

A Content Analysis of Articles in Philosophy of Music Education Review from 2005 to 2009

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Abstract

The purpose of this study was to analyze the contents of articles that fell into the category of philosophy of music education. 42 articles in *Philosophy of Music Education Review (PMER)* from 2005-2009 were analyzed. The research method of content analysis was employed to examine the following categories: backgrounds of the authors (professors/researchers, graduate/doctoral students, school teachers, others); categories of topics (ontological, epistemological, axiological, ethical, logical, political, aesthetic/artistic, others); and approaches of the articles (phenomenology, positivism, deduction, induction, synopsis, analysis). Moreover, this study also aimed at finding the possible trends in the past 5 years within philosophical inquiry in music education.

The results showed that in *PMER*, almost all articles were written by professors or researchers. No school teachers or other people participated in this philosophical forum. Political and axiological issues were discussed most; and researchers usually adopted synopsis as a way to complete their

discourses. Regarding the trends in the past 5 years, there were three features in *PMER*: first, most of the discourses were presented by Western music educators; second, feminist issue emerged recently, while the justification of music education appeared continually; third, philosophical inquiry in music education tried to bridge the gap between theory and practice.

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**Key words: philosophy of music education, philosophical inquiry,
philosophical inquiry, PMER, Jorgensen**

Introduction

Philosophy is a science of systematic, precise reflection about ideas, beliefs, values, and meanings. It is the foundation of music education, which explains the value of music education and guides the developmental direction for music education (Reimer, 2003). Music educators must be well versed in many aspects of education. They not only possess a variety of interpersonal skills but also need to ascertain their beliefs about teaching and have an in-depth understanding of the nature and values of music education; these all rely on philosophical reflection to be achieved.

Philosophical inquiry is used to explore the basic principles and explicate the value of every field. It is not a subdivision of philosophy but is a research methodology. The purpose of philosophical inquiry in music education is to interpret and critique existing concepts, beliefs, and theories, which are used to develop further theories, clarify the nature of music and the value of music education (Phelps, Sadoff, Warburton & Ferrara, 2005). Thus, philosophy of music education and philosophical inquiry in music education are both highly influential for the development of music education.

Before 1990, there were only a few music education philosophical inquiries. Choate (1965) pointed out that the field of music education needs more philosophical inquiries and thoughts. Yarbrough (2002) found that of all articles published in *Journal of Research in Music Education (JRME)* between 1953 to 1984, only 3.6% fell into the category of philosophical inquiry. Rainbow and Froehlich (1987) examined the Ph.D. dissertations on music education at the time, and also found that only 3-5% focused on philosophy. Compared with other research methodologies, philosophical inquiry was relatively less conducted in music education research.

At 1990s, scholars of music education in America placed more emphasis on philosophical issues gradually. With promotion by music educators, many conferences on music education philosophy were held, such as the 1990 Philosopher/Teacher in Music Symposium, which invited philosophers and music educators to participate in discussions about philosophy of music education. This symposium facilitated the publication of the *Philosophy of Music Education Review (PMER)* in 1993. It was edited by

Estelle Jorgensen and regularly published articles of philosophical inquiry in music education. These activities and publication not only provided avenues for discussion and presentation concerned with philosophy of music education but also highlighted the importance of philosophical inquiry in music education.

The publication of *PMER* enhanced the trend of music education philosophical inquiry. Yarbrough (2002) pointed out that after 1996, *JRME* rarely published philosophical articles. Maybe the publication of professional journal in philosophical inquiry attracted more submissions of philosophical discourse in music education. This shows that *PMER* has become an important forum for the publication and discussion of music education philosophers. It also reveals the gradual development of philosophy in music education.

To understand past research focus and to determine the direction of future researches, researchers have reviewed published articles in terms of authorship, research topics, research methodologies and research trends (Draves, Cruse, Mills & Swee, 2008; Ebie, 2002; Kantorski & Stegman, 2006; Yarbrough, 2002). Articles in *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education* and *Dissertation Abstracts* were examined most. However, there have been very few attempts to conduct content analysis of philosophical journals in music education. The contents and trends of philosophical inquiry in music education remained unknown.

Based on the concerns mentioned above, the purpose of this study was to analyze the contents of articles in *Philosophy of Music Education Review* from 2005-2009. Specifically, two research questions were addressed :

1. What are the status of authorship, research topics and research approaches in *PMER*?
2. What are the possible research trends within philosophical inquiry in music education during this period?

Development of music education philosophy and music education philosophical inquiry

Development of music education philosophy

Literature data (Mark, 1982, 1996; McCarthy & Goble, 2002; Schwadron, 1984) points out that the development of Western music education philosophy was as follows:

In ancient Greece, philosophies on music education generally came from philosophers such as Plato and Aristotle, who asserted that music had the functions of cultivating humanities and training citizens in society. In the 18th and 19th centuries, thoughts on music education philosophy were based on the basic beliefs of utilitarian: the purpose of music education was to achieve functions outside of music, such as churches using singing instruction to enhance the religious fervor of believers. In 1838, Lowell Mason suggested incorporating music into public school curricula, and stressed that music has external functions in assisting the learning of other subjects, elevating student morals, physical ability, and intelligence.

