

**Political, Economic, Social, and Technological
Changes Resulting from Modernization:
Implications for Music Education**

With Arabic and English Language Abstracts

by

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Arabic-Language Abstract

تخضع العديد من البلدان لعملية تحديث، وهذا يعني من زوايا أخرى، أن النمو السكاني ضعيف في حين أن التعليم والرعاية الصحية والنقل والاتصالات في تقدم. نتائج التطوير منها سياسية، اقتصادية، اجتماعية، وتكنولوجية. تشمل نتائج التطوير والآثار المترتبة على الموسيقى، والتعليم، والتربية الموسيقية: (1) زيادة المساواة السياسية تؤدي إلى تخفيف الرقابة على الموسيقى، والتعليم، والتربية الموسيقية، (2) ارتفاع مستوى المعيشة يؤدي إلى خلق فرص الحصول على تعلم الموسيقى والتكنولوجيا (3) التعليم الرسمي سيوفر المزيد من الفرص لتدريس الموسيقى للأطفال وطلاب الجامعات، (4) إمكانية الاعتماد على معاهد تعليم الموسيقى من قبل الأسر الصغيرة (5) زيادة المشاكل الاجتماعية، بما في ذلك المجمعات الضعيفة، قد يؤدي إلى مزيد من الاعتماد على معاهد تعليم الموسيقى وقلة الاهتمام في تعلم الموسيقى الشعبية. (6) الفصل بين الكنيسة والدولة يؤدي إلى قلة تدريس الموسيقى الدينية. (7) الابتكارات التكنولوجية ستؤدي إلى زيادة تعلم الموسيقى الإلكترونية. (8) تعدد المهام تتطلب المزيد من تدريس الموسيقى التكنولوجية. (9) زيادة التعددية الثقافية يتطلب الامتحانات الجارية منها لتعليم الموسيقى، و(10) تقدم الثقافة الشعبية سيؤدي إلى زيادة الطلب على دراستها. أكثر المجتمعات التي يوجد فيها مساواة تتطلب إلى مزيد من التدريب العملي للموسيقى على حساب النهج الفكري. الممارسة المهنية في البلدان المتطورة تميل أكثر نحو الشمولية وتستبعد الإقصاء.

English-Language Abstract

Many countries are in the process of modernizing, which means, among other things, that their population growth is slowing while education, health care, transportation, and communication are improving. The results of modernization are political, economic, social, and technological. Results of modernization and implications for music, education, and music education include: (1) increasing political egalitarianism implies less censorship of music, education, and music education; (2) increasing wealth should lead to more access to music instruction and technology; (3) more formal education will provide more opportunities for music education for children and university students; (4) smaller families could lead to more reliance on institutions for music instruction; (5) increasing social problems, including weaker community ties, may lead to more reliance on institutions for music instruction and less interest in folk music; (6) greater separation of church and state will result in less teaching of religious music; (7) technological innovations will lead to more and different electronic teaching of music; (8) more multitasking will require the teaching of music technology; (9) increasing multiculturalism will require ongoing examinations of which music to teach; and (10) advancing popular culture will result in more popular music being taught. More egalitarian societies may also require more practice-oriented and less intellectual approaches to music. Professional practice in modernizing countries will tend more toward inclusion and less toward exclusion.

**Political, Economic, Social, and Technological
Changes Resulting from Modernization:
Implications for Music Education**

I want to thank Helwan University and its Faculty of Music Education for sponsoring this conference. Hopefully it will be the first of many conferences of its type in this country and region. Thank you also for inviting me to participate. It is an honor to visit this historic land and to be among so many distinguished musicians, educators, and scholars. It is also an honor as well as a challenge to be asked to talk about the future.

We should concede at the outset that no one can predict the future. Very few observers predicted the fall of the Soviet Union and its Eastern Bloc, a series of political changes of seismic proportions with world-wide implications. And no one predicted the ascendancy of personal computers or the internet, both technological innovations that also led to changes of seismic proportions. These political and technological changes led to equally large shifts in the economic and social realms. The fact that both occurred within the span of most of our lives, and that they were not predicted, should remind us to peer into the future with a great deal of caution and humility.

