) model of *Musikdidaktik*. With this approach, students learned and applied philosophical hermeneutics (i.e., interpretation) in order to understand specific Western, classical musical works. This approach is probably most like that of *Bildung*, discussed in Chapter III, in the sense that it is very individual, and it resists precise

assessment and measurement; Lehmann-Wermser (2018) connected the model directly to *Bildung:*

> In order to achieve understanding, the students' "horizon" must merge with the "horizon" of the piece of art where in the process both the students and the music are transformed. Thus, all students must react and relate individually to the music; musical experiences become an encounter with music ("Begegnung"). Music becomes a part of the process of formation ("Bildung") in a very personal way. (pp. 217-218)

According to Lehmann-Wermser (2018), it is precisely because of the individual level of interpretation, this process cannot be standardized, which is potentially problematic to those outside of the Scandinavian-German *Bildung*-based ethos of education. However, Jank (2005) contended that even within the German system of schooling, having an imprecise model such as *Didaktische Interpretation* is difficult to practically implement:

> Unklar bleibt in diesem Konzept allerdings nach wie vor, wie die musikalische und musikbezogenen Erfahrungen, Umgangs- und Verarbeitungsweisen von Kindern und Jugendlichen in der Unterrichtsplanung und im Unterrichtsprozess tatsächlich jenes Gewicht und jene Bedeutung erhalten können, die Richter fordert. Wenn die Einlösung dieser Forderung nicht dem zufälligen Gelingen oder Misslingen in der Unterrichtspraxis überlassen bleiben soll, dann müssen der systematische Ort und die didaktische Funktion der "hermeneutischen Situation" der (einzelnen) Schüler bestimmt und für die Planung und den konkreten Verlauf des Unterrichts fruchtbar gemacht werden.
>
> …it remains unclear in this concept how the musical and music-related experiences, ways of dealing with and processing music of children and adolescents can actually be given the weight and significance in lesson planning and in the teaching process that Richter demands. If the fulfillment of this demand is not to be left to chance success or failure in teaching practice, then the systematic place and didactic function of the (individual) students' "hermeneutic situation" must be determined and made fruitful for the planning and concrete course of instruction. (p. 46)

The extent to which didactic interpretation can "be determined and made fruitful" as Jank (2018) puts it, remained unclear. Thus, concepts such as *Didaktische Interpretation* fell out of vogue in favor of more student- or action-oriented concepts in the later 1980s (Gruhn, 1993). Criticisms of these sorts of teaching models involved being too focused on music-making and practice and less on critical thinking and media consumption (remember again, the background of fascism

constantly in the mind of Germans and the ensuing need to ensure protection against those sorts of abuses in the educational system) (Kertz-Welzel, 2009).

The music teacher would use these models as lenses through which they would develop their own personal music *Didaktik* and go through a three-tiered process – analysis, planning, and staging – to develop their lessons and plans (Kertz-Welzel, 2004a; Jank, 2013). However, the aims and goals are not precisely laid out and measured in the same way that Anglo-American standards are designed. This can cause tensions in understanding, particularly when the topic of constructivism emerges, which may appear as a latent concept in the models above. This idea is examined in the next section.

Didaktik and Curriculum

Is there a difference between Didaktik and curriculum? Yes and no. On one hand, as Klafki (1995) noted, both Didaktik and curriculum are concerned with the following:

- Goals and media of teaching and learning,
- Topics and their content,
- The procedures and methods of learning and forms of organization
- Necessary prerequisites, disturbance of learning, and other effects,
- Evaluating and controlling the environment for learning

However, there are fundamental differences between the two in terms of philosophical background and application. *Didaktik* is closely tied to western European thought in past and present and allows both for local/state guidelines as well as independence of teachers as professionals in their own classroom (Westbury, 2000). According to Westbury (2000), Anglo-American curriculum is heavily tied to the structure of schools in North America:

> In the American case [of curriculum], the dominant idea animating the curriculum tradition has been *organizational*, focusing on the task of building *systems of schools* that

> have as an important part of their overall organizational framework a 'curriculum as manual,' containing the templates of poor coverage and methods that are seen as guiding, directing, or controlling schools, or school systems, day-by-day classroom work. [pp. 16-17, emphasis mine]

In other words, the curriculum tradition serves the purpose of systematizing and making predictable American schooling.

This is not to say that the word "curriculum" is absent from German speakers' vocabularies. On the contrary: curriculum as a concept was so attractive during the Educational Reform of the 1970s that it very nearly replaced the idea of a state *Lehrplan.* Buoyed by the idea that curriculum and Bloom's Taxonomy (1956) could make a predictable, scientific environment for the classroom, German educators brought in curriculum as a concept into the German vocabulary and parlance:

> The field of education adopted Benjamin Bloom's (1956) taxonomy of educational objectives in an effort to become more 'scientific'. The concept of curriculum influenced educational research and promoted the notion of education as a predictable and assessable enterprise. In the end, the *Lehrplan* succeeded in German education, but curriculum changed the idea of schooling significantly. (Kertz-Welzel, 2009, p. 282)

This import of curricular concepts did not translate directly into the German school system. Bloom's taxonomy had problems particularly when imported into the German system and applied to the concept of aesthetic education:

