

# The Housewright Declaration

Whenever and wherever humans have existed music has existed also. Since music occurs only when people choose to create and share it, and since they always have done so and no doubt always will, music clearly must have important value for people.

Music makes a difference in people's lives. It exalts the human spirit; it enhances the quality of life. Indeed, meaningful music activity should be experienced throughout one's life toward the goal of continuing involvement.

Music is a basic way of knowing and doing because of its own nature and because of the relationship of that nature to the human condition, including mind, body, and feeling. It is worth studying because it represents a basic mode of thought and action, and because in itself, it is one of the primary ways human beings create and share meanings. It must be studied fully to access this richness.

Societal and technological changes will have an enormous impact for the future of music education. Changing demographics and increased technological advancements are inexorable and will have profound influences on the ways that music is experienced for both students and teachers.

Music educators must build on the strengths of current practice to take responsibility for charting the future of music education to insure that the best of the Western art tradition and other musical traditions are transmitted to future generations.

We agree on the following:

1. All persons, regardless of age, cultural heritage, ability, venue, or financial circumstance deserve to participate fully in the best music experiences possible.
2. The integrity of music study must be preserved. Music educators must lead the development of meaningful music instruction and experience.
3. Time must be allotted for formal music study at all levels of instruction such that a comprehensive, sequential and standards-based program of music instruction is made available.
4. All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction.
5. Music educators need to be proficient and knowledgeable concerning technological changes and advancements and be prepared to use all appropriate tools in advancing music study while recognizing the importance of people coming together to make and share music.
6. Music educators should involve the music industry, other agencies, individuals, and music institutions in improving the quality and quantity of

music instruction. This should start within each local community by defining the appropriate role of these resources in teaching and learning.

7. The currently defined role of the music educator will expand as settings for music instruction proliferate. Professional music educators must provide a leadership role in coordinating music activities beyond the school setting to insure formal and informal curricular integration.
8. Recruiting prospective music teachers is a responsibility of many, including music educators. Potential teachers need to be drawn from diverse backgrounds, identified early, led to develop both teaching and musical abilities, and sustained through ongoing professional development. Also, alternative licensing should be explored in order to expand the number and variety of teachers available to those seeking music instruction.
9. Continuing research addressing all aspects of music activity needs to be supported including intellectual, emotional, and physical responses to music. Ancillary social results of music study also need exploration as well as specific studies to increase meaningful music listening.
10. Music making is an essential way in which learners come to know and understand music and music traditions. Music making should be broadly interpreted to be performing, composing, improvising, listening, and interpreting music notation.
11. Music educators must join with others in providing opportunities for meaningful music instruction for all people beginning at the earliest possible age and continuing throughout life.
12. Music educators must identify the barriers that impede the full actualization of any of the above and work to overcome them.

# THE TANGLEWOOD DECLARATION

by Allen Britton, Arnold Broido, Charles Gary

The intensive evaluation of the role of music in American society and education provided by the Tanglewood Symposium of philosophers, educators, scientists, labor leaders, philanthropists, social scientists, theologians, industrialists, representatives of government and foundations, music educators and other musicians led to this declaration:

We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, *we now call for music to be placed in the core of the school curriculum.*

The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization.

Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure.

Music educators at Tanglewood agreed that:

- (1) Music serves best when its integrity as an art is maintained.
- (2) Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures.
- (3) Schools and colleges should provide adequate time for music in programs ranging from preschool through adult or continuing education.
- (4) Instruction in the arts should be a general and important part of

- education in the senior high school.
- (5) Developments in educational technology, educational television, programmed instruction, and computer-assisted instruction should be applied to music study and research.
  - (6) Greater emphasis should be placed on helping the individual student to fulfill his needs, goals, and potentials.
  - (7) The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the "inner city" or other areas with culturally deprived individuals.
  - (8) Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and literature of music, courses in the humanities and related arts, as well as teachers equipped to work with the very young, with adults, with the disadvantaged, and with the emotionally disturbed.

From *Documentary Report of the Tanglewood Symposium*, Music Educators National Conference, Washington, DC, 1968, p.139.