Predicting the future can be risky, not only because of the strong likelihood of being wrong, but because of the equally strong likelihood of offending people's sensibilities about things important to them. Nevertheless, my charge for today is to discuss the future of music education, surely a worthwhile exercise. The organizers of this first international music education conference in Egypt exhibited courage when they choose to focus on the future.

Political and Economic Modernization

Since the Middle Ages, when the nation state began to become the dominant political unit in the Western world, countries that began as monarchies have moved increasingly toward more egalitarian forms of government, although there have been reversals, large and small. Some countries became dictatorships, some adopted socialism and communism, some became democracies with capitalist economies, while others have experienced multiple forms of government.

The form of government I am most familiar with, what historians and political scientists call liberal democracy, was implemented in France and the United States around 1789. Other countries, including Great Britain, followed this path in the nineteenth century. Germany and Japan did so beginning in 1945, followed by Southern Europe, Korea, and Taiwan in the 1970s, most of Latin America in the 1980s, and Eastern Europe in the 1990s. By the early 1990s approximately 140 countries had adopted democratic forms of government. Currently there are advanced liberal democracies in Western Europe, North America, Japan, Australia, New Zealand, and other places.¹

Today, I want to focus not on forms of government *per se*, but on the phenomenon of modernization. Modernization is often associated with liberal democracy, but it also occurs under other forms of government. Whatever the form of government,

¹ American historian Francis Fukuyama defines political liberalism “as the rule of law that recognizes certain individual rights or freedoms from government control”; Francis Fukuyama, *The End of History and the Last Man* (New York: The Free Press, 1992), 42. He believes that democracy is the “right of all citizens to vote and participate in politics.” He sees this as the most important of the liberal rights, and the reason political liberalism and democracy have been closely linked throughout history (p. 43).

the world is moving toward what we now modernization.² For example, since the monarchy was overthrown in 1952, Egypt has experienced many positive changes that are collectively called modernization. These changes include rapid and significant improvements in education, health, roads and public transportation, communication systems, and other things,³ all accompanied by increasing urbanization.

Of all these changes, one of the most important is the dramatic slowing of population growth. Slowing population growth has been and remains a feature of modernization in both liberal democracies and in countries with other forms of government. The slowing of population growth has contributed to other features of modernization, such as improvements in health, education, transportation, and communication. On the other hand, economic growth, which is often a result of modernization, has been very slow in Egypt. The good news is that experts predict improvement in the Egyptian economy as population growth continues to slow.⁴

Implications for Music, Education, and Music Education

For countries with liberal democracies and capitalism, and for countries that continue to modernize through other means, modernization is likely to result in political, economic, social, and technological changes that will have important implications for music, education, and music education. We will go through these changes one by one.

² Ibid., xiii-xiv; and Francis Fukuyama, quoted in Nathan Gardels, “The End of History—20 Years Later,” Global Viewpoint Network/Tribune Media Services, Hosted On Line by *The Christian Science Monitor*. *Huffington Post*, October 31, 2009; available at http://www.huffingtonpost.com/nathan-gardels/the-end-of-history-20_b_341078.html; accessed October 31, 2009.

³ Warren C. Robinson and Fatma H. El-Zanaty, *The Demographic Revolution in Modern Egypt* (Oxford, UK: Lexington Books, 2006), 132-33.

⁴ Ibid., 144.

1. Increasing political egalitarianism. One of the few things virtually all historians agree on is that from the beginning of recorded history the Western world has moved toward greater political, economic, and social egalitarianism. This includes a flattening of social hierarchies and a weakening of political oligarchies. This long-term trend toward egalitarianism seems to be picking up speed, some notable setbacks notwithstanding. For example, civil rights are being strengthened for individuals throughout the modernizing world. The same can be said about civil rights for previously disenfranchised groups such as women, children, various races and ethnicities, and religious and ethnic minorities.

