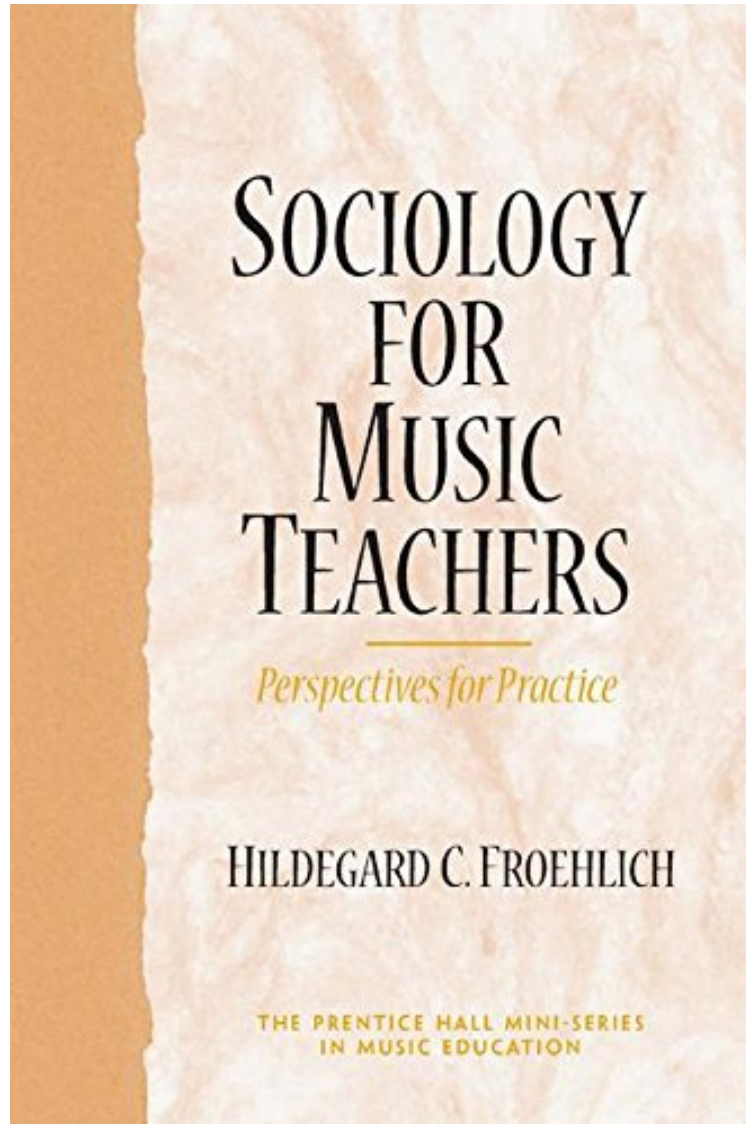


## Sociology for Music Teachers: Perspectives for Practice

*Hildegard C. Froehlich*

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**Hildegard C. Froehlich : Sociology for Music Teachers: Perspectives for Practice** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Sociology for Music Teachers: Perspectives for Practice:

6 of 6 people found the following review helpful. This Makes SenseBy MamaTrishaAre you a musician or a music teacher who wonders how music and music education fit into the grand scheme of society? If you've questioned your traditions and practices, then this is the book for you. Having read other's attempts to put forth a philosophy of music

education and felt as if it went nowhere, I can tell you that the ideas in this little book are not circular. They make sense. Froehlich cites a number of writers Marx, Weber, Adorno, Blacking and Small, to name a few. Readers will find this book especially challenging if they have been teaching music to others with the purpose of perpetuating time-honored traditions of "classical" styles. This author builds a good case for including different genres of world music in school curricula for the purpose of "building bridges." 0 of 0 people found the following review helpful. Five Stars By James W. Peerson Great book! 0 of 0 people found the following review helpful. Great Book By C.R. Melberg Great book, even though a bit pricey!

For upper level undergraduate and introductory graduate and doctoral courses in music education. Outlining the basic aspects, constructs and concepts relevant to understanding music teaching and learning from a sociological perspective, this volume introduces students to the discipline as a tool in understanding their own work. The text shows how certain academics in music, sociology and education have thought about the relationship of music to education, schooling and society and examines the consequences of such thinking for making instructional choices in teaching methods and repertoire selection. School music teaching is imbedded in two major societal traditions: (1) the tradition of music making, listening, and responding; and (2) the tradition of education as a societal mandate. The first tradition holds firmly to music artistry and musicological scholarship, the latter of which includes music sociology. The second tradition, that of education as a field of study, relies mostly on pedagogical principles rooted equally in psychology and sociology. Hildegard Froehlich bases the book upon the premise that a music teacher's work is equally shaped by both traditions. The more music teachers become aware of how societal structures shape their own lives as well as the lives of their students, colleagues, and superiors; the more "reality-based" their teaching will become. Society is a composite of communities in which different social classes, groups, and reference groups co-exist to varying degrees of compatibility due to real or perceived differences in norms and values as well as hierarchies of power. Informed or intuitive choices made by an individual indicate allegiances to particular groups, how those groups are structured hierarchically; and where and how each individual fits into those hierarchies. This is true for the music world as it is true for the world of education.

From the Back Cover Outlining the basic aspects, constructs and concepts relevant to understanding music teaching and learning from a sociological perspective, this volume introduces readers to the discipline as a tool in understanding their own work. The volume shows how certain academics in music, sociology and education have thought about the relationship of music to education, schooling and society and examines the consequences of such thinking for making instructional choices in teaching methods and repertoire selection. The authors examine the question of why look at music education from a sociological perspective, and look at sociological concepts relevant to music education, texts in the sociology of music and their relevance for music education, and thoughts of selected ethno-musicologists, music sociologists, and cultural theorists, as well as providing an introduction to major sociology of education theories, the applications of important constructs in the sociology of education, basic aspects of occupational socialization, issues of identity construction for music professionals and implications for the sociologically informed music teacher. For music educators and musicians.