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CONTENT ANALYSIS OF THE  
*JOURNAL OF HISTORICAL RESEARCH IN MUSIC EDUCATION: 1980 – 2019*

A Dissertation

presented in partial fulfillment of the requirements

for the degree of Doctor of Philosophy

in the Department of Music

University of Mississippi

by

Gail A. Simpson

December 2019

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## ABSTRACT

The purpose of this descriptive study is to explore the trends in historical research over a period of forty years (1980-2019) as presented in peer-reviewed *Journal of Historical Research in Music Education (JHRME)*. This content analysis is geared towards examining categories of research conducted particularly within the last decade (2010-2019) with comparisons to previous studies. Adopting categories and definitions from Heller (1985), McCarthy (1999, 2012), and Stabler (1986), five questions guide the focus of investigation to include historical periods of study (e.g., 20<sup>th</sup> century), individuals, events, outcomes, and process variables, i.e., the teacher, the learner, the interaction of the teacher and the learner, the content of instruction, and the environment of instruction. Seventy-nine articles published between 2010 and 2019 were read, categorized, and codified. Cliometric analysis is conducted to note trends in biographies, curricular methods and materials, music education development, and historiography. Title analysis and non-random, purposive sampling of the 204 articles published between 1980 and 2009 is done to compare examples with findings from this study and that of McCarthy (1999, 2012). Of the five process variables, three are noted as having consistently high frequencies of exploration. However, one category is significantly underserved both in focus and in measurement of effectiveness of music education over time in the United States and Internationally. Noting the actors, social history, and new historicism, the challenge is presented to researchers to extend the focus of research to include voices not yet represented in the literature, often unrecognized due to geographic, linguistic, and cultural barriers.

## DEDICATION

This work is dedicated to my parents Rev. Dr. George Simpson and Mrs. Joan Simpson,

and my brothers, Mr. O'Neil Simpson and Major Yohann Simpson.

We have endured, and continue to overcome the challenges set before us.

The Lord's grace and mercy have been all-encompassing, for which I am truly thankful.

Blessings and Love.

## ACKNOWLEDGEMENTS

It is indeed a treasured experience being advised and mentored by Dr. Alan Spurgeon, Director of Graduate Studies in the Department of Music at the University of Mississippi. His encouragement and insight have fostered a greater sense of understanding during my exploration of historical research in music education. To you, Sir, I extend my gratitude.

To the professors on my advisory committee, Dr. Michael Worthy, Dr. Andy Paney, and Dr. Brenda Praeger, I extend sincere thanks for your insight and dedication in granting me ambit to explore this area of research. It has been a fascinating journey of learning.

To Dr. Marie McCarthy, editor and Dr. William R. Lee, book and media review editor of the *Journal of Historical Research in Music Education*, for your graciousness in sharing perspectives on the development of research in this field, and the process of preparing peer-reviewed publications, I extend my appreciation.

The undertaking of this research was done in part with the support and regard of several individuals. In public recognition of their contribution, I extend thanks to Dr. Debra Spurgeon, Dr. Robert Riggs, UM Graduate School, UM College of Liberal Arts, the late Dr. Noel Dexter, Mr. Matthew Silpot, Dr. Byron Johnson, Dr. Larry Konecky, Dr. Renardo Murray, Colonel Rickey Coleman, Rev. Dr. Christopher Glover, Rev. Dr. Michael Miller, Dr. Oneal Mundle, Dr. Michael Rowlett, Dr. Michael Gardiner, Professor George Dor, Professor Ricky Burkhead, Dr. Thomas Peattie, Mrs. Jean Robinson, Dr. Phillip Hash, Rev. Dr. Alfred Johnson, Rev. Dr. Stephen Jennings, Rev. Trevor Edwards, Dr. Edward Robinson, Dr. Garnet Mowatt, Dr. randy Tillmut, Dr. Donald Trott, Dr. Donna Schaffer, Mr. and Mrs. Davis, Dr. Martha and Mr. Bob Monroe, Dr. Alona Alexander, Mr. Byron Chatman, Mrs. Rose Gowie-McLean, Mr. Karl Smith, Dr. Steven Taranto, Dr. Wanda Ikeda, Dr. Elizabeth Mize, the Honorable Deborah McDonald, Ms. Alicia Canterbury, Mr. Eric Johnson, Mrs. Leigh Jackson, Ms. Amanda Fliflett, Ms. Lynn Wilkins, Mr. Terry Weathers, Mrs. Cara Jones, Mr. Kelvin Towers, Graduate Colleagues, Mt. Carey Circuit of Baptist Churches, Sarasota Baptist Church, Port Gibson Baptist Church, New Albany First United Methodist Church, and St. Peter's Episcopal Church.

To my extended family of Mrs. Ruth MacLeod and family, Ms. Meggie Monnity and family, the Williamson family, and the Simpson family, I love you and God bless.

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## CHAPTER I:

### INTRODUCTION

In a speech to the Society for Research in Music Education at the MENC's National Biennial In-Service Conference, Yarbrough (1996) articulated six important elements of contemplation in music education research: 1) to broaden music educators as researchers by developing interdisciplinary knowledge and skills; 2) to nurture young scholars, including those fluent in more than one mode of inquiry; 3) to employ philosophical inquiry by understanding the overarching concepts within which other concepts emerge; 4) to build a cogent, focused body of literature in the areas of teaching, preference, performance, perception, and discrimination; 5) to define and isolate variables affecting musical performance; and 6) to publish groundbreaking research in a timely manner. In her analysis of the first fifty years of published studies in the *Journal of Research in Music Education (JRME)* (1953-2002), historical research in music education made up only 14.06 %,  $f = 158$  of the total of 1,124 articles (Yarbrough, 1984, 2002). Of this, only three main topics of inquiry were noted – history of music education, biography, and other (Yarbrough, 1996). Though these contributions were seen as ‘substantive’, there seemed to be concern on whether some researchers were misclassifying their studies as ‘descriptive’ which may have been better grouped as being ‘historical’ (Yarbrough, 1984).

The purpose of this study is to explore the trends in historical research over a period of forty years (1980-2019) as presented in peer-reviewed published works in the *Journal of Historical Research in Music Education (JHRME)*. In seeking to understand which topics and

facets of study have been examined, this researcher utilizes a series of definitions by McCarthy (1999, 2012), Sidnell (1987), and Stabler (1986), to garner information on patterns of interest in historical research in music education over time. With that stated, previous studies by Humphreys (1999), Jorgensen and Ward-Steinman (2015), and McCarthy (1999, 2012), reflect which topics have led public discourse as seen in the early publications. In seeking to get a comprehensive picture of the research done in *JHRME* over this forty-year period, this study highlights voices represented in the literature, and posits other areas to which researchers and educators may extend attention to other events, biographies, and sociological factors not yet reflected in the journal.

While provisions to publish historical research were made in *JRME* and other research journals, e.g. *Bulletin of the Council of Research in Music Education*, *Journal of Music Teacher Education*, and *Music Educators Journal*, it became clear in the 1950s to historian and editor of the *JRME*, Allen Britton, that a publication dedicated to the historical inquiry of music education was needed. Out of the development of the History Special Research Interest Group of the Music Educators National Conference (MENC) in 1978, the *Bulletin of Historical Research in Music Education (BHRME)* was formed in 1980, and later in 2000 renamed the *Journal of Historical Research in Music Education* (Hedgecoth, 2016; McCarthy, 1999, 2012). Whilst the discipline of historical research (Tilly, 1990) in music education, and by extension research in historical music education, had been considered relatively new as an independent field of study, significant strides have been made over the years to document findings beyond biographies, and American and European history of music education to include philosophical underpinnings, research methodologies, curricular development, and historiographic analyses.

Content analyses of research in music education in national studies and published peer-reviewed journals noted significant cultural changes in psychology, political culture, and educational development which occurred during and after the Cold War (Mark, 2007). Information based on several criteria was noted. These included: grade level from preschool through to graduate school; content specialization of music majors and non-music majors; music courses including band, choir, string or orchestra, and general music; personnel of both teachers and administrators in public school education; participant demographics to address age groups, musicianship levels, special populations based on race, disability, and gender; and geographic location both within the US and internationally (Ebie, 2002; Heller, 1998; Mark, 1985, 1993, 1995; McCarthy, 1999, 2012; Preston and Humphreys, 2007; Stabler, 1986). What was deemed lacking, however, was understanding of several elements of development and change in issues such as socio-political, philosophical, and ideological underpinnings of the ‘why’ of music education. Thus, while there was a push to create a publication space to provide encouragement to researchers, many of whom failed to continue exploring that aspect of their career post-thesis or dissertation (Jorgensen, 2009), the *Journal of Historical Research in Music Education* became the platform to document historical music education events and processes, as well as shape the narrative around the methodological tools which may be applied in analyzing such events over a longer period of time, a historiographic approach (Humphreys, 1998).

The prevailing construct of music education research as articulated by Sidnell (1972, 1987) delineated only four possible types of research methodologies, i.e., historical, descriptive, experimental, and philosophical. In answering his ‘what was,’ ‘what is,’ ‘what can be,’ and ‘what should be’ (p. 21) questions, Sidnell interpreted historical research solely as that which drew upon scholarship in history and musicology and was concerned with documenting,

reconstructing, and analyzing the lives and contributions of people, events, and movements in music education in the past (and the wider society of which it is a part). This model of research thinking, however, while useful in setting some guidelines, was not comprehensive, as the categories were not mutually exclusive. Historical research could be also described as descriptive (Jorgensen and Ward-Steinman, 2015). Thus, determining how a particular study was categorized had to be based on carefully defined parameters.

In addressing Bennett Reimer's (1989) question on trying to find where continuous probing discussions about how the history of music education might be accomplished, and in what ways are recent scholarship about history being examined, individual research and content analyses by several authors posed topics for consideration. While Jorgensen (1979), and Jorgensen and Ward-Steinman (2015) noted a shift from humanities-oriented historical and philosophical studies to scientifically oriented psychological studies, Killian, Liu, and Reid (2012) noted that receptivity of qualitative and quantitative research prompted a resurgence in longitudinal studies on a range of topics, such as curriculum, teaching techniques, professional development, diversity, student teaching, recruitment and retention, learning theory, and technology. Whereas quantitative information presented concrete data types which may be interpreted somewhat objectively, Graneheim, Lindgren, and Lundman (2017) pointed out that in the process of contemplating which qualitative research methodological analyses were to be employed, certain challenges may be faced regarding contextualization, levels of forward and retrospective abstraction, and interpretation. These included observing whether reasoning and understanding about the data is deductively, inductively, or abductively inferred. Previous studies done showed a range of possibly outcomes. Stabler (1986) defined and categorized articles based on 28 topics ranging from administration, evaluation, to history in music

education. While he analyzed the topics with nine methods of evaluation, including observational, philosophical, descriptive, and historical analysis, his approach appeared to be deductive in manner. Volk (2003) provided examples of tools that may be employed to uncover humanistic and socio-scientific research with inductive and/or abductive reasoning. Yet Lee (2013, 2018), who focused on researchers' proclivity to rely extensively on 'organization-oriented' history in which relevance of smaller events to the holistic picture gets usurped, seemed to employ abductive reasoning almost exclusively.

Despite the provision of these publications, with no known dissertation-based study on the historical research in music education<sup>1, 2</sup> McCarthy's (1999, 2003, 2012) studies reflected content analysis spanning the first thirty years of historical research in the *BHRME/JHRME*. Her studies encapsulated the concept by Jorgensen and Ward-Steinman (2015) that articles did not fit into only one category. The evidence showed a significant number of articles, 40.9%, focused on the development of institutional, event, and organizational music education programs. While the chronological scope of research tended to be on recent centuries (nineteenth and twentieth), the geographic scope broadened to increase the number of both international and cross-cultural studies. Topics such as music education development (local or regional, national, international), curriculum methods and materials (including private instruction and higher education), and biographical studies with more focus on underrepresented groups emerged (McCarthy, 2012). For example, there was a balance in content addressing three sets of nineteenth and twentieth-century music education topics: A. Regional studies examining: 1) the introduction or

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<sup>1</sup> Dr. Marie McCarthy, interviewed by Gail Simpson, March 8, 2019, on historical research in music education.

<sup>2</sup> Dr. Alan Spurgeon (academic advisor) in discussions with the author, between 2018 and 2019 on historical research in music education and dissertation publications.



development of music in public education settings; 2) specific examples of music education at particular institutions; and 3) events or traditions which affected music education programming as for example, festivals and expositions; B. National studies examining: 1) events and publications of philosophical and curricular debates; 2) institutions of active instruction and training; 3) societal and general educational trends; 4) instructional methodologies for performance, cultural competency, and pedagogies; and 5) general music interest to society; and C. International studies examining: 1) development of music education in other countries; and 2) ethnic and/or religious practices in specific cultural traditions within the United States (McCarthy, 1999).

With the exception of analysis of primary sources, research reviews and sources particularly in volumes 11-15 (1990-1994), topics such as music education development, biography, curriculum methods and materials, and historiography increased in frequency as did page count each successive five-year period. McCarthy (1999) noted that there was a ‘clear bias’ which existed for work done by men as thirty of the thirty-two studies focused on their contributions to music education. Women music educators, minority groups, and international topics were still under-represented in historical research in the *JHRME*. In as much as the examples above reflected an interplay between the inductive and abductive approaches to historical analysis, with researchers seeking to develop this newly emergent field of study in music education, McCarthy (2012) proffered a series of questions which informed this researcher’s scope for further study.

## Statement of Purpose

In seeking to observe trends of the articles published during the entire publication history of the *Journal of Historical Research in Music Education* (1980-2019), the purpose of this descriptive research is to identify evidence of developments in the historical research of music education over this forty-year period. By examining data from research articles and book reviews, this researcher aims to determine, what, if any, shifts in foci have occurred regarding study content of the literature, the authors, and the editorial board of the journal. Paralleling McCarthy (2012) and Jorgensen and Ward-Steinman (2015) studies, and in addressing Lee's (2018) exhortation to examine the future of research in the history of music education, five questions used to guide the examination of this research are two-fold in function, namely to derive information which is both: a) quantitative, and b) qualitative.

## Research Questions

Noting Heller's (1985) interest in relaying the meaning and value of historical research to music educators, this study sought to answer the following questions:

1. Who is the author of the article and/or book review?
2. What is the primary topic category of the content?
3. Which historical period is examined?
4. Noting Sidnell's (1987) definitions of process variables, and Jorgensen and Ward-Steinman's (2015) evaluation of shifts in operative research patterns in music education, what trends emerged in the content of historical research by a) decade; and b) dimension of research based on process variable and discipline between 1980 and

2019? During the last decade, what trends were observed in the methodology of inquiry used by authors?

5. Are there any unique features of the study from the perspective of historical data which may be explained further by socio-political and philosophical shifts in the wider society? What groups, if any, have voice in the last decade (2010-2019) that did not in the previous three decades of Heller's (1998) and McCarthy's (1999, 2012) studies?

### Overview of Methodology

This study examines the findings of research published in the *JHRME* from 1980 to 2019 with particular focus on the 2010 to 2019 decade. While an understanding of previous research and decisions made by the editorial board was discussed in an interview graciously extended by Dr. Marie McCarthy (2019), this study was not one of oral history. Rather it employed quasi-quantitative analysis using cliometrics to evaluate qualitative content such as biographical, observational, descriptive, and philosophical studies. This study reflected the 'systematic search for facts relating to questions about the past, and the interpretations of those facts'<sup>3</sup> as read in the published articles and reviews.

Along with the 2010 to 2019 articles, all titles, abstracts, and summaries of articles published between 1980 and 2009 were examined based on findings of McCarthy (1999, 2012). In addition to conducting non-random, purposive sampling (Fraenkel and Wallen, 2009) of titles from the previous decades and reading all 2010-2019 reviews of books published in the *JHRME*,

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<sup>3</sup> Walter Borg and Meredith Gall, *Educational Research: An Introduction* (White Plains, NY: Longman, 1989), 806 in *The History of Adult Education in Kirtland, Ohio, 1833-37*(PhD diss., 2002), 19.

books which focused on historiography in general, and articles on historiography of music education in particular, were analyzed mainly from the recommendations of Heller (1985, 1998b), Humphreys (1998, May 1999a), Lee (2018), Jorgensen (2009), Jorgensen and Ward-Steinman (2015), Mark (1985, 1993, 1995), and Yarbrough (1996). From the findings of the articles, abstracts, reviews, and summaries, categories and themes addressing the ‘what’ and the ‘how’ or ‘why’ of music education research was examined.

### Rationale and Significance

Historical research is often conducted to do several things. These include: gain a clear perspective of the present, arrive at an accurate account of the past, understand present education practices and policies, test hypotheses concerning relationships and policies, make predictions, learn from past failures and successes, apply understandings of the past to present-day problems, reevaluate data, recognize the relative importance of interactions in prevailing cultures, and give reasons for the development of other theories and practices (Deshmukh and Mishra, 2014). While the overarching function of conducting historical research typically is geared towards proposing ‘corrective’ measures of future music educational practices, this study does not seek to test hypotheses or make predictions. Rather it seeks to engage the reader in gaining a better understanding of the scope of topics which have been examined in the past, and extend recommendations on topics or themes which need to be included in the literature of the *JHRME*. The significance, therefore, is to conduct a detailed examination of historical research in music education during the 2010-2019 period, and compare and contrast the findings of the emergent data with that of the previous three decades. This is to add to the literature and provide for other researchers and music educators an opportunity to get a grasp of the content and scope of historical research published in this journal. It is hoped that once the findings of this study are

presented about articles which examined biographies, events, implications of individual and societal actions, and philosophies on music education, other researchers will conduct studies aimed at remedying the omissions noted in the literature.

### Role of the Researcher and Underlying Assumptions

As researcher, the intent was to objectively investigate data presented, primarily over the last decade, of studies done on historical research in music education in the *JHRME*. Fraenkel and Wallen (2009) noted that determination of patterns often overlooked in part by validity threats may emerge in event history records to some extent because they are non-replicable accounts of peoples and their actions. Yet reinterpretation of history, especially with the compilation of greater quantities of data, may provide contextualized understanding of nuanced aspects to socially accepted norms of the societies in their specific times.

Hence the assumptions for this researcher included: 1) diligently collating, reading, and analyzing all articles in the 2010-2019 publications of the journal, and 2) comparing findings with that of Heller (1998a) and McCarthy (1999, 2012). Similarities and differences observed between the previous three decades and the last were noted, with particular focus given to content of research not identified due to their existence being beyond the confines of western American/European-centric geographic and/or linguistic boundaries, and transmission of musical constructs through non-standardized educational modes. To counter validity and other research-based threats to this study, consultations regarding classification definitions and scope of investigation were made by this researcher with my academic advisor to ensure findings of this study were presented succinctly, yet comprehensively.

## Definition of Terms

Definitions of terms have been adapted from McCarthy (2012), Sidnell (1987), and Stabler (1986). Noting the delineations of each category, most prominently used terms were biography, curriculum methods and materials, music education development, historiography, and political and cultural variables. The glossary is presented in the appendices.

## Organization of the Dissertation

In understanding the intended trajectory of this research (Bloomberg and Volpe, 2016), Chapter II presents a review of literature on historical research in music education, and the development and emergence of the journal dedicated to the publication and dissemination of this form of research on an international stage. Chapter III focuses on the method used in this study to extract, collate, and analyze the data found within the articles and reviews of all forty volumes (1980-2019), with particular focus on the last decade. Chapter IV presents the findings of the research. It showcases the developments in topics, authorship, geographic representation, and musical periods published. The influence these topics have made on music education, with an examination of the voices which have yet to be reflected in the literature, is discussed in Chapter V. Recommendations for future research are proposed.

## CHAPTER II:

### RELATED LITERATURE

#### Content Analyses in Music Education Journals

Content analysis is used to quantify and analyze the ‘presence, meanings, and relationships of such words and concepts, then make inferences about the messages within the texts, the writer(s), the audience, and even the culture and time of which these are a part’(Busch, De Maret, Flynn, Kellum, Le, Meyers, Saunders, White, and Palmquist, 2012). While the types of analyses may be either conceptual or relational in focus, these tools provide insight into the multiplicity of engagements between human actions and their environs. It accommodates the use of historical and cultural referents to ideas which are documented, and may be analyzed using both quantitative and qualitative means of assessment. Whereas the disadvantages of using these analytical resources may lead to reductionist inferences from complex concepts, they allow for examination of interconnected variables, often unique and non-reproducible in linkage across time. While addressing the reliability and validity of this type of research, specific guidelines aimed at reducing bias and error may be employed particularly around coding and categorizing themes/topics. Thus models of content analyses were examined in seven journals, e.g., *Journal of Research in Music Education*, *Music Educators Journal*, *Update*, and the *British Journal of Music Education*.

Cox and Pitts (2008) acknowledged that part of the focus of study was on investigating whether a theoretical framework guided the research of contributors, and if so, which ones were cited. In cautioning that lack of reference to a specific theoretical outline did not inherently invalidate the research, there tended to be confluence of music education research and practice based on a ‘top-down’ framework which was deemed beneficial to advancing instruction in the classroom. Miksza and Johnson’s (2012) study of 30 years (1979-2009) of published articles in the *Journal of Research in Music Education* determined that despite Leblanc’s Interactive Theory of Music Preference being cited most commonly, followed by Piaget’s Genetic Epistemology, and Wiener’s Attribution Theory, ‘no discernible patterns or trends were found when examining the percentages of articles citing a theoretical framework over time’ (Miksza and Johnson, 2011, p. 12). For historical research in music education, the use of theoretical frameworks was not viewed as vital, but may have been useful in providing context. This is because overlapping issues relating to psychology, music education, and general education, fields which tend to be represented with conceptual frameworks, may have contextualized learning theories, developmental stages, and social psychological approaches to music making and learning at times examined historically.

In Fleischaker’s (2017) study of the 5-year trend (2011-2016) in the *Music Educators Journal (MEJ)*<sup>4</sup>, found that of the 142 feature articles published in the 20 issues, 28% focused on teaching methods and strategies used in the classroom and during rehearsals. Other topics such as special learners, advocacy, cross-discipline, teacher preparation, and technology each had less than 10% frequency counts. Still, historical research was the third most frequently published

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<sup>4</sup> *Music Educators Journal (MEJ)* is a peer-reviewed, US-based national publication aimed at offering “scholarly and practical articles on music teaching approaches and philosophies, instructional techniques, trends, and issues in music education in schools and communities.” (Sage Publishing, 2017a, para. 1)



topic tying with diversity, after assessment and social justice issues. In seeking to identify the forms of musical capital present in the *MEJ* articles, different populations were assessed. The findings reflected that nearly 50% focused on one variable – the teacher, while a large proportion, i.e. 39% focused on performance-based ensembles. With little specificity on the range of students, one limitation noted was that age groups were not easily delineated. Additionally, elementary aged groups received only 10% of observation with tertiary aged groups having 8%. While the purpose of the *MEJ* indicated examining music education in communities as well as school, no article was identified as addressing music education in non-traditional learning settings. Considered to reflect musical ‘capital’ and transmission, frequency of topics was viewed as a metaphorical gateway into the social order. Thus with the volumes in the study all being under the guidance of the same academic editor, further research was suggested to evaluate whether the influence of editorial leadership would impact the content and analysis of researched and published themes.

