

# 5.

## THE USES AND FUNCTIONS OF MUSIC AS A CURRICULAR FOUNDATION FOR MUSIC EDUCATION

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This chapter explores a model of music education that may help the profession make progress toward its oft-stated goal of meaningful music education for every child. A related, more recent slogan might be "No child left behind." A major premise is that the basic functions of music—for example, those explicated in Alan P. Merriam's (1964) classic text *The Anthropology of Music*—can provide a motivational contemporary basis for all modes of music education at all levels of schooling. It is hypothesized that virtually all students in all music education settings can be engaged to learn the vital personal and social aspects of music and related subjects by studying this art form's potential uses and functions in their own daily lives.

Several scholars have shown interest in the societal functions of music education. Among them are Max Kaplan (1990), who himself grouped music's uses into eight social functions, and E. Thayer Gaston (1968) who provided a basis for music therapy with his eight "considerations" about the functionality of music. Other authors include John Blacking (1995), Patricia Campbell (1991), and Christopher Small (1977). Merriam's ten functions of music will be used as the prime example in this chapter because of his extensive and cross-cultural research that, despite the age of his text, remains timely, worthy, and overdue attention. These musical functions include: *communication; emotional expression; symbolic representation; aesthetic satisfaction; entertainment; physical response; encouraging conformity to social norms; validating social*

*institutions and religious rituals; contributing to the continuity and stability of culture; and contributing to the integration of society.* Note that there is nothing mystical about the number “ten.” This is simply where Merriam’s research took him. Others might define more or fewer functions depending on their own reading and grouping of the cultural realities.

Not many years after publication of his landmark text, Merriam lost his life in a plane crash returning from a research expedition in central Africa. At the time of his death Merriam’s work was quite unknown to most music educators, mainly because he did not feel personally qualified to address issues of music education (but note the proximity of his text to the time of the Tanglewood Symposium). When invited to speak to music teachers about his work he declined with the excuse that he was not a pedagogue and thus had nothing to offer. However, through the years music educators have begun to discover and benefit from his work, particularly in the basic matters of the social uses and functions of music media in daily living—among other still unrealized goals of Tanglewood.

The suggestion here is that it is time to do what Merriam did not feel competent to do, that is, to employ his work in the research and development of curricula that are socially based and rooted in cross-cultural anthropology. This does not mean that the guiding slogan of the profession for almost a half-century, “Music education must be aesthetic education,” need be routinely abandoned—but it must be greatly broadened. In Merriam’s research the aesthetic function is recognized as one of ten, and some educator-researchers are beginning to believe that to focus or limit our curricular base to a single function is to limit the usefulness of music education in the lives of our young people. Broadly viewed, functions provide a curricular base that can support and enhance any and all classroom and performance music offerings, including

those with a “National Standards” orientation. The amalgamation of the Standards and “multi-functional” music education is exemplified in the last section of this chapter.

Research into the social functions of music *per se* is limited, and research on the curricular and pedagogical potentials of functional music education is virtually nonexistent. Thus the following section on related literature will simply provide an example of research in each functions area. The introductory paragraph for each area relates to researchable ideas found in the writings of Merriam (1964), Gaston (1968), Kaplan (1990), Campbell (1991), Haack (1997, 2000), Hodges and Haack (1996), Radocy and Boyle (2003) among others included in the chapter bibliography. The concluding sections of the chapter will then provide implications for teaching and learning, and examples of curricular applications for further research and development.

### **RELATED LITERATURE**

To begin, it may be helpful to consider a distinction between a musical use and a musical function. In Merriam’s terminology, a function is a broad, basic, underlying purpose for engaging in and experiencing music, while a use is a specific instance or application of a function. Thus, music can serve the functional purpose of “emotional expression” when one is using music to sing of love in the moonlight under the balcony of the beloved. Similarly, music can function as “symbolic representation” when used as a school song or when we hear the national anthem at a ball game. The premise here is that the uses and functions of music are never non-musical or extra-musical events as sometimes termed. If music is involved in the experience, it is a musical experience, or at the least a music-related experience, one informed by potentially meaningful music.

As we view each of the functions under consideration, we may realize that they are by no means discrete. For example, there could be considerable overlap between the uses and functions of music as communication and music as emotional expression, or between music that functions to validate social institutions and music that fosters the continuity and stability of a culture. In fact, it is even possible that a single piece such as the “National Anthem” could serve all of the functions in a variety of use situations.

### **The Musical Function of *Communication***

We can consider music functioning as a means of communication—communication of feelings through feelingful forms of sound, through musical ideas beyond words, through associations, through verbal (lyric) enhancement, including commercials, and various other sorts of propaganda. We realize that musical communications tend to be beyond mere words, thus sacrificing precision of meaning for subtlety of expression. Even persons from the same culture can derive somewhat different meanings from musical communication because of the subtle and sometimes not so subtle experiential and biological differences they bring to the musical interaction.

An example of research in this realm is “The effects of background music on viewers’ perceptions of political campaign television advertisements” (Wilson, 2003). Almost 300 college undergraduates in three sociology classes reacted to three negative campaign ads, One had congruent music (generally an unpleasant or harsh treatment of elements), another had incongruent music (a more positive, generally pleasing treatment of elements), and one had no music. Response forms involved a numerical scale but also sought open ended reactions for content analysis. Two of the three classes that comprised the study indicated significant differences in their responses favoring the incongruent, positive music condition over the

congruent music condition. No significant differences were found for political affiliation, gender, age or years of musical experience.