After the mid-20th Century, the utilitarian views were gradually replaced by the rising aesthetic perspective. By the end of the 1950s, Allen Britton, Charles Leonhard et al. proposed the aesthetic view of using music's intrinsic value to replace the extrinsic value; this view was promoted in several symposia, such as the 1963 Yale Seminar and the 1967 Tanglewood Symposium. In 1970, Bennett Reimer's *A Philosophy of Music Education* was a peak in the aesthetic view of music education. He claimed "music education as aesthetic education," which was supported by many music educators. The aesthetic perspective thus became the mainstream in music education at that time.

Between 1970 and 1985, when most music education scholars identified with and promoted aesthetic education, Schwadron (1973) and Lemmon (1977) proposed different views. They asserted that a singular aesthetic was insufficient for American society, which had diverse cultures and various musical forms, and cannot reflect the nature of music and thought in a diverse society. After 1985, aesthetic education faced more challenges, Colwell (1986) pointed out that superficially American music

education pursued an aesthetic education, but at the same time it was pursuing a new philosophical view that was closer to the people and was more easily practiced. Starting in 1986, David Elliott continued to propose critiques to aesthetic education. He began with a multicultural and social perspective, asserting that music is comprised with diverse human activities, stressing the importance of actual participation in musical activities by students. This praxial philosophical view has elicited intense debate over aesthetic education and praxial philosophy in music education.

The 1990s was also a time of rapid development in music education philosophy. Relevant events included: establishment of “A Special Research Interest Group on Philosophy (SRGI)”; multiple international music education philosophy conferences such as the 1990 philosophers/teachers music symposium, the 1994 University of Toronto 2nd music education philosophy conference; and the 1993 publication of music education philosophical inquiry journal *Philosophy of Music Education Review*. These events all promoted the development and importance of music education philosophy.

In recent years, under the influence of diverse cultures and postmodernism, discourse on music education philosophy no longer stresses the debate between aesthetic education and praxial philosophy, but now explore issues relating to practice of music in specific social and cultural contexts (McCarthy & Goble, 2002). From a historical perspective, the views in music education philosophy have continued to develop and change, and many scholars asserted that views in music education philosophy are not fixed and unitary in development. Schwadron (1984) believed that the feature of music education philosophy was that it is flexible, and continuously pursued better conditions. Mark (1996) pointed out that American music educators did not have consistent views on music education philosophy, and continuous debate and dialectics were used to produce more suitable and accommodating views; Reimer (2003) asserted that music education philosophy has developed from being unitary to diversity. Between 1960 and 1980, aesthetic education had a monopoly, and now it has approached a diversified and synergistic philosophical stance. Philosophers were no longer inclined toward certain extreme positions, but used an open and

accommodating attitude toward different perspectives, combining their advantages to form more cogent views.

In sum, Western music education philosophy views have advanced with the times. Utilitarianism, aesthetic education, and praxis were all mainstream philosophical views. These different views cannot be distinguished by quality, but stress different focuses of learning. Music education philosophy after the 20th Century has greater diversity and accommodation, as philosophers attempt to combine the advantages of philosophical views, evaluate existing philosophical views, and develop a more suitable music education philosophy perspective to guide the reform of music education.

Content of music education philosophical inquiry and relevant studies

Jorgensen (1990, 1992) pointed out that, philosophy discloses and evaluates assumptions under various matters, and philosophers attempt to explore the foundational causes, motivations, and reasons for various behavior. Philosophy of music education refers to a series of viewpoints which is used to explain the assumptions underlying education activities. It can achieve many important purposes, including assisting in analyzing and determining the content of teaching and serving as the basis for choosing teaching methods. Choate (1965) pointed out that whether music courses can become a core subject in school education relies on whether music educators can powerfully interpret the values and functions of music, and the support given to music courses by schools and governments. This shows that philosophy has the function of establishing the value of academic subjects and of guiding the practice of instruction.

Philosophical inquirers do not judge matters of experimentation or testing, but use criticism and reflection to acquire truths (Gonzo, 1992; Phelps, Sadoff, Warburton & Ferrara, 2005). Thus, in the field of education, even though philosophical inquiry is not like experimentation and research, which can obtain concrete and usable research results, they can explore, evaluate, and critique the meanings and beliefs represented by various educational behaviors, and guide the improvement and innovation of educational behaviors.