Some content analysis studies focused on a particular area of research across several journals. These were evident in work on student teaching in four music education research journals (Silveira and Diaz, 2013) between 1997-2011, and cited quantitative research articles in music education research journals between 1975-1990 (Schmidt and Zdzinski, 1993). Both examples utilized the *Journal of Research in Music Education* and the *Bulletin of the Council for Research in Music Education*. The other journals included were *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, and *Psychology of Music*, the *Journal of Music Therapy*, *Contributions to Music Education*, and the *Missouri Journal of Research in Music Education* respectively. Findings in the Silveira and Diaz’s study highlighted the methodology of data collection included an array of instruments, e.g., case studies, action

research, observations, and survey instruments, while Schmidt and Zdzinski's study focused on dependent variables within descriptive or experimental studies, e.g., music preference, student on-task/off-task behaviors, melodic or rhythmic perception, and evaluation of teaching/instruction. Though the content of the investigations addressed 'one facet of the issue of eminence in music education research', both studies reflected what had been prominent research in the six journals over a period of 14-15 years. Whilst not explicitly addressing historical research, the studies focused on topics noted in the *Journal of Historical Research in Music Education*.

#### Initial Patterns in the *BHRME/JHRME* Journal

In 1982, Britton offered a status report, "Musical Education in the United States of America" which summarized the history of music education from its post-16<sup>th</sup> century legacies of musical heritages to the mid-20<sup>th</sup> century. Issues of: 1) the impact the 1963 Yale Seminar and 1967 Tanglewood Symposium had on generating a receptive, positive approach to creating a policy on music education as a national 'good', 2) the content of music education, 3) the curriculums and courses offered from the elementary to university levels, 4) the association of educators to form national bodies of governance and direction, and 5) the offering of undergraduate and graduate degrees nationally painted a picture of the breadth of interest in music education which was being generated and promoted in that day. McCarthy (1999) discussed that with the advocacy by the late Allen P. Britton of an awareness of the need for rigorous historical research in music education, noting the prevailing bias against such research by major music peer-reviewed journals, several authors earnestly tackled the topic by examining critical aspects of this approach to research. Two hallmark articles, "Unique Aspects of Historical Research in Music Education" (Mark, 1985) and "Music Education and the 'New

History” (Rideout, 1987) presented a) variables researchers needed to consider to be ‘critical’ and ‘whole’ in the synthesis and interpretation of historical data, and b) constructs on how an integrated approach to contextualized research in historiography may be applied.

Several authors then took on the mantle to not only attempt to address the dearth of evaluation of this newly recognized resource – historical research in music education, but sought to educate the wider educational audiences, such as teachers, researchers, musicians in all sub-disciplines on parameters for effective and comprehensive assessment of historical music data. Thus, though not the focus of this research, during the first decade of the existence of the *JHRME*, 17 publications were reviewed primarily addressing the issue of educating the researchers on methods and content of historical research applicable to music education. These included: “Since Socrates: Studies in the History of Western Educational Thought” (Perkinson, 1980), reviewed by Heller (1980); “A Guide to Research in Music Education” (Phelps, 1980), reviewed by Heller (1981); “A Cross-Section of Research in Music Education” (Barnes, 1982), reviewed by Gilbert (1982); “Source Readings in Music Education History” (Mark, 1982), reviewed by Heller (1983); “A Guide to Historical Method” (Ed. – Shafer, 1980), reviewed by Sink (1983); “The Modern Researcher” (Barzun and Graff, 1985), reviewed by Bergee (1986); “Research in Music Education: An Introduction to Systematic Inquiry” (Rainbow and Froelich, 1987), reviewed by Heller (1988); “Listening to History: The Authenticity of Oral Evidence” (Lummis, 1989), reviewed by Rives (1989); and “Thinking in Time: The Uses of History for Decision Makers” (Neustadt and May, 1989), reviewed by Heller (1989). It became clear that concerted efforts had been made by members of the editorial team of the journal to generate interest and foster rigorous approaches to historical research and analysis in exploring possible topics of music education, initially in the United States, and later, internationally.

## *Article Content*

McCarthy (1999) conducted a content analysis of articles in the *Bulletin of Historical Research in Music Education*. From the first twenty volumes which spanned 1980 to 1999, the scope of development in research was analyzed in five-year increments. Noting some articles did not fit only one category, the 117 articles were placed under the following topic headings: 36% - music education development (local or regional, national, international), 28% - biography, 16% - curriculum methods and materials, 9% - historiography, 8% – research reviews and sources, and 4% - analysis of primary sources. With the exception of research reviews and sources particularly in volumes 11-15, and analysis of primary sources, each topic increased in frequency and page count each successive five-year period. The first two categories, which made up ~64% of those articles, were examined and the following noted.

Under music education development, the research reflected a preponderance of studies done in the eastern and mid-western United States. There was a balance in content addressing three sets of nineteenth and twentieth-century music education topics. These included: A. Regional studies examining: 1) the introduction or development of music in public education settings; 2) specific examples of music education at particular institutions; and 3) events or traditions which impacted music education programming as for example, festivals and expositions; B. United States national studies examining: 1) events and publications of philosophical and curricular debates; 2) institutions of active instruction and training; 3) societal and general educational trends; 4) instructional methodologies for performance, cultural competency, and pedagogies; and 5) general music interest to society; and C. International studies examining: 1) development of music education in other countries; and 2) ethnic and/or religious practices in specific cultural traditions within the United States (McCarthy, 1999).

Under biographies, interest in contributions by iconic educators of the eighteenth and nineteenth centuries was documented. Examples were Lowell Mason, José Mariano Elízaga, W. Otto Miessner, Luther Whiting Mason, Hamlin Cogswell, George Oscar Bowen, Nathaniel Clark Smith, Edwin Barnes, John Beattie, William H. Pommer, John Corley, and women educators in Minnesota. For period-specific, explicitly defined twentieth century educators, the following were studied: Wiley Housewright, Himie Voxman, Edwin and Richard Franko Goldman, Gregg Smith, Robert Pace, Cecil Riney, Harrison Boughton, and Charles Faulkner Bryan. In a few instances where the person in question was examined by more than one researcher, there was a trend for specialized and personal life implications' information on the contributions of those iconic figures to be reflected in later studies. Holistically read, this provided a more comprehensive understanding of the 'totality' of the individual.

#### Developmental Shifts in the Journal

With a retitling and expansive look at the historical research in music education, the premier document of historical music education research literature was changed in 1999 from *The Bulletin of Historical Research in Music Education* to the *Journal of Historical Research in Music Education – JHRME* (Humphreys, 1999). McCarthy (2012) conducted another content analysis of articles in the *JHRME* between 1999 and 2009. The findings reflected there were 88 articles published in volumes 21-30 over that period, an increase of eight articles over the previous two decades each.

#### *Internationalization*

With an expansion in 1999 of the *JHRME* board to include five international scholars on the editorial committee, five percent of the total number of articles published in the first two

decades relating to non-US based research increased to 12.5% in the 1999-2009 volumes. This meant that whereas initially international research was done addressing music education in Canada, Japan, Latin America, and music in the Hebrew tradition, the expansion resulted in research from Australia, Bali, Canada, China, Germany, Hong Kong, Latin America, Taiwan, and the United Kingdom (McCarthy, 2012). The subcategory of cross-cultural research examined the impact European pedagogies and curriculum materials played in countries and territories as far-flung as United States, Japan, Australia, and Latin America. One poignant example of cross-cultural connection was the impact colonization played, and continues to play, in the subversion or repression of one musical culture by another especially in times of military and/or cultural revolution (e.g. Cultural Revolution in China, 1966-76, and Taiwan during Japanese Protectorate, 1895-1945).

### *Categories*

Exceeding the earlier articles of only four main headings of music education development (local or regional, national, international), biography, curriculum methods and materials, and historiography, the '99-'09 volumes had two additional headings under examination: 1) research reviews and sources, and 2) analysis of primary sources. Additionally, new subcategories were created to accommodate the scope of the published research, notably including cross-cultural, politics and culture, and historical methods (McCarthy, 2012). While some articles did not fit only one category, the 88 articles were placed under the following topic headings: 40.9% - music education development (local and regional, national, international), 22.7% - curriculum methods and materials, 21.6% - biography, 10.2% – political and cultural, and 4.6% – historiography.

Under music education development, at the local and regional levels, the research reflected a continuation of studies done on development of music in individual schools, institutions and organizations, and school systems. Attention was given also to higher education music education programs. The majority of the twelve studies addressing national-level interests focused on the following: 1) professional organizations of the National Education Association (NEA), Music Teachers National Association (MTNA), and the Music Supervisors National Conference (MSNC)/Music Educators National Conference (MENC). In order to celebrate the centennial anniversary of MENC, four articles were commissioned for publication; 2) organizational development (e.g. women's participation in the NEA Department of Music Education); 3) recorded proceedings of MTNA meetings from 1906 to 1930; and 4) George Oscar Bowen and the 1928 MSNC conference (McCarthy, 2012). Interests in band, jazz education, and music education, beyond the ambits of public school, were explored.

Contrasting the initial development of instructional materials and methodologies, the research in the 1999-2009 volumes expanded to include creativity in music making as an element of curricular content (McCarthy, 2012). Content analysis of tunebooks, textbooks, instructors, and learning settings (e.g. religious and/or singing school locales) was done with examples highlighting music education of countries beyond the Euro-American construct. With the exception of the study of Orff's Güntherschule (1924-1945), McCarthy noted however, that there was an absence of studies that 'seek to deepen understanding of the historical development of pedagogical methods.'<sup>5</sup>

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<sup>5</sup> Marie McCarthy, "Developments and Trends in Historical Research as Reflected in the *Journal of Historical Research in Music Education*, Volumes 21-30 (1999-2009)." *Journal of Historical Research in Music Education*, 33, no. 2 (April 2012): 158.

Under biographies, interest in contribution by iconic educators of the twentieth century included works about Leroy “Boots” Battle, Allen P. Britton, Charles Faulkner Bryan, John Barnes Chance, Katinka Dániel, Eugene E. Davis, Mary Cardwell Dawson, Sílvio Deolindo Fróes, Nicholas Gerren, Joseph A. Labuta, and Charles Leonhard. For contributors to both nineteenth and twentieth centuries the following were researched: Calvin Stowe, Charles Farnsworth, Anne Shaw Faulkner, and Stella Root. More current contributions of iconic music educators who became deceased during the 2000s were Allen Britton, Charles Gary, George Heller, and Charles Leonhard. Proceedings of the events honoring their lives and contributions were published in the 22<sup>nd</sup> and 27<sup>th</sup> volumes of *JHRME* (McCarthy, 2012). In contrast to the 1999 report in which only two of the thirty-two biographical studies featured women, McCarthy acknowledged an increase in number of studies focused on female music educators like Katinka Dániel, Mary Cardwell Dawson, Stella Root, and Anne Shaw Faulkner. This decade of publications also included examples of individuals and/or teaching settings of marginalized groups: 1) use of oral history interviews of African American musicians e.g. a) Leroy ‘Boots’ Battle, a jazz musician and band educator in Maryland; b) violinist Nicholas Gerren; and c) Mary Cardwell Dawson, a music educator from North Carolina; 2) biographies of other nationals e.g. twentieth-century Brazilian musician, Sílvio Deolindo Fróes; and 3) ‘ordinary’ American Eugene E. Davis, the daily life of a musician and music educator in the early twentieth century.

Regarding research focused on political and cultural, historiographic, and historical methods, the following were conducted: 1) three studies explored music education during World Wars I and II; 2) one study looked at industrialization in the United States, and the use of music to facilitate immigrant labor classes’ enculturation and adaptation to acculturation (e.g. Henry Ford’s art education patronage); 3) two studies were on the U. S. mounted military bands during



the Civil War and the U.S. Coast Guard SPAR Band; 4) ten studies focused on historical research and the function research played in the professional lives of music educators; 5) two studies addressed music and education in society, and the analysis of the relevance of research from music education and its applicability to music therapy in the twentieth century (Preston and Humphreys, 2007); and 6) three studies addressed aspects of historical methodology in research. These included: a) the use of a variety in primary sources; b) an increase in quantitative data; and c) an absence of formality and uniformity in describing methods and sources (McCarthy, 2012). Expansions in the understanding of the home school setting also impacted the inclusion of research done on music education in the home. McCarthy (2012) referenced Volk's 2007 example of research on Anne Shaw Faulkner Oberndorfer (1877-1948) where primary sources employed were of commercial, non-peer reviewed magazines, e.g. *The Ladies' Home Journal*, *Child Life*, and *Better Homes and Gardens*. While there was concern on the lack of systematic consistency in presentation of information in each article, it reflected the wide narrative tradition which was diverse, engrossing, and uniquely non-reproducible. Thus the resultant variation in description of methodology was based on the evidences of data found in the different research.

### Summary of the First Two Decades

Both in the original and reviewed documents of the *JHRME*, articles of the first two decades centered around exposing the readership to: 1) the concepts of historical research and analysis, 2) the principles for consideration with particular focus on historiography as applied in music education, and 3) a 'smorgasbord' of examples of research done on biographies, curricular methods, music education development across local, national, and international regions, and analysis of primary sources. For the period 1980-1999, Humphreys (1999b) acknowledged that of the 77 authors who contributed articles to the *BHRME/JHRME*, there were 19 who had

submitted two or more articles each. They included: Michael L. Mark ( $n = 9$ ), Samuel D. Miller ( $n = 8$ ), Sondra Wieland Howe ( $n = 5$ ), John W. Grashel ( $n = 4$ ), George N. Heller ( $n = 4$ ), Jere T. Humphreys ( $n = 4$ ), Mark Fonder ( $n = 3$ ), Carolyn Livingston ( $n = 3$ ), Carol Pemberton ( $n = 3$ ), and Terese M. Volk ( $n = 3$ ).

Examples of historical research and analysis during this period included: “Unique Aspects of Historical Research in Music Education” (Mark, 1985); “Doctoral Dissertation Research in Music Education, 1963-1978: A Quantitative Analysis” (Weimer, 1986); “Music Education and the ‘New History’” (Rideout, 1987); and “Music Education: Historical Contexts and Perspectives” (Labuta and Smith, 1997), reviewed by Kelly (1997) which addressed, among other topics, “affective learning, assessment, and the current approaches of Jaques-Dalcroze, Kodaly, Orff, Suzuki and Gordon.”<sup>6</sup> Examples of articles which addressed historiography included: “The Place of Historical Research in Graduate Programs in Music Education” (Britton, 1984); “Music Education History and American Musical Scholarship: Problems and Promises” (Heller, 1990); “Digging Deeper into Ever-Widening Circles” (Mark, 1993); “Unconventional Wisdom: Observing How Research, Writing, and Editing Fly in the Face of Cliches” (Pemberton, 1999); “History and the Third Culture’ In the Future of the Past” (Woodward, 1989), reviewed by Smith (1993); and “Philosophical Foundations of Historical Knowledge” (Murphey, 1994), reviewed by Heller (1995). Examples of the array of content examined in historical research in music education, excluding the two categories above, included: a) Biographies – “John Walter Beattie, 1885-1962: Pragmatic Music Educator” (Edwards, 1985); “George Oscar Bowen: Pioneer in Choral Music” (Spurgeon, 1993); and “Horatio Parker, 1863-1919: His Life, Music, and Ideas” (Kearns, 1990), reviewed by Kelly (1991); b) curricular

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<sup>6</sup> Steven Kelly, “Book Review: Music Education: Historical Contexts and Perspectives,” *The Bulletin of Historical Research in Music Education* 19, no. 1 (1997): 57.

methods – “An Analysis of the Values Expressed in the Song Texts of an 1873 Music Education Book” (Haack, 1983); “The Influence and Function of Shape Notes and Singing Schools in the Twentieth Century: An Historical Study of the Church of God” (Martin, 1999); and “The New Grove Dictionary of American Music” (editors – Hitchcock and Sadie, 1986), reviewed by Scholten (1988); c) music education development across different regions – Local [inference: United States]: “The Kansas Musical Jubilee, 1893-1903: Prelude to School Music Contests” (Pohly, 1994); National [inference: United States}: “Applications of Science: The Age of Standardization and Efficiency in Music Education” (Humphreys, 1988); and International: “An Approach to the History of Music Education in Latin America” (De Couve, Dal Pino, and Frega, 1997); and “A History of Music Education in England, 1872-1928” (Cox, 1993), reviewed by (Heller, 1994); d) analysis of primary sources – “John Playford’s An Introduction to the Skill of Musick and Its Influence on Musical Textbooks of Colonial America” (Grashel, 1984); and “‘Our Conservatories’ from Präludien und Studien (1895)” translated by E. Douglas Bomberger, (Reimann, 1994); and e) cross cultural – “A Synchronous Approach to Two Great Music Educators: Peter William Dykema and Koji Nagai” (Nagao, 2000).

### *Gender*

Of the 124 articles published between 1980 and 2000, 34 were on male educators with six having two or more articles each. Five, though not identified ethnically but assumed to be individuals of Caucasian ancestry, were: William Billings ( $n = 4$ ) e.g., “William Billings: A Patriot’s Life?” (Fonder, 1997); George Oscar Bowen e.g., “George Oscar Bowen” Pioneer in Choral Music” (Spurgeon, 1993); Lowell Mason ( $n = 4$ ) e.g., “Is Lowell Mason’s Manual Based on Pestalozzian Principles? An Inquiry into the Controversy of Methods in the Nineteenth Century” (Gruhn, 1993); Luther Whiting Mason e.g., “‘The Tempest of War’: Luther Whiting

Mason in the American Civil War” (Howe, 1991); and W. Otto Miessner e.g., “A Personalized Profile of W. Otto Miessner” (Miller, 1999). Two articles reflected the work of one male African-American music educator – “Nathaniel Clark Smith (1877-1934): African American Music Educator and Composer” (Lyle-Smith, 1996) and “N. Clark Smith’s Influence on Wichita: Toward a More Complete Biography” (Pohly, 1998).

Only four articles depicted incidences and settings in which women were explicitly featured. Half of these were used to represent women as a collective rather than exclusively featured as an individual similar to majority of articles on male music educators. However, the women portrayed were contextually presented as addressing factors which typically, at that time, were deemed socially acceptable options noting access to music as a career and a pursuit of education was often severely limited. Three of these were: “Women as Researchers: Publications in the *Journal of Research in Music Education*, 1953-94” (Grashel, 1998); “Vanett Lawler: International Music Education Administrator” (Izdebski and Mark, 1987); and “What We Hear in Music: Ann Shaw Faulkner’s Music Appreciation Text, 1913-43” (Volk, 1999). The fourth article was one which is jointly recognized for work internationally, “The Role of Women in the Introduction of Western Music in Japan” (Howe, 1995).

### *Geography*

Seven international states were represented – Austria, Australia, Brazil, Canada, Hong Kong, Japan, and Mexico. Articles reflecting the geographic variability included: “Austrian Music Textbooks in the Mason-McConathy Collection” (Howe, 1999); “An American and Australian Coincidence: Tonic Sol-fa, Froebel, and the Colors of the Rainbow” (Southcott, 1994); “Sílvio Deolindo Fróes: Profile of an Early Twentieth-Century Brazilian Musician”

(Kuhn, 2000); “School Bands in Saskatchewan, Canada: A History” (Wasiak, 2000); and “Political Influences on Curriculum Content and Musical Meaning: Hong Kong Secondary Music Education, 1949-1997” (Ho, 2000). Two articles which addressed the impact of cross-cultural impact on music education included: “American Educational Influences on Japanese Music Education from the End of World War II (1945) to the First Tentative Course of Study (1947)” (Takeshi, 1998); and “Jose Mariano Elfzaga and Music Education in Early Nineteenth-Century Mexico” (Tovey, 1997).

### *Special Interest Topics*

Two articles presented information on special education – Braille and general disabilities, including e.g., “The History and Development of the Braille Music Methodology” (Kersten 1997). Five articles depicted music in religious settings [four Christian], Shaker, Moravian, Catholic, e.g., “A History of the National Catholic Music Educators Association 1942-1976” (Gray, 1995), and one Jewish, “Transmission of Music in the Hebrew Tradition: Learning from the Songs of the Synagogue” (Kim, 1997). Four articles reflected curricular methods or national music education practices for non-vocal instrumentation, i.e., violin, piano, saxophone, and band, e.g., “Band Lessons by Mail: A Look at Musical Correspondence Schools of the Early Twentieth Century” (Fonder, 1992), while content on choral or vocal music education was in nine articles, e.g., “The Contributions of Cecil Riney and Harrison Boughton: Four Decades of Choral Conducting” (Fenton and Wine, 1998); and “The First Three National High School Choruses: Experiments in Excellence” (Miller, 1984).

Articles also depicted music education in non-traditional learning environments such as camps, and music learning during national and/or international societal unrest. Examples

included: “A Tradition of Musical Get-to-Know-You Getaways: Choral Retreats and Repertoire Camps” (Goeke, 1996), “Summer Music Camps: A Historical Perspective” (Brandt, 1988), and “Early Choral Music in the Hornet’s Nest: Community Choirs in Charlotte North Carolina 1865-1918” (Engelson, 1996); music and social policy, e.g., “Music Education and the School-Survey Movement” (Humphreys, 1987); and music education – the pedagogy, e.g., “The Incidence of History of Music Education Teaching: Report of a Survey” (Platt and McGuire, 1988). Five articles focused on the impact of war on music education in the United States and internationally, e.g., “‘The Tempest of War’: Luther Whiting Mason in the American Civil War” (Howe, 1991). It must be noted that the first *JHRME* publication, and only article published in July 1980 by Michael L. Mark, was entitled, “The Music Educators National Conference and World War II Home Front Programs.”

### *Scope for Growth*

With the journal experiencing some levels of success and maturing in the approaches to research, there were still evidences, by members of the editorial board, of the need to model and advocate for continued growth in collective competency of analysis in historiography. As greater discourse was being fostered on interdisciplinary research on technology, agency, implication of public versus private implementation of music instruction, and community involvement in music education, Mark (1995) in his article, “Music Education History as Prologue to the Future: Practitioners and Researchers” outlined a possible pivotal role researchers may play in ‘lead[ing] the practitioners.’<sup>7</sup> Mark noted, ‘Abundant opportunities will exist for qualitative research and collaborative research, for practical fields and for developing theories of music education. Any

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<sup>7</sup> Michael Mark, “Music Education History as Prologue to the Future: Practitioners and Researchers,” *The Bulletin of Historical Research in Music Education* 16, no. 2 (1995): 118.

music education researcher who wants to be involved in helping create a new paradigm for music education can probably find something of interest in this paradigm.’<sup>8</sup> Thus Humphrey’s 1997 review of “Quantitative Methods for Historians: A Guide to Research, Data, and Statistics” (Jarausch and Hardy, 1991) appeared to challenge and/or encourage authors to consider, where appropriate for quanto-history, adoption and utilization of cliometrics as a way to ‘help selectively enlarge and enhance past and future findings.’<sup>9</sup> Heller (1999a, 1999b) reviewed three books: Wilson’s (1999) *History in Crisis? Recent Directions in Historiography*, and Bentley’s (1999) *Modern Historiography: An Introduction* with Evans’ (1999) *In Defense of History* from which having a greater alertness to Postmodern criticism of treating history as ‘a form of literature’ was hoped to prompt ‘good writing as legitimate historical practice.’<sup>10</sup> Humphreys went on to share in his review of Burke’s (1991) “New Perspectives on Historical Writing” that unlike traditional history which focused mainly on politics, the ‘narrative of events’<sup>11</sup>, top-down approaches to investigation, official documents, and scientific ‘objectivity’ in approach to analysis, new history sought to address 1) ‘every imaginable aspect of human activity’, 2) ‘history of ideas’<sup>12</sup>, 3) ‘structure of events’ and ‘collective movements and trends’, 4) views of events from ‘below’, and 5) ‘cultural relativism which prevents unbiased accounts by any historians’<sup>13</sup> to create nuanced, comprehensive understanding of history.

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<sup>8</sup> Mark, “Music Education History as Prologue to the Future,” 119.

<sup>9</sup> Jere Humphreys, “Book Review: New Perspectives on Historical Writing,” *The Bulletin of Historical Research in Music Education* 20, no. 3 (1999): 146.

<sup>10</sup> Richard Evans, “Modern Historiography,” London: Routledge, 1999): 211 in “Book Review: Modern Historiography: An Introduction, in Defense of History.” *Journal of Historical Research in Music Education* 21, no. 1 (October 1999): 100

<sup>11</sup> Peter Burke, “New Perspectives on Historical Writing,” (London: Routledge, 1991): 4 in “Book Review: New Perspectives on Historical Writing,” *The Bulletin of Historical Research in Music Education* 20, no. 3 (1999): 204.

<sup>12</sup> Humphreys, “New Perspectives on Historical Writing.”

<sup>13</sup> Humphreys, “New Perspectives on Historical Writing.”

## Summary of the Third Decade

The third decade mirrored several elements similar to the first two with the addition of cross-cultural and political expressions presented. For the period 1999-2009, data from Heller's (1998) and McCarthy's (1999) articles presented 80 authors who contributed studies to the *JHRME* of whom 14 authors submitted two or more articles each. With the exception of Sondra Wieland Howe who had three articles published, J. Scott Goble, Peter Dunbar-Hall, Jere T. Humphreys, Wai-Tong Lau, Angela Hao-Chun Lee, William R. Lee, Carolyn Livingston, Michael L. Mark, Roger R. Rideout, Paul D. Sanders, Jane E. Southcott, Alan L. Spurgeon, and Terese M. Volk each published two articles.

Though a reduction in number from previous two decades, nine publications were reviewed primarily addressing the issue of educating the researchers on methods and content of historical research applicable to music education. These included: "The Gender of History: Men, Women and Historical Practice" (Smith, 1998), reviewed by Perry and Moon (2000); "Historiography in the Twentieth Century – From Scientific Objectivity to the Postmodern Challenge" (Iggers, 1997), reviewed by Davis (2001); "A New Philosophy of History" (Ankersmit and Kellner, 1995), reviewed by Humphreys (2003); *Music Research: A Handbook*" (Sampsel, 2009), reviewed by Kruse (2009); "Exploring Research in Music Education and Music Therapy" (Phillips, 2008), reviewed by Lien (2009); "Writing About Music: An Introduction" (Wingell, 2009), reviewed by Oare (2010); "Sociology and Music Education" (Wright, 2010), reviewed by Draves (2010); "Psychological Foundations of Music Education" (Willems, translated Louis-Jaccard, 1956), reviewed by Carlow (2015); and "The Origins and Foundations of Music Education: International Perspectives" (Cox and Stevens, 2017), reviewed by Howe (2017). Humphreys (1999) noted in his editorial that though 'the music education research



community has not undertaken serious debates on the philosophy of history or on methodological and sources issues in music education historiography,' there were a variety of topics to be explored.

#### Parallels in other Journals

Similar to the *Journal of Research in Music Education, Update*, the *British Journal of Music Education*, and the *Music Educators Journal*, the *JHRME* sought to provide a forum for intellectual discourse about research in music education. Each examined the varied hats music educators wear, and the target audiences of the instruction methods, programs, and services being provided. Interestingly, they all sought to cultivate environments which somewhat facilitated the examination of qualitative data through statistical, philosophical, and social lenses.

Yet, a few highlighted that the 'relative lack of sociological theoretical frameworks revealed in the study is of interest given the embedded, social nature of music making.' (Miksza and Johnson, 2012). This reflected a wider struggle within music education research – to examine the instruction, performance, and analysis of music education from pedagogy to creativity in an interdisciplinary manner.<sup>14</sup> Cox and Pitts (2008) outlined a few areas of concern, e.g., professional lives of music educators and their sense of leadership and decision-making in instruction; students' adoption of music based on gender and age of introduction to the discipline; and the relationship between music in school and the home – cultured versus popular genre, and the enculturation processes of creating, experiencing, and responding to music in formal and informal educational settings. While there was observation of the engagement of

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<sup>14</sup> Dr. Alan Spurgeon (academic advisor) in discussions with the author, between 2018 and 2019 on historical research in music education and dissertation publications.

students having somewhat inequitable access to, and interaction with music in schools, there was recognition that the ‘pupil voice’ in the adoption, performance, and aspiration of future engagement with music needed to be examined in greater detail. Still for historical research in music education, no theoretical framework defined the research data. This may have emerged from the idea that while variables may have been similar, e.g., students, teachers, sub-discipline of choir or band, due to the nature of the research and the relevance of such parameters on the scope of the historical studies, the non-replicable nature of each event or process negated a desire for such templates of conformity to be applied in content analyses.

### Summary

The intent of setting a reference point for interdisciplinary analysis of historical information in the *JHRME* unfolded over the first two to three decades of the journal’s existence. Preliminary investigation showed that evidence is present of several authors examining areas of historical importance addressing a range of topics. These included: A. Individuals: Allen P. Britton (Rideout, 2011), George Oscar Bowen (Spurgeon, 1993, 2005); B. Groups: Women (Howe, 1995), Bands (Sullivan, 2017, 2019); C. Programs: Catholic Music Education (Gray, 1991, 1995); Latin American Music Development (De Couve, 1997, 2004); D. Events: War (Takeshi, 1998), Camps (Goeke, 1996); and E. Social Significance in American and International Educational Policy: Civil Rights (Groulx, 2016, 2018), Mandate (Mark, 2007), Governance (Moore, 2014); Assessment (Smith, 2000).

Noting the function of this study is to observe trends, Chapter III outlines the methodology used to collect, analyze, and interpret data procured from the articles published in the *JHRME*. Based on the findings presented in Chapter IV, a discussion on the trends of

historical research observed over the forty year period for publications, outlining commonalities and differences with previous research by McCarthy (1999, 2012) and others will be presented. Content categories still needing to be reflected in the literature of historical research will be suggested for future research.

## CHAPTER III:

### METHODS AND PROCEDURES

#### Research Setting and Context

With the exception of seeking to get first-hand accounts of decisions made by the editorial committee on the selection process of the articles published, this research focused solely on collecting data from documents published between 1980 and April 2019 in the *Journal of Historical Research in Music Education*. Though no previous work had been published in the form of a dissertation on the method of analysis of research in this journal, Stabler (1986) and McCarthy (1999, 2012) provided templates for examining historical research data. Patterning other content analyses done by several researchers (Ebie, 2002; Humphreys, 1999b; Killian, Liu, and Reid, 2012; Lane, 2011; Miksza and Johnson, 2012; Price and Orman, 1996; Volk, 1993; Yarbrough, 2002), this study employed the evaluation of text and qualitative information and converted it into quantitative data (Duriau, Reger, and Pfarrer, 2007) using Stabler's and McCarthy's definitions and categories.

The determination of patterns often overlooked in part by validity threats (Fraenkel and Wallen, 2009; Pfarrer, Pollock, and Rindova, 2010), which may be inherent from event history records, non-replicable biographical accounts, and reinterpretation of history over time, was of interest to this researcher. Throughout the investigation, two assumptions were taken: 1) There was no attempt made to apply criticism, whether internal or external (Manu, 2013), to the content

of each article. This was in part because the process of acceptance for publication had been satisfied with the double blind evaluation threshold set by the peer-reviewed, editorial board of the *JHRME* comprised by international scholars in the core and applied research disciplines (McCarthy, 2019; Spurgeon, 2019; *JHRME* website, 2019); and 2) Thus with the assumption that each article was accepted as validated in their individual application of research methodologies to their topics, all attempts to provide a critical and comprehensive analysis of data empirically were made.

### Data Collection Method

The purpose of this descriptive research is to examine trends and developments in the *Journal of Historical Research in Music Education* from 1980 to present, April 2019. All articles published in volumes 1-40 were retrieved from an online, electronic repository. Noting analysis of the first three decades of publications were done by McCarthy (1999, 2012) and Humphreys (1999), comparative research was done of data retrieved from the articles in the fourth decade , 2010-2019 – the main focus sample of this research with that of previous studies. An examination of book and media reviews during this target period was also done.

Topics of all volumes were coded and classified based on definitions by Stabler (1986) and McCarthy (2012). The results were used to identify the trends of articles and reviews catalogued in each decade based on the defined categories. Additionally, an examination of the developments in themes that have been sustained, declined in interest, or newly emerged due to time or contextual relevance was conducted.

Five questions guided the direction of the research:

1. Who is the author of the article and/or book review?
2. What is the primary topic category of the content?
3. Which historical period is examined?
4. Noting Sidnell's (1987) definitions of process variables, and Jorgensen and Ward-Steinman's (2015) evaluation of shifts in operative research patterns in music education, what trends emerged in the content of historical research by a) decade; and b) dimension of research based on process variable and discipline between 1980 and 2019? During the last decade, what trends were observed in the methodology of inquiry used by authors?
5. Are there any unique features of the study from the perspective of historical data that may be explained further by socio-political and philosophical shifts in the wider society? What groups, if any, now have voice in the last decade (2010-2019) that did not in the previous three decades of Heller's (1998) and McCarthy's (1999, 2012) studies?

#### Data Analysis Method

All articles and book reviews from 2010 to 2019 in volumes 31-40 were read, coded, and classified using definitions by Stabler (1986) and McCarthy (2012) for these categories: music education development (local or regional, national, international, cross national/intercultural), biography, curriculum methods and materials, historiography, research reviews and sources, analysis of primary sources, and politics and culture. Databases were created from the information of each document including: A. Demographics – year, month, volume, issue, name of author, name of reviewer, gender of author and/or reviewer, institution and region of contributor, title of document; B. Topic Category – administration in music education, aesthetic education, biographies, choral-vocal music, church music, continuing education, ethnomusicology, higher education, general music, history of music education, instruction,

instructional technology, instrumental music, jazz, keyboard, methods of research, music tests and measurement, musical achievement, musical structure and style, philosophy of music education, program development, psychology of music education, special education, supervision in music education, teacher education, other, and evaluation in music education; and C. Method of research – analytical, descriptive, evaluation, experimental, musical analysis, observational, philosophical, survey, and unclassifiable.

Analyses of the following were done: 1) Frequency counts of articles, reviews, pages, average pages per article, categories, and research methodologies used for all volumes 1-40 (2010-2019) presented in Table 1, and for volumes 31-40 of the last decade (Table 7); 2) Volume, percentage of articles per decade by country, and trend of publications (Table 2; Figure 1); 3) Frequency of articles published within the United States by region and Internationally by specific countries (Tables 3, 4; Figures 2, 3); 4) Frequency of articles and reviews by gender, authorship, region of authorship submission, and authors with two or more articles and/or reviews in Tables 5 and 6; 5) Frequency of articles based on classifications (Tables 8, 9, 11, 12; Figure 4); 6) Frequency of topics presented on biographic research in the last decade in volumes 31-40 (Table 10); 7) Number of articles based on historical time period for all volumes (Figure 5); and 8) Number of articles per process variable as defined by Sidnell (1987) (Figure 6). Tables or figures which included totals and subtotals for volumes 31-40 published in the last decade were to show comparative values to that of findings from McCarthy (1999, 2012).

### Limitations and Delimitations

This dissertation presents the results of observations regarding articles and reviews published specifically in the *Journal of Historical Research in Music Education* between 1980

and April 2019, the last volume published at the time of this writing. It does not include analysis of *In Memoriam*, the fifth edition reprints of Lowell Mason's *Manual of the Boston Academic of Music* documents, news items, and listings of publications also included in the journal. Like the analysis done by Silvey, Sims, Pohlman, and Regler (2019), the findings of this content analysis are aimed at providing an understanding of the range of research done in the solely internationally known, peer-reviewed journal dedicated exclusively to historical research in music education. An article by Mota and Abreu (2014) on "Thirty years of music and drama education in the Madeira Island: Facing future challenges" reflects an area of interest which, in this researcher's view, would seem appropriate to be included in the literature and archives of the *JHRME*. It, however, was published in the *International Journal of Music Education*. Hence while questions remain regarding the visibility and accessibility of publishing resources of music-based articles of historical content and analysis in other peer reviewed journals e.g., *Journal of Research in Music Education* (Yarbrough, 1984; Jorgensen and Ward-Steinman, 2015), the *British Journal of Music Education*, and *Update* (Silvey, et. al., 2019; Rohwer, 2019), this research is confined to the contents of *JHRME*. The hope is that in finding trends and developments in historical research in music education, musicians, researchers, and educators, in particular historians, may be guided to better appreciate and understand the importance of the literature, and prompt a need to fill the gaps in research on authorship, musical period, geography, and contextualization which are yet to be explored.

### Summary

In Chapter III, five questions guiding the assessment of data to be generated from articles and reviews in the *JHRME* were posed. Applying the definitions by Stabler (1986) and Sidnell (1987), Chapter IV seeks to present responses using annotated tables, figures, and examples



reflecting key process variables and publication trends. The 'who', 'what', and 'how' of people, events, and implications are examined.

## CHAPTER IV:

### FINDINGS

#### *Overview*

This research sought to identify trends and developments of historical research in the *Journal of Historical Research in Music Education* during the publication period 1980-2019, with particular focus on the last decade. The forty volumes had a total of 291 articles and 118 reviews. Table 1 shows the average of pages per article for volumes 1-40 in 5-year blocks. Decade 1 (1980-1989; volumes 1-10) had 38 articles printed averaging 15 pages per document, decade 2 (1990-1999; volumes 11-20) had 86 articles averaging 17 pages per document, decade 3 (2000-2009; volumes 21-30) had 88 articles averaging 16 pages per document, and decade 4 (2010-2019; volumes 31-40) had 79 articles with an average of 20 pages per document. With the exception of a 10 percentage decline in number of articles in the fourth decade, each decade had an increase.

TABLE 1. Frequencies and averages of all articles published in 5-volume blocks

Volume	Number of articles	Number of pages	Average pages/ article
1-5	15	182	12
6-10	23	401	17
Subtotals	38	583	15
11-15	37	582	16
16-20	49	844	17
Subtotals	86	1,426	17
21-25	45	723	16
26-30	43	693	16
Subtotals	88	1,416	16

Volume	Number of articles	Number of pages	Average pages/ article
31-35	42	778	19
36-40	37	770	21
Subtotals	79	1,548	20
Developments in 31-40	-10%	+9.7%	+25%

NOTE. Averages for volumes 1-20 (Heller, 1998) reflect the first two decades; volumes 21-30 (McCarthy, 2012) reflect the third decade; and volumes 31-40 reflect this current study.

A total of 15 countries (Table 2) were represented in the data over the 40-year period.

These were: Argentina, Australia, Bahrain, Canada, Germany, Hong Kong, Israel, Japan, Kuwait, New Zealand, Republic of Korea, Sweden, Taiwan, United Kingdom, and the United States of America. Rather than reflecting the geography of the researched content area, the countries represent the locations of the authors of the articles. This was based on their affiliation to either an institution of higher learning or, as an independent contributor, their submitted address in the journal. In Figure 1 the total number of articles by United States and international geographical regional groupings in each decade is presented.

TABLE 2. Number and percentage of articles by country

Country	Volume and percentage per decade								Total
	1-10		11-20		21-30		31-40		
	1980-1989	%	1990-1999	%	2000-2009	%	2010-2019	%	
Argentina	0	0	1	50	1	50	0	0	2
Australia	0	0	1	6.7	8	53.3	6	40	15
Bahrain	0	0	1	100	0	0	0	0	1
Canada	1	12.5	(1)		5	62.5	2	25	8(1)
Germany	0	0	1	50	1	50	0	0	2
Hong Kong	0	0	0	0	3	100	0	0	3
Israel	0	0	0	0	0	0	1	100	1
Japan	0	0	1	50	1	50	0	0	2
Kuwait	0	0	0	0	0	0	1	100	1
New Zealand	0	0	0	0	0	0	1	100	1
Republic of Korea	0	0	0	0	1	50	1	50	2
Sweden	0	0	0	0	0	0	1	100	1
Taiwan	0	0	0	0	1	100	0	0	1

Country	Volume and percentage per decade								Total
	1-10 1980-1989	%	11-20 1990-1999	%	21-30 2000-2009	%	31-40 2010-2019	%	
United Kingdom	0	0	0	0	1	50	1	50	2
United States of America	37	14.9	81	32.5	66	26.5	65	26.1	249
Total	38		86		88		79		291
Percentage		13.06		29.55		30.24		27.15	100

NOTE. Countries listed are not solely of the geographical bases of research, but rather the nations within which the contributing authors are affixed association at the time of publication. Number in parentheses represents number of co-authored articles. The values are not included in the tally affixed, but rather attributed to the nation of the primary author listed in the article.

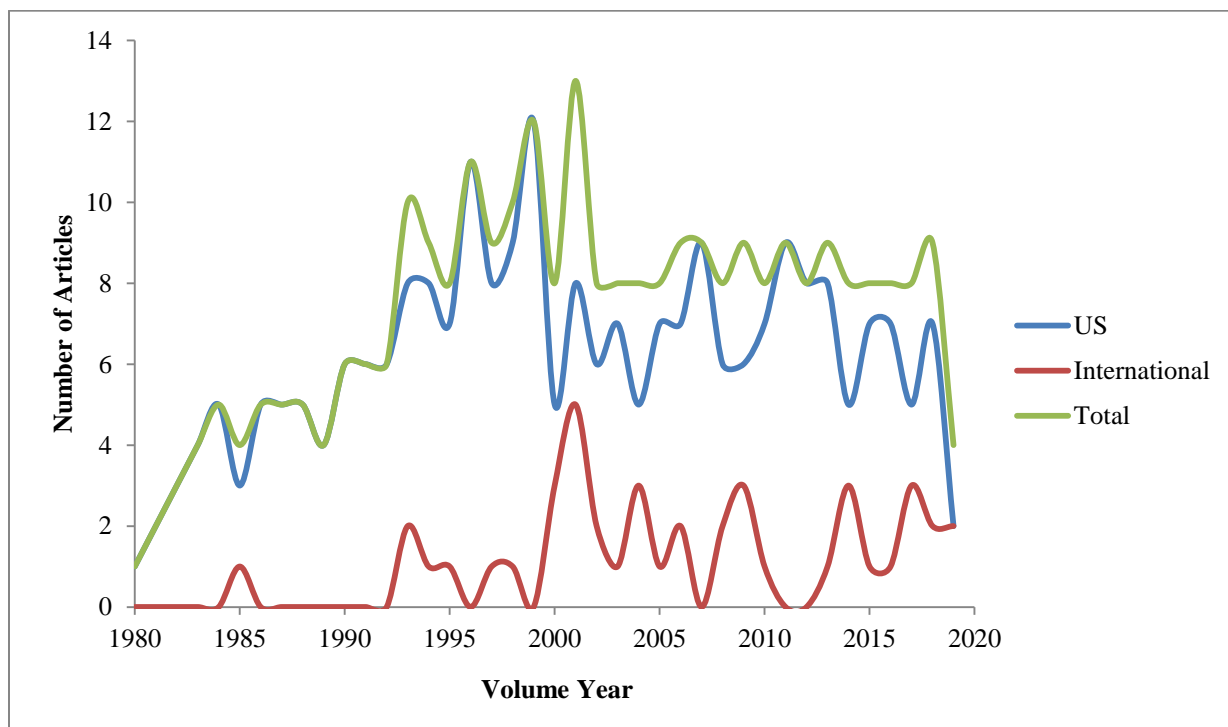


FIGURE 1. Trend of articles published each five years during 1980 to April 2019 period.

The trend depicted in Figure 1 reflects a positive slope showing rapid increase in number of articles (Range: 1-13) for the first two decades, with a mean plateau (Range: 8-9) during the following two decades of no further positive growth. Both United States and International contributions followed a similar ascending and plateauing pattern at similar rates. However, the

quantities varied drastically with ratios ranging United States to International from a low of 3:1 to a high of 12:0.

*United States of America*

When examined for more detail on the number of articles attributed to authors in the United States ( $N = 249$ ) based on regions, Table 3 shows the following results: Northeast ( $n = 48$ : ME, MA, NH, CT, RI, NY, NJ, PA, MD, VT), South ( $n = 69$ : KY, WV, VA, DE, NC, SC, TN, AR, LA, MS, AL, GA, FL, TX, OK), Midwest ( $n = 101$ : ND, SD, NE, KS, MN, IA, MO, WI, IL, IN, MI, OH), and West ( $n = 31$ : AZ, NM, CO, UT, WY, MT, ID, WA, OR, NV, CA, AK, HI). The regions were defined by United States Census Bureau, Geography Division (2013). Through the years the Southern and Midwestern regions were most prolific in output of articles making up approximately 68% of the total published in the country.

TABLE 3. Number of articles published annually in the United States by region (1980-2019)

Year	Volume	NE	%	S	%	MW	%	W	%	Total
1980	1	1	100	0	0	0	0	0	0	1
1981	2	1	50	1	50	0	0	0	0	2
1982	3	0	0	0	0	3	100	0	0	3
1983	4	2	50	1	25	1	25	0	0	4
1984	5	1	20	1	20	3	60	0	0	5
1985	6	2	66.7	0	0	1	33.3	0	0	3
1986	7	0	0	3	80	2	20	0	0	5
1987	8	1	20	3	60	1	20	0	0	5(1)
1988	9	1	20	1	20	2	40	1	20	5
1989	10	1	25	2	50	0	0	1	25	4
1990	11	1	16.7	2	33.3	3	50	0	0	6
1991	12	0	0	3	50	3	50	0	0	6
1992	13	3	50	1	16.7	2	33.3	0	0	6
1993	14/15	2	25	4	50	1	12.5	1	12.5	8
1994	15/16	5	62.5	1	12.5	2	25	0	0	8(1)
1995	16/17	1	14.3	0	0	6	85.7	0	0	7
1996	17/18	2	18.2	2	18.2	7	63.6	0	0	11
1997	18/19	2	25	1	12.5	4	50	1	12.5	8
1998	19/20	1	11.1	1	11.1	7	77.8	0	0	9
1999	20/21	5	41.7	3	25	3	25	1	8.3	12
2000	21/22	3	60	0	0	0	0	2	40	5
2001	22/23	1	12.5	3	37.5	4	50	0	0	8
2002	23/24	0	0	2	33.3	2	33.3	2	33.3	6

Year	Volume	NE	%	S	%	MW	%	W	%	Total
2003	24/25	0	0	2	28.6	4	57.1	1	14.3	7
2004	25/26	1	20	0	0	1	20	3	60	5
2005	26/27	0	0	3	42.9	3	42.8	1	14.3	7
2006	27/28	3	42.9	0	0	3	42.8	1	14.3	7
2007	28/29	2	22.2	4	44.4	2	22.2	1	11.1	9
2008	29/30	1	16.7	3	50	1	16.6	1	16.7	6
2009	30/31	0	0	3	50	3	50	0	0	6(1)
2010	31/32	1	14.2	2	28.6	2	28.6	2	28.6	7
2011	32/33	0	0	3	33.3	5	55.6	1	11.1	9
2012	33/34	0	0	2	25	4	50	2	25	8
2013	34/35	1	12.5	2	25	3	37.5	2	25	8
2014	35/36	0	0	1	20	3	60	1	20	5(1)
2015	36/37	1	14.3	2	28.6	2	28.5	2	28.6	7
2016	37/38	0	0	3	42.9	3	42.9	1	14.3	7
2017	38/39	1	20	1	20	2	40	1	20	5
2018	39/40	0	0	3	42.9	3	42.8	1	14.3	7
2019	40	1	50	0	0	0	0	1	50	2
Total		48		69		101		31		249(5)
Percentage		19.3		27.7		40.6		12.4		100

One hundred and forty-seven institutions of higher education including colleges, universities, conservatories, and departments of education, and/ or independent contributors were represented over the forty years. Of this number only 23 were international situated mainly in Australia, Canada, England, and Southeast Asia. The institutions from the US regions with the most articles were located in Minnesota ( $n = 13$ ), Kansas ( $n = 12$ ), and Texas ( $n = 12$ ). Figure 2 shows the trends by US regions, Northeast (NE), South (S), Midwest (MW), and West (W) over the four decades.

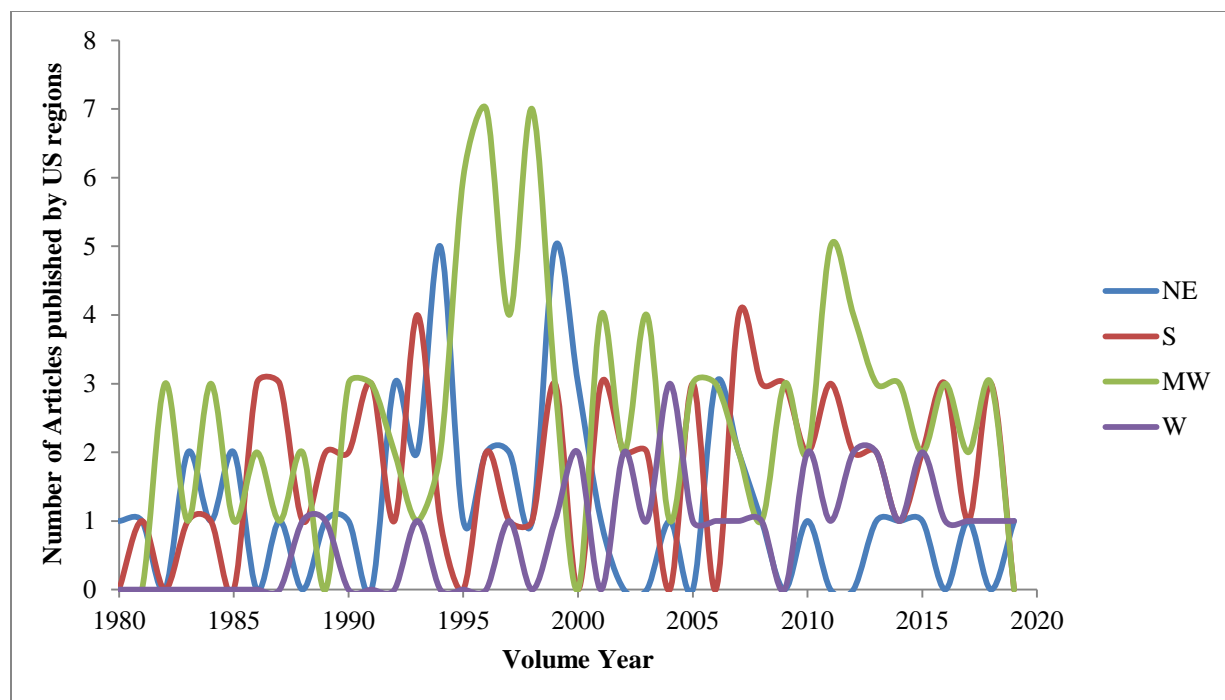


FIGURE 2. Number of articles per volume year (1980-2019) by United States regions. NOTE: The Midwest has the highest number of contributions as reflected in articles by several members of the editorial board (e.g., Heller, Sanders, Tuohey née Volk, and Hash).

*International*

Authors affiliated with institutions in the other 14 nations submitted 42 articles (Table 4).

Australia had 15 documents, Canada had eight, and Hong Kong had three. Five nations – Argentina, Germany, Japan, Republic of Korea, and United Kingdom, had two articles each. The remaining six nations had one publication each.

TABLE 4. Number of articles published annually internationally by country (1980-2019)

Year	Volume	Country	<i>n</i>	Country	<i>n</i>	Country	<i>n</i>	Country	<i>n</i>	Total
1980	1									0
1981	2									0
1982	3									0
1983	4									0
1984	5									0
1985	6	Canada	1							1
1986	7									0
1987	8									0

Year	Volume	Country	<i>n</i>	Country	<i>n</i>	Country	<i>n</i>	Country	<i>n</i>	Total
1988	9									0
1989	10									0
1990	11									0
1991	12									0
1992	13									0
1993	14/15	Bahrain	1	Germany	1					2
1994	15/16	Australia	1							1
1995	16/17	Canada	(1)							(1)
1996	17/18									0
1997	18/19	Argentina	1							1
1998	19/20	Japan	1							1
1999	20/21									0
2000	21/22	Canada	1	Hong Kong	1	Japan	1			3
2001	22/23	Canada	2	Germany	1	Taiwan	1	United Kingdom	1	5
2002	23/24	Australia	2							2
2003	24/25	Australia	1							1
2004	25/26	Argentina	1	Australia	1	Canada	1			3
2005	26/27	Hong Kong	1							1
2006	27/28	Australia	1	Republic of Korea	1					2
2007	28/29									0
2008	29/30	Australia	1	Hong Kong	1					2
2009	30/31	Australia	2	Canada	1					3
2010	31/32	Republic of Korea	1							1
2011	32/33									0
2012	33/34									0
2013	34/35	Canada	1							1
2014	35/36	Australia	3							3
2015	36/37	Australia	1							1
2016	37/38	Israel	1							1
2017	38/39	Australia	1	Canada	1	United Kingdom	1			3
2018	39/40	Australia	1	New Zealand	1					2
2019	40	Kuwait	1	Sweden	1					2
Total										42
										(1)

NOTE. Number in parenthesis reflects a co-authored article for which the tally is applied only to the nation of the primary author.



Four of the five posed questions below were answered from other collated data, with the final question being discussed in Chapter V.

**Research Question 1: Who is the author of the article and/or book review?**

A total of 269 authors (See Appendix A) published articles and/or book reviews throughout the forty years. While most of the contributors wrote single authored articles or reviews, 20 articles and four reviews were co-authored (Table 5). In a 2015 article on “E-Portfolios in Music and other Performing Arts Education: History through a Critique of Literature” there was collaboration with five authors (2 males, 3 females). Majority of co-authored articles, however, had only two authors each. For this research, when counting the article, a parenthesis in the table identified collaboration with the tally being awarded to the primary author solely.

All years had male contributors, and only 4 years (1980, 1982-84) had no female authors. Similar to the increases in number of articles published during the first two decades, the number of authors increased over time with an exception of the American and international male authors post-2010 (Figure 3). Significant gains in gender representation were made over this early period with more women being primary and collaborative contributors each successive decade than previous years.

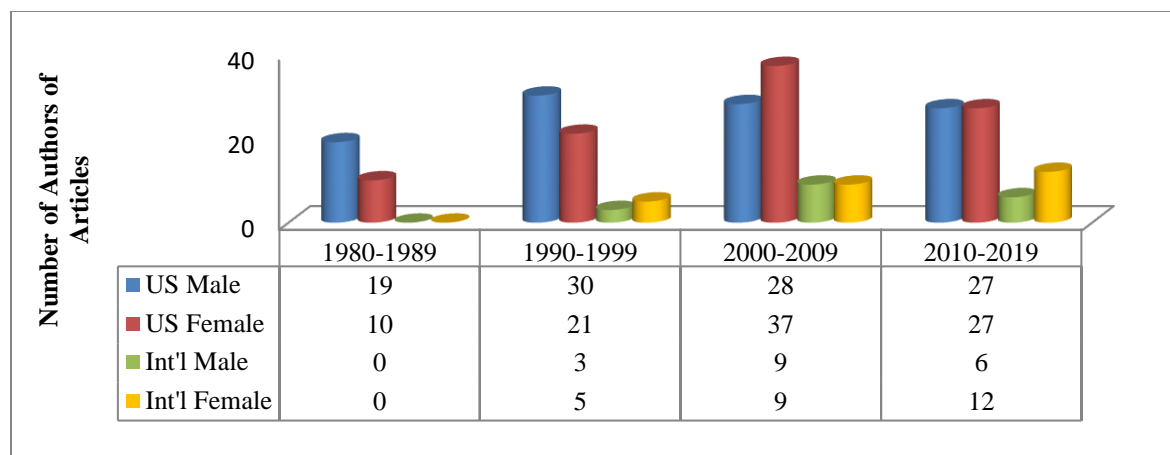


FIGURE 3. Number of authors of articles by geographical region for all 40 volumes (1980-2019)

TABLE 5. Frequencies of Single- and Co-authored articles for all volumes

Year	Volume	Single		Ratio	Co-Author Only		Ratio	Co-Author Mixed	Total
		Male	Female		Male	Female			
1980	1	1	0	100:0	0	0	0:0	0	1
1981	2	1	1	50:50	0	0	0:0	0	2
1982	3	3	0	100:0	0	0	0:0	0	3
1983	4	4	0	100:0	0	0	0:0	0	4
1984	5	5	0	100:0	0	0	0:0	0	5
1985	6	3	1	75:25	0	0	0:0	0	4
1986	7	4	1	80:20	0	0	0:0	0	5
1987	8	2	2	50:50	0	0	0:0	1	5
1988	9	3	1	75:25	1	0	100:0	0	5
1989	10	1	3	25:75	0	0	0:0	0	4
1990	11	2	4	33:67	0	0	0:0	0	6
1991	12	3	3	50:50	0	0	0:0	0	6
1992	13	5	1	83:17	0	0	0:0	0	6
1993	14/15	5	5	50:50	0	0	0:0	0	10
1994	15/16	3	5	37.5:62.5	0	0	0:0	1	9
1995	16/17	2	4	33:67	0	0	0:0	1	7
1996	17/18	9	2	81.8:18.2	0	0	0:0	0	11
1997	18/19	5	3	62.5:37.5	0	1(1)	0:100	0	9
1998	19/20	6	3	66.7:33.3	1	0	100:0	0	10
1999	20/21	6	6	50:50	0	0	0:0	0	12
2000	21/22	2	6	25:75	0	0	0:0	0	8
2001	22/23	7	6	53.8:46.2	0	0	0:0	0	13

Year	Volume	Single		Ratio	Co-Author Only		Ratio	Co-Author Mixed	Total
		Male	Female		Male	Female			
2002	23/24	3	4	42.9:57.1	0	0	0:0	1(1)	8
2003	24/25	2	6	25:75	0	0	0:0	0	8
2004	25/26	2	5	28.6:71.4	0	1(1)	0:100	0	8
2005	26/27	3	4	42.9:57.1	1	0	100:0	0	8
2006	27/28	6	3	67:33	0	0	0:0	0	9
2007	28/29	5	3	62.5:37.5	1	0	100:0	0	9
2008	29/30	5	2	71.4:28.6	0	0	0:0	1	8
2009	30/31	5	3	62.5:37.5	0	1	0:100	0	9
2010	31/32	4	2	66.7:33.3	0	0	0:0	2	8
2011	32/33	6	3	66.7:33.3	0	0	0:0	0	9
2012	33/34	1	6	14.3:85.7	1(1)	0	100:0	0	8
2013	34/35	4	2	66.7:33.3	1	0	100:0	2(1)	9
2014	35/36	2	5	28.6:71.4	0	1	0:100	0	8
2015	36/37	6	1	85.7:14.3	0	0	0:0	1(1)	8
2016	37/38	4	4	50:50	0	0	0:0	0	8
2017	38/39	2	6	25:75	0	0	0:0	0	8
2018	39/40	7	2	77.8:22.2	0	0	0:0	0	9
2019	40	1	3	25:75	0	0	0:0	0	4
Total		150	121		6	4		10	291
Percentage		51.5	41.6		2.1	1.4		3.4	100

NOTE: With increased submissions of articles and expansions of subscription rates in the *BHRME*, between July 1993 and May 1999, three issues were published annually: January, May, and September/October. However, by the October 1999 issue, the journal was recognized under the *JHRME* title and resumed only two publications annually.

Of interest also was the record of repeat contributors who sought to expand the literature with a range of topics. Table 6 showcases the names of 75 individual authors who contributed two or more articles and/or reviews over the 40-year period. Most prolific was founding editor of the *JHRME*, the late Dr. George N. Heller (1941-2004) with seven single and one co-authored articles, and 17 reviews totaling 25 documents. Of the 16 authors (10 males, 6 females) who contributed five or more articles and/or reviews, 15 served on the editorial board during the publishing of several volumes.

TABLE 6. Authors with two or more articles and/or reviews (1980-2019)

Author	Articles 1980-2009		Reviews	Articles 2010-2019		Reviews	Total
	Single	Co-authored		Single	Co-authored		
Heller, George N.*	7	1	17	0	0	0	25
Humphreys, Jere T*.	5	1	11	1	3	0	21
Howe, Sondra W.*	8	0	7	1	0	4	20
Lee, William R.*	3	0	3	2	1	3	12
Mark, Michael L*	10	1	0	0	0	0	11
Miller, Samuel D.*	8	0	2	0	0	0	10
Tuohey (Volk), Terese M*	6	0	0	2	1	1	10
Spurgeon, Alan*	4	1	0	0	2	2	9
Hash, Phillip M.*	2	0	0	5	0	1	8
Sullivan, Jill M.	0	1	0	4	0	2	7
Livingston, Carolyn*	5	1	0	0	1	0	7
Sanders, Paul D.*	4	0	0	2	0	0	6
McCarthy, Marie*	3	0	1	1	0	1	6
Grashel, John W.*	3	1	2	0	0	0	6
Southcott, Jane E.*	4	0	0	1	0	0	5
Fonder, Mark*	3	0	0	1	0	1	5
Rideout, Roger R.	4	0	0	0	0	0	4
Jacobi, Bonnie S.	1	0	0	3	0	0	4
Velásquez, Vivian	1	0	2	0	0	0	3
Scholten, James W.	1	0	2	0	0	0	3
Resta, Craig M.	0	0	0	1	0	2	3
Pemberton, Carol A.	3	0	0	0	0	0	3
Parr, J.D.	0	0	3	0	0	0	3
McAnally, J. Kent	1	0	2	0	0	0	3
Livingston, Carolyn	0	0	3	0	0	0	3
Kim, Patricia Costa	2	0	1	0	0	0	3
Karpf, Juanita	1	0	0	2	0	0	3
Jones, Patrick M.	0	0	1	0	0	2	3
Groulx, Timothy J.	0	0	0	3	0	0	3
Dunbar-Hall, Peter	2	0	0	0	1	0	3
Vogel, Dorothy	0	0	0	1	0	1	2
Vogan, Nancy F.	1	0	1	0	0	0	2
Tolbert, Patti	0	0	0	0	1	1	2
Thompson, Douglas E.	0	0	0	0	0	2	2
Sturm, Jeannine A.	0	0	0	1	0	1	2
Smith, Jack W.	0	0	2	0	0	0	2
Sink, Patricia E.	0	0	2	0	0	0	2
Shiraishi, Fukimo	0	0	2	0	0	0	2
ShIPLEY, Lori	0	0	0	2	0	0	2

Author	Articles 1980-2009		Reviews	Articles 2010-2019		Reviews	Total
	Single	Co-authored		Single	Co-authored		
	Richardson William L.	0		0	2		
Preston, Keith	0	1	1	0	0	0	2
Pohly, Linda	2	0	0	0	0	0	2
Platt, Melvin C	1	1	0	0	0	0	2
Pino, Claudio Dal	0	2	0	0	0	0	2
Moon, Kyung-Suk	0	1	0	1	0	0	2
May, William V.	0	0	2	0	0	0	2
Liu, Ying-Shu	0	0	1	0	1	0	2
Liston, Robin E.	0	0	2	0	0	0	2
Lee, Angela Hao-Chun	2	0	0	0	0	0	2
Lau, Wai-Tong	2	0	0	0	0	0	2
Latimer Jr., Marvin E.	0	0	0	2	0	0	2
Kertz-Welzel, Alexandra	1	0	0	0	0	1	2
Kelly, Steven N.	2	0	4	0	0	0	2
Jorgensen, Estelle R.	1	0	0	1	0	0	2
Honea, Sion M.	0	0	0	1	0	1	2
Handel, Greg A.	0	1	0	0	0	1	2
Haack, Paul A	1	0	1	0	0	0	2
Gruhn, Wilfried	2	0	0	0	0	0	2
Gray, Sharon L.	2	0	0	0	0	0	2
Goeke, R. Ed	1	0	1	0	0	0	2
Gleason, Bruce P.	2	0	0	0	0	0	2
Gerber, Casey L.	0	0	0	1	1	0	2
Frega, Ana Lucia	0	2	0	0	0	0	2
Fisher, Robert E.	0	0	2	0	0	0	2
Fenton, Kevin	1	1	0	0	0	0	2
Draves, Tami J.	0	0	1	0	0	1	2
De Couve, Alicia C.	0	2	0	0	0	0	2
Darrow, Alice-Ann	0	0	2	0	0	0	2
Colwell, Richard	1	0	0	1	0	0	2
Cox, Gordon	1	0	1	0	0	0	2
Campbell, Patricia S.	0	0	0	2	0	0	2
Britton, Allen P.	2	0	0	0	0	0	2
Brinckmeyer, Lynn M.	0	0	2	0	0	0	2
Bergee, Martin J.	0	0	2	0	0	0	2
Beegle, Amy	1	0	0	0	0	1	2

NOTE. \* represents authors who also served on the editorial board of the *JHRME*. Several articles published by these authors focused on either providing models for historical research in music education, or methodologies to be considered when examining

historiographical analyses, or reviews of new publications from other disciplines, e.g., history which would better inform music education researchers.

**Research Question 2: What is the primary topic category of the content?**

Noting the period 1980 to 2009, Volumes 1-31, Issue 1, was analyzed by Heller (1998) and McCarthy (1999, 2012), the primary topic categories being addressed in this section are those of the fourth decade. There were a total of 79 articles, 59 reviews, 10 editorials, and one *In Memoriam* published during 2010-2019. The number of article pages per volume annually averaged 162 (Range: 144-206), while review pages per volume averaged 20 (Range: 15-25). Number of pages per article averaged 20 (Table 7).

TABLE 7. Total number of articles, reviews, page counts, and average pages per published document for Volumes 31-40 (2010-2019)

Year	Month	Vol.	Issue	Number			Number of pages			Average pages per article	
				Article	Review	Total	Article	Review	Total	Article	Review
2010	April	31	2	4	3	7	76	10	86	19	3
	October	32	1	4	3	7	75	12	87	19	4
2011	April		2	5	2	7	93	5	98	19	3
	October	33	1	4	3	7	79	12	91	20	4
2012	April		2	4	4	8	84	13	97	21	3
	October	34	1	4	2	6	78	11	89	20	5
2013	April		2	5	3	8	78	11	89	16	4
	October	35	1	4	3	7	63	10	73	16	3
2014	April		2	4	2	6	76	6	82	19	3
	October	36	1	4	3	7	76	9	85	19	3
2015	April		2	4	3	7	63	10	73	16	3
	October	37	1	4	4	8	83	14	97	21	4
2016	April		2	4	4	8	71	12	83	19	3
	October	38	1	4	4	8	82	13	95	21	3
2017	April		2	4	3	7	105	10	115	26	3
	October	39	1	4	4	8	101	13	114	25	3
2018	April		2	5	3	8	94	8	102	19	3
	October	40	1	4	3	7	83	8	91	21	3
2019	April		2	4	3	7	88	11	99	22	4
Total				79	59	148	1548	198	1746	20	3

Within this decade, the articles’ predominant content themes fell into the main categories defined by McCarthy (2012). In order of frequency the categories were: music education

development ( $n = 47$ ), biographies ( $n = 16$ ), curriculum methods and materials ( $n = 7$ ), historiography ( $n = 6$ ), and political and cultural ( $n = 3$ ). Though several articles fell under multiple classifications concurrently, the researcher’s sense of judgement to determine which category had greatest weighting to be awarded the tally value was based on definitions by Stabler (1986) and McCarthy (2012). A few articles posed significant challenge, e.g., “Examining Australia: The Activities of Four Examiners of the Association Board for the Royal Schools of Music in 1923” (Southcott, 2017). In this case, the content included music education development based on an international perspective provided about the expertise of four music examiners (Dr. William Gillies Whittaker, Dr. Cyril Bradley Rootham, Mr. Frank Percival Driver, and Mr. Algernon Henry Lindo)<sup>15</sup> of noted repute at a specific time in history when the evaluation tests and methods used to assess instrumental music education and performance in Australia showed burgeoning discord and competition between the British system with Trinity College London (TCL), the Associated Board of Royal Schools of Music (ABRSM), and the Australian Music Examinations Board (AMEB). Hence, despite the article containing information for four possible categories, it was classified as being under Music Education Development (MED) in subcategory International and Cross-cultural (Table 8).

TABLE 8. Frequency and Percentage of Occurrence of Articles by Categories 2010-2019

Volumes 31-40 Category	Subcategory	Frequency	%
Music education development (MED)		47	59
	<i>Local and Regional (L)</i>	15	19
	<i>National (N)</i>	20	25
	<i>International and Cross-Cultural (I)</i>	12	15
Curriculum methods and materials (CM)		7	9
Biography (B)		16	20

<sup>15</sup> Jane Southcott, “Examining Australia: The Activities of Four Examiners of the Associated Board for the Royal Schools of Music in 1923,” *Journal of Historical Research in Music Education*, 39, no.1 (2017): 55.

Volumes 31-40 Category	Subcategory	Frequency	%
Political and cultural (PC)		3	4
Historiography (H)		6	8

NOTE. Classification of study categories are based on definitions by McCarthy (2012). Some articles may be analyzed using multiple categories. Complete information in Appendix B.