> Some of these [problems] became obvious when the German educationalist Klaus Füller (1974) tried to adopt Bloom's taxonomy for music education, but he was not able to develop a model which would assess the outcomes of musical learning regarding the aesthetic aspects of music adequately. (Kertz-Welzel, 2009, p. 78)

The import of curriculum as a concept into the vocabulary of German educators creates an environment that is ripe with potential for misunderstandings when discussing lesson content and methods with Anglo-American teachers. To this day, German researchers will often write the word "curriculum" in their English texts oftentimes when they mean to say "*Lehrplan*", even

though the concept does not mean the same to American readers. This exemplifies another reason that educational words and their philosophical underpinnings need to be identified and researched, so that the actual ideas can be discussed, traded, or worked. Kertz-Welzel (2004a) called this idea a "comparative Didaktik" of music; scholars such as Johansen (2010) have already engaged in similar endeavors such as "Didaktik and/or Curriculum," a comparative education research project in the 1990s that sought to examine parallel approaches in education in North America and Europe.

Scandinavian Perspectives on *Didaktik*

Just as with the concept of *Bildung*, *Didaktik* plays heavily into Scandinavian countries' music education philosophies and teacher training. Within Scandinavian music teacher preparation programs, there are specific classes for *Musikdidaktik* which encompass "the practical, theoretical and philosophical perspectives that inform music teaching and learning" (Ferm Thorgersen, 2010, p. 2). As in Germany, *Didaktik* in Scandinavia is closely tied to *Bildung* in its outcomes and philosophical underpinnings (Nielsen, 2007), as well as "priorities of emancipation, self-determination and culture" (Johansen, 2010, p. 212). Seeing a need for distinction between theory and practice, the late Danish philosopher Frede Nielsen proposed making discrepancies among Didaktik into two categories: *Didaktik* as a science (what he calls "didactology") and practical *Didaktik* activities (what he calls 'didactics') (Nielsen, 2005):

> … I would propose the term *didactology* (adjective: *didactological*) for the designation of the theory of didactics, especially the theory of the content, aim, and rationale of education (at the distinguishing between 'didactology' and 'methodology') and reserve the term *didactics* (adjective: *didactic*) for the designation of practice-directed planning and decision-making. (p. 9)

The logic behind Nielsen's argument is that distinguishing between "didactology" and "Didaktik" would make granular various countries' philosophies and methodologies without

causing confusion and would cut down on difficulty of translating a complex term such as *Didaktik*. Furthermore, a concept of "didactology" would also open *Didaktik* up to a comparative approach of other countries' methodologies and philosophies of music teaching, of which Nielsen was in favor (Nielsen, 2006). One latent issue with Nielsen's (2005) proposal is the broad definition with which he characterized "didactology":

> It is the task and the object area of didactology in relation to the subject of music to *describe, analyze, problematize,* and *develop intended, actual* or *possible* issues concerning *music education* as well as its *conditions* with special regard to the *content, aims* and *rationale* of the education such as it *previously* was, *currently* occurs and in *future* may become." (p. 12)

One could argue that music education philosophy already fulfills many of these purposes. Nielsen (2006) attempted to situate "didactology" within the Anglo-American world of music education philosophy:

> In relation to the subject field 'Didaktik' I have tried to clarify this distinction by differentiating between practice-oriented Didaktik ('didactics') and a scientifically oriented Didaktologie ('didactology') by taking as a point departure the German concept of Didaktik which in itself encompasses this sort of ambiguity. Seen in relation to the field of philosophy of music education, means that there are (a) philosophically oriented (possibly ideological) positions and views of music education, its basis and goals, its main contents and forms of activity, and so on, and (b) studies, analyses, and reflections on these positions and concepts. (p. 9)

This examination of the "content, aims, and rationale" of musical education could occur with the larger European philosophical framework of education—that is, education that is directed toward *Bildung* as a goal with teachers as professional independent thinkers. Nielsen operated in this research realm of Anglo-American philosophy of music education, as he was the first co-president, together with Estelle Jorgensen, of the International Society of Philosophy in Music Education (ISPME) (Jorgensen, 2017). Nielsen (2006) saw Scandinavian music education in a dual position, simultaneously open to Anglo-American influences and inspiration while at the same time seeking "to preserve and expand something independent and distinctively Nordic

in our way and acting" (p. 9). Perhaps in many ways, Nielsen was describing a view of internationalization in which local and regional educational customs and understanding could be preserved while gaining deeper understanding of others' ways of teaching and learning. Discussing *Didaktik* in its pan-European context naturally brings us to a discussion of *Didaktik*, curriculum, music education philosophy, and internationalization.

Wrapping it up: *Didaktik*, Curriculum, and Internationalization

What then, do we conclude as music educators about this concept of *Didaktik*? We have established that the meaning of *Didaktik* is wrapped up in language, philosophy of the 19th and 20th century, and is largely applicable within the systems of both German and Scandinavian school. But is *Didaktik*, and even *Bildung*, so fundamentally different in assumptions, basis in western European philosophy, and grounding in German/Scandinavian language and grammar that no viable part of either concept can be shared with the Anglo-American, pan-Asian, pan-African, or Latin American world of music education? Certainly not (*auf keinen Fall*)! Comparative curriculum or comparative Didaktik might be a place to begin in discussing these ideas. The sharing of these ideas, however, must come with an understanding of their cultural background and assumptions; otherwise, we risk mindlessly incorporating international elements into our own practices and thoughts, resulting in a "surface internationalization."