### **The Musical Function of *Emotional Expression***

We can readily observe music in its functioning as emotional expression. Indeed, this is an area in which quite a bit of research exists; though there still is not much that closely addresses the matter of societal uses and functions. Certainly expressions of love have long been enhanced by empathetic musical settings, as has patriotic music in all its exuberant and/or reverent affect. Moods of joy and sadness, social concerns and protests, and myriad other things too complex or difficult to just say have made music a human necessity in the realm of emotional expression.

An example of research in this functional area is “Children’s perception of the emotional content of music” (Trunk, 1981). Fifty-five five to eight year old children were each given three related exercises. Their first effort was to recognize four facial expressions: happiness, sadness, anger and fear. They were then to recognize the appropriate facial expression for the sentiments expressed in eight brief stories. In the same manner, the final task was to identify the emotional qualities of eight brief musical examples. Significant effects for types of emotion were revealed in all three tasks, happiness being the most readily identified in each. No gender differences were indicated; however, in the music task there was a significant main effect for age. This led the researcher to speculate about a learning theory aspect in the emotional perception of music by children. The researcher also felt that, according to the findings, perception of emotions is a generalized ability that can be applied to domains outside of social interactions, domains such as music.

### **The Musical Function of *Symbolic Representation***

Music functioning as symbolic representation may be used to relate ideas through musical characteristics or via associations gained through joint experiencing. Things susceptible to symbolization include places such as schools, countries or regions thereof, types of activities or rituals, time of day or era, particular occasions, ethnicity, individual or group characteristics, as well as the ebb and flow of human feelings.

“Collective memory in a transition society” (Dumbrava, 1998) is a study of the function of symbolic representation in matters such as the national flag and national anthem of Romania after the revolution of 1989. After consideration and discussion of sound symbols, the study compared the recollections of 48 subjects about two patriotic songs: one had no apparent political ties while the other had strong political implications. General recall, as well as detailed recollections, was stronger for the neutral song than the political song. The researcher speculated that the political song memories may have been affected by people’s intense repression of symbols related to the former regime’s acts of ideological aggression.

### **The Musical Function of *Aesthetic Satisfaction***

Aesthetic experience with music may range from feelingful awareness to theoretical analysis, depending on one’s philosophy and focus. The Greek root of the term relates it to perception, and perceptual emphases may include the contemplation of beauty, order, or formal tonal relationships through thoughtful-feelingful interactions with musical stimuli. The fact that not all cultures have a clearly voiced or analytical aesthetic does not mean that they do not have aesthetic experience. Much of the earlier work in this area is of a philosophical or speculative nature, and only in recent decades have we begun to emphasize action or data-based investigation of musical responses in the functional realm.

“Effects of rubato magnitude on the perception of musicianship in musical performance” (Johnson, 2003) is an investigation of a very specific and often subtle aspect of aesthetic expression. Subjects rated the musicality of six excerpts having varying degrees of rubato. The excerpts ranged from no rubato through a moderate level, as determined by previous research, to three excerpts that ranged beyond the moderate into the extreme. The moderate excerpt was judged most musical, closely followed by the next two greater levels of rubato. Less and no rubato excerpts as well as the maximum excerpt were judged to be significantly less musical. The researcher speculated that rubato is an important and teachable aspect of musicianship, and one that warrants more attention in the expressive aesthetic realm. Cross-cultural studies would be of interest.

### **The Musical Function of *Entertainment***

A highly lucrative, worldwide industry has grown around the uses of music for entertainment. In this case entertainment refers to life’s more simple enjoyments, amusements or diversions, and music that fosters such uses is generally of a more simple structural nature yielding more immediate feelingful experience. Granted art music may be used for entertainment or even background purposes, and popular music may be regarded quite seriously in the aesthetic sense, although they usually function in the reverse. In its generally more simple, direct form, popular or entertainment music is a readily agreeable and more accessible, immediately pleasurable form compared to the more complex stimuli characteristic of aesthetic or art music.

Berger and Cooper (2003) designed a ten-week music education program to gather data for their research titled “Musical play: A case study of preschool children and parents.” Eighteen preschoolers and their parents were the prime participants. The goal was to learn more about how preschoolers entertain themselves and others via their explorations with sound in both free and

structured play settings. The observation data revealed conditions that interrupted, modified, or enhanced children's play. It was determined that children needed extended, uninterrupted periods for play, as well as appropriate musical play resources, and that they were able to communicate their need for musical play through words and gestures directed toward other children and adults. Adults' attention and valuing of children's musical behaviors, along with flexibility in lessons, enhanced the quality of children's free musical play.

### **The Musical Function of *Physical Response***

Many examples of the use of stimulative music (generally music that is faster, louder, with more rhythmic energy, etc.) and sedative music (generally music that is slower, softer, less energetic, etc.) may be found in the functional realm of physical response. Music seems to lend endurance and coordination to physical activity. All societies employ music to facilitate dance, and these two activities might be considered the first integrated arts form. Music can be used to energize a multitude of activities such as marching, running, and aerobic exercising. It may be used to excite and channel group or crowd behavior. Importantly it also may be used to facilitate relaxation, rest, and sleep. From stimulative to sedative, from dance to trance, music functions in the realm of physical activity.

Rickard's (2004) study titled "Intense emotional responses to music: A test of the physiological arousal hypothesis" employed a variety of physical response measures for data. The goal was to learn whether intensely emotional music yielded notably higher levels of physical arