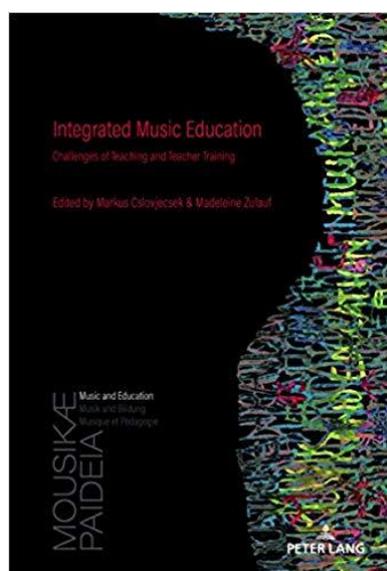


## Music, the Arts and Everyday Life Experience

**CSLOVJECSEK, Markus – ZALAU, Madeleine [eds.] (2018): *Integrated Music Education - Challenges of Teaching and Teacher Training*. Bern, Berlin, Bruxelles, New York, Oxford, Warszawa, Wien: Peter Lang Publishers, 418 pp., 29 fig. b/w, 2 tables**

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In the year 2018 a wonderful book, dedicated to aesthetic and music education, was issued by the prestigious Peter Lang publishing house. The book underlines the importance of bringing art closer to non-artistic areas of life through aesthetic functions and aesthetic experiencing of life. The idea of the collective monograph has its origins in the pragmatic attitudes in which the aesthetic is viewed as the key principal for much broader areas of life than the purely artistic (J. Dewey, R. Schusterman, R. Rorty etc.). Concepts such as community, experience, norms, embedding an experience in physical movement (the importance of rhythm as a connecting element) are of relevance. Refuting the traditional opposition between the aesthetic and the practical, to emancipate the aesthetic falls within the realms of integrative arts education, where art functions interweave with other forms of experience (Dewey, 1934). The most influential American

social philosopher and reformer of pedagogy, John Dewey, in his works, pointed to the importance of arts education not only for future artists and professionals, but also for all children. Because of the social function of art, arts education helps them integrate into society, participate in creation and acceptance of its values. He emphasizes that schools should be active in those types of activities that reflect the life of the wider population and spread it through the spirit of art, history, and science. Based on the liberal-democratic viewpoint, Dewey's public (common) musical values should be shared in society as social and musical experiences.

The aim of musical education is, according to Woodford (2005), to help children understand music and the role it has in civilization, i.e. to overcome conventionalized and routine awareness. Thanks to music and other arts, an individual as well as society as a whole intensify the quality of experience and also develop the associated cognitive functions. Music education is basically social and moral; it gradually teaches students how to discover values, to overcome obstacles and to contribute to the constantly changing social and musical world around them. Children discover and experience their worlds and opportunities through discovery and critical activity, and the important role of music education is to

broaden their social and cultural horizons acquired through the awareness of a wide variety of human musical experiences. These key ideas correspond with conception of the reviewed book.

Professor Marcus Cslovjecssek (Switzerland) works a member of the Institute for Secondary Education at the School of Education at the University of Applied Sciences and Arts Northwestern Switzerland (FHNW), sharing his experience and perspectives in many other schools and universities. As a researcher, author, coordinator and teacher, he is particularly interested in the development of an integrated perspective for music in schools. He coordinates the international network Practice and Research in Integrated Music Education (PRIME) and he is a leading personality in two important projects: European Music Portfolio (EMP): A Creative Way into Languages (2009-2012) and EMP – Maths: Sounding ways into Mathematics (2013-2016). As co-author and co-editor, together with Madeleine Zulauf, he has currently submitted the reviewed book, the collective monograph, *Integrated Music Education – Challenges of Teaching and Teacher Training*, to scholars as well as practitioners. The team of authors is composed of erudite specialists from Europe as well as overseas.

The book stems (mainly but not solely) from the scholarly contributions and activities of practitioners presented and carried out at the symposium Practice and Research in Integrated Music Education (PRIME), which was organised with the cooperation of FHNW and held in Solothurn (Switzerland) in 2008. The team of co-authors comprises notable experts on the given area of special interest from the United Kingdom (Jonathan Barnes, Diana Harris), Canada (Anne Lowe, Monique Richard, Colleen Richardson, Joan Russel, Kari Veblen), Germany (Anke Böttcher), Greece (Smaragda Chrysostomou), Switzerland (Marcus Cslovjecssek, Madeleine Zulauf, Hermann Gelzer, Peter Gentinetta, Rudolf Künzli, Helmut Messner, Dagmar Widorski), and The Netherlands (Frits Evelein, Ludwig Pesch). The book consists of six main chapters, in fact sixteen contributions as their subheadings, (a 'starting point' and five 'steps').

The opening chapter (Starting Point) serves to identify the principal challenges currently facing schools and teachers and allows the reader to comprehend how Integrated Music Education (IME) can help meet these challenges. The theoretical insight into philosophy of education, the links between music education and integration is also present there. The first chapter (Step 1; Approaching Integrated Music Education by Exploring Distant Horizons) states fundamental problems, ideas, and the main challenges for the current education environment. The authors consider music integration and existential forms of music outside school; they search for connections of the artistic world and music with the world of artistic project of artists.

The second chapter (Step 2; Encountering Integrated Music Education: Where School Meets Life) the authors precisely reflect on how to import into school life certain aspects that govern the artistic world, as well as certain modalities that are common in everyday life: ' [b]eing musical is here, also, equated with being human' (Cslovjecssek-Zulauf, p. 133). Initiative processes, perception, thinking, and discovering the world are the central concepts; the focus being on the individual and his involvement in classroom activities. The next main chapter (Step 3; Uncovering School Models in Integrated Music Education) focuses on the curricular aspects of integrative education, primarily on the development of competences, the acquisition of knowledge and skills. Veblen (p. 219) brings the message to the reader that ' integrated arts programmes and interdisciplinary curricula are sources of joyful and creative learning' . A crucial premise here is that ' learning in school should be helpful for dealing with real world challenges, complex issues and applied tasks' and the authors believe that ' acquiring unconnected knowledge and skill makes

no sense and that knowledge integrations is an important aspect of education' (Cslovjescek-Zulauf, p. 193). How to place IME in the conventional school environment is another key issue.

The fourth main chapter (Step 4; Becoming Familiar with Integrated Music Education Activities in the Classroom) reflects everyday pedagogical practice. The authors propose precise descriptions of some teaching activities rooted mainly in workshops and teacher training courses, organised within the symposium. Activities are planned in logical steps: the origin of the activity, the target group, the type and age of the pupils, the environment and the material needs, the procedure, and other options for extending or modifying the activity. Pedagogical interventions also take into account the spontaneous reactions and contributions of pupils themselves. This chapter contains an editorial commentary on each activity, evaluating its quality in building meaning, bridges and windows into new worlds. They underline the main aspects of the activities: the presence and importance of live experience, targeting participation, attention, willingness and readiness of the participants to carry out the activity. The first important belief is that people are inherently musical. The second type of belief is that joyful experiencing of music as a social event may not necessarily be accompanied with formal musical skills.

The final main chapter (Step 5; Being Invited into the Minds of People Engaged in Integrative Music Education) scrutinizes thoroughly what personal teachers' ideas are concerning IME and how it is possible to help them develop knowledge and practices in this field, how to enrich teachers' conceptions of their practices. The focus is on the importance of teachers' professional development, roles and forms of communication, which are described and analyzed here on the basis of exchanging ideas between teachers and specialists. In the epilogue to the book (Lesson Taken From the Journey: Where Next), the editors summarize the constituents of IME and subsequent steps necessary to proceed in the development of disciplinary competencies, cultural competences and the personal development of learner. There are principles for continual teacher development marked out with emphasis on the importance of training courses and workshops in these processes. The leitmotiv of the monograph is empirical knowledge expressed as follows: '[s]uccessful teachers in IME do not require enhanced specific musical competencies. But they need a range of competencies that go well beyond pure disciplinary competence. For instance, the authors guess that these teachers need to have a taste for pedagogical adventure or wish to draw on their own personal characteristics and artistic life.' (Cslovjescek-Zulauf, p. 407)

The monograph has a pleasing graphic layout and a logical, visually appealing division into sections. Each chapter of the book is presented through an introductory commentary, possibly (in Step 4) through the final analytical comments of the editors, too. Each of sixteen subchapters contains, at the end, extended German and French abstracts, which could be viewed as added value or of benefit to expanding the publication's potential circle of readers. This knowledgeable publication has the potential to inspire those who desire to create their own original style in integrating music or arts in a broader sense as the most natural part of human culture, into the knowledge of pupils. This wonderful book brings a lot of inspiration not only to aesthetic education, but also to Aesthetics as a science and those research areas that open up new windows for investigations related to transcendence of art, reflection on new artistic forms still awaiting aesthetic and philosophical reflection.

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