Let us return to the very beginning of the chapter and think about the idea that teachers meet the needs within society: "The music education profession must continually adapt so that it can serve the needs of its society. The changes that society goes through affect how children are educated" (Mark & Gary, 2007, p. 459). Understanding the needs of an increasingly globalized society and the ways in which other educators have sought and currently seek to meet those

needs can help us more thoughtfully share our ideas with international colleagues in a deeper, more meaningful way.

What might be the benefits of a comparative view of curriculum or *Didaktik*? Understanding the background of *Didaktik* or curriculum would serve empirical studies in music education by giving them another facet to examine in their study, in order to make the findings richer. For example, studies such as Stich (2015), in which he compared lessons in Scandinavia and Germany, would have benefited greatly from exploring the dimension of *Didaktik* for the non-European reader; this also applies to Sepp, Ruokonen, and Ruismäki (2014), who conducted a similar study in Finland and Estonia. Further, studies such as Leonord (2018), which looked at music lessons in both California and Lower Saxony would have greatly benefited from a discussion of how the lesson outcomes either reflected curricular or *Didaktik* goals. The inclusion of *Didaktik* or curriculum philosophy into empirical studies deepens the results and discussion section, so that researchers are able to get an even better glimpse into the reasons behind the results that they are observing.

Understanding and/or comparing Didaktik and curriculum within the philosophical realm of music education can only serve to help music educators better understand their "why" and structures behind their teaching. Both philosophies/systems (*Didaktik* and curriculum) have their downsides: *Didaktik* can be nebulous and at times unresponsive to the current needs of society, whereas curriculum can be constrictive for teachers who wish greater creativity. Further studies could dig into the individual *Didaktik* philosophies of teachers in Germany or Scandinavia or could compare documentation such as German *Lehrpläne* with state-wide standards or other curricula. The possibilities for deepening our understanding of internationalization are nearly endless.

In this chapter, I have sought to untangle societal needs within German society and describe the ways in which the concept of *Didaktik* helped to meet that need within German music education: first, the desire to extend teaching of a subject from its academic discipline, and second, to have both a theory and practice from which to teach; finally, to have multiple lenses or "models" from which to think about and practice music educational goals. I have also searched for corollaries within American music education and the ways in which our structured curriculum and standards have met either similar or contrasting needs. German music educators are in one sense freer as independent professionals who have their own philosophies of *Didaktik*, but are also more constrained by the nebulous idea of *Bildung* as an aim for music education. American music educators are freer on one hand, in the sense that they have many curricular resources and possibilities; on the other hand, they are often constrained by tight budgets, end-of-year performances, curricular pressure to meet certain standards, and other social justice issues. As music educators and trainers, we need the richness of one another's ideas to meet the needs of our increasingly globalized society. In the next chapter, I will reflect on ideas of internationalization, *Bildung*, Didaktik*,* and so forth, covered in the previous chapters, and seek to open the door toward a culturally sensitive internationalization of music education. The challenges are great, but as I affirmed, the possibilities are endless.

CHAPTER V: CONCLUSIONS, IMPLICATIONS, AND REFLECTIONS

> "*Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt.*
> [The limits of my language mean the limits of my world]." (Wittgenstein, 1922, 5.6)

The Austrian philosopher Ludwig Wittgenstein, who discussed language and its uses in his writings, often compared language to that of a game. In language games [*Sprachspiele*], we do not comprehend a word until we understand the rules of the game in which the word is used, or the actions into which it is incorporated (Wittgenstein, 1958). For example, the phrase, "The notes!" can mean musical notes, or written notes, or a command to retrieve something. What matters is that the people involved in the "game" understand its "rules,"—that is, its social context and expectations. If, as the above quote from Wittgenstein illustrates, and the limits of our language are the limits of our own individual world, how then do we expand that world to include the musicking practices of others? How do we deepen and enrich our connections with others across cultural boundaries where the rules surrounding language differ?

In this final chapter, I will seek to posit some additional questions and thoughts to accomplish these goals of a culturally sensitive internationalization of music education. In the process, I will reiterate and summarize the findings from the previous four chapters so that the reader can clearly engage with the concepts in the discourse in a distilled format. First, I will synthesize and answer my initial three research questions. Second, I will envision a scenario in which deep internationalization is occurring. Third, I will consider the implications of both the answers to the research questions and deep internationalization. Fourth, I will posit some arenas for future research. Finally, since philosophizing naturally involves critical reflection of the researcher, I will personally reflect on the process and meaning of conducting this research project.

Findings and Synthesis

Research Question 1

In what ways does the relationship between Germany and the United States exemplify the internationalization of music education, and what is their relationship to the international music education discourse? Germany and the United States exemplify neoliberal ideals of economically productive citizenry via their education systems; that is, both countries educate (*ausbilden*) their citizens so that they can successfully participate in the economy, whether local, state to state, national or global. Moreover, the two countries have a long history of cultural, political, and educational exchange, from 19th century music researchers such as Mason, Hullah, and Curwen, to the Allies' post-WWII denazification efforts in German schools, to pioneers in trans-European collaboration such as Edmund Cykler. These impulses toward international collaboration were not only felt in the United States and Germany but also in many other countries, and they found culmination in the establishment of the International Society of Music Education in 1953 (McCarthy, 1995).