In the field of music education, the motivation of conducting philosophical inquiry comes from dissatisfaction toward the present conditions. Music educators use the method of philosophical inquiry to search for a balance between change and conflict, serving as the vanguard of professional development, and maintaining the robustness and comprehensiveness of music in education. The content of philosophical inquiry may be the analysis of musical works, analysis of the process of music creation, and the meaning and values of music education (Phelps, Sadoff, Warburton & Ferrara, 2005; Schwadron, 1973).

Compared with experimental and survey research in music education research, there are fewer studies in music education philosophical inquiry. Early on, Choate (1965), Reimer (1965), Schwadron (1973, 1984) analyzed and critiqued some philosophical inquiry articles, but later there are no relevant studies. It was not until the analytical study of journal content by Yarbrough (2002) that again mentioned the ratio of philosophical research in music education studies.

Choate (1965) explored the development of music education research. In philosophical inquiry, several articles in music education philosophy were evaluated, pointing out that the field of music education needs more philosophical inquiry, especially in terms of education philosophy and aesthetics. In addition, Choate believed that many graduate schools or universities only provide introductory courses in philosophy. Students thus lack in-depth understanding or holistic concepts of music education philosophy, and cannot connect with the practice of music education.

Abraham Schwadron has provided a detailed analysis for the development of philosophical inquiry in music education. In his 1973 study, he pointed out that the aesthetic inquiry of music education has gradually expanded, and there were more government-funded plans, publication of professional monographs, and many articles or commentaries in professional music education journals. He suggested that in the future studies about aesthetics can approach aesthetics classifications, comparative aesthetics, aesthetics education, and establishment of curricular models should be conducted. Schwadron (1984) further critiqued music education philosophical inquiry and provided suggestions, including:

graduate students in music education are not encouraged to engage in philosophical inquiry, and philosophical inquiry in music education shows the weaknesses of low numbers, poor information sharing, and professional complacency; philosophical inquiry needs to conduct comparative studies in music education that is not only limited to comparisons of Western music thought, but also pursues global understanding, and philosophical inquiry can be used to disclose the political or national ideologies reflected by different educational systems and curricular strategies.

The study by Yarbrough (2002) revealed that there was a low ratio of music education philosophical inquiry in *JRME*, and was showing a trend of continued decline. There were 24 (3.6%) articles between 1953 and 1983, but by 1996-2002 there was only 1 (0.48%) article. It was deduced that this was affected by the publication of focused music education philosophy journals, which decreased the number of submissions and publications on philosophical topics in *JRME*. In fact, publication of music education philosophy journal *PMER* in 1993 has indeed become an important forum for music educators to discuss philosophical discourse.

On the whole, philosophy of music education is a guide for music education activity, and the purpose of music education philosophical inquiry is to critique existing concepts or beliefs and establish new theories to accentuate the value of music education. The above studies show that there are fewer studies on music education philosophical inquiry. Even though now there are professional journals that provide for the publication of music education philosophical inquiry, it remains a field that has been relatively neglected, especially lacking in analysis for music education philosophical inquiry. In view of this, this study uses content analysis to understand the topics, discursive methods, and trends of music education philosophical inquiry between 2005 and 2009, in hopes of providing a reference for future study.

Types and discursive methods of music education philosophical inquiry

Only a little literature has been published on the classification of philosophical inquiry (Schwadron, 1973; Rainbow & Froehlich, 1987). Jorgensen (1992) noted that philosophy differs from those of other ways of

knowing. In her opinion, philosophical inquiry concerns questions as the following:

- (1) *Ontological* questions have to do with the nature of being and reality. For example, when does music occur? What is the nature of music experience? What is the nature of music experience? The articles depicting various educational experiences or exploring the causes of different music experiences would be include in this type.
- (2) *Epistemological* questions relate to the nature of knowing and understanding. For example, how does one come to know music? What is the nature of the knowledge implied in understanding music? How is learning educed? The articles of this type would claim that the arts provide ways of knowing that contrast with those of the science.
- (3) *Axiological* questions regard matters of valuation. For example, is western classical music better than other western genres? Are the arts a necessary part of education? Which music skills are of greatest importance?
- (4) *Ethical* questions refer to the underlying social mores and rules of a given society or social group. For example, when is an elitist system of music education preferable to a universalistic one? How should music teachers relate to students? The articles concerning logical question would stress the moral function or positive effects of music education.
- (5) *Logical* questions relate to the rules for reasoning. For example, is this particular justification for music education well taken? Are there logical flaws in the argument? Is this musical curriculum consistent with the theoretical principles it purports to espouse? Among these articles, the researcher analyzed specific theories and exposed their logical flaws.
- (6) *Political* questions have to do with issues of governance and social order. For example, how can this theoretical model be applied in practice? How should democratic principles translate into the music classroom? Who should control music education? The article claiming that freedom and discipline should be balance in education would be included in this kind.
- (7) *Aesthetic or artistic* questions refer to considerations of what is beautiful and how beauty is to be adjudicated. For example, what is a work of art? How does one relate to it? Are there universal aesthetic criteria? What is

the nature of artistry? The research discussing aesthetic or artistic question would analyze and criticize various aesthetic perspectives.