As the number of articles for the first three decades increased, the proportionality of documents focusing on music education development showed significantly higher values than any other category. While values for articles of national scope in this category significantly exceeded those of local/regional and international/cross-cultural content, across the 40 volumes all subcategories did, however, trend in a linear positive manner (Table 9). By contrast, curriculum methods and materials declined significantly in frequency over the same period. Research reviews and sources, and analysis of primary sources were not addressed in the last two decades, while historiography articles remained stably flat in frequency.

TABLE 9. Frequency and Percentage of Occurrence of Articles by Categories for Volumes 1-40 (1980-2019)

Categories	1980-1989		1990-1999		2000-2009		2010-2019	
	Volumes 1-10		Volumes 11-20		Volumes 21-30		Volumes 31-40	
	Frequency	%	Frequency	%	Frequency	%	Frequency	%
Music education development (MED)	14	38.9	28	35.0	36	40.9	47	59.5
<i>Local and Regional</i>	3	8.3	10	12.5	8	9.1	15	19.0
<i>National</i>	10	2.8	13	16.3	12	13.6	20	25.3
<i>International/Cross-Cultural</i>	1	2.6	5	6.2	16	18.2	12	15.2
Curriculum methods and materials (CM)	4	11.1	14	17.5	20	22.8	7	8.9
Biography (B)	8	22.2	24	30.0	19	21.6	16	20.2
Political and cultural (PC)	-	-	-	-	9	10.2	3	3.8
Historiography (H)	5	13.9	5	6.2	4	4.5	6	7.6



Categories	1980-1989		1990-1999		2000-2009		2010-2019	
	Volumes 1-10		Volumes 11-20		Volumes 21-30		Volumes 31-40	
	Frequency	%	Frequency	%	Frequency	%	Frequency	%
Research	2	5.6	7	8.8	-	0	-	0
Reviews and Sources (RR)								
Analysis Primary Sources (APS)	3	8.3	2	2.5	-	0	-	0
Total	36		80		88		79	

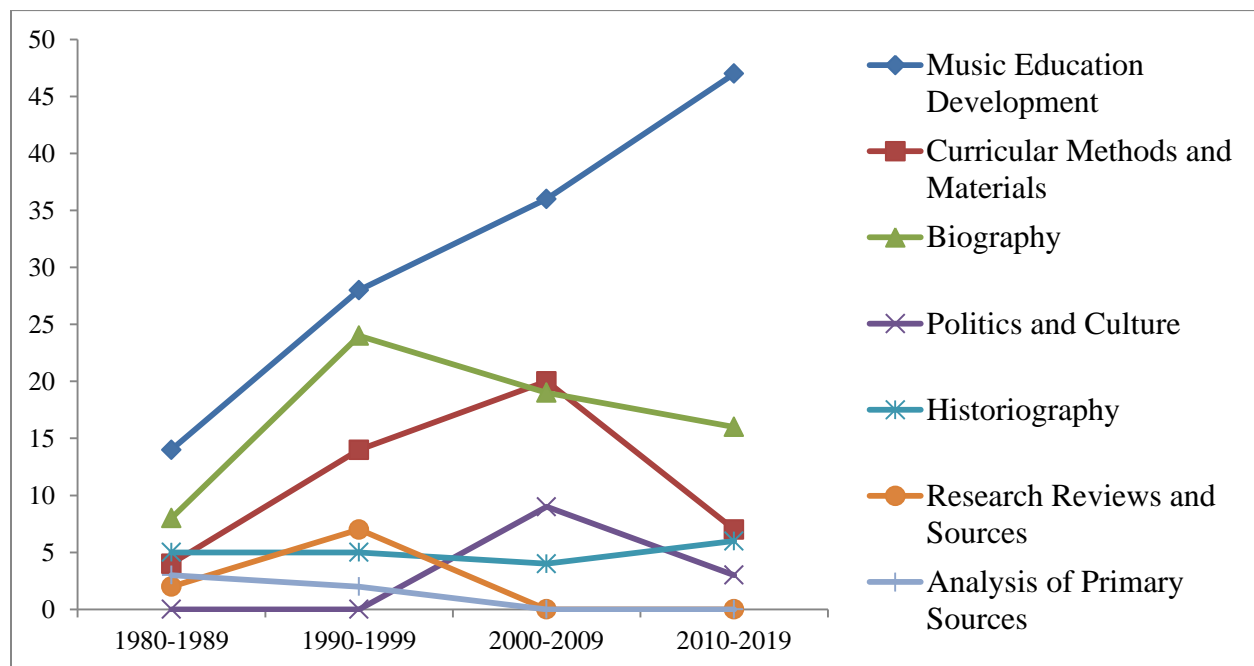


FIGURE 4. Trends of Occurrence of Articles by Categories in all volumes (1980-2019)

Though the primary dominant themes of categories of articles were tallied, biographical information (B) permeated many more articles than reflected in Tables 8 and 9. In the articles published between 2010 and 2019, 35 focused on the work of the following music educators in pedagogy, voice, band, philosophy, policy, strings, piano, orchestra, literature, composer, world music, publishing, and music appreciation (Table 10). By extension, the research methods used in the articles were not isolated to one methodology. Table 11 showed that though all articles

were historically analyzed, majority was descriptive in nature, and a significant percentage (61%) explored issues involving a philosophical tenet or premise. Fewer than 15 % of articles employed surveys and experimental research procedures to gather information. Though higher than 20 %, articles including evaluation, musical analysis, and ethnographic methodologies had low frequencies of occurrence.

TABLE 10. Frequency of topics found with biographical data in Volumes 31-40 (2010-2019)

Topics	Number of articles	Music Educators presented in these categories
Pedagogy	7	Nicolaus Listenuis (Honea, 2018); Asa Fitz (Hansen, 2017); Placido de Montoliu (Jacobi, 2013, 2016); Philip Cady Hayden (Gerber, 2016); Sterrie A. Weaver (Spurgeon and Gerber, 2013); Dr. Harvey Samuel Whistler Jr. (Dakon 2011)
Voice/Chorus	6	Ada Bloxham (Stevens, 2018); Katie [Mary Catherine] Connell, Lisette Pike, Kate [Catherine Grace] Sinclair, May Sullivan, Maud Alice Tait, Grace Webley (Jane, 2018); Warren Kimsey (Morgan-Ellis, 2018); Irvin Cooper (Stockton, 2015); William Churchill Hammond (Jacobi, 2015); Natalie Curtis (Shipley, 2012)
Band	4	John Philip Sousa (Sullivan, 2019); Leonora Hull, Joan Lamb, Mary Nelson, MaryBelle Nissly, Charlotte Plummer, Adah Straus (Sullivan, 2017); Keith Brion (Martin, 2014); William E. Watt (Hash, 2012)
Philosophy	3	David Elliott (West, 2015); Karl W. Gehrkins (Munkittrick, 2013); Christopher Small (Cohen, 2010)
Administration/ Policy	2	Anne Grace O’Callaghan and Charles Faulkner Bryan (Tolbert and Livingston, 2014); Jorge Peña (Carlson, 2014); Esteban Salas (Lorenzino, 2013); Robert Klotman (Kovacs and Kovacs, 2013)
Strings	2	Phyllis Lee Buchanan, Selinda Himmel (Jane, 2018); Tadeusz Wroński (Bugaj, 2016)

Topics	Number of articles	Music Educators presented in these categories
Piano/Organ	2	Rose Mildred Bennett, Jane Leleu Black, Alice May Codagan, Eliza Ellwood Coote, Ethelwynn Cullen, Margaret Christine Erkskine, Rose [Nettie Rose Elizabeth] Falconer, Ina [Inabella] Fea, Ina Winifred Gow, Beatrice Grace Harte, Eva Winifred Hood, Kathleen Maud Inglis, Edith Marianne Kempthorne, Constance Eleanor Lingard, Alice Maud Allard Maunder, Mary A. McDonnell, Elizabeth Catherine McGuinness, Madeline Mitchell, Nina Fanny Moore, Evelyn Watson Penny, Gertrude Mary Ann Pitts, Rosa Emily Powell, Daisy [Margaret Hilda Bennett] Reilly, Janet Duff Ross, Alice Christina Isabella Russell, Ethel Sealy, Mabel Louise Stringleman, Elizabeth Anne Sugrue, Florence Constance Triggs, Jean Dorothea Wilson, Mary Woods, Evelyn M. Wyman, Katie [Mary Catherine Philomena] Young, Myra Young (Jane, 2018); Ruby Davy, Ruth Flockart (Jenkins, 2014)
Orchestra	2	T. Carol Agee (Spieker, 2018); Merle J. Isaac (Tsugawa, 2010)
Literature/Theory	2	Isabella Gibson, Vida Annie Louisa Hampton, Euphemia Yorston (Jane, 2018); Eunice Boardman (Monroe, 2018)
Composer	2	Solomon W. Straub (Hash, 2015); Mona McBurney (Jenkins, 2014)
World Music	1	Kuo-Huang Han (Wang, 2014)
Publishing	1	Charles Fowler (Resta, 2011)
Music Appreciation	1	Frances E. Clark (Chybowski, 2017)

TABLE 11. Frequency and Percentage of Occurrence of Articles by Research Methodologies 2010-2019

Research Methodology		Articles	
Category	Subcategory	Frequency	%
Analytical	<i>Historical</i>	79	100
	<i>Policy Studies</i>	45	57

Research Methodology		Articles	
Category	Subcategory	Frequency	%
Descriptive		76	96
Evaluation		17	22
Experimental		3	4
Musical Analysis		17	22
Observational			
	<i>Case Study</i>	42	53
	<i>Content Analysis</i>	46	58
	<i>Ethnographic</i>	23	29
Philosophical		48	61
Survey		11	14
Unclassifiable		21	27

NOTE. Classification of study categories are based on definitions by Stabler (1986). Some articles may be counted using more than one methodology in an interdisciplinary approach to analysis.

A more detailed look at each article published between 2010 and 2019 showed a broad range of topics examined. Most articles included more than one category. Those with greater than 50 % category occurrence included: biographies, continuing education, higher education, instruction, instructional technology, instrumental music, musical achievement, philosophy of music education, program development, and other interconnected topics in general music, evaluation in music education, and psychology of music education. Categories with 30 % or less in occurrence included: aesthetics, church music, ethnomusicology, evaluation in music education at all levels of the traditional public school system (Pre-K to university), general music particularly in early childhood, jazz, keyboarding, methods of research, music testing and measurement, special education, and supervision in music education (Table 12).

TABLE 12. Research Content: Frequency and Percentage of Occurrence of Categories in Articles 2010-2019

Topic Category	Articles	
	Frequency	%
Administration in Music Education	39	49%

Topic Category	Articles	
	Frequency	%
Aesthetic Education	37	47%
Aesthetics	12	15%
Biographies	49	62%
Choral-Vocal Music	34	43%
Church Music	18	23%
Continuing Education	52	66%
Ethnomusicology	24	30%
Evaluation in Music Education		
Pre-School/Early Childhood	10	13%
Elementary School	17	22%
Junior High/Middle School	22	28%
Secondary School	21	27%
College/University	22	28%
Other	57	72%
General Music		
Pre-School/Early Childhood	20	25%
Elementary School	33	42%
Junior High/Middle School	42	53%
Secondary School	37	47%
Other	67	85%
Higher Education	41	52%
History of Music Education*	79	100%
Instruction	59	75%
Instructional Technology	40	51%
Instrumental Music	46	58%
Jazz	11	14%
Keyboard	19	24%
Methods of Research	21	27%
Music Tests and Measurement	9	11%
Musical Achievement	52	66%
Musical Structure and Style	26	33%
Philosophy of Music Education	54	68%
Program Development	56	71%
Psychology of Music Education		
Affect and Attitude	30	38%
Development and Maturation	37	47%
Discrimination and Perception	29	37%
Learning Theory	36	46%

Topic Category	Articles	
	Frequency	%
Musical Aptitude	24	30%
Other	67	85%
Special Education	11	14%
Supervision in Music Education	14	18%
Teacher Education	26	33%
Other	75	95%

### **Research Question 3: Which historical period is examined?**

An examination of articles based on the historical periods studied (Figure 5) presented interesting results. Across all four decades, most articles, 146 focused on 20<sup>th</sup> century content, not including 55 which spanned from the 19<sup>th</sup> to the 20<sup>th</sup> centuries, and 14 articles which spanned the 20<sup>th</sup> century into this current century. Paralleling the pattern of number of articles published each decade, the last decade (2010-2019) was the only set of publications with a reduction in articles for the 20<sup>th</sup> century.

Beyond the 20<sup>th</sup> century, the results were a bit more sporadic. The second most researched time frame was the 19<sup>th</sup> century with a total of 43 articles. There did not appear to be consistency in the number of articles published on this period over the decades. Seven articles examined biographies and events of the 18<sup>th</sup> century, while only two articles each were published focusing exclusively on 16<sup>th</sup> and 21<sup>st</sup> centuries' content. With the exception of Kim's (1997) article on "Transmission of Music in the Hebrew Tradition: Learning from the Songs of the Synagogue" which focused on pre-Biblical music educational history, and De Couve, Dal Pino, and Frega's (1997, 2004) articles on "An Approach to the History of Music Education in Latin America" which noted Pre-Columbian music education, there was a paucity of research pre-17<sup>th</sup> century. No articles were published solely on 17<sup>th</sup> century events or people.

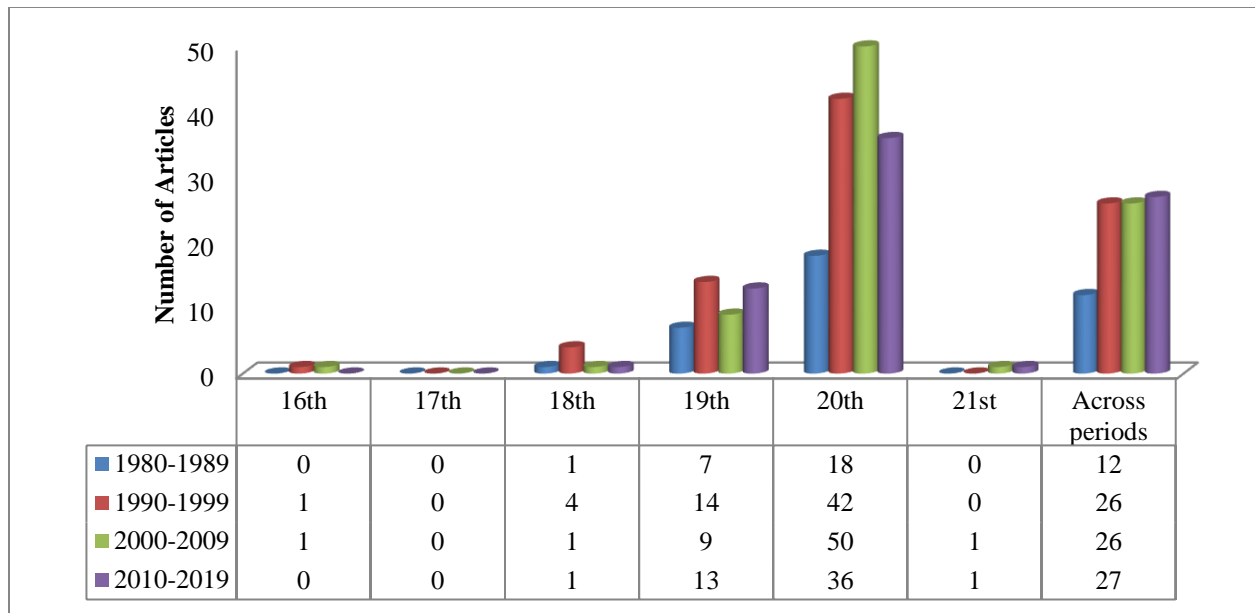


FIGURE 5. Number of articles by historical period for all volumes 1-40 (1980-2019)

**Research Question 4: Noting Sidnell’s (1987) definitions of process variables addressing five facets of concentration, i.e., teacher, learner, interaction of teacher and learner, content of instruction, and environment of instruction, and Jorgensen and Ward-Steinman’s (2015) evaluation of shifts in operative research patterns in music education, what trends emerged in the content of historical research by a) decade; and b) dimension of research based on process variable and discipline between 1980 and 2019? During the last decade, what trends were observed in the methodology of inquiry used by authors?**

Between 1980 and 2019, a reflection of the emphasis of research content showed consistently great interest in three of the five main process variables, i.e., environment of instruction (variable 5), content of instruction (variable 4), and teacher (variable 1). These categories constituted 94.4% of all articles combined. The proportion of articles for the three dominant process variable categories per decade showed focused attention given respectively as

follows: 1980-1989: 50%, 26%, and 18%; 1990-1999: 37%, 28%, and 33%; 2000-2009: 47%, 25%, and 25%; and 2010-2019: 37%, 27%, and 25%.

### Variables Examined

Figure 6 shows that, of the 291 articles, 41.6% ( $n = 121$ ) examined the environment of instruction (variable 5) and its impact on the wider society. In this category, there was substantial increase in number of articles published with a growth of at least 50% each decade up to 2010. For two categories, 26.5% of the articles ( $n = 77$ ) focused each on the teacher (variable 1) and on the content of instruction (variable 4). After an initial doubling to four-fold increase in articles of these two categories, there were plateaux for the last two decades. The proportion of articles which showed gradual increases each decade for the process variable of the interaction between the teacher and learner (variable 3) was 5.1%. This number reflected a total of 15 articles, with no decade exceeding 10 submissions. In contrast to the other variables, during the forty years and published in the first decade, only 0.3% ( $n = 1$ ) of articles was observed to focus exclusively on the general and musical growth of the learner/student (variable 2). This included cognitive, affective, and psychomotor behaviors.



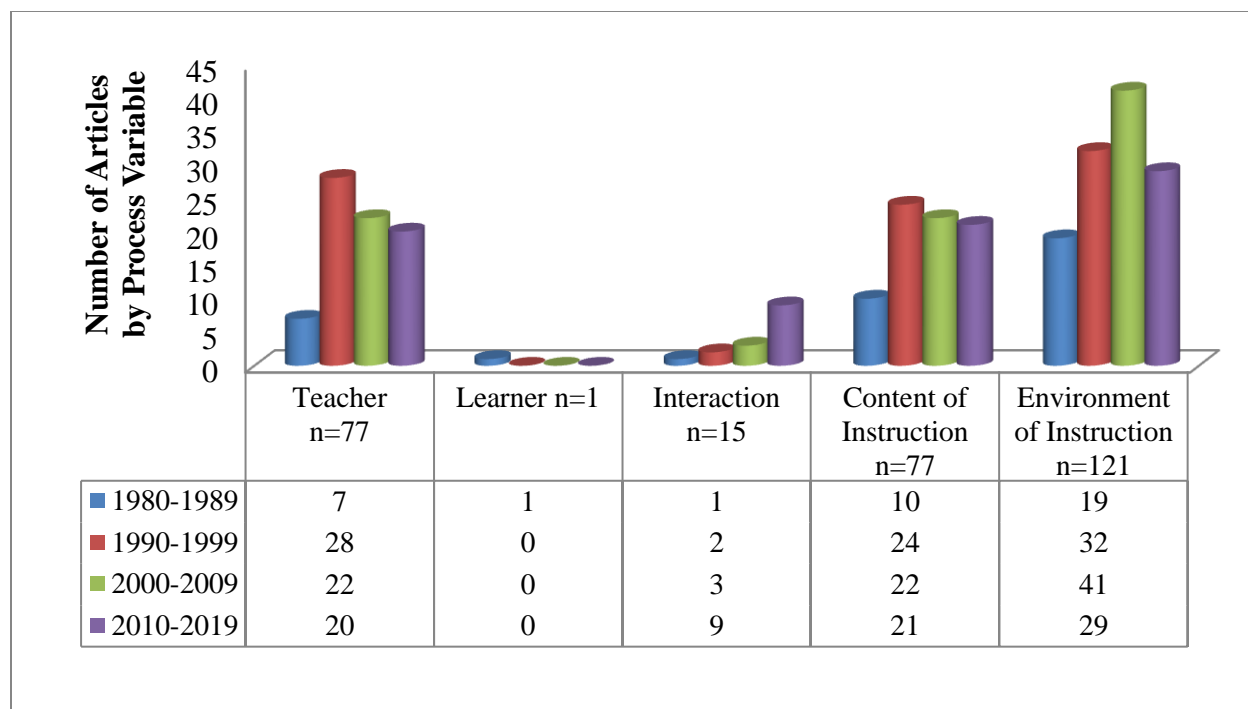


FIGURE 6. Number of articles examining each of the five process variables over time (1980-2019)

*Variable 5: Environment of Instruction*

Based on frequency, examples of each process variable and their subcategories included the following. For the environment of instruction (variable 5), several articles focused on the impact of music programs on communities. Subcategories included: a. sociological analysis of community needs in music, e.g., “Rethinking Colonialism: Korean Primary School Music Education during the Japanese Colonial Rule of Korea, 1910-1945” by Ha Kim (2014); b. music rooms and equipment in relation to innovations in instructional practice, e.g., “From the Melting Pot to Cultural Pluralism: General Music in a Technological Age, 1892-1933” by Heller (2011); c. evaluative tools for existent programs of music education, e.g., “The Music Assessment of the 1971-72 National Assessment of Educational Progress: A History” by Smith (2000), and d.

specialized programs of instruction for handicapped learners, e.g., “Lowell Mason (1792-1872) and Music for Students with Disabilities” by Heller and Livingston (1994). Other examples of articles which fell in this variable classification were, “Moravian Music Education: Forerunner to Public School Music” by Rothrock (1987); “Early Musical Development of Selected African American Jazz Musicians in Indianapolis in the 1930s and 1940s” by May (2005); and “Nationalism in United States Music Education during World War II” by Goble (2009).

#### *Variable 1: Teacher*

For the teacher (variable 1), most articles focused on biographical depictions of ‘successful’ teachers – those to whom continued support was given. These were primarily about men in the United States, e.g., Sterrie A Weaver (Spurgeon and Gerber, 2013), Robert Klotman (Kovacs and Kovacs, 2013), Satis N. Coleman (Southcott, 2009), Eugene E. Davis (Burkett, 2005), and Allen P. Britton (Rideout, 2001). There were exceptions including international and women educators such as: Esteban Salas in Cuba (Lorenzino, 2013), Silvio Deolindo Fróes in Brazil (Kuhn, 2000), Jose Mariano Elfzaga in Mexico (Tovey, 1997), Women Music Teachers as Military Band Directors during World War II (Sullivan, 2017), and Anne Shaw Faulkner Oberndorfer (Volk, 2007). The focus of teachers fell into subcategories: a) professional educational practices e.g., Katinka Daniel and Kodaly pedagogy (Bonnin, 2005), b) roles and activities e.g., John Philip Sousa and fundraising (Sullivan, 2019), c) musicological teacher competencies, e.g., Ada Bloxham and Tonic Sol-fa (Stevens, 2018), and d) philosophical viewpoints of teachers e.g., Jorge Peña and democracy of music education in Chile (Carlson, 2014). One individual, Christopher Small (Cohen, 2010) not without controversy and provocation of avid debate, challenged the music education worlds to ask not only ‘what is music’, but rather “What does it mean when this performance takes place in this time, in this

place, with these participants?” The contributions of the music educators on actions, policies, and contextualized interpretations of events were reflected in the research as tying to that of variable 4 – content of instruction.