Historically, the United States and Germany have had robust educational and cultural exchanges. Today, however, the respective contributions of the United States and Germany to the international music education discourse is disproportionate in nature. Many prominent music education journals publish in English as their *common or preferred language*, such as the *International Journal of Music Education*, the *Journal of Research in Music Education*, and the *Philosophy of Music Education Review*. Since German music education research often contends with words and their meanings, German music education is somewhat isolated in the discourse. A lack of discussion about some of these international terms in music education or misunderstanding that they contain simple cognates, such as *Bildung*, which often gets translated

as "education" but whose meaning goes much deeper, results in a surface-level internationalization of music education. Since educational exchange must be done with understanding by all who are involved in the discourse, an intentional process of internationalization is necessary.

How can these international relationships be deepened? Since philosophizing is a rigorous, critical inquiry of the foundations of convictions that drive the direction of music education as a profession, we must ask ourselves the following questions. What are the foundations of our convictions about the purpose of music education? Why do we need other perspectives, and why do we need to understand those perspectives on a deep level?

Both the United States and Germany are facing severe challenges in teacher retention and recruitment (Deutsche Welle, 2019; Lockett, 2019; Yan, Chiaramonte, & Lagamayo, 2019). Many of these challenges involve factors well beyond the scope of internationalization, such as low teacher pay and increasing demands from administration. However, teacher retention problems also are connected to feelings of burnout. Consider for a moment that new experiences and deepening understanding of new perspectives often helps to guard against burnout that may exacerbate the teacher shortage (Brown, 2020). What if regular, international exchanges of teachers between countries were one of the recruitment tools used in teacher training programs? What might be the result for music education in the United States or in Germany? What if an educational institution with a university teaching school required or strongly encouraged its teachers to spend a year in a sister institution, teaching and learning their educational system as well as language?

Such a solution of regular teacher exchange would require much political momentum on an institutional level, but such movements have and are happening now, but instead under the

auspices of neoliberal education goals, such as those that Harvey (2007) described: “strong private property rights, free markets, and free trade” (p.2), which make music education into another entrepreneurial endeavor to be exploited. An example of these neoliberal impulses currently involves international student recruitment efforts by U.S. institutions, whose international students pay full tuition to study there, and in so doing, bolster the reputation and finances of the institution. Those international students then often return to their home countries able to compete on the global job market, having had their education in a United States institution, having enriched the institution in their tuition dollars in the process. Music teachers are forced to plan instruction and teach within this system of capitalistic outcomes for music and musical education. What if that process were flipped so that not only the bottom line of the university was supported through international dollars from students, but the profession was made more sustainable through regular international exchange of teachers? As the educational world expands via online learning, opportunities like this may become even more feasible. In these sorts of exchanges, we develop a deep empathy as we experience life through another’s eyes, and we bring this sense of empathy into our own musicking practices.

Educators in both the United States and Germany engage in musicking behavior in their music classrooms, which take place in the context of compulsory education. Those musicking behaviors may be focused on an individual or group, but they exemplify what Small (1998) called the “ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world” (p. 13). The concept of ideal relationships is also another way of saying “identity”, or as Small (1998) wrote, of declaring, “This is who we are!” (p. 43) This characteristic of shared humanity in identities and musicking

is an important one which binds not only American and German cultures together but also connects to the entire international music education community. The specific *relationships* in musicking in German and American music education, however, are expressed in the form of language and terminologies, which I summarize and synthesize below in Research Question 2.

Research Question 2

How do German and English languages express cultural meanings in music education through terminologies? In German music education, cultural meanings are primarily expressed using the terms "*Bildung*" and "*Didaktik*." The German language allows for many additive prefixes that can change the meaning of the stem words ("*Musik-*", "*Allgemein-*", and so forth), but the stem words form a critical part of German music education. Further, the German language allows for the possibility that the words themselves can always change as research and concepts evolve; Bildung could even be referred to as "culture in action" (Gjesdal, 2013), which, as alluded to in Chapter III, is also similar in concept to the English concept of "schooling."

Bildung

Bildung, in particular—often translated "education"—is rooted in Enlightenment philosophy and philosophers such as Wilhelm von Humboldt and poets such as Friedrich Schiller and this concept undergirds most of German education (Gruhn, 2010; Kertz-Welzel, 2017; Lüth, 2000; Nielsen, 2005). A student who is *ausgebildet* or trained under *Bildung* is a person who is independent, thinks critically, and understands their relationship to themselves and their world. In its classical form, *Bildung* contends with the relationship of self and the world. In the musical realm, this often takes the form of the person with the musical or artistic work, and thus the idea of *musische Bildung* is closely tied to the western European, 19th century idea of the musical "work". In Germany, music education has close ties with musicology as a discipline, and thus

students are more likely to be familiar with methods of analysis versus group-based musical production (Gruhn, 2004b; Kertz-Welzel, 2008). However, this emphasis on analysis often contrasts with students' out-of-school experiences with music-making. Moreover, having a school system based on *Bildung*—which is a life-long process and is very difficult to assess—can often cause tension between ideals and the reality of educational outcomes. This philosophical, analysis basis contrasts sharply with the group-based music-making practices of U.S.-based schools.

Didaktik

Both German and American music educators facilitate musicking in their respective societies via their teaching, though the assumptions and expectations of those environments differ. In German-speaking countries and throughout parts of Scandinavia, these cultural meanings about the needs of society are expressed in the term "Didaktik." *Didaktik*, which comes from the Greek, *didáskein* (διδἀσκειν), can mean both learning *and* being taught. Jank (2013) defined it broadly as "the theory and praxis of learning and teaching" (p. 9).[31] *Didaktik* should not be confused with either curriculum or methodology, as it concerns itself not only with the learning areas but also the connections *between* these learning areas and the structures, spaces, and students with which they are employed (Rolle, 2017). Moreover, the terms and interpretations of *Didaktik* are subject to being newly constructed or added onto as research on the concept evolves. In the context of music teaching, *Didaktik* is often referred to as "*Musikdidaktik.*"

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[31] German, *"Die Didaktik ist die Theorie und Praxis des Lernens und Lehrens"* (Jank 2013, p. 9).

Pertaining to the teaching of music, *Musikdidaktik* is a direct descendent of the discipline of historical musicology: much like musicologists are themselves independent researchers who are connected to an institution, practitioners of *Didaktik,* (i.e., teachers), are independent professionals who have their own models of *Didaktik* with which they operate and work. This independence of thought on the part of teachers also speaks to the fundamental connection of *Didaktik* to the concept of *Bildung*; *Didaktik* always operates in service of *Bildung*, or in service of a student who is self-determining individual who negotiates their relationship to their inner and outer world (Jank, 2014). This outer world can be as narrow as the musical score with which a student is working, or it could include the larger cultural concept of *Didaktik*, which is prevalent not only in the German-speaking world, but also in the Scandinavian parts of northern Europe (Denmark, Norway, Sweden, and Finland).

Music Education

In the Anglo-American sphere, the definition of the phrase "music education" is seldom debated in academic circles in terms of what it *is*: a structured approach to musical education which begins when a child enters compulsory education, usually the elementary years. In the United States, these aims and structures are enshrined in the National Standards, published by the National Association for Music Education (NAfME), and reinforced by statewide standards, which vary slightly from state to state but are very similar overall to the National Standards.

The National Standards focus on four Artistic Processes: Performing, Responding, Connecting, and Creating. Performing encompasses all aspects of singing, playing, moving, with artistic interpretation, analysis, and technical skill. Responding involves teaching musical analysis (written or aural), interpretation and evaluation of music, as well as response through movement and indication of musical preferences. Responding is closely related to the Artistic

Process of Connecting; according to the NAfME standards, Connecting primarily involves understanding how music and musicians connect to themselves and to other cultures and disciplines, including but not limited to history, art, and daily life. Finally, the Artistic Process of Creating comprises composition/improvisation of melodic and/or harmonic elements, sometimes with or without Western notation, depending on the age of the students and context of the lesson.

In theory, these four Artistic Processes are to be given equal weight in planning and execution of lessons in the music classroom in the United States; reality, however, paints a different story that focuses more on singing and performance (Abril, 2009). Elementary general music in the United States is unique in that it includes all children in the school population and facilitates musical experiences that reflect their lives and their musical cultures; performances play a big part in the classroom time spent in elementary general music, but they are balanced by other curricular goals. In U.S. middle schools and high schools, ensemble-based experiences are most often what is offered, such as choral/show choir, band – marching, jazz, or concert – or other ensembles that have regional cultural relevance such as mariachi. These middle school and high school ensembles, which may be audition-based, do not include all students in the school population, and elementary teachers often feel pressure to prepare their students for these program offerings in the middle and high school level; this view reduces the function of the elementary general music program to the "feeder" for ensemble-based music education in middle and high school. Moreover, many months in middle and high school music classrooms are often spent preparing students for end-of-year performances or for competitions, which many teachers find significant to the boosting of their own reputations as effective educators. This heavy focus on performance—particularly in the middle and high school years—results in a lopsided

emphasis on Performance as an Artistic Process, leaving little time for the other Processes of Connecting, Responding, and Creating.

This pragmatic, performance-oriented field-basis for education as a discipline is important to understand, particularly in contrast to German music education, which relies heavily on listening and analysis. Much of this contrast in pragmatism versus analysis can be traced to the disciplinary history and origin of music education in Germany and the United States. As clarified in Chapter IV, American music education finds connection in teacher training to Western musicology but also has influences in ethnomusicological and music psychology methods (Campbell, 2003; Gruhn, 2004b; Kertz-Welzel, 2008). This pragmatism and performance orientation is deeply rooted in the discipline of music education across the United States and is expressed in the term “music education” in English. While music education may be well-understood as a term, the concept of curriculum is often up for consideration and discussion, as I will summarize below.

Curriculum

As an outcome-oriented discipline fixed in pragmatism, music education in the United States positions itself as a discipline structured around standards, which comprise the educational outcomes for students and ensembles. Within the bounds of the standards, states or local governing bodies will implement curricula, which teachers then employ as a basis for their lessons. The standards and similarities of curricular goals in the United States often create such similarities within music programs such that that a music teacher can change jobs from district to district, and if their new curriculum is well-structured and laid out, will find that they are able to easily adapt with little difficulty. As mentioned in Chapter I, curriculum as an Anglo-American

tradition serves the purpose of both systematizing and making predictable American schooling (Westbury, 2000).