In terms of research approaches in philosophical inquiry, Jorgensen (1992) pointed out that philosophical research methodology can be divided into three sets of opposing and overlapping methods. The first is phenomenology and positivism, the second is deduction and induction, and the third is synopsis and analysis. This study combines the other views of scholars, seeing these three sets of methods as six individual discursive methods. The dimensions and characteristics emphasized by each method are described as follows (Wen, 1998; Chao, 2002; Jorgensen, 1992; Spiegelberg, 1982):

- (1) *Phenomenology*: focuses on analyzing phenomena perceived by human beings, and is a response to positivism, which emphasizes matters that can be verified by experiences or experimentation. Phenomenology asserts that philosophy should focus on matters themselves or phenomenon, and should abandon all assumptions. Phenomenology is not a kind of science, or deduction or induction. Its foundational spirit seeks to be freed from traditional theory and trusting the reliability of self-intuition. Researchers in phenomenology do not use theoretical frameworks as the research foundation, focus on their observation and description of matters, and use intuition, analysis, and description to investigate individual phenomena to acquire the meaning of things through intuition analysis, and description.
- (2) *Positivism*: positivism asserts that knowledge comes from human perceptions and experiences for external matters, and emphasizes science and scientific methods. Positivism states that personal judgment should be based on logic and deduction rather than intuition. Experience and experimentation are the most important means by which we gain knowledge. Positivism also denies the existence of things that cannot be verified by experience or measurement, such as theology and beliefs.
- (3) *Deduction*: the conclusions of things must come from some assumption (such as principles, law, theorems), which is to use a general issue to generalize to some unique matter and in turn gain concrete conclusions.

- (4) *Induction*: starting with a unique case to observe many matters or phenomenon to find commonality, in turn finding a generalized principle, which becomes the principle used to understand matters.
- (5) *Synopsis*: constructing a comprehensive example based on other philosophical views to explain one's philosophical view. The purpose is not to critique the views of others, but rather to use these views to explain one's own philosophy, to achieve the goal of affirming one's own philosophy. These philosophers are usually considered to have a high degree of inclusion. For instance, Dewey's empiricism was based on the perspectives of other philosophers.
- (6) *Analysis*: uses a critical method and evidence to analyze the views of other, the purpose of which is to refute other views rather than to verify their own philosophical views. This usually focuses on specific questions rather than composite philosophical inquiry.

The above classifications show that philosophical inquiry can be divided into different types based on their purposes and discursive methods. This paper uses the classifications of Jorgensen (1992) to serve as the basis for establishing the item list for analysis, focusing on music education philosophy articles in 2005-2009 to understand the directions in music education philosophical inquiry over these years.

Research Method

Content analysis

Content analysis is a detailed and systematic evaluation and interpretation for specific materials, in order to delineate the models, topics, inclinations, and meanings. Content analysis has been used to many fields, including sociology, criminology, psychology, education, journals, art, and political science (Berg, 2009; Leedy & Ormrod, 2005; Neuendorf, 2002).

Content analysis can be divided into two types, the first explores "what," including topic, features, characters, methods, and sources; the other explores "how," including transmission types, narrative forms, affective potency, and strategies (Berelson, 1954). Units of content analysis are usually classified as words, themes, characters, paragraphs, items, concepts, and semantics (Berg,

2009). This study uses Jorgensen (1992) as the basis; while analyzing the content, this study also covers “what” (author type, article topics, and research and development contexts) and “how” (the article’s discursive method).

Journal background

This study uses *PMER* as the analytical subject. It was first published in 1993 and is a biannual journal. Its content includes articles on music education philosophy or theory, reader responses to journal articles, commentary on issues relating to music education philosophy, discussion of issues at symposia, and reviews of monographs on music philosophy. This study only responds to articles on music education philosophy and theory in *PMER* between 2005 and 2009. Response articles, issue commentary, symposia discussions, and book reviews are excluded, resulting in a total of 42 articles; see Table 1.

Table 1 Summary of *PMER* articles in 2005-2009

Year	Volume	philosophy articles	reader responses	symposia	book reviews
2005	13	7	14	4	2
2006	14	9	7	4	2
2007	15	6	3	4	2
2008	16	11	1	0	2
2009	17	9	4	0	2
Total	—	42	29	12	10

Research Tools

The analytical content in this article includes authorship, research topics, and research approaches. Here, authorship is divided into four types, including (1) professors or researchers; (2) graduate or doctoral students; (3) school teachers; (4) others: none of the above, such as people interested in music education. Since some of the articles were written by co-authors, this part uses multiple choices.