Implications. The trends toward increasing personal and group freedoms will probably continue. Today, an implication for music can be seen in Egypt and many other countries in the form of the huge array of types of music being performed, sold, and consumed, all with less government control than in the past.⁵ At the individual level, the American Bill of Rights, which is part of the *United States Constitution*, is interpreted much more liberally today than it was originally. And recent suppressions of free speech in China and Iran were mild compared to incidents the world has witnessed in the past.

It is clear that personal freedoms are being strengthened, especially in the modernizing countries. These freedoms, or civil liberties, will help insure that governments will be less tempted, and less able, to censor music, education, and music education. And of course it will be increasingly difficult to control the growing number of products and services available in electronic form.

⁵ Joel Gordon, "Singing the Pulse of the Egyptian-Arab Street: Shaaban Abd al-Rahim and the Geo-Pop-Politics of Fast Food," *Popular Music* 22 (January 2003): 73-78.

2. Increasing wealth. Economists consider per capita income, or income per person, as the best single measure of the economic wellbeing of a nation. Prior to the Renaissance and industrial revolution, per capita income was similar in Europe, parts of Asia, the Middle East, and some other parts of the world. Growth in per capita income was approximately 25 percent per century, so people who lived only 30-40 years experienced little economic improvement. However, in capitalist countries from the sixteenth century to the present, the growth in per capita income has averaged approximately 500% per century.⁶

Implications. For centuries mass production techniques, driven in part by developments in technology, have resulted in rising per capita income in capitalist countries. In non-capitalist countries, significant growth in per capita income generally has not occurred, but again, population control alone is expected to lead to improved economic conditions in the coming decades.⁷ In short, people in modernizing countries are likely to become wealthier in the future, which should result in higher standards of living. Rising personal, family, and societal wealth should make music instruction and various forms of technology, including musical instruments, more readily available to more people, both children and adults.

3. More formal education. Widespread public education in the West began in Prussia in the early sixteenth century when two Christian churches founded competing school systems. Public education for all children became available in the nineteenth century, in the United States and elsewhere. Compulsory education and near universal literacy

⁶ Josef Brada, "Eastern Europe in Transition: The Significance of the Fall of the Berlin Wall and the 1989 Revolutions," panel discussion, Arizona State University, November 9, 2009.

⁷ Robinson and El-Zanaty, *The Demographic Revolution in Modern Egypt*, 3-4, 108.

finally arrived in the twentieth century, in the Americas, Europe, the Middle East, and elsewhere.⁸ In Egypt, significantly more schooling has resulted in much higher levels of literacy.⁹

Implications. The modernizing trends toward more education will probably continue. Fortunately, music seems to be part of the school curriculum in the modernizing countries. Some believe that music education facilitates participation in the global economy because music performance contributes to the development of high-level skills in perception and cognition, dexterity, and the ability to work creatively in small groups. All these skills are thought to be related to the production (and consumption) of new, high-quality goods and services in the global economy. The skills required by the global economy are quite different from those required for the mass production of standardized products.¹⁰

The percentage of people who pursue a university education is also likely to continue to increase, due in part to increasingly complex requirements of most jobs. Larger university populations will be made possible by increasing wealth in society and among individuals, and the availability of electronic delivery systems such as the internet. Implications for music education of these larger university populations include opportunities to offer more instruction to students who are not music specialists, thereby potentially improving the status of music in the minds of society's future leaders.

⁸ Jere T. Humphreys, "United States of America: Reflections on the Development and Effectiveness of Compulsory Music Education," in *Origins and Foundations of Music Education: Cross Cultural Historical Studies in Compulsory Schooling*, eds. Gordon Cox and Robin Stevens (London and New York: Continuum International Publishing Group, 2010), 121-36.

⁹ Robinson and El-Zanaty, *The Demographic Revolution in Modern Egypt*, 71, 104-05.