In the Anglo-American world of music education, curriculum could also mean "content and objectives" of music education — that is, what is to be taught and how it is to be taught, with a definitive beginning and end. This definition sounds very similar to that of German/Scandinavian *Didaktik*, which Jank (2013) defined as the "theory and praxis of music teaching and learning" (p. 9); while the word "curriculum" does exist within German music education literature, its meaning is broader than what is implied when an American speaks of their curriculum. Therefore, it may be helpful in summary, to think about what curriculum is *not* (and what *Didaktik is*) from a German perspective:[32]

- Curriculum is *not* rooted in Western Classical ideas of the art of teaching and learning (*Didaktik* has origins in Latin/Classical education of Comenius, in which the German educated class of the Enlightenment era would have been well-versed).

- Curriculum is *not* considered both a science and an art (*Didaktik* in both Germany and Scandinavia is considered both a science and an art).

- Curriculum is *not* an open-ended concept whose interpretations as a concept change as research evolves. (There are scholars dedicated to the development of *Didaktik* as a concept within the German-Scandinavian music education sphere).

So, what *is* curriculum in the Anglo-American sense? Curriculum is an organization of what is to be taught and how it is to be taught; it has a definitive beginning and end, and it is implemented by individual teachers. Curriculum serves to structure American schools (Westbury, 2000).

[32] The word "curriculum" has also been used synonymously with the word "*Lehrplan*." *Lehrplan* is a word that means something very similar to standards, but *Lehrplan* documents remain entangled with concepts of *Bildung* and *Didaktik* and are not exactly the same as a document outlining educational standards in the U.S.

As we untangle the meanings and implications of curriculum and its contrast with terms such as *Didaktik*, we may also broaden the question to other cultures and ask: what other concepts of teaching and learning are socially, linguistically, and philosophically constructed? In what other cultures might the idea of what is to be taught and how it is to be taught be different from that of the Anglo-American tradition? How can scholars in music education (teachers, trainers of teachers) become more curious about these potential differences and investigate them, to deepen and diversify our profession as a whole?

Research Question 3

How can internationalization of music education be reimagined in a culturally sensitive way? Throughout this research project, my goal has been to open a door toward culturally sensitive, deep internationalization of music education. In the process of writing this project, I have questioned myself, often feeling ill-equipped to tackle these large and deep problems of misunderstanding. The vastness of this aim and ensuing topic forced me to limit the focus of this project to one example: that of language in music education in the United States and Germany. During the research process, I have often had to ask my German colleagues for clarification and assistance; I have had to be willing to be confused for a while or be wrong about something. That vulnerability, however, has yielded some deep insights of possibilities for the internationalization of music education to be reimagined in a culturally sensitive way – of which, I posit three below.

Comparative Music Education

First, differing viewpoints are critical for understanding the practices of the "game" (in the sense of Wittgenstein) surrounding our disciplines and languages. By "game, I mean to imply the social milieus of life which govern our use of language in the context of the discipline of

music education.[33] To this end of figuring out the music education "language-game," the further development and legitimization of comparative music education approaches within international music education will bring about deeper conversations and insights into others' practices and how they are discussed. As mentioned in Chapter II, comparative music education pulls on several different disciplinary "strings" including, but not limited to, sociology, philosophy, musicology, and international studies. Legitimization of comparative music education approaches could come in the form of a journal dedicated to international/comparative music education. The legitimization of research methods and the proliferation of new journals go together, often playing into a "chicken or egg" scenario: does the presence of the method necessitate a journal, or does the journal promote further use of the method? In this case, I argue both are important. An international/comparative music education journal might also foster more cross-cultural collaboration between researchers, exposing them to different ways of comparing, thinking about data, and novel viewpoints; these kinds of collaborations can culminate in faculty and student exchanges internationally. Increasing this methodological richness will only serve to improve our discipline via fresh perspectives that expose and make explicit that which is implicit and needs to be explored further.

Alternate Formats for Sharing Knowledge

Second, along with legitimizing comparative music education, providing alternate formats for presentation and sharing of knowledge will also open the possibilities of deeper dialogues. These alternative formats may take the form of audio-visual material embedded in written materials, as in Wallbaum (2018), in which he provided a linked video of the short

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[33] In his *Philosophical Investigations* (1958)*,* Wittgenstein used the term to "bring into prominence the fact that the speaking of language is part of an activity, or of a form of life" (p. 11).

comparative lessons that were studied. Alternative formats for discussions can also come at conferences in the form of short "*Stammtisch*" (standing language conversation table) sessions in which people can practice their language skills in a low-risk environment[34]. Conferences can also include alternate formats for content presentation, such as *Pecha Kucha* (Japanese for "chit-chat").[35] Moreover, a rethinking of the typical constraints of journal articles (i.e., the 3000-word or 20-page limit) can open the doors for researchers whose work and concepts of knowledge concepts may not fit within those traditional western constraints to have their voices heard.

Reflective Gatekeepers

Finally, it is critical that we recognize in our discussions of these alternative formats and methods for disseminating knowledge that they must be approved by gatekeepers who are in positions of power. These gatekeepers must be reflective, humble, and open. We must ask ourselves, what is the purpose of gatekeeping? Is it to facilitate better ideas about music teaching? Is it to ensure quality in our discipline? What exactly is our definition of "quality"? Quality according to whom? International collaboration forces gatekeepers to think about these and other important questions as we seek more equitable approaches to our discipline. To that end, I wish to put forth an example of what it might look like when a gatekeeper seeks to engage with international elements in a deeper way.