# **THE GOALS AND OBJECTIVES PROJECT**

The purpose of the Goals and Objectives Project was to identify the responsibilities of MENC as they pertained to future needs. The Project, directed by Paul Lehman, began in 1969 with a steering committee and eighteen subcommittees, each of which related in some way to the Tanglewood Declaration.

1. Preparation for Music Educators
2. Musical Behaviors--Identification and Evaluation
3. Comprehensive Musicianship--Music Study in the Senior High School
4. Music for All Youth
5. Music Education in the Inner City
6. Research in Music Education
7. Logistics of Music Education
8. Fact Finding
9. Aesthetic Education
10. Information Science
11. Music for Early Childhood
12. Impact of Technology
13. Music in Higher Education
14. Learning Processes
15. Musical Enrichment of National Life
16. MENC Professional Activities
17. Professional Organization Relationships
18. Music of Non-Western Cultures

After the committee reports were condensed, Paul Lehman drafted the proposed MENC goals and objectives. This statement was submitted to the federated and associated organizations, and by the chairpersons of the national committees. In October, 1970, the

MENC Executive Board adopted two goals for MENC, four for the profession in general, and thirty-five objectives.

The goals of MENC shall be to conduct programs and activities to build:

A vital music culture

An enlightened musical public

The goals of the profession are:

Comprehensive music programs in all schools

Involvement of people of all ages in learning music

Quality preparation of teachers

Use of the most effective techniques and resources in music instruction

The objectives:

- \*1. Lead in efforts to develop programs of music instruction challenging to all students, whatever their sociocultural condition, and directed toward the needs of citizens in a pluralistic society
- \*2. Lead in the development of programs of study that correlate performing, creating, and listening to music and encompass a diversity of musical behaviors
- \*3. Assist teachers in the identification of musical behaviors relevant to the needs of their students
- \*4. Advance the teaching of music of all periods, styles, forms, and cultures
5. Promote the development of instructional programs in aesthetic education
6. Advocate the expansion of music education to include preschool children
7. Lead in efforts to ensure that every school system requires music from kindergarten through grade six and for a minimum of two years beyond that level
8. Lead in efforts to ensure that every secondary school offers an array of music courses to meet the needs of all youth
9. Promote challenging courses in music for the general college student

10. Advocate the expansion of music education for adults both in at out of school
- \*11. Develop standards to ensure that all music instruction is provided by teachers well prepared in music
12. Encourage the improvement and continuous updating of preservice and inservice education program for all persons who teach music programs and in the certification of music teachers
- \*13. Expand its programs to secure greater involvement and commitment of student members
14. Assist graduate schools in developing curricula especially designed for the preparation of teachers
15. Develop and recommend accreditation criteria for the use of recognized agencies in the approval of school and college music
16. Support the expansion of teacher education programs to include specializations designed to meet current needs
- \*17. Assume leadership in the application of significant new developments in curriculum, teaching-learning techniques and technology, instructional and staffing patterns, evaluation, and related topics to every area and level of music teaching
18. Assume leadership in the development of resources for music teaching and learning;
19. Cooperate in the development of exemplary models of desirable programs and practices in the teaching of music
20. Encourage maximum use of community music resources to enhance educational programs
- \*21. Lead in efforts to ensure that every school system allocates sufficient staff, time, and funds to support a comprehensive and excellent music program
22. Provide advisory assistance where music programs are threatened by legislative, administrative, or other action

23. Conduct public relations programs to build community support for music education
24. Promote the conduct of research and research-related activities in music education
25. Disseminate news of research in order that research findings may be applied promptly and effectively
26. Determine the most urgent needs for information in music education
27. Gather and disseminate information about music and education
28. Encourage other organizations, agencies, and communications media to gather and disseminate information about music and education
29. Initiate efforts to establish information retrieval systems in music and education, and to develop data bases for subsequent incorporation into such systems
30. Pursue effective working relationships with organizations and groups having mutual interests
31. Strengthen the relationships between the conference and its federated, associated, and auxiliary organizations
32. Establish procedures for its organizational program planning and policy
33. Seek to expand its membership to include all persons who, in any capacity, teach music
34. Periodically evaluate the effectiveness of its policies and programs
35. Ensure systematic interaction with its membership concerning the goals and objectives of the conference

\*Priority objectives