¹⁰ Jere T. Humphreys, "Influence of Cultural Policy on Education in Music and the Other Arts"; available at <http://mmc.edu.mk/IRAM/Conferences/Skopjeconf2/02Jere.pdf>, January 2005; accessed December 28, 2009; and available at Arizona State University Digital Repository (open access): <http://repository.asu.edu/items/15568>.

4. **Smaller families.** Decreasing population growth will result in smaller family units. In addition to the resulting rising per capita income, smaller families contribute to greater mobility of people, which tends to separate family members from each other geographically.

Implications. Smaller, more mobile families with fewer generations living in one location will increase the need for formal music instruction provided by professionals through schools, universities, specialized institutions, and individual teachers. In other words, smaller, more mobile families will probably result in more reliance being placed on institutions for the practice of music education, and less reliance on family members.¹¹

5. **Growing social problems.** Some problems that affect society, especially the schools, will not be alleviated by modernization, and some will likely become worse. For example, disparities in wealth among segments of the population often become larger in modernizing countries. In other words, modernizing countries experience trends of increasing political and social egalitarianism and overall wealth, but at the same time a contradictory trend of increasing economic inequity between certain groups. Other problems that tend to increase under modernization include crime, domestic violence, and drug abuse, among others. Modernization also results in weaker community ties,¹² perhaps due to urbanization as well as other aspects of modernization such as mobility.

Implications. These shifts may result in less emphasis on community music activities. At present, schools and certain commercial enterprises, aided by technological

¹¹ Jere T. Humphreys, "Why Music Education?" International Society for Music Education; available at <http://www.isme.org/>; accessed December 28, 2009.

¹² Fukuyama, *The End of History and the Last Man*, 322-27.

innovations, are replacing community activities. These entities now serve as sources of education and entertainment, roles that were once filled by members of children's families and communities. For this reason, music instruction provided by the music education profession will likely become more prevalent.¹³

Another possible implication of reductions in community activity is a lessening of interest in folk music generally. As schools, industry, and technology provide more global awareness beyond one's local "tribe," and as communities become larger and more diverse, individuals may become less interested in folk music with local roots.

6. Religious versus secular societies. There has been a trend toward secularism since the Middle Ages, a trend that is unlikely to be reversed. However, while some parts of the modern world such as Western Europe have become more secular, other parts have not, including the United States.¹⁴

Regardless of whether a particular country is primarily religious or secular, modernization tends to lead to more separation between the church and the state. This principle was in the original U.S. *Constitution* and it is interpreted more strictly today. In other words, "freedom of religion" has also come to mean "freedom from religion."

Implications. Recently, the European Court of Human Rights ordered the removal of Christian crosses from the Italian public schools.¹⁵ Greater separation of church and state has meant more restrictions on the teaching of religious music in schools in some

¹³ Humphreys, "Why Music Education?"

¹⁴ Fukuyama, quoted in Nathan Gardels, "The End of History—20 Years Later."

¹⁵ "Vatican Denounces Ruling on Crucifixes," *The Boston Globe*, NEWS, Foreign, p. 3, November 4, 2009; available at http://www.boston.com/news/world/europe/articles/2009/11/04/vatican_denounces_ruling_on_crucifixes/; accessed November 4, 2009.

places, even if it is not being taught for religious reasons. This trend is likely to continue. For example, in the United States, where most people claim to be religious and many actually practice religion, religious music and ceremonies are generally not permitted in schools. In countries that do not have a tradition or legal basis for the separation of church and state, minority groups, religious and otherwise, are likely to insist that certain types of music not be taught.

7. Advances in Technology. The development and spread of technology is occurring at dizzying speeds. It affects many aspects of most people's lives in modernizing societies.