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[34] The ISME is already experimenting with low-risk, casual online sessions in their new ISME Online Café Zoom meetings, which will begin in late 2021 or early 2022. While these are not language-focused, they allow music educators to come together and exchange ideas and find community in an alternate format.

[35] The ISME Policy Commission offered the option to submit papers in Pecha Kucha format for the 2022 conference to be held in Brisbane, Australia.

Deeper Internationalization Imagined: Meet Alan

Alan is a visiting scholar/lecturer at 123 University in Germany. He is a piano player/conductor from Britain, and he was able to secure his visa and funding in the days before Brexit. He enjoys the challenge of bringing international elements into his classroom and to his institution. At his university, he teaches the course on International/Comparative Education for his university, for which he designed the syllabus. Last year he was able to use some leftover British Arts Council grant money to commission his colleague in South Africa to write a choral piece in isiZulu and English for his community choir. Before he started to teach the piece, he got notes from the composer about the isiZulu language and how it was to be properly taught and invited him to Zoom in to his class to give notes personally. Before COVID-19, he did a unit on Nordic choral culture and was able to arrange a field trip to take a few students to Oslo to observe a couple of choirs there under the direction of another of his colleagues (Alan loves to tell the story of when his Norwegian colleague told him he was sitting with his beard in the mailbox or "sitte med skjegget i postkassen," *or getting into a difficult situation!)*

Alan keeps his connections with his international teacher friends and colleagues fresh; he met most of them through organizations like ISME and EAS, and he regularly reaches out to them and asks for help on a research project — and he is always ready to return the favor. He makes sure to advocate for funding to attend these conferences and to collaborate on research projects when possible. When he goes back to Britain, Alan is going to work with his home institution to sponsor an online conference in which sessions will be presented in multiple formats and languages, with translations available. There will also be language roundtable

"Stammtisch" *(or "standing table") sessions in which people practice their language skills with one another in an informal setting.*

In this example of the fictional professor Alan, he is not being driven by neoliberal ideals of free market capitalism to drive forward internationalization: the student is neither a consumer of an educational "product" nor a product themselves to be prepared and launched into the global economy to compete. The focus is not on Alan alone as a manufacturer of these student "products." Rather, Alan is connecting to others in his immediate and global community in an intentional, humble, and deep way via musicking practices. He is willing to be misunderstood by his international colleagues, and he invites opportunities to collaborate; he respects the knowledge base and fundamental assumptions of those collaborators, and he is working for systemic change in how knowledge is shared. But how exactly might Alan be engaging in musicking in hosting conferences or in commissioning compositions? Small's (1998) definition of musicking is broad enough that it covers Alan's actions. Musicking, according to Small, is "[taking] 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 composition), or by dancing" (p. 8). Small's definition, therefore, covers taking part — *in any capacity* – in a musical performance; this includes knowledge *about* music, as well as its *creation* and actual *performance*. This definition encompasses all aspects of music-making, thinking, and doing across all cultures. This naturally leads to the question: do the differences between the cultures in teaching and their languages matter?

Implications

This study was not conducted to imply that these differences between teaching cultures should not matter or exist — quite the opposite! Rather, these differences highlight how beautiful

of a profession we are involved in as music educators and how far we still must go in the process of understanding other cultures and creating music education that celebrates musicking in its totality.

Recalling Chapter I, I chose the example of the United States and Germany in this study because it served as a representative example of both a normative occurrence and an exceptionality. Even prior to international impulses in the 20th century, the United States and Germany had influence on one another in the realm of music and music education. Today, through this project, I hoped to stitch some threads in the quilt of international music education to see the similarities and the differences, so that international collaboration can be facilitated more deeply, and a door opened for a more intentional, sensitive internationalization of music education.

If the COVID-19 global pandemic has taught us anything, it is that we cannot self-isolate, at least indefinitely. Our futures in music education are connected, and we need one another's perspectives to meet the challenges of teaching music to students who are interacting in an increasingly globalized world. Once we as educators have found solutions, we need to be able to communicate them to another. During the pandemic, a source of great comfort for many teachers, myself included, was the presence of online conferences, which allowed us to continue to exchange ideas even in the absence of physical travel. It was at some of these online conferences where I recognized that this connectedness of fates and similarity of problems were increasing rather than decreasing, and that understanding where a teacher is coming from in terms of their cultural and language understandings goes a long way toward bringing about effective solutions for problems.

In this study, I have both touched on classroom implications of globalization and internationalization (see Chapter I) and the more extensive discipline-wide implications of internationalization (see Chapter III), but the two are inextricably connected. I also hope that through philosophical research such as this — uncovering the assumptions and reasons for the actions — those barriers and silos between theory and practice, between academics and practitioners, can be gradually broken down and our discipline enriched.