Research topics are divided based on the classification of philosophical inquiry by Jorgensen (1992), into seven types of ontology, epistemology, axiology, ethics, logic, political, and aesthetic or art issues, adding the

category of “others,” to deal with the articles that cannot be classified in these 7 categories. Some articles explored different types of topics, and are classified using multiple choices. In terms of research approaches, according to the philosophical inquiry methods proposed by Jorgensen (1992), are the six types of phenomenology, positivism, deduction, induction, synopsis, and analysis, some articles included different narrative methods, and are selected with multiple choice.

In order to analyze the validity of the category list, this study invited three university professors with music education philosophy expertise for expert validity, in order to ensure the suitability and correctness of the category list. Based on expert suggestions, the item of “independent researchers” is added for authorship and more precise descriptions and delineations are made for the characteristics of article types. Finally, the article topic type and discursive methods are changed from single choice to multiple choices.

Results and Discussions

This study analyzes the international music education philosophy *PMER* articles between 2005 and 2009, evaluating the authorship, research topics, and research approaches, to explore the research trends of philosophical inquiry in music education in the last five years; these are explained as follows.

Authorship

This study divides authorship into professors and researchers, graduate students, school teachers, and other. Table 2 shows that among the 32 authors, 31 authors (97%) were professors or independent researchers; only 1 article (3%) was submitted by a doctoral student; there were no *PMER* articles written by school teachers and others.

Table 2 Frequency and Percentage of Authorship

	Professor or researcher	Graduate or Doctoral Student	School teacher	Other people	Total
Author(N)	31	1	0	0	32
F (%)	97	3	0	0	100

In addition, studies show that there was a high repetition of authors in *PMER* articles. Four authors submitted 3 articles within 5 years, including the chair of The International Society for the Philosophy of Music Education Reded V. Nielsen, feminist philosophers Elizabeth Gould and Julia EklundKoza, and German music education philosopher Alexandra Kertz-Welzel. Four authors submitted 2 articles, including *PMER* editor-in-chief Estelle R. Jorgensen et al. Publications by these author comprise about 50% of the articles submitted in five years.

The above data shows that philosophy inquiry in music education is still a more specialized field. Other than few professors or professional researchers specializing in philosophy in universities, general school teachers, people outside academia, even masters and doctoral graduate students, find it difficult to participate in publication and discussion in music education philosophy; there was a great difference in ratios between authors from different backgrounds in the *PMER*.

Jorgensen (1990) mentioned that many university or graduate school courses on music do not train students in their abilities to evaluate or review educational thought. Few students can use philosophical methods to explore knowledge, and the functions and values of music philosophy cannot be realized. Compared with results in this study, masters and doctoral students in music education rarely publish articles in *PMER*, but other music journals that focus on quantitative research (such as *JRME*), graduate students write about 30~40% of the articles (Yarbrough, 2002). It appears that music education philosophy training in higher education in various countries seems to conform what was stated by Jorgensen, as a lacking and neglected field.

Research topics of articles

This study divides types of article topics into ontology, epistemology, axiology, ethics, logic, political, aesthetic or art issues, and other issues, for a total of 8 categories. Table 3 shows that in the last five years, articles in *PMER* most frequently explore political issues, with 15 articles at 38% of all the articles; followed by axiology issues, with 13 articles (31%); epistemology issues were explored 8 times at 19%. As for the other topics, 5 were on ethics issues (12%), ontology issues and aesthetic or art issues both

appeared four times at 10%; there were 3 articles in the other type, at 7%; no articles explored logic issues.

Table 3 Research Topics: Frequency and Percentage of Articles (Multiple Choices)

Categories	<i>N</i>	<i>F (%)</i>	<i>Ranking</i>
Political issues	15	38	1
Axiological issues	13	31	2
Epistemological issues	8	19	3
Ethical issues	5	12	4
Ontological issues	4	10	5
Aesthetic or artistic issues	4	10	5
Other issues	3	7	7
Logical issues	0	0	8

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Individually, among political issues articles with the highest ratio, about one-third explored feminist issues. For instance, Gould (2009) used “The War Machine” theory to explore the differential treatment and obstacles of female university faculty, such as lower employment ratio and salaries compared with male colleagues. Howe (2009) reviewed those with special contributions to the promotion and development of music education from the 18th Century until the present, in order to argue for the position of women in music education. In volume 17, *PMER* focused on “Woman and the Work of Music Education,” which further enhanced the ratio of articles on political issues.

Other political articles include (1) issues on racism: for instance Koza (2008) used personal experiences as a judge to assert that there is differential treatment based on race in music school entrance exams; song selection and scoring standards all benefit white students and are not beneficial to non-white students; (2) the correlation between political issues and music education: for instance, Heimonen (2008) asserted that the government should give schools the autonomy to establish curricula, and

music courses should balance student freedom (such as inspiring student interest) and discipline (such as learning about ethics and morals, right and wrong), and evaluated the development of music courses in European countries; (3) the relationship between musicians and politics, for instance Vaugeois (2007) believed that musicians are frequently isolated from their social context, but in fact the life and ideology of musicians are closely connected to materiality and power.

The axiology articles in second place use a different angle, and primarily analyze the three following major issues: (1) the value of music education overall: Westerlund (2008) evaluated the various views of intrinsic value and extrinsic value of music education, using Dewey's empiricism as the basis to stress that the value of music education needs to be connected to the experiences of learners in cultivating attitudes of lifelong learning; (2) the value of certain music education activities: Trillinger (2006) evaluated the position of performance in the history of music education, and gathered the positive and negative views of performance from scholars, it was argued that performance has been marginalized in current music instruction activity, and its value should be reestablished, modifying the perspectives of music education philosophy toward performance; (3) the value of music education philosophy and music education research: Kertz-Welzel (2009) described the problem of instructional fatigue for music teachers after teaching for many years. The establishment of a good music education philosophy can help teachers establish personal instructional beliefs and principles, enhance a sense of achievement, and resolve the problem of instructional fatigue. Nielsen (2009) proposed four types of music education research and their relationships to the practice of music education (separation, cooperation, integration, parallel), explaining the importance of music education research on the practice of music education, such as being able to discover problems in instruction and in-depth understanding of the process of music instruction.

There are eight articles on epistemology, and are generally related to the nature of musical perceptions or understanding. For instance, Alerby and Ferm (2005) used the phenomenology perspective to explain human thought, and believed that personal subjective experiences form their daily lives. Music is a concrete experience, and music learning can be seen as the

combination between music structure (such as pitch, tempo, and timbre) and different individual interactions (such as race, culture, and context). Music instruction should not be separated from personal life, cultural, and social contexts, but should be established on an individual's previous learning experiences.

The five articles on ethics all assert that music should realize their functions in ethical and moral education. For instance, Carr (2006) discussed the views of Plato, Kantian scholars, and utilitarian scholars toward music and moral education, asserting that music not only uses external denotation functions to achieve the objectives of ethics and moral education, the simple appreciation of the nature of music (such as structure and aesthetics) also have moral functions that allow people to gain a sense of spiritual ease and satisfaction; Senyshyn (2008) believes that music itself is not good or bad, but the external meaning of music, such as lyrics, can be positive or negative. Music instruction should accommodate the social values of the students to define and choose the good parts of music to be in music instruction.

There are few articles in ontology and aesthetic or art, with 4 articles each. Articles in ontology explore the nature of things. For instance, Panaiotidi (2005) first clarifies the nature of paradigm, and evaluates the discourse on scientific paradigm conversions, which is used to explain the nature and transformation of music education paradigms. Articles on aesthetic or art explore the aesthetic perspectives in different periods and artistic views, such as the romanticism aesthetic, modern music aesthetic, and aesthetics paradigms (Huttunen, 2008; Kertz-Welzel, 2005, 2008).

Among articles analyzed by this study, a few cannot be classified in the above seven categories, so they are classified as "other." These include Nielsen's (2006) assertion that in the future music education philosophical studies should use comparative strategies to evaluate differences and similarities in music education concepts and philosophical research in different cultures and societies. Allsup (2006) used the angle of Darwin's theory of evolution to explore the formational process of new musical forms, believing that musical works would be internalized by their environments, and that musical forms would change with the times.

The above research results show that between 2005 and 2009, the articles in *PMER* have diverse and broad topics, but there is no debate between utilitarianism and aesthetics, or between aesthetics and empiricism as in the past. Most studies use their own music instruction, cultural, or social contexts to start in exploring philosophical issues relating to music education. This corresponds to the views of McCarthy and Goble (2002), who point out that the discourse on music education philosophy no longer focuses on the debate between aesthetics and empiricism, but focus issues relating to the practice of music in certain social and cultural contexts. In addition, results of this study also support the views of Reimer (2003), asserting that music education philosophy has turned from a primarily aesthetic philosophical view to a position of diversity and accommodation. Philosophers are no longer inclined toward some extreme position, but rather use open and accommodating attitude toward different perspectives, combining their advantages to produce more persuasive views.

Research approaches in articles

The research approaches in articles can be divided into phenomenology, positivism, deduction, induction, synopsis, and analysis. Among them, 25 articles used the synopsis to establish the points of the article, at a ratio as high as 60%. This was followed by 9 articles that used deduction, at a ratio of 38%. Next, these were followed by articles that used phenomenology, positivism, and induction, which were 3(17%), 4 (10%), and 3 (7%) articles. Only 1 article was written by analysis, at a ratio of 2%.