Implications. It seems safe to predict that technological changes will occur with increasing rapidity. Technology led to several watersheds, or major turning points, in the history of music, education, and music education such as the invention of paper, the printing press, the phonograph, and now countless iterations of the computer, not to mention myriad types of musical instruments. At the least, it seems likely that music educators will make increasing use of digitized sounds to teach music, whether it be instruction in performance, composition, listening, or combinations of two or more of these. Already there are mobile phone orchestras, and ordinary "smart phone" users can compose and produce sounds resembling various instruments through downloadable applications. A music professor observed recently that "the iPhone may be the first instrument—electronic or acoustic—that millions of people will carry in their pockets"; he went on to speculate that "anyone with a cellphone could become a musician."¹⁶

¹⁶ Ge Wang, paraphrased and quoted, respectively, in Claire Cain Miller and Miguel Helpt, "From Pocket to Stage, Music in the Key of iPhone," *New York Times*; available at <http://www.nytimes.com/2009/12/05/technology/05orchestra.html>.

8. More multitasking. Predictions of increasing leisure time were made in the United States and other places around the beginning of the twentieth century. However, while it is true that in the twentieth century the majority of people were freed from hard physical labor by the advancing industrial revolution, increasing wealth, and technological innovations, they do not necessarily work fewer hours. In other words, the nature of labor has changed, but the number of working hours remains high for most people.

Implications. To a large extent the dividends gained from increasing efficiency in the production of goods and services have been invested in higher standards of living in terms of material goods, not in increased leisure time. This trend is likely to continue as countries and individuals gain the means to make these kinds of choices. However, in music certain technological advances, and the wealth needed to purchase them, are enabling people to “perform” and “compose” music with less time invested than required to acquire the skills needed for traditional performing and composing. Perhaps even more dramatic is the increasing access to vast amounts of music through widely available electronic technology. More and more music education programs in schools and universities will teach students to use this technology. All this leads to multitasking, so even without large amounts of leisure time people have much more exposure and access to music than ever before in history. This exposure and access can take the form of performing and composing as well as listening, which could lead to expanded roles for formal music education in modernizing countries.

9. Increasing multiculturalism. Modernizing countries are becoming more multicultural. By that I am speaking not only of populations with greater ethnic, racial, and cultural diversity due to people and subpopulations moving between and within countries. I am talking also of modernizing countries being affected by globalization, which is driven in part by technology. Modernizing countries are becoming more multicultural in the products and services they use, and even more importantly in the scope of their thinking. This first international conference on music education in Egypt is distinguished by its multi-national, multi-regional, multi-ethnic, multi-religious, and multi- and interdisciplinary nature. Again, the organizers are to be commended for their foresight.

Implications. In the United States, the metaphor of the melting pot in which immigrants were homogenized (or "Americanized") is giving way to the traditional Canadian metaphor of the salad bowl, where group identity remains distinct within the larger society. No matter which model prevails, no longer will the music education profession be able to promote and teach only one music, whether it be the music of national or regional political elites, cultural elites, religious music, popular music, or folk music limited to single origins. This is especially true in the context of Egypt, the United States, and other places where there seems to be less shared sense of community, or values, than in previous eras.¹⁷ Whose music we teach, and to whom we teach it, will become an increasingly important issue as countries continue to modernize and thus become more multicultural in outlook as well as in physical composition.

¹⁷ Virginia Danielson, "New Nightingales of the Nile: Popular Music in Egypt Since the 1970s," *Popular Music*, Middle East Issue 15 (October 1996): 310.

10. More popular culture. No paper on the future of music education can ignore the phenomenon of contemporary popular music. But first let us look for a moment at Europe's classical music tradition. Western Europe was the world's dominant region from the seventeenth through the nineteenth centuries: economically, militarily, and culturally. Therefore, it is not surprising that the "classical music" produced in Europe during that era proliferated throughout much of the world.

But what happened next was different. The world's most influential country in the twentieth century, the United States, did not develop a classical music because, as British scholar Christopher Small argues, of that country's deep democratic roots. Instead, a popular music emerged. And although it was not an elite classical music, by any reasonable standard it was the most important music of the twentieth century.¹⁸

More than anything else, modern popular music is a manifestation of the egalitarianism brought about by modernization--again I'm talking about the modernization of our political, economic, and social systems, propelled forward by technology. Music intended for wide distribution and commercial gain appeared very early in the United States,¹⁹ but technological advances enabled it to spread to the population at large. For better or worse, modern commercial, popular music is the music of our time.²⁰ Since much of it is about everyday life, it fulfills some of the roles previously played by folk music. In the United States, country music, formerly called country and western, is a clear example of this phenomenon.