Future Research

As mentioned earlier, the goal of this project was to open doors. The process of opening doors will naturally generate many more questions. This project dealt with the United States and Germany as one specific representative example of internationalization in music education in two separate countries. However, there are many other areas to explore, even within continental Europe, not to mention globally. One aspect that could be explored would be that of German-speaking Europe's more recent adoption of core competencies, which bear a striking similarity to the standards movement in the United States. What impact does measuring competencies have on *Bildung*- and *Didaktik*-based music education in German-speaking Europe? Another subject, though not specifically explored in this project, was that of the individual Scandinavian countries (Denmark, Norway, Sweden, and Finland) to ascertain whether the perspectives on *Bildung* and *Didaktik* vary from country to country. Moreover, further research on the German-speaking aspects of music education could extend into Austria, Switzerland and Liechtenstein, since these countries follow similar structures and language but have differing governance and cultures.

Broadening beyond the German-speaking world, what other concepts exist in other languages that impact music teaching and perception of music? How has colonialism and decolonization impacted these understandings of music teaching? What role does language have

to play in the teachings of musics of other cultures and traditions? How can western-trained music teachers teach global musics in a non-appropriative way, and how can a global understanding of various culture's music education philosophies facilitate more effective teaching?

These final questions suggest that more work needs to be done in comparative and international music education. How can philosophy of music education incorporate more elements of international and comparative music education into its research tradition? In one of his final articles for the ISPME before his death, founding ISPME member Frede Nielsen (2006) pleaded for an international/comparative approach to become part of philosophy of music education. Speaking specifically to the concept of educational transfer, he wrote,

> I believe that these sorts of issues need to be dealt with in a comparative 'philosophical' study, not least because the practicing music education cultures within each of these traditions have a tendency to become closed and seek affirmation on a normative, ideological basis. Here, a fresh philosophical perspective could open them up and bring in a breath of fresh air. In my opinion, ISPME should be able to contribute to this (p. 12).

I hope through this research that an understanding of the need for comparative music education studies will be strengthened, so that music education scholars can continue to investigate the deeper bases for belief and assumptions rooted in language of other cultures; in so doing, I hope we can avoid unintentionally leaving others out of a conversation in which we are trying to engage.

In that process, we must also return to the role of music educators as gatekeepers. Certainly, we aspire to bring more scholars into the conversation of music research, and we also want those new scholars' conversations to be made understandable via norms in scholarship. But if in the process of seeking "excellence" in scholarship we, to quote Nielsen (2006), "become closed and seek affirmation on a normative, ideological basis," (p. 12) then we will miss valuable

perspectives or contributions. If we are unable to see beyond ourselves and our concept of how knowledge is structured and transmitted, we will miss others' perspectives that can offer valuable solutions to the issues and challenges facing music education today globally. How can music educators, particularly those in scholarship, reduce the gatekeeping functions such that contribution to scholarship does not disadvantage those whose native language is not English or those who may not come from a scholarly background that conveys knowledge in a westernized, structured manner, but instead a cyclical, Eastern one? Since musicking is fundamentally a human endeavor and part of what makes us human, we want to hear and celebrate all the voices that make this profession so beautiful, and we must consider questions such as these as we seek to blend more voices into the conversation.

Personal Reflection and Concluding Thoughts

As mentioned in Chapter II by Jorgensen (2001), a philosopher may often become a part of her subject and live with it to understand it, rather than observing it from the outside. I began this dissertation with the question, "Why do I feel so at home in both the German music education world and the U.S. music education world?" I recognized that my language skills played a big part in this feeling of connectedness, but I also knew that just speaking the language did not answer everything about why I felt both inside and outside my subject of German music education. I sensed a connectedness and a shared identity that language only helped to solidify. I identify not only as an American and an English-speaker, but also as a German-speaker, a musician, a teacher, and a musical scholar trained in the discipline of musicology. Those identities and my experience mediating them and interacting with others who shared them created what Boyce-Tillman (2009) refers to as "liminal spaces" for musicking where

understanding, acceptance, and transformation could occur, which contributed to the sense of biculturality to which I attested in Chapter II.

In the process of exploring the philosophical basis of German and U.S. music education in the context of internationalization, I came to see how my biculturality has served to help me see both an insider and an outsider. I am an insider to American music education, having been raised in it and now working in it as an educator. I am an outsider to German music education, and yet I have much history with the language and culture, having traveled and briefly studied there and having multiple peers and mentors in that part of the world. Throughout this process I was able to read German literature and then check that understanding against my colleagues, who had accepted both me and my scholarship as part of their own culture.

During the writing process, I presented my research both here in the United States and in Germany, though both presentations had to be virtual due to the COVID-19 pandemic. The experience of presenting both stateside and internationally forced me to grapple with my understandings of this topic and my own identity; I was forced to do what Byram calls "mediate" between myself and my audience, "i.e. being able to take an 'external' perspective on oneself as one interacts with others and analyse and, where desirable, adapt one's behaviour and the underlying values and beliefs" (Byram, 2003, p. 60). My understanding an appreciation for my own culture that I live in has grown, as has my desire to learn more about others.

I believe that tapping into and facilitating biculturality/intercultural dialogue within music education scholarship would deepen our understandings of other traditions and help music teachers provide innovative solution to each other's problems, both locally and globally. Biculturality and ability to communicate interculturally in a deep and meaningful way is an asset for any music educator, particularly as our world becomes increasingly globalized. Hearing and

understanding bicultural perspectives, taken in combination with comparative music education practices, innovative formats for sharing knowledge, and humble gatekeepers will profoundly deepen global music education dialogues and set the stage for a more culturally sensitive internationalization of music education.

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