Table 4 Research approaches: Frequency and Percentage of Articles (Multiple Choices)

Categories	<i>F</i>	%	<i>Ranking</i>
Synopsis	25	60	1
Deduction	9	21	2
Phenomenology	7	17	3
Positivism	4	10	4
Reduction	3	7	5
Analysis	1	2	6

Seen individually, synopsis is based on the perspectives of other philosophers, and constructs a comprehensive example to clarify one's own philosophical view. When most articles in *PMER* define terms or interpret views, this approach was used most. For instance, Vaugeois (2007) explored the correlation between the life of musicians and political issues such as ideology and power, using various perspectives from PlautoFreire, Susan Heald, Rpszika Parker, Griselda Pollack. In addition, synopsis frequently uses other discursive methods in articles, for instance, Allsup (2006) used the method of deduction, applying the theory of evolution of Darwin to explain the evolution of musical forms, but at the same time uses the interpretations by other scholars of Darwin's perspective, thereby using both deduction and synopsis.

Deduction uses a major premise (principles, laws, theorems) to find conclusions. It uses a general issue generalized to some specialized matter and achieving concrete conclusions. For instance, Gould (2005) used Rosi Braidotti's concept of "nomad" to clarify the position and characteristics of female conductors in university faculties; Riggs (2006) used Mihaly Csikszentimilaly's "flow" theory" to explore the philosophical perspectives of instrument instruction.

Phenomenology focuses on analyzing phenomena perceived by humans, and trusts the reliability of self-intuition. Some articles described their own experiences or carry out qualitative research methods, which were classified as phenomenology. For instance, Laird (2009) began with his own music learning experiences, qualitatively described the learning process and personal perceptions, applying the experiences to music instruction.

Positivism and induction were used least among the articles analyzed. Positivism emphasizes science and scientific methods, asserting that individual determination should be based on logic and deduction. Nielsen (2006, 2009) used logical deductions and observations to discuss the value of music education and development of future studies. The method of induction observes many matters or phenomena to find commonalities and to arrive at comprehensive principles. For instance, Howe (2009) used induction to evaluate the contribution of women music educators in different periods.

Analysis is the method least used in philosophical inquiry; it uses a critical method and evidence to analyze the views of others. In 42 articles, only Waldron (2008) used a critical perspective to evaluate the philosophical view of conductor Gunther Schuller to make arguments to other conductors and educators.

Research approaches of the articles are different for philosophical inquiry in music education. Most authors cited a many views from other scholars to establish their own philosophical views. In these approaches, the authors need to have comprehensive and broad understanding for the philosophical views of others for timely citation to enhance the persuasiveness of their own views. The characteristic of philosophical inquiry – using critical methods to reflect on existing fact – was actually used least.

Research trends within philosophical inquiry in music education in the last five years

Evaluation of *PMER* music education philosophy articles between 2005 and 2009, it is possible to find the following features of the development of music education philosophical inquiry:

First, as shown in Table 5, seen from the countries of the schools at which the article authors work, music education philosophical inquiry discourse is most prevalent in North American and Europe, and there is most discourse about music education philosophy in the United States. A review of past shows that the United States has always been more enthusiastic in music education philosophy inquiry and promotion, and many philosophers teaching in the United States such as Bennett Reimer, David Elliott, and Estelle R. Jorgensen have all worked hard in promoting the development music education philosophy, along with the fact that this journal is published in the United States, so that there are more American articles. In Europe some scholars have also promoted this, such as Danish music education philosopher Frede V. Nielsen, have also published many articles in *PMER*.

Table 5 Summary of countries of PMER submission articles

Region	Countries	Articles (number)	Percentage (%)
North America	the United States, Canada	22	52
Europe	Finland, Denmark, Norway, Germany, the United Kingdom, Greece, Sweden, Russia	20	48

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Analysis of
Articles in
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2005 to 2009

However, statistical data showed that among *PMER* articles in 2005-2009 there were no articles submitted by Asian, Australian, and African scholars, making it so that music education philosophy development in these areas cannot engage in international exchange. There are two possible reasons for this. The first is that linguistic differences limited the submissions by scholars in some areas (such as Asian countries). The second possible reason is that music education philosophical inquiry is not emphasized by countries in these areas; there are few researchers dealing with relevant discourse, and there are also lower ratios of submissions to international philosophy journals.

Schwadron (1984) asserted that philosophical inquiry needs to conduct comparative studies in international music education, and not be limited to the comparison of European and American musical thought, but rather pursue a globalized understanding. Nielsen (2006) and Jorgensen (2006) promoted that music education philosophical inquiry should have internationalized development, stressing that music education needs to transcend national boundaries, and use a philosophical dimension to understand the similarities and differences among different countries in terms of music education, and understand the orientation and developmental trends of music education philosophical inquiry in different countries. Analytical results of this study show that in the present time, music education philosophical inquiry has not engaged in sufficient international exchange. There are more Western studies in this field, and since other areas are limited by language and other factors, they rarely participate in international forums on music education philosophical inquiry. The goal of transcending national boundaries philosophical inquiry in music education still await music education scholars in different countries to work in this dimension.