¹⁸ Christopher Small, *Music of the Common Tongue: Survival and Celebration in Afro-American Music* (London: John Calder, 1987), 4.

¹⁹ Richard Crawford, *America's Musical Life: A History* (New York: W.W. Norton, 2001), 37.

²⁰ Robert Pattison, *The Triumph of Vulgarly: Rock Music in the Mirror of Romanticism* (New York: Oxford University Press, 1987), 9, 36, 95, 154, 174; and Jere T. Humphreys, "Popular Music in the American Schools: What the Past Tells Us about the Present and the Future," in *Bridging the Gap: Popular Music and Music Education*, ed. Carlos Xavier Rodriguez (Reston, VA: MENC: The National Association for Music Education, 2004), 102.

In retrospect, it is not surprising that the music that stormed the world as rock and roll began in the United States. It resulted from a mixing of the music of black people with roots in Africa and of the music of white people with roots in Europe, with Elvis Presley bringing the black and white strands together in the 1950s. The structure of this music is small form and relatively non-hierarchical; not coincidentally, it tends to portray the image of a single (egalitarian) working class of people.²¹ Of course neither the United States nor any other country is completely egalitarian, or non-hierarchical, in terms of social class, but many aspire to the social model portrayed in American popular music.

Implications. European art music spun off into regional and national musical styles, all in the mother style but with national and regional characteristics. A few examples include Sibelius in Finland, Villa-Lobos in Brazil, Smetana in Czechoslovakia, and Copland in United States. Much like European art music remained dominant but took on different forms, modern popular music will continue but with a widening array of sub-styles. Today, as I walk the streets in the Balkan countries I hear rock-inspired music coming out of taverns and restaurants, but it sounds different in each country; the same is true in Taiwan with Canto-pop. Some of this music is a mixture of rock and traditional (or folk) music, sometimes called turbo folk. Each country produces its own popular musicians, including Egypt, where struggles continue over the status of certain types of music.²² Scholars have warned against over-generalizing about music in the West to other places, and indeed the popular music of Egypt is more of a mixture of folk and popular music than is the case in some other places.²³ Nevertheless, there is a worldwide popular music phenomenon with similar characteristics but with specialized versions in different

²¹ Pattison, *The Triumph of Vulgarly*, 154.

²² Gordon, "Singing the Pulse of the Egyptian-Arab Street," 76.

²³ Danielson, "New Nightingales of the Nile," 299-301.

places. This music has become a specialized product that functions much like specialized products and services in other areas of life, tailored to different locations and subgroups.

Conclusions

Modernization is propelling us into a very different world. Decades from now the younger people here today may look around and recognize very few things from their youth. To summarize, we are likely to have less government control and more freedom of choice in music, education, and music education, for individuals and groups. We will have more financial means of purchasing music and the technology to produce and reproduce it. People will obtain more formal schooling, including at the university level, which will provide more opportunities for the music education profession to offer music instruction. Smaller, more mobile family units and urbanization will lead to less reliance on family and community for instruction in music, and to more reliance on formal music education. There will be much discussion within the profession and in society at large over which music to teach, including debates about religious music. Increasing technological capabilities and availability will encourage new types of music participation, as well as exposure to more types of music, much of which will be done while people engage in other activities—multitasking for short. And in our increasingly globalized world people will become more accustomed to interacting with people of different types, including participating in their musical practices.

Finally, as modernization proceeds, popular music will become even more prevalent, not less. Today, my post graduate students, all of them advanced musicians, are highly knowledgeable popular music fans, which was not the case a generation ago.