#### *Variable 4: Content of Instruction*

For the content of instruction (variable 4), some articles focused on the implementation in instruction of appropriate music materials. Subcategories included: a) musical materials, e.g., “A Critical Study of the Iranian Teaching Textbooks on Iranian Classical Performance” by BastaniNezhad (2014), and “The Tune Books of William Billings: Music Education in the Eighteenth Century” by Howe (1998); b) curricular vehicles for music instruction, e.g., “Creative Music Making as Music Learning: Composition in Music Education from an Australian Historical Perspective” by Dunbar-Hall (2002), and “The History and Development of the Braille Music Methodology” by Kersten (1997); and c) innovations for improved plans of instruction and modes of instruction, e.g., “In Music Nothing Is Worse Than Playing Wrong Notes: Nineteenth-Century Mechanistic Paradigm of Piano Pedagogy” by Laor (2016).

#### *Variable 3: Interaction of the Teacher and the Learner*

For the interaction of the teacher and the learner/student (variable 3), though comparatively less in number than the previous three categories, a few articles focused on different aspects of educational engagement. These included the implementation of sound philosophic doctrines into instructional practice as expressed in the teaching of music through performance, e.g., “Warren Kimsey and Community Singing at Camp Gordon, 1917-1918” by Morgan-Ellis (2018), and “Musical Education of American Indians at Hampton Institute (1878-1923) and the Work of Natalie Curtis (1904-1921)” by Shipley (2012). Additionally, the

measurement and evaluation of student achievement was explored as evidenced in Southcott's (2017) article, "Examining Australia: The Activities of Four Examiners of the Association Board for the Royal School of Music in 1923."

One author took an interesting look on a device used throughout education pointing out the implication of its impact on corporate versus individual learning strategies in music education. "The Last Dramatic Instructional Innovation? The Chalkboard and Music Education in a Historical Prospective" by Karpf (2012) highlighted the designs of chalkboards to include partitions, reversible boards, and their portability features; and the transformative rather than solely facilitative role of chalkboard usage in teaching and learning. Seen as an equipment engaging at least four modes of Gardner's intelligences (Edutopia, 2010), bodily-kinesthetic, visual-spatial, logical-maths, and musical-rhythmic, the chalkboard: 1) 'provided teachers with an effective and simple means of displaying music reading exercises before their students', 2) 'allowed music instruction to move from strictly oral and rote strategies to include the integration of visual learning', 3) provided opportunities for students to 'become transformed from passive to active learners', and 4) provided teachers 'more flexibility and freedom as to subject content and pace of lessons.'<sup>16</sup> While one would have been inclined to conclude that such a topic may have been better placed under variable 4 – content of instruction, noting the definition for inclusion by Sidnell (1987), and use of the chalkboard was not about the teaching of the making of adaptive instructional tools for a curricular study, this example presented an alternative approach to viewing the interactive engagement of music education between the teacher, the learner, and technology.

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<sup>16</sup>Juanita Karpf, "The Last Dramatic Instructional Innovation? The Chalkboard and Music Education in a Historical Prospective," *Journal of Historical Research in Music Education*, 34, no. 1 (2012): 76-77.

## *Variable 2: The Learner*

For the learner/student (variable 2), only one article exclusively focused on this population. Rutkowski's 1985 article on "The Child Voice: An Historical Perspective" examined aspects of the learners' cognitive, affective, and psychomotor behaviors in relation to music by contextualizing the mode of learning pre-1880s from rote and drills to note reading in the 20<sup>th</sup> century. Despite the controversies which emerged between the Child Study Movement, the Progressive Education Movement, and the Life Adjustment Movement, this article examined research into children's ability to sing pitches, intervals, and phrases aimed at understanding the vocal development of voices of singers from children ages six years through adulthood, and that of tessitura and vocal range.

## Research Methodologies Used

While all articles used historical research methods, several published in the last decade explicitly indicated other concurrent methodologies of research used to garner the relevant information. The earlier years of 2010s reflected articles with a philosophical approach to inquiry, such as: "Music for Living: The Thought and Philosophy of Karl W. Gehrken" by Munkittrick (2013). This focused on the microcosmos and philosophy of music as an uplifting force in the lives of individuals and collectively in society; and the promotion of the construct of antimaterialism and a greater sense of connectedness of everything through music exploration. Another example focused on philosophical research through a biographical profile study of Christopher Small (Cohen, 2010). Small was a music educator who was exposed to the concept

by Hatten that music was to be seen as “sonic gesture in notation”<sup>17</sup>, i.e., any motor action, sensory perception, or their combination. Rather than rely on one educator’s (Rands) concept of gesture as a tool for composing, Cohen noted Small would eventually perceive gesture in a broader conceptual framework, relating it to musical performance and relationships.

Jeannine Sturm’s (2011) article on “String and Music Education Associations on Long Island, New York, 1950-1960” utilized descriptive methodology to examine an area in music education which was neglected for some time in the mid-twentieth century, profoundly so after World War II. Sturm noted that actions such as lectures, teacher and student clinics, and performances by virtuosos of individuals like Martin Dreiwitz<sup>18</sup>, director of the Long Island Youth Orchestra, along with supports of state and local music associations such as the New York State School Music Association (NYSSMA), the Nassau Music Educators Association (NMEA), and the Suffolk County Music Educators Association (SCMEA), created the environment within which the program of string music education emerged. Such enthusiasm and support through a series of statewide conventions resulted in the establishment of the Long Island String Festival Association (LISFA) in 1956. The outreach programs to schools, the artist-in-residence positions at the public school district to university levels, along with individual proponents of string music education, e.g. Howard Lee Koch, founder of LISFA, generated interest in this area of music which allowed the instruction of string music to grow and develop.

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<sup>17</sup> LeoNora M Cohen, “Section III – Philosophical Perspectives in Education: Part 3 Educational Philosophies,” Oregon State University, accessed August 20, 2019, <https://oregonstate.edu/instruct/ed416/PP3.html>

<sup>18</sup> Jeannine A. Sturm. “String and Music Education Associations on Long Island, New York, 1950-1960.” *Journal of Historical Research in Music Education*, 33, no. 1 (October 2011): 49-50.

Another example was that of Jacobi's (2015) article on "'In Burst of Fresh Song': William Churchill Hammond and His Christmas Caroling Choir at Mount Holyoke College" which featured the work of the music educator at Mount Holyoke College and the Second Congregational Church in Holyoke, South Hadley, Massachusetts. With the period contextualization of the limitation to pursuing particular careers based on gender during the late nineteenth century, Mount Holyoke College being the oldest women's college in the United States provided opportunities in its unique setting for women to be educated in missionary work and teaching. Significant agency of educators such as Miss Eliza Wilder and Miss Steele in teaching voice prior to the arrival and contribution of Mr. Hammond, and events like the purchasing and installation of an organ in the church to replace the one damaged from a fire after his arrival, and the avid recruitment, rehearsal, and performance enthusiasm during his 38-year choral director and 48-year<sup>19</sup> collegiate career, all added to the culture of creating environments for the learning and performing of choral and organ music by primarily women, and in latter years collaboratively with men through collegiate glee clubs and orchestras. While the learning of music, particularly composition and performance<sup>20</sup> as a profession, was exclusively limited to men at that time, and expectation of the instruction and learning of music by women was solely for the purposes of 'home-making, child-rearing, and social skills'<sup>21</sup>, the contributions of several factors exemplifies the significance this research method adds to the narrative about religion, prestige, gender, and tertiary level instruction.

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<sup>19</sup> Jacobi, 48. After retiring in 1937, Mr. Hammond "returned annually to Mount Holyoke College for approximately one decade, performing organ recitals in the chapel as part of the College Commencement ceremonies."

<sup>20</sup> Bonnie S. Jacobi, "In Burst of Fresh Song": William Churchill Hammond and His Christmas Caroling Choir at Mount Holyoke College." *Journal of Historical Research in Music Education*, 37, no. 1 (2015): 26.

<sup>21</sup> Jacobi, 26.

Paul Sanders wrote extensively on music and influences regarding societal moral mores and norms. In his 2015 “Temperance Songs in American School Songbooks, 1840-1860” and 2017 “Temperance Songs in American School Songbooks, 1865-1899” articles, the studies explored the inclusion of temperance songs in a total of 90 school songbooks. “Designed to impart secularized lessons drawn from Christian morality”<sup>22</sup>, these songs presented messages to children as a means of indoctrinating them on a range of socially acceptable constructs of conduct. Contextualized by the religious and social compliance guidelines presented by a group of evangelical clergymen in Boston in 1826, the American Society for the Promotion of Temperance, better known as the American Temperance Society (ATS)<sup>23</sup> embraced a moral code primarily with a prohibitive stance of not condoning acts viewed as sinful and unbecoming of individuals and members of the wider society. By persuasion, the literature of those songs addressed themes for ‘moral suasion’<sup>24</sup> e.g., lyrics in ‘Virtues of Water or Cold Water’ which deflected the realities of the impurities of the water due to poor sanitation practices and emphasized the benefits of cold water; ‘Beware the Cup’ which aimed at dissuading alcohol consumption; and ‘Take the Pledge’ which encouraged committing to an oath to avoid alcohol consumption. For coercion<sup>25</sup>, lyrics included themes on e.g., ‘Temperance Army’ which encouraged the promotion of peer-based and societal-based pressure to control the alcohol consumption of others; and ‘Home and Family’ which referenced the abstinence from alcohol as being a will or command of God. Sanders (2015) extrapolated the idea that the eventual passage

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<sup>22</sup> Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 2<sup>nd</sup> ed. (Reston, VA: MENC, 1992), 168 in “Temperance Songs in American School Songbooks, 1865-1899.” *Journal of Historical Research in Music Education*, 38, no. 2 (2017): 179

<sup>23</sup> Paul Sanders, “Temperance Songs in American School Songbooks, 1840–1860.” *Journal of Historical Research in Music Education* 37, no. 1 (October 2015): 7.

<sup>24</sup> Sanders, “Temperance Songs in American Songbooks, 1840-1860,” 5 – 9.

<sup>25</sup> Sanders, “Temperance Songs in American Songbooks, 1840-1860,” 12.



of the National Prohibition of alcohol in 1919 in the United States may have amounted from the passive or active impact of indoctrination of idea(s) to the offspring of the temperance-initiating generation. Yet, the temperance movement journeyed beyond national boundaries to countries far reaching as Australia, Canada, England, Ireland, Japan, New Zealand, Scotland, South Africa, and Wales (Sanders, 2017).

Another example of descriptive research showed the dynamics which emerged between competing interests at the local and national administrative levels as reflected in Moore's (2014) article, "Bolsheviks and Big Brother: The Difficult Relationship between MENC and the Michigan School Band and Orchestra Association." The Music Educators National Conference (MENC) represented a national umbrella organization aimed at coordinating activities and contests in band, orchestra, and voice across then forty-four states. Michigan School Band and Orchestra Association (MSBOA), a state affiliate of MENC, had quite popular state music contests from as early as 1920. However, with financial shifts from the Great Depression of 1929 into the early 1930s, the state contest for band was cancelled in 1932, much to the chagrin of many state band directors. Moore described the breakdown in communication between MENC and MSBOA as having several factors contributing to greater distrust between the organizations. These included: national and international stressors in the competing needs of the nation for space conquest;<sup>26</sup> condescending top-down ordering of governance; fiscal belt-tightening; and deep suspicions between the agencies over three principles, namely 1) democratic governance; 2) autonomy, especially regarding the MENC; and 3) improving music education through

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<sup>26</sup> Kenneth J. Moore, "Bolsheviks and Big Brother: The Difficult Relationship between MENC and the Michigan School Band and Orchestra Association," *Journal of Historical Research in Music Education*, 35, no. 2 (2014): 127. The launch of Soviet satellite *Sputnik I* in October 1957 prompted a shift in confidence in American space conquest, as the notion of Russian supremacy affected American's sense of strength post-World War II.

competition festivals.<sup>27</sup> In attempts to exert autonomous self-governance, with the MSBOA isolating itself from aligned associations of the Michigan Music Educators Association (MMEA) and MENC, the unintended consequences of disunity resulted in the demotion of the function of the organization to that of a festival organization rather than a professional education association. With brute name calling, and a shift in purpose of the organization to place the ‘policy and curricular matters’ only ‘cursory attention’<sup>28</sup> after festivals, music educators were given a template on how discord may undermine the very mandate and goal of educating students.

Only one publication, “E-Portfolios in Music and Other Performing Arts Education: History through a Critique of Literature” (Dunbar-Hall, Rowley, Brooks, Cotton, and Lill, 2015) explicitly used ‘a longitudinal view of literature in these [change] areas to reveal the developmental nature of e-portfolio use in them [the teaching of music and other performing arts].’<sup>29</sup> Viewed as addressing a range of ideas, Dunbar-Hall et al., recognized the multi-conceptual variables of the technology and its utilization in tertiary settings. These included: 1) technography in which the constraints and applicability of its use; 2) functional identity from the interaction of student learning including reflective and constructivist learning with technologies as contrasted to conventional human-only engagements, and 3) interconnectedness of its features to provide advantages of access, ease of sharing, portability, and flexibility in collation, dissemination, and collaboration of ideas were investigated. While the article explored the use of e-portfolios in all major arts disciplines (e.g., dance, music, drama, visual arts), Dunbar-Hall et al., noted that concern was presented on the differences between ‘product and process-based

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<sup>27</sup> Moore, “Bolsheviks and Big Brother,” 125.

<sup>28</sup> Moore, “Bolsheviks and Big Brother,” 140.

<sup>29</sup> Peter Dunbar-Hall, Jennifer Rowley, Wendy Brooks, Hugh Cotton, and Athena Lill, “E-Portfolios in Music and Other Performing Arts Education: History through a Critique of Literature,” *Journal of Historical Research in Music Education* 36, no. 2 (2015): 142.

approaches to e-portfolios’ particularly for creative writing students and skills acquisition. Here the pedagogical skills necessary to be learned should not be usurped by the technology, but rather that students in the immersive environment of analog and digital learning may ‘develop metacognitive structures and strategies that feed back into their learning.’<sup>30</sup>

### Summary

As each volume emerged, articles in the *JHRME* expanded to include a breadth of topics that explored biographies, curricular methods and materials, music education practices and policies at the local, national, and international levels, with greater contextualization of cultural issues in the ensuing decades. Though the originating thrust for the creation of the journal was signaled by the desire to archive the work and actions of individuals, groups, events, their resultant policies, and the implications of music educators and programs, historiographic analyses still remained the anticipated outcome of rigorous documentation and analysis of preserved data. With the use of primary and secondary sources of data such as artifacts, websites, interviews, journals, newspaper clippings, recordings, concert programs, dissertations, books, memos, school records, photographs, songbooks, letters, archived materials, the authors of the articles examined and presented findings which depicted music education over time, with the majority focusing on the work done from the eighteenth century to near present day. The target subjects included: music educators, administrators, performers, legal and policy makers, music philosophers, theorists, inventors, collaborators, innovators, music advocates, and enthusiasts. Similar to McCarthy (2012), a bibliography of articles is provided based on categories identified in the research (Appendix C).

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<sup>30</sup> Dunbar-Hall, Rowley, Brooks, Cotton, Lill, “E-Portfolios in Music and Other Performing Arts Education,” 153.

Chapter IV presented the findings of the statistical data generated from qualitative information published in the *JHRME*. The trends of the articles published over the forty years were multifaceted as they showed significant growth in areas such as environment of instructional research and content of instruction, but little in the way of the recipient of instruction, namely the learner or student. While four questions have been posed and answered to gain an understanding of the ‘what’ of Sidnell’s questions in this segment, Chapter V provides an analysis of some of the broader arching concepts which connect the published studies. An assessment of the exploration of represented voices present in, and/or absent from, the literature will be discussed.

CHAPTER V:  
DISCUSSION AND CONCLUSION

The late Dr. George Heller in 1999 reviewed, *History in Crisis? Recent Directions in Historiography* (Wilson, 1999). In his article, Heller summarized the content of Wilson's book as being about "1) ... introduction to historical research, 2) a brief survey of the formal philosophy of history, and 3) a critical investigation of the questions and concerns of contemporary historians." (p. xiii)<sup>31</sup> Heller itemized the three fundamental areas of concern posed by Wilson regarding historical analysis – historicism, presentism, and the writing of history (p. 210)<sup>32</sup>. In trying to grasp the 'new otherness'<sup>33</sup> which may be generated from the events of the past, Wilson acknowledged that "Past actions are certainly fixed, but the interpretations of those actions change over time and thereby render historical accounts somewhat transmutable. Many historians do not want merely to recover the past, they seek to render a meaningful history of the past."<sup>34</sup>

Wilson (1999), in addressing these problems of 1) 'experiencing and remembering the past'<sup>35</sup> – historicism, 2) examining the 'indeterminacy of the past'<sup>36</sup> – presentism, and 3)

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<sup>31</sup> Norman Wilson, "History in Crisis? Recent Directions in Historiography," (Upper Saddle River, NJ: Prentice Hall, 1999), xiii.

<sup>32</sup> Heller, Review of "History in Crisis? Recent Directions in Historiography." *Journal of Historical Research in Music Education*, 20, no. 3 (1999): 210.

<sup>33</sup> Wilson, "History in Crisis?" 29.

<sup>34</sup> Wilson, "History in Crisis?" 30.

<sup>35</sup> Wilson, "History in Crisis?" 26.

<sup>36</sup> Wilson, "History in Crisis?" 29.

‘reworking the past’<sup>37</sup> – writing of history, expounded on one area of interest to this researcher regarding ‘dilemmas’ which may emerge when history, not informed by an “Archimedean point”,<sup>38</sup> presented moral responsibilities to authors and readers on completeness in interpretation of published works. “Fundamental issues of historical causality, context, and comparability that directly confront our somewhat theoretical examination of presentism, historicism, the indeterminacy of the past, and the reworking of the past”<sup>39</sup> have been raised, particularly when addressing topics of national, intercultural, political significance. Hence in utilizing cross-disciplinary tools, such as cliometrics<sup>40</sup> and historical sociology, this researcher sought to look at the articles of the *JHRME* through the lenses of socio-political and philosophical overarching constructs which may have reflected societal interest over the forty-year history of the journal.

Burke (1991) in his *New Perspectives on Historical Writing* indicated that “the philosophical foundation of the new history is the idea that reality is socially or culturally constituted.”<sup>41</sup> Wilson (1999) posited that “Beyond the political question, the democratization of historical interest to include groups other than the elites raised new methodological issues.”<sup>42</sup> For contextualists, distortion occurred in meaning “... if a work is not placed within the framework of what it meant when it was written.”<sup>43</sup> Burke then presented four problems which may be

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<sup>37</sup> Wilson, “History in Crisis?” 32.

<sup>38</sup> Wilson, “History in Crisis?” 33. Archimedean point is ‘a reliably certain position or starting point that serves as the basis for argument or reasoning’ (Webster, 2019)

<sup>39</sup> Wilson, “History in Crisis?” 35.

<sup>40</sup> Wilson, “History in Crisis?” 44. Cliometrics is the application of quantitative methods to historical topics to reveal otherwise obscured patterns. Historical sociology is that which examines external factors or broader issues which affected or facilitated the trajectory, degree, or outcome of events.

<sup>41</sup> Peter Burke, “Book Review: *New Perspectives on Historical Writing*,” (University Park, PA: Penn State University Press, 1991): 3 in “*Peter Burke, ed. New Perspectives on Historical Writing.*” *Bulletin of Historical Research in Music Education*, 20, no. 3 (1999): 203.

<sup>42</sup> Wilson, “History in Crisis?” 70.

<sup>43</sup> Wilson, “History in Crisis?” 76.

encountered when presenting new history. These included: 1) problems of definitions in which Western-centric views of world history created a dichotomy of them versus us; 2) problems of cliometric analysis of sources may undervalue low frequency, high impact trends; 3) deterministic variables of choices and motivations may have varied based on class, geography, and the extent “of individual freedom on certain limits set by the culture”<sup>44</sup>; and 4) synthesis of ideas may have been challenging due to the “proliferation of subgroups of historians and the expanding field of inquiry” (Humphreys, 1999, 205). Thus, this researcher, in seeking to understand the patterns observed over the forty-year published history of the *JHRME*, posed two final questions for contemplation.

**Research Question 5: Are there any unique features of the study from the perspective of historical data which may be explained further by socio-political and philosophical shifts in the wider society? What groups, if any, now have voice in the last decade (2010-2019) which did not in the previous three decades of Heller’s (1998) and McCarthy’s (1999, 2012) studies?**

#### *Gender*

Of the 167 articles published between 2001 and 2019, 48 were on male educators and/ or philanthropists who contributed to music education with only two – Allen P. Britton ( $n = 4$ ) and Placido de Montoliu ( $n = 2$ ) having two or more articles each, e.g., “The MENC Presidency of Allen P. Britton in Historical Perspective” (Goble, 2001), and “Rhythm Through Experience: Placido de Montoliu’s Instructional Approach to Dalcroze Eurhythmics in Pennsylvania in the Early Twentieth Century” (Jacobi, 2016). With the exception of seven men who were noted of

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<sup>44</sup> Burke, “New Perspectives on Historical Writing.”

international countries of origin and ancestry, Nagao's (2000) article who featured a person of Japanese ancestry – "A Synchronous Approach to Two Great Music Educators: Peter William Dykema and Koji Nagai"; Vandiver's (2004) article, "Interest, Talent and Opportunity: Nicholas Gerren's Early Years" and "The Life and Times of Leroy 'Boots' Battle: Band Educator/Jazz Musician" (Moore, 2008) who featured African-American music educators; Cohen's (2010) article which featured a New Zealander – "Christopher Small: A Biographical Profile of His Life"; two articles which featured persons of Hispanic heritages – "The First Formal Dalcroze Instruction in the United States: Placido de Montoliu and His Work at the Phebe Anna Thorne Model School" (Jacobi, 2012) and "Esteban Salas and His Legacy of Music Education in Cuba" (Lorenzino, 2013); and an article on a Chinese-born American – "A 'Chop-Suey' Musician in a Melting Pot: Kuo-Huang Han and the Northern Illinois University World Music Program, 1975-1985" (Wang, 2014), all other male educators/philanthropists were assumed to be individuals of Caucasian ancestry. These included: "'Would That It Were So in America!': William Bradbury's Observations of European Music Educators, 1847-49" (Karpf, 2002); "MSNC Comes of Age: George Oscar Bowen and the 1928 Conference" (Spurgeon, 2005); "Travels with Charlie" (Rideout, 2006); "Joseph A. Labuta and His Life in Music Education: An Oral History" (Zdzinski, 2008); "Merle J. Isaac (1898-1996): His Contributions and Influence on Music Published for the School Orchestra" (Tsugawa, 2010); and "Warren Kimsey and Community Singing at Camp Gordon, 1917-1918" (Morgan-Ellis, 2018).