Second, in terms of research topic developmental contexts, there has been a rapid increase in feminist articles in philosophical inquiry, which shows that feminist issues are receiving more attention. Articles that discussed the value of music education continued to appear in the journals. Music education scholars attempted to use different dimensions, such as culture, ethics and morals, and aesthetics to stress the value of music education, which shows that after 1838 when Lowell Mason incorporated music education into American public school curricula, music educators still have not become liberated from the sense of crisis due to the marginalization of music curricula.

Third, in the past music education philosophy often faced the critique of disconnect between theory and instructional practice. However, *PMER* articles show that researchers have diligently promoted the combination between music education philosophy theory and practice. After most articles promote music education philosophy theory in the practice of music instruction, for instance Fink-Jensen (2007) used the angle of phenomenology to explain the process of instruction and learning, proposing suggestions for teachers' music instruction methods, and asserting that teachers and use the concrete dialogue with students and observation of nonverbal actions to understand music learning situations of students to enhance instructional effects. There are also researchers who use the philosophical perspective to explore their problems in music instruction, such as Allsup and Bendict (2008) who use a critical perspective to evaluate issues they discovered when serving as university band conductors, including the excessive emphasis of the conductor's position, students voices being overlooked, restrictions to the selection of songs, and the excessive attention on training and control. These studies show that music education philosophical inquiry is approaching the objective of combining theory and practice, a trend that conforms to the appeal by Reimer (2003) that music educators should resolve the irrelevancy between inquiry and instructional practice.

Conclusions

PMER is an important publication in international music education. It reflects the development of music education philosophy. Seen from authorship, almost all *PMER* articles were written by professors or professional researchers. Music teachers in schools or people outside academic are rarely involved in the discussion of philosophy in music education. Under this circumstance, the implementation of philosophy in music education in schools is disadvantageous. In addition, there is a low ratio of submissions from masters or doctoral students, which shows that there seems to be insufficient training of music education philosophical inquiry in the higher education stage among various countries.

Seen from the research topics, in the last five years *PMER* articles have explored various topics, most discuss political and values issues, while other issues are interspersed in the journals. Discourse on music education philosophy does not only focus on the debate between aesthetics and practical philosophy but use a more open and accommodating attitude to discuss philosophical issues relating to the practice of music instruction in a society with diverse cultures. Seen from the research approaches of the articles, *PMER* articles most frequently cite others' views to clarify their philosophical views and to make them more compelling, while only a few articles are critiques. This shows that the character of music education philosophical inquiry that stresses using critiques and reflections to acquire truths is not salient in these articles.

A review of *PMER* articles between 2005 and 2009 showed the following developmental trends. First, philosophical inquiry in music education has not yet been able to break through national boundaries for transnational comparison and exchange; the articles on philosophical inquiry focus exploration on European and American music education though, while the development of music education philosophy in Asia, Africa or Australia still awaits research and understanding. Second, there has been a rise of feminist issues in music education philosophical inquiry and there has been a great increase in relevant literature; from early on until now there have continuously been articles that discuss the value of music education which shows that music educators still have a sense of crisis about the position of

music in schools. Third, articles in *PMER* stress combination between theory and practice of music education philosophy by providing suggestions in music instruction with a philosophical angle to explore practical problems in music instruction, or establish music instruction models in attempt to resolve past criticism that the theory of music education philosophy is disconnected from instructional practice.

In sum of the above, the researcher proposes the following suggestions: first, higher level music education and teacher training institutions should emphasize and carefully plan courses relating to music education philosophy. This not only helps students understand different philosophical schools, but should also encourage students to conduct music education philosophical inquiry, develop critical and reflection abilities, enhance the atmosphere for music education philosophical inquiry, and help students who become school music teachers in the future to construct suitable music education philosophical views, so they can guide and reflect on instructional activities that combine the theory and practice of music education philosophy.

Further, in order to accommodate the objective of internationalizing music education philosophical inquiry, music education scholars from various countries should develop views in music education philosophy based on their national characteristics, and engage in exchange with other countries. For instance, Taiwanese music education scholars and school music teachers should consider the specialties of the nine year uniform curriculum, and collaborate to develop philosophical views that conform to Taiwanese music instruction and student learning needs, which can serve as guidelines for music education activities and enhance the position of music education in schools. International journal submissions or conference presentations should be used to interact with international music education scholars in regards to the development of music education philosophy in Taiwan, to increase the international visibility of Taiwanese music education.

Third, this study only explored the *PMER* articles from 2005 to 2009. It is suggested that future studies can lengthen the research time to understand long-term development of music education philosophy, and at the same time evaluate exploration of the music education philosophy issues in international music education conferences for a comprehensive understanding of international development in music education philosophy.

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