We must prepare ourselves to teach a huge array of styles of music, starting in our music teacher education programs.²⁴ Hopefully, as a profession we will spend more time learning how to incorporate more types of music in our work and less time defending exclusionary practices from the past. Our trajectory will be more toward inclusion and less toward exclusion.

It is important to recognize that we are moving beyond the notion of music being a collection, or a body or canon, of musical compositions, a concept promoted by Plato and countless later proponents of art music. Music has always been a practice, but Plato and others were uncomfortable with the actual practice of music on the part of elites.²⁵ This changed in colonial America, where settlers needed to learn to sing so they could participate effectively in egalitarian (i.e., non-professional) musical activities in their relatively non-hierarchical Protestant churches. Thus, from the beginning Americans employed a participatory, performance approach to music that later was used in singing schools and continues today in public school music performance programs.²⁶

In the twentieth century, scholars became enamored with a philosophy of music education based on a German philosophy of aesthetics,²⁷ but recently scholars have returned to the more traditional American approach of teaching music as a practice, or

²⁴ See Jui-Ching Wang and Jere T. Humphreys, "Multicultural and Popular Music Content in an American Music Teacher Education Program," *International Journal of Music Education: Research* 27 (February 2009): 19-36.

²⁵ Jere T. Humphreys, "Toward a Reconstruction of 'Creativity' in Music Education," *British Journal of Music Education* 23 (November 2006): 351-52; and Jere T. Humphreys, "Plato's Views on Three Modes of Music Education Praxis: Composing, Performing, and Listening," Evita Simou, trans. *Musical Pedagogic, Special Issue: Praxial Philosophy of Music Education* 4 (2007): 78-88, Polyvios Androustos, ed., with a response by David J. Elliott (pp. 89-90). (In Greek with an English abstract); available at Arizona State University Digital Repository (open access): <http://repository.asu.edu/items/15432>.

²⁶ Jere T. Humphreys, "Instrumental Music in American Education: In Service of Many Masters," in *The Ithaca Conference on American Music Education: Centennial Profiles*, ed. Mark Fonder, 25-51 (Ithaca, NY: Ithaca College, 1992); available at Arizona State University Digital Repository (open access): <http://repository.asu.edu/items/15404>; reprinted in *Journal of Band Research* 30 (spring 1995): 39-70.

²⁷ Humphreys, "Toward a Reconstruction of 'Creativity'," 351-52.

praxis, and less as a scholarly, intellectual exercise.²⁸ This trend will likely continue and spread because music is a practice, and because increasingly egalitarian societies will demand more practice-based approaches. Plato's proposed education system was for elite students only, but schools in modernizing countries, including their music education programs, must serve all students.²⁹

In many countries government ministries administer top-down education systems in which music listening, sometimes called music appreciation, and likely composition as well may become marginalized due to the difficulty of measuring the results of instruction. We may see increasing concentration on performance and quasi-performance, enabled and enhanced by burgeoning technological developments.

This speech is about formal music education in schools and universities, areas for which music educators bear direct responsibility. But we must be aware of events and trends outside the schools as well, and try to forge relationships between music activities inside and outside the schools. This will require us not only to teach many types of music, but also to keep abreast of new technological developments. We will close with a video clip of new technology that already exists; it may or may not come directly into our professional world in the future.

Thank you for your attention today.

YouTube Videoclips

Trumpeter [0:38 minutes].³⁰

²⁸ For more on the praxial philosophy of music education, see David J. Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995).

²⁹ Jere T. Humphreys, "Some Notions, Stories, and Tales about Music and Education in Society: The Coin's Other Side," *Journal of Historical Research in Music Education* 23 (April 2002): 142-43.

³⁰ <http://www.youtube.com/watch?v=Yh7xssnoXM>. For more You Tube clips of robots performing music, see: <http://www.youtube.com/watch?v=EzjkBwZtxp4> (violinist), http://www.youtube.com/watch?v=Xs_vL9g4IYk (quartet), and <http://www.youtube.com/watch?v=7fYMxaBTqls> (trumpeter).

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