Fifteen articles depicted incidences and settings in which women were explicitly featured. These included: "Music in Higher education for Females in Nineteenth Century America" (Jacobi, 2001); "Inclusion of Women Composers in College Music History Textbooks" (Baker, 2003); "Eugene E. Davis: Musician, Music Educator, and Entrepreneur" (Burkett, 2005); "The



Significance of Familial Home Support for Australian Female Musicians and Music Educators from 1890 to 1950: Three Case Studies” (Jenkins, 2014); and “Singing by Number in Mid-Nineteenth-Century America: Asa Fitz’s ‘New System of Figured Music’ and School Songs for the Million!” (Hansen, 2017). Two articles showed a special relationship between male and female music educators as colleagues and friends. These were: “Susanne Langer, Charles Leonhard, and Augury” (Colwell, 2006), and “The Letters of Anne Grace O’Callaghan and Charles Faulkner Bryan: Communication between Two SCME Leaders in the Post-World War II Era” (Tolbert and Livingston, 2014).

### *Geography*

Eight international states and two international regions were represented i.e., Australia, Bali, Chile, Germany, Iran, New Zealand, Taiwan, United Kingdom, Europe, and Latin America. Though only one country (Australia) and one region included another international state (Latin America – Mexico) were explicitly represented in the first three decades as the period of this study, the exploration of historical research in music education in ‘new’ territories presented rich diversity in content. These topics included: “A House Divided? Music Education in the United Kingdom During the Schools Council Era of the 1970s” (Cox, 2001); “Development of Music Education in Taiwan (1895-1995)” (Kou, 2001); “Good Legong Dancers Were Given an Arduous Program of Training: Music Education in Bali in the 1930s” (Dunbar-Hall, 2008); “A Critical Study of the Iranian Teaching Textbooks on Iranian Classical Performance” (BastaniNezhad, 2014); and “Examining Australia: The Activities of Four Examiners of the Association Board for the Royal Schools of Music in 1923” (Southcott, 2017).

The cautionary take on the expansion of geographic reach is that while the number of countries was increasing in representation over the forty-year period, the breadth of studies per country was still limited. This was seen in studies done about few significant individuals rather than, or in addition to, a look at the wider picture of several individuals' contributions to the development and growth of a program, methodology, or event. Inherent in the absence of evidences from several territories, the question is raised on whether contributions in several countries are not recognized as being valuable, or resources needed to investigate, collate, curate, and archive the information are unavailable or inconsistent in accessibility.

### *Special Interest Topics*

Despite relatively low frequencies in research, a few topics reflected noteworthy perspectives on music education in special settings. Only one article each presented information on special education, and music in religious settings. These were, "Music at the Illinois Asylum for Feeble-Minded Children: 1865-1920" (Hash, 2010), and "The Role of Religious Politics in the Dismissal of Lowell Mason from the Boston Public Schools in 1845" (Miller, 2019). With a five-fold increase to twenty articles from the first two to the last decades, content reflecting curricular methods or national music education practices for non-vocal instrumentation, violin, piano, saxophone, and band, included: "The Steamboat Springs High School Ski Band 1935-2005" (Isbell, 2006); "Tadeusz Wronski (1915-2000): Visionary String Pedagogue, Modern Entrepreneur, Diplomat" (Bugaj, 2016); and "Tournaments of the Michigan State Band Association: 1877-1884" (Hash, 2018).

Contrary to practices of choral ensembles and the activities of the American Choral Directors' Association (ACDA), the number of articles addressing content about historical

research on choral or vocal music education increased by only 56 % from nine to fourteen articles, e.g., “European ‘Methods’ for American Nineteenth-Century Singing Instruction: A Cross-Cultural Perspective on Historical Research” (Gruhn, 2001); “Changing the Voices of Teachers and Children: Singing and Elocution in South Australia in the Nineteenth and Early-Twentieth Century” (Southcott, 2006); “The Nation’s First D.M.A. in Choral Music: History, Structure, and Pedagogical Implications” (Latimer Jr, 2010); and “Irvin Cooper (1900-1971) and the Development of the Cambiata Concept for Adolescent Changing Voices” (Stockton, 2015). While historical research was being published on choral performances and choral organizations, several of those articles were not being submitted to the *JHRME*, as evidenced by, “Repertoire at ACDA National Conferences 1960-2017” (Ward and Heil, 2017). This may have reflected the concentration in focus by choral music education researchers to have applicable instructional methodological approaches explored and publicized in the *Choral Journal*<sup>45</sup> on topics such as composition, conducting techniques, rehearsal, vocal production, diction, repertoire selection, score preparation, recording, and biographies (Dorsey, 2019).

### *Scope for Growth*

Whereas few articles depicted interdisciplinary topics, the range of themes was encouraging. These included music and social policy, e.g., “The Influence of Japanese Music Education in Taiwan during the Japanese Protectorate” (Lee, 2002), and “Temperance Songs in American School Songbooks, 1840-1860” (Sanders, 2015); and music education – the pedagogy, e.g., “A Chronicle of the First Degrees: Music Teacher Training from Normal School to State College” (Tobin, 2006). Ten articles focused on the impact of war on music education in the

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<sup>45</sup> In publication from 1959, the *Choral Journal* is a peer reviewed journal by the American Choral Directors Association aimed at providing members ‘practical and scholarly information about choral music.’

United States and internationally, e.g., “The Singing Program of World War I: The Crusade for a Singing Army” (Chang, 2001); “U.S. Mounted Bands and Calvary Field Musicians in the Union Army during the Civil War – Background, Duties, and Training” (Gleason, 2006); “Songs Tied onto the Chariots – Revolutionary Songs of the Cultural Revolution of China (1966-1976)” (Lau, 2008); and “Rethinking Colonialism: Korean Primary School Music Education during the Japanese Colonial Rule of Korea, 1910-1945” (Kim, 2014). Additionally, focus on other actors in atypical settings teaching music showed the scope for growth in the journal, e.g., “Women Music Teachers as Military Band Directors during World War II” (Sullivan, 2017).

Of particular note of distinction was that from the 79 articles published within the last decade, two featured early childhood/elementary music education, “The Role of MENC: The National Association for Music Education in Early Childhood Music Education 1980-2007” (Overland and Reynolds, 2010) and “Three Nations, One Common Root: A Historical Comparison of Elementary Music Education in the United Kingdom, the United States, and Australia” (Groulx, 2013). Two articles examined music education and technology, particularly media, e.g., “Selling Musical Taste in Early Twentieth-Century America: Frances E. Clark and the Business of Music Appreciation” (Chybowski, 2017). Whereas in the 2000-2009 decade, four articles addressed Jazz, e.g., “Early Musical Development of Selected African American Jazz Musicians in Indianapolis in the 1930s and 1940s” (May (2005), only one was published in 2010-2019 decade, “Jazz Education at the Westlake College of Music” (Spencer, 2013). In contrast, more articles on string and/or orchestra music education history were presented during the 2010-2019 decade than any other period, “The Influence of Excellence: T. Carol Agee and the Fort Collins High School Orchestra Program” (Spieker, 2018).

Interestingly, no article focused on non-traditional learning environments as in previous decades. However, the corresponding period reflected articles which appeared to focus solely on music education in the public/private school settings and not in community, religious, and camp environments. Thus representation of these voices existing in the literature highlights areas in which more research is needed.

### *Poignant Mention*

Unique to the American and South African experiences of racial segregation and apartheid, shifts in social policy were being prompted by urgent, and in some cases violent revolutionary actions based on calls for mitigation of injustices meted out to cultural disenfranchised peoples. This was for peoples across racial and/or economic majority and/or minority standings. Though no articles were published on studies in the South African experience regarding music education, three articles explicitly addressed legal issues in the American context, particular African American general and music education experiences through the U.S. civil rights movement.

Several notable US supreme court cases with landmark rulings (e.g., *Brown v. Board of Education*, 1954<sup>46</sup>; *Green v. County School Board*, 1968<sup>47</sup>; *Swann v. Charlotte-Mecklenburg Board of Education*, 1970<sup>48</sup>; *Keyes v. School District No. 1*, 1973<sup>49</sup>; *Milliken v. Bradley*, 1974<sup>50</sup>;

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<sup>46</sup> *Brown v. Board of Education* (1954) ruled that the ‘separate but equal doctrine’ violated Equal Protection Clause, and found segregation of public schools psychologically harmful to black students. All state-sanctioned segregation of public schools was outlawed.

<sup>47</sup> *Green v. County School Board* (1968) ruled that schools must adopt realistic plans to actively promote integration as the ‘freedom of choice’ plans had some public school districts still conducting de facto segregation even after the *Brown v. Board of Education* ruling.

<sup>48</sup> *Swann v. Charlotte-Mecklenburg Board of Education* (1970) ruled that the district court ruling in the Charlotte-Mecklenburg school district case which ordered busing to integrate public schools was to be upheld.

Washington v. Seattle School District No. 1, 1981<sup>51</sup>; Freeman v. Pitts, 1992<sup>52</sup>; Missouri v. Jenkins, 1995<sup>53</sup>; Parents involved in Community Schools v. Seattle School District, 2006<sup>54</sup>; Sheff v. O’Neill, 2008<sup>55</sup> in Connecticut Supreme Court) created the stage for shifts in music education within schools (Bischoff, Callan, Hannan, Koski, Lazenby, Loeb, Newman, Reich, Satz, Shields, and Shores, 2019). Thus the articles, “Influences of Segregation and Desegregation on the Bands at Historically Black High Schools of Hillsborough County, Florida” (Groulx, 2016); “A Survey of Early Legal Cases in Music Education” (Perrine, 2016); and “Influences of Segregation and Integration on the Bands at Historically Black High Schools in Duval County, Florida” (Groulx, 2018) provided evidence of the impact and implication policy and legislative adoption of some

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<sup>49</sup> Keyes v. School District No. 1 (1973) ruled that Latino and African-American students had been kept in de jure segregation and the Denver school district could not consider such a school desegregated because both groups of students were similarly discriminated against.

<sup>50</sup> Milliken v. Bradley (1974) ruled that a district courts’ ruling on ordering a system to integrate a segregated Detroit school system via busing students into and out of neighboring school districts which were not de jure segregated was unconstitutional.

<sup>51</sup> Washington v. Seattle School District No. 1 (1981) ruled that the initiative which prevented districts from enforcing mandatory bussing was in violation of the Equal Protection Clause as it targeted integration efforts and disadvantaged minority students.

<sup>52</sup> Freeman v. Pitts (1992) ruled that the oversight by the district court regarding the supervising the desegregation in four of six specific areas of a school district in Georgia was compliant to the law in that those four areas had been met. Thus the lower court did not need to maintain control of those desegregation efforts which had compliance, only those which had not yet been integrated.

<sup>53</sup> Missouri v. Jenkins (1995) ruled a district court’s plan to increase taxes across the state of Missouri to fund a de facto segregation in one school district was unconstitutional, as it would have affected multiple districts. Additionally the scope of the district court did not include enforcing and ruling on such a plan.

<sup>54</sup> Parents Involved in Community Schools v. Seattle School District (2006) ruled that the use of a student’s race as the sole factor in determining which school one may attend, if the school of choice was overenrolled was unconstitutional. The districts had either not been segregated or had gained integration, and thus could not use race as a placement determinant.

<sup>55</sup> Sheff v. O’Neill (2008, Connecticut Supreme Court) ruled that redistricting of lines to avoid provision of same resources for minority students in city versus white students in suburban areas was unconstitutional. The ruling prompted a range of settlement options in Hartford, Connecticut to provide charter and magnet schools to increase racial diversity.

of these rulings in recent history played for African American, Latino, and other disadvantaged minority students.

## Discussion

Over the forty years, categories (Table 12) with 30% or less in occurrence included: aesthetics, ethnomusicology, evaluation in music education at all levels of the traditional public school system (Pre-K to university), general music particularly in early childhood, festivals, keyboarding, methods of research, music testing and measurement, and supervision in music education. Of note, a few articles examined the mode of disseminating music education beyond the confines of the classroom and camp settings to include media, e.g., “Art Music on the Radio, 1927-37: Conflicting Views of Composers and Educators” (Dunbar, 1998), and “The Music Hour (1927-1941) and Its Pioneer Listening Appreciation Program” (Miller, 1991). One article each addressed a unique topic in the 21<sup>st</sup> century. These were: “The Music of Mexican-Americans: A Historical Perspective of a Forgotten Culture in American Music Education” (Feay-Shaw, 2002); “Looking Back in Time: On Being a Music Education Historian” (Volk, 2003); and “Roots and Development of the International Society for the Philosophy of Music Education (1985-2015)” (Jorgensen, 2017). However, regarding policy, “The Music Assessment of the 1971-72 National Assessment of Educational Progress: A History” by Smith (2000) presented a template on the concerns of proficiency in performance and music competency as a variable in providing music as a standalone subject.

Dr. William Lee sought to resound the clarion call of challenging music education historians to approach historiography and the content of music education research with an expansive, more comprehensive, and contextualized approach. In his 2017 keynote address,

“Contemplating the Scope, Topics, and Future of Research in the History of Music Education, Lee (2018) cautioned music educators to not examine topics in a reductionistic manner. He stated, “It seems that the history of music education would be well served by some form of social history, especially when it comes to writing books and monographs, since music itself is culturally embedded and is driven by the beliefs and philosophies of musicians, educators, and the public over time.”<sup>56</sup> Espousing Fischer’s concept of creating a ‘braided narrative’<sup>57</sup> by utilizing more evidence with greater synthesis of interconnected resources, Lee noted that while no doctoral degree in music education history is currently offered (in the United States or Internationally), adopting principles of examination of a ‘broad spectrum of evidence – sociology, anthropology, and history’<sup>58</sup>, as done in ethnomusicology (Titon, 2009) which focuses on ‘the ethnic nature of music’, may be an optimal choice to be examined.

Similar to Jorgensen and Ward-Steinman’s (2015) results, most articles in this research applied inductive and abductive reasoning in the presented data on the nineteenth and twentieth centuries (Figure 5). Thus the concern by Wilson (1999) on presentism, as reflected in a sparse publication of investigations of the ‘past’ histories pre-nineteenth century, still posed a dilemma. This was of not having a more comprehensive understanding of overarching variables which influenced, and still influence, music education practices. Hence, this researcher explored a few philosophical narratives and social histories observed in the forty-year data in an attempt to open

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<sup>56</sup> William Lee, “2017 History SRIG Symposium Keynote Address: Contemplating the Scope, Topics, and Future of Research in the History of Music Education,” *Journal of Historical Research in Music Education*, 39, no. 2 (2018): 125.

<sup>57</sup> David Fischer, “Albion’s Seed: Four British Folkways in America,” in *2017 History SRIG Symposium Keynote Address: Contemplating the Scope, Topics, and Future of Research in the History of Music Education. Journal of Historical Research in Music Education*, 39, no. 2 (2018): 126.

<sup>58</sup> Lee, “2017 History SRIG Symposium Keynote Address,” 128



the discussion on commonalities in focus of music education in society, and by extension, other gaps needing examination using inter-disciplinary historical research methods.

Mark stated, “Education follows society. Society establishes new needs and new goals and music education adjusts”<sup>59</sup> (Randles, 2014). He indicated that the four rationales for music education were: 1) cultural elevation, 2) creation of a cohesive society with immigration implications for assimilation, 3) commercial prosperity both in the education and business sides of music, and 4) social justice and multiculturalism. Having an understanding of these ‘important aspects of a society that depends in substantial, meaningful ways on the music education profession’<sup>60</sup>, allows music educators, researchers, and historians to be conscious of the dual relationship between society on policy and culture on society. In response to Mark, Reimer posited that while ‘education may follow society’, it may be useful to further examine whether it is being done effectively, or the degree to which it is being offered is succeeding or failing in providing the very functions of music education society needs and requires (Randles, 2014). Reimer cautioned that the current trends of music education being removed from the wider society and constrained by rigidity in the application of utilizing current musical traditions to ‘elevate’ society’s consciousness may be undermining the very function it is hoped to achieve. He gave an example of the disconnection students today feel regarding music espoused as ‘uplifting’ being primarily from the eighteenth to twentieth centuries at the exclusion of other modern expressions including Rock, Rap, and Pop. This dichotomy of interpretations tended to be reflected in the understanding of what is culture, and how is music education defined as being uplifting.

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<sup>59</sup> Michael Mark, “Music Education History and the Future,” in *Music Education: Navigating the Future* (New York, N.Y.: Routledge, 2014), 4.

<sup>60</sup> Clint Randles, *Music Education: Navigating the Future*. (New York, N.Y.: Routledge, 2014), 11.

Such a discussion did not occur in isolation. Rather, the debate resulted from several societal philosophical threads which morphed to generate what music education is today. Noting music education in the United States (Stanford, 2012) emerged from 1) a singing tradition in religious settings from the early 17<sup>th</sup> century, to 2) the creation of schools with the application of psychological methods of learning and compulsory education, e.g., Pestalozzi's system of Education, to 3) the streamlining of the provision of music education in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries with having educators matriculated to show competency to teach music, to 4) the attempting to standardize student performance in music from the late 20<sup>th</sup> century to now, several iterations of success and failure were present. Often, researchers sought to showcase only those individuals, events, programs, and methodologies which have been supported and/or gained popular traction. However, after the novelty has faded over time, significantly less attention had been given to the effectiveness of each new iteration of music teaching and learning.

### *Philosophical Constructs*

The following philosophies impacted general and music education and, by extension, the wider society cumulatively, yet not equitably. Several individuals like Rousseau, Pestalozzi, Dewey, and Froebel among others sought to determine what kind of education was important and necessary for their children, and proposed ideals for student learning to meet either societal and/or individual needs. A dichotomy of sorts, with some polarity in ideas, emerged.

Essentialism explored the idea wherein a common core of knowledge in the curriculum was to be transmitted to enable all students to have essential knowledge and skills (Cohen, 1999). Standards-based reform and the child-centered movement of the late 19<sup>th</sup> to early 20<sup>th</sup> centuries had critical theory, symbolic interactionism, and sociocultural engagements being

legislated within public schools (Abeles and Custodero, 2012). Yet with a ‘pervasive faith in education and economic factors’<sup>61</sup>, mass education seemingly did not providing care for the individual.

In his push for placing focus on the whole child rather than the content or teacher (Cohen, 1999), William H. Kilpatrick proposed six key tenets of Progressivism. These were: “1) the curriculum, which begins with children’s natural interests, gradually prepares them to assume more socially responsible roles; 2) learning is most effective if it addresses students’ purposes and concerns; 3) students learn to become worthy members of society by actively participating in socially useful work; 4) the curriculum should teach students to think intelligently and independently; 5) the curriculum should be planned jointly by teachers and students; and 6) students learn best what they practice and live” (Parkay and Hass, 2000). What became clear was that contrasting foci of freedom versus discipline, personal interest versus effort, teacher versus learner, race versus individual, and subjects versus activities led to concerns that society had to figure out whether the freedom of the immature learner to choose what is learned is of equal cost as the freedom from want, fear, fraud, superstition, error, and oppression. Hence, an adoption of goals geared towards fine tuning previously learned experiences resulted in systems being created to guide teaching and learning by competent instructors.

With the tumult of World War II, the Life Adjustment Movement of 1945 through to 1957 emerged and resulted in the promotion of the National Defense Education Act. This legislation was created in response to the criticism of the quality of American education in which students, particularly those who were not desirous of continuing post-secondary academic study,

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<sup>61</sup> Forrest Parkay and Glenn Hass. (ed.). *Curriculum Planning*, 2000.

were felt to have needed to be educated on ‘life skills.’ The hope was to inculcate a need for ‘relevance, instrumentalism, social order, and patriotism.’<sup>62</sup> The launching of the Soviet Union’s satellite *Sputnik 1* in 1957 generated much anguish on the failure of American education to lead to the pioneering of space exploration (Hartman, 2008; Hunt, 2013). It became important for education at the secondary level to be directed towards having American students fit into the economy with a degree to satisfy pre-determined vocational societal roles, echoing the constructs used in Essentialism of the past.

Curriculum reform led to advocacy “whereby educational decision makers carefully clarify assumptions, survey theory and research, and select a course of policy and action that fits the needs and interests of particular situations”<sup>63</sup> (Rutkowski, 1985, Schubert *in* Cawelti, 1993). Instructional materials and curricula were viewed as integral to academic success in student achievement. The provision of these materials from evidence-based research had to be: aligned to standards necessary to improve overall quality of learning; usable to facilitate ease of application in instruction; and relevant to assessment of skills learned in English, Math, and Science. Despite correlational data from some American school districts which showed improvements in student performance in these subjects once adopted and employed as intended, several factors including cost and states’ autonomy to determine their own educational agendas had, and still have, impacted national effectiveness of this educational philosophy (Partelow and Shapiro, 2018).

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<sup>62</sup>Andrew Hartman, *Education and the Cold War: The Battle for the American School*, in *Life Adjustment Movement: How Did We Get Here?* 2016.

<sup>63</sup> Gordon Cawelti, “Challenges and Achievements of American Education,” (Alexandria, VA: Association for Supervision and Curriculum Development, 1993), 94.

Robert M. Hutchins proposed the philosophy of Perennialism which focused on aiming to ensure that ‘students acquire understandings about the great ideas of Western civilization’ (Cohen, 1999) in order to solve society’s ills without need for stark revisionism. This meant that curricular focus was on addressing cultural literacy, and stressing students’ growth in understanding human accomplishments in literature, art, and science. This comprehensive understanding, it was hoped, would lend to the innovative and creative resolution of recurring social, moral, and geo-political concerns.

With the tragedies of World War II clear in the minds of philosophers, Theodore Brameld proposed the idea of Social Reconstructionism which sought to emphasize questions on creating a better society and worldwide democracy. With deep concerns for the potential to have abject destruction through human cruelty and misuse of technological advancements, the intent to foster beneficence in society through the compassionate application of technology was included in curriculum. Thus students were exposed to challenging topics of violence, hunger, international terrorism, inflation, inequality, among other issues. Across the board, the educational values within these philosophies varied from the traditional realistic and idealistic approaches in Perennialism and Essentialism with their fixed and objective attributes to the contemporary pragmatic approaches in Progressivism and Reconstructionism which was changeable and subjective (Presbitero, 2005).

### *‘Research-Dependent’ Variables*

Three other variables which impacted music education and research in music education were historical actors, social history, and new historicism. 1) Historical actors were based on gender, class or status, political, religious, race, and other groups to which affinity for

recognition were identified.<sup>64</sup> Wilson (1999) addressed one aspect aptly by stating that, “Traditionally, historians focused mainly on male behavior with little consideration of females....The rediscovery of women as historical actors involved new analysis of historical fragments overlooked by male-dominated culture as well as a revisiting of male material from a woman’s point of view.”<sup>65</sup> “An entire school of thought accepts sociobiological theories but then argues that the point is not to deny specifically female behavior but to convince society to value it more highly.”<sup>66,67</sup> One example of research on women in particular was Jane’s (2018) article on “The Impact of Professional Music Diplomas on Women Music Teachers in Early Twentieth-Century New Zealand.” An example on race or ethnicity was the 2006 article by Russell on, “The Origin and Use of An Authentic Irish Folk Tune in American School Orchestra Arrangements.”

2) Social history on postmodernism, deconstruction, and psychoanalysis affected both content and process of documenting, interpreting, and evaluating historical research. Wilson

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<sup>64</sup> Wilson, “History in Crisis?” 109.

<sup>65</sup> Wilson, “History in Crisis?” 100.

<sup>66</sup> Wilson, “History in Crisis?” 101.

<sup>67</sup> Wilson, in seeking to address the discourse on the rediscovery of women as historical actors, presented excerpts from several theories regarding social and/or biological determinations on women in society. These ranged from: 1) reproductive and feminist view of hierarchy noting patriarchy was a means of making up for the lack of sustained role in reproduction (Mary O’Brien); to 2) development in children in which the pace of growth of boys versus girls challenged issues of maturity and justice (Adrienne Rich versus Lawrence Kohlberg); to 3) abstract and concrete development of children regarding personal and interdependent moral self (Carol Gilligan); to 4) prostitution, law, power, and imposition of compulsory genital exams upon women by select group of men (Judith Walkowitz); to 5) women during Hitler’s Third Reich and the distinction of their complicit behavior as being of any more importance than that of their male counterparts (Claudia Koonz); to 6) perceived inherited prejudices about the innate physical inferiority of women at the turn of Renaissance, Enlightenment, and Industrialization periods noting shifts in domesticity and out-of-the-home work (Bonnie Anderson and Judith Zinsser); to 7) courtly love and the regulation of female relative to male sexuality (Joan Kelly). Thus Wilson acknowledged that there were shifts in Western civilization regarding questioning the position and function of women in particular times.

continued by presenting that some researchers have abandoned history as the study of the past, focusing rather on the literary quality of the text. He posited, “Histories after all evolved out of the chronicles. The chronicles listed facts, and history took the facts and turned them into a story. The writing of history relies on literary techniques ...requires emplotment, as the facts are manipulated into a plot structure. Historians turn facts into stories that fit established genres such as tragedy, comedy, romance, or realism. The events themselves may be value neutral, but any telling of the events involves choices of plot and emphasis that are not value neutral.”<sup>68</sup> An example of such a reinterpretation was Lee’s (2007) article on “A New Look at a Significant Cultural Moment: The Music Supervisors National Conference 1907-1932.”

3) New historicism and sociohistorical research include cultural history, intellectual history, psychohistory and its discontents, and comparative history. These approaches of analyzing historical data challenged researchers to apply interdisciplinary methods which would engage cultural fragments such as e.g., war and propaganda of local knowledge to inform the global impact of a particular event (Wilson, 1999). One such example in this study was the article by Kim (2014) on “Rethinking Colonialism: Korean Primary School Music Education during the Japanese Colonial Rule of Korea, 1910-1945.”

## Conclusion

From the observations of the articles published in the *JHRME* over the forty-year period (1980-2019), there are still areas of historical research in music education which have not yet been broached, but would add to the tapestry of understanding our interconnectivity through music worldwide. The shift from an us versus them or Oriental versus Occidental to a hybridity

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<sup>68</sup> Wilson, “History in Crisis?” 114.

of musical engagement, education, and enrichment would provide opportunities for significant growth in the literature and, by extension, the understanding of our global neighbors. This would mean that there is mutual development of new traditions that ‘combine the colonizer and the colonized’ by acknowledging that ‘aspects of the oppressed culture are formed into the new culture.’<sup>69</sup> Recognizing the post-colonial aspects to music expression, the authorship and collation of evidences would then require historians to “reconsider how cultures privilege knowledge. The ramifications for history are significant because this challenges historians to reconsider whether hybrid, migratory, minority, or underprivileged groups are best studied within existing paradigms or whether new conceptualizations need to be created.”<sup>70</sup> For music education history, having an understanding of diaspora, creolization, transculturation, and migration on the development of new musical expressions and experiences will be paramount in understanding our ever widening, yet concurrently informationally narrowing world.

### Recommendation

Options for future research include themes which have yet to enter the encyclopedic annals of society and be published in the *JHRME*. They include topics to: 1) reduce geographic omissions, e.g., African continent, Middle East, Eastern Europe, Central American, and the Caribbean territories; 2) bridge linguistic differences, e.g., non-English, non-French, non-Spanish speakers; 3) expand valuation of informal music education, e.g., teaching/learning transmission of education through apprenticeship; 4) analyze whether there is impact of commercialization and appropriation (Sarkar, 2019) of musical expressions as a means of social and cultural imperialism and colonialism; 5) examine the impact environmental, conflict, and

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<sup>69</sup> Wilson, “History in Crisis?” 132.

<sup>70</sup> Wilson, “History in Crisis?” 133.



economic stressor have on music cultural (emi- and im)migration for nomadic cultures and peoples affected by local and international policies; 6) facilitate the documentation of societal mores within the oral traditions of musical story-telling being lost with time and aging of indigenous peoples; and 7) explore sources of potential historical data with particular focus on ethical implications for usage, e.g., access to public/private information on conventional archival and social media platforms, e.g., Facebook (Brewer and Rickels, 2014), Instagram, Twitter, Snapchat, Podcast, Periscope. Such research would facilitate analysis of real time current history, noting contrast of modes of communication which differed in speed, content, and access a century ago e.g., letters between Anne Grace O’Callaghan and Charles Faulkner Bryan (Tolbert and Livingston, 2014).

Content analyses of journals provide glimpses of research which represent valuable information sectors of societies often have limited time to contemplate. Yet, questions for examination still arise. For the historical music educator, these may therefore include: 1) What documents have been omitted from analysis? 2) May those share additional insights on music education, e.g., *In Memoriam* – who were highlighted, what aspects of their life and work were reflected in the memorial, symposia programming, news, letters, publications of ‘newly’ released books and dissertations which were in press at that time? 3) With an understanding of the role algorithms and/or bots have on the impact search engine optimization makes to populate which person or event is ‘trending’ or going ‘viral’, would music education events and/or actors be recognized as valuable for substantive content and/or popularity? 4) Beyond the standard sources of historical data, would social media be included as a treasure trove of data to analyze for ‘living’ history? 5) Noting the societal shifts in hierarchy of disseminating crowd-sourced information in contrast to professional authority, what ethical issues or biases (Fraenkel and

Wallen, 2009) may emerge in historical research in music education? 6) How do researchers determine the function of the documentation e.g., educational, propagandist, revisionist, informative, ‘nationalistic’, and entertainment? and 7) Will the periodicity of revision increase in order to explore historiographic accuracy, or will the time spans between each analysis lengthen to better reference context in our rapidly changing society?

‘Recent developments in theory do not signal an end to the pursuit of truths; they instead require analysis of the historical contingency of those truths.’<sup>71</sup> The breadth of topics and resources yet to be explored in music education is vast. Thus, echoing the calls of Heller (1985), Humphreys (1999), and Lee (2018) to examine music education historiographically while expanding some of the practices of Stabler (1986), McCarthy (1999, 2003, 2012), and Stambaugh and Dyson (2016) music education researchers are challenged to not only document the undertaking of historical research of our individual and collective actions, but compare music education with an interdisciplinary focus. It is hoped this may result in charting our more profound understanding of current and future creative musical expressions in schools and the wider society. Onward then! The historical music education world of research entreats us to uncover, discover, and share.

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<sup>71</sup> Wilson, “History in Crisis?” 139.

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## LIST OF APPENDICES

## APPENDIX A

### Names of all authors (Alphabetical Listing by Surname)

Aguilar, Beatriz	Chybowski, Julia J.	Ferguson, Laura.
Ambrose, Robert.	Cohen, Mary	Fickett, Jean H.
Ayoob, Kenneth P.	Colwell, Richard	Fisher, Ryan
Baker, Vicki D.	Cooper, Shelly	Fonder, Mark.
BastaniNezhad, Arya (Ali)	Cotton, Hugh	Freer, Patrick K.
Bayless, Robert	Cox, Gordon.	Frega, Ana Lucia
Bayley, Jonathan G.	Crawford, Renee.	Fresne, Jeannette.
Beegle, Amy.	Dakon, Jacob M.	Gary, Charles L.
Bennett, Rebecca	Dal Pino, Claudia	Gauthier, Delores R.
Björkén-Nyberg, Cecilia	Davenport, Linda G.	Gerber, Casey L.
Bonnin, Jeri W.	De Couve, Alicia C.	Gleason, Bruce P.
Brandt, Thomas A.	Dunbar, Julie.	Goble, Scott J.
Britton , Allen P.	Dunbar, Laura L.	Goeke, R. Edward.
Brooks, Wendy	Dunbar-Hall, Peter	Golding, Rosemary
Brown, Amy.	Echard, Shirley J.	Grashel, John W.
Bryan, Karen M.	Edwards, Larry W.	Gray, Sharon L.
Bugaj, Kasia	Elliott, David J.	Green, Bradley L.
Burkett, Eugenie.	Elward, Thomas J.	Green, Edward
Burns, Debra B.	Engelson, Robert.	Groulx, Timothy J.
Carlson, Alexandra	Feay-Shaw, Sheila.	Gruhn, Wilfried.
Chang, Christina E.	Fenton, Kevin	Ha Kim, Jeong

Haack, Paul A.	Keating, Mary F.	Lowe, Anne
Hamann, Keitha L.	Kelly, Steven N.	Lumsden, Barry
Handel, Greg A.	Kennedy, Mary A.	Lyle-Smith, E. Diane
Hansen, Linda	Kersten, Fred G.	Mark, Michael L.
Harte, Colin	Kertz-Welzel, Alexandra.	Martin, Blair L.
Hash, Philip M.	Kierstead, Judith.	Martin, Lisa
Hedden, Steven K.	Kim, Patricia C.	Martin, Michael D.
Heller, George N.	Klein, Nancy K.	Mauldin, Walter.
Hersey, Joanna Ross	Kou, Mei-Ling L.	May, Lissa F.
Hirokawa, Eri.	Kovacs, Ingrid	McAnally, J. Kent.
Ho, Wai-Chung.	Kovacs, Mark	McCarthy, Marie F.
Holdhusen, David	Krikun , Andrew.	McGuire, David S.
Honea, Sion M. (Ted)	Kuhn, Ivana P.	Miller, David Michael
Howe, Sondra W.	Laor, Lia	Miller, Samuel D.
Hughes, Patricia W.	Latimer Jr., Marvin E.	Mishra, Jennifer
Humphreys, Jere T.	Lau, Wai-Tong.	Moon, Kyung-Suk
Hunter, Leslie L.	Lee, Angela H.	Moore, Judy W.
Isbell, Daniel.	Lee, William R.	Moore, Kenneth J.
Izdebski, Christy	Leonhard, Charles.	Morgan-Ellis, Esther M.
Jacobi, Bonnie S.	Lill, Athena	Mukherjee, Anosua
Jenkins, Louise	Liu, Ying-Shu	Munkittrick, David
Jorgensen, Estelle R.	Livingston, Carolyn	Munroe, Angela
Karpf, Juanita.	Lorenzino, Lisa	Murphy, Joseph M.

Nagao, Isaac.	Rowley, Jennifer	Tovey, David G.
Nelson, Sandra L.	Russell, Joshua A.	Trice, Patricia J.
Ogawa, Masafumi.	Rutkowski, Joanne.	Troth, Eugene W.
Oliver, Timothy.	Sanders, Paul D.	Tsugawa, Samuel
Overland, Corin	Scholten, James W.	Tuohey, Terese Volk
Parker, Linda F.	Shiple, Lori	Vandiver, Dale C.
Pemberton, Carol A.	Shiraishi, Fumiko S.	Velasquez, Vivian.
Perrine, William M.	Smith, Victoria L.	Vogan, Nancy F.
Phelps, Roger P.	Southcott, Jane E.	Vogel, Dorothy
Philip, Jane	Spencer, Michael T.	Volk, Terese M.
Platt, Melvin C.	Spieker, Matthew H.	Wang, Jui-Ching
Pohly, Linda L.	Spurgeon, Alan L.	Ward-Steinman, Patrice M.
Pound, Gomer	Steele, Daniel L.	Warnock, Emery C.
Preston, Keith Y.	Stellaccio, Cherie K.	Wasiak, Edwin B.
Prouty, Kenneth E.	Stevens, Robin S.	Weimer, George W.
Pruett, David B.	Stockton, Phillip H.	Wenger, Janice.
Ramsey, Darhyl	Sturm, Jeannine A.	West, Chad
Reimann, Hugo.	Sullivan, Jill M.	Wine, Thomas R.
Resta, Craig	Takeshi, Kensho.	Wong, Albert Kai-Wai
Reynolds, Alison	Thoen, Marcia L.	Zdzinski, Stephen F.
Rideout, Roger R.	Tobin, R. Nicholas.	
Rothrock, Donna K.	Tolbert, Patti	

## APPENDIX B

### Definition of Terms

Adapted from categories presented in McCarthy (1999):181-202; (2012): 152-171.

*Analysis of Primary Sources* – articles which are generated from the critique and evaluation of primary source materials. Often they include literature on new teaching methods, new repertoire, anthologies, and other materials which would provide a comprehensive understanding of individuals, events, and outcomes in music education.

*Biographies* – articles which presented demographic, lineage, developmental, educational and career trajectories for individuals (where available). Information may include date of birth, names of parents, number of siblings, formative and advanced years of instruction as student or educator, and actions which the person may have done individually or with the support of a collective.

*Curriculum Methods and Materials* – articles which examined both instructional methods and the content materials used to teach music education. These included textbooks, manuals, songbooks, performance methodologies (, sight-singing, piano playing, learning instrumentation for band, jazz, orchestra, choir), pedagogical approaches to reading, diction, phonation often used in a structured classroom setting. They may also include non-traditional materials such as presented by radio, television, and the internet.

*Historiography* – articles which presented observations of writings and analysis of philosophical, sociological, pedagogical, and educational value of individuals, programs, research projects, research methodologies over a period of time. They include comprehensive analysis of the ‘strengths and weaknesses of professional efforts to document the narration of music education and to disseminate research findings and attract the attention of the broader music education community.’

*Music Education Development* – articles which addressed the development of programs on music education. This may include offerings at individual institutions to comprehensive curricula and courses in national systems. It may be affected by local, national, and international events.

*Research Reviews and Sources* – articles which presented recently completed research and/or other publications. They included dissertations, source writings of noted music educators, and listings of other archived materials related to music education. The compilation offers at the time current offerings of resources for future research.

Adopted from Sidnell (1987): 13.

*Process Variable No. 1 – The Teacher:* Teacher perception; emotional, psychological maturational characteristics of successful and unsuccessful teachers; teacher competencies (sociological, psychological and musical); philosophical viewpoints of teachers; roles and activities of teachers; and professional educational practices of teachers.

*Process Variable No. 2 – The Learner:* General and musical growth characteristics of learners; concept formation in music; tastes and attitudes of learners towards music; musical experiences of various sociological settings; the development of cognitive, affective and psychomotor behaviors in relation to music; the identification of inherited and environmental influences on growth in musical and aesthetic awareness.

*Process Variable No. 3 – The Interaction of the Teacher and the Learner:* The application of new learning theories to music instruction; comparative methodology in music learning; instructional hardware (AV equipment and its relation and implication for music learning; the measurement of pupil achievement; the implementation of sound philosophic doctrines into instructional practice (teaching music through performance).

*Process Variable No. 4 – The Content of Instruction:* The discovery and implementation in instruction of appropriate musical materials; constructing a system of value criteria for the materials of instruction; the sequence of materials in music learning; suggested curricular vehicles for music instruction; innovations for improved plans of instruction and modes of instruction.

*Process Variable No. 5 – The Environment of Instruction:* Sociological analysis of community needs in music; the impact of music programs on communities; evaluative tools for existent programs of music education; music rooms and equipment in relation to innovations in instructional practice; administrative and supervisory practices in relation to music education; specialized programs of instruction for handicapped learners (sociologically, mentally, emotionally, and physically, handicapped).

Adopted from Stabler (1986): 13-20.

By Topic:

1. Administration in Music Education is the process involved in providing the setting for learning. Such studies may involve the provision and management of facilities, equipment, and personnel, and the scheduling of classes, activities, and other functions necessary to obtain optimum conditions for attaining the purposes of the school.
2. Aesthetic Education is a sometimes formal, sometimes informal process by which individuals are led to: (1) recognize the difference between the arts and all other human activities and (2) develop their capacities for artistic expression and responsiveness.
3. Aesthetics is a systematic approach to defining beauty and expressiveness in music and the arts.
4. Biographies refers to a systematic and objective location, evaluation, and synthesis of information in order to establish facts and draw conclusions concerning the life of a person.
5. Choral-Vocal Music refers to the history and literature of music that is sung and which may be performed by one voice (vocal) or a group of voices (choral) including, but not limited to, methodology, pedagogy, and performance practices.
6. Church Music refers to the history and literature of choral and/or instrumental music composed for and used in religious worship.
7. Continuing Education refers to educational and training programs for adult learners with the broader connotation of lifelong learning as its base.
8. Ethnomusicology is an approach to the study of any music, not only in terms of itself but also in relation to its cultural context.
9. Evaluation in Music Education is the process of determining the merit, value, or worth of an educational program, product, procedure, or objective.
10. General Music refers to the program of music in general education. Its objectives include the development of skills, understandings, knowledges, attitudes, appreciations, and initiatives in musicianship, musical performance, and aesthetic responsiveness.
11. Higher Education refers to study beyond the secondary school level at an institution that offers programs terminating in an associate degree (two-year), baccalaureate degree (four-year), or higher graduate or professional degree.
12. History of Music Education refers to a systematic and objective location, evaluation, and synthesis of information in order to establish facts and draw conclusions concerning events of significance in the history of music education.
13. Instruction refers to the process which governs the organization and conduct of learning experiences.
14. Instructional Technology refers to the purposeful use, singly or in combination, of devices, techniques, objects, and events to increase the effectiveness of the educational process.
15. Instrumental Music refers to the history and literature of music that is played on band and orchestral instruments and which may be performed by one instrument (solo) or a group of instruments (ensemble) including, but not limited to , methodology, pedagogy, and performance practices.
16. Jazz refers to the indigenous American musical performance style of the twentieth century, distinguished by syncopated rhythms and highly improvisatory performance.

17. Keyboard refers to the history and literature of any keyboard instrument as well as the music composed for and performed on that instrument.
18. Methods of Research is defined as those systematic techniques and approaches used to assess an educational program, evaluate a new/old technique, evaluate educational technologies, test hypotheses, or develop new knowledge and/or extend present knowledge.
19. Music Tests and Measurement refers to the development, administration, and evaluation of music tests and measurement devices and techniques.
20. Musical Achievement refers to human growth and development in musical behavior including the attainment of musical knowledge, understanding, skills, and appreciation.
21. Musical Structure and Style refers to the body of knowledge which encompasses the form, harmony, melody, rhythm, texture, and other elements of music and compositional and expressive devices used in music.
22. Philosophy of Music Education refers to a system of basic beliefs which underlies and provides a basis for the operation of the musical enterprise in an educational setting.
23. Program Development refers to the process by which objectives and experiences pertinent to, and productive of, those objectives are established and employed in an educational setting.
24. Psychology of Music Education refers to the study of the relationship of music to the perceptive and interpretive faculties of the human mind.
  - a. Affect and Attitude refer to the emotive quality of experience with music.
  - b. Development and Maturation refer to the progressive and continuous growth and change processes involved in the attainment of maturity.
  - c. Discrimination and Perception i.e., discrimination denotes the process of perceiving, noting, or making a distinction between things while perception denotes sensory experience which has gained meaning or significance.
  - d. Learning Theory refers to the formulation of laws for and conditions of musical learning.
  - e. Musical Aptitude refers to the capacity and/or innate potential for musical growth.
  - f. Other
25. Special Education refers to all or part of the process of educating exceptional children including, but not limited to, the mentally retarded, the gifted, the emotionally disturbed, the physically handicapped, and individuals who for reasons unknown achieve less than might reasonably be expected.
26. Supervision in Music Education refers to the expert technical service designed to improve instruction. It may be directed toward all the conditions affecting the teaching learning processes in music.
27. Teacher Education refers to those formal and informal experiences designed to prepare an individual to become a teacher (pre-service) or to improve the professional skills of practicing teachers (in-service).
28. Other refers to the category designated when no topic could be determined.



Adopted from Stabler (1986): 13-20.

By Method of Research:

1. Analytical research refers to research that describes and interprets the past from selected sources.
  - a. Historical research refers to application of analytical methodology to the study of individuals and events of the past.
  - b. Policy Studies research refers to the study of formal actions of public and private educational institutions or bodies.
2. Descriptive research describes an existing or past phenomenon or assesses the nature of existing or past conditions by quantitatively or qualitatively characterizing an individual or group without manipulation of treatments or subjects. When appropriate, studies employing a survey instrument are categorized under both descriptive and survey research.
3. Evaluation research refers to the systematic collection and analysis of information for determining the merit, value, or worth of an educational program, product, procedure, or objective.
4. Experimental research refers to research carried out to investigate cause-and-effect relationships by assigning subjects to groups and manipulating one or more independent variables.
5. Musical Analysis research involves the identification and explication of formal, harmonic, melodic, rhythmic, and expressive elements in a musical work.
6. Observational research refers to a field or laboratory method in which data concerning a situation or event are collected.
  - a. Case Study research refers to an intensive, detailed description and analysis of a single entity, such as an individual, a group, a program, or a process in an operational context. The results may or may not be generalizable.
  - b. Content Analysis research refers to a research technique designed to establish an objective, systematic description of the manifest content of communication, both written and oral.
  - c. Ethnographic research refers to a participant observer method in which data collection requires extensive time in the field in order to observe and record the processes and events as they unfold naturally in a particular setting.
7. Philosophical research is concerned with discerning truths or principles upon which knowledge in any field is founded. It is based fundamentally on reflective or critical thinking by which the researcher articulates ideas through analysis and synthesis.
8. Survey research refers to a discrete approach to descriptive research which involves securing opinions, beliefs, or attitudes of a prescribed population by questionnaire or other survey instrument.
9. Unclassifiable refers to the category designated when no method of research could be determined.

## APPENDIX C

### *Journal of Historical Research in Music Education, Categorical View of All Volumes 1 – 40*

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## VITA

Gail Antoinette Simpson is the daughter of Rev. Dr. George and Mrs. Joan Simpson. She has two brothers, Mr. O'Neil Simpson and Major Yohann Simpson. Emerging from a rich heritage of cultural and spiritual experiences in the home and church settings, her interest in music has been nurtured by theologians and educators. Her academic background is eclectic and includes a Bachelor of Science degree in Geology from the University of the West Indies, Mona, a Master of Science degree in Secondary Education with specialization in Music from Alcorn State University, and a Doctor of Philosophy in Music – Music Education from the University of Mississippi. As a researcher, she has published in peer-reviewed journals on Palaeontology and Music Education. Over the past two decades, Gail has taught science and music to students in the general and special education settings in Jamaica, Japan, Thailand, and Massachusetts, and music at the collegiate level to undergraduate students at the University of Mississippi and Coahoma Community College in Mississippi. An avid traveler, she has performed extensively with the University Singers under the directorship of the late Dr. Noel Dexter in North and South American and Eastern Caribbean nations, and as a mezzo-soprano soloist in Japan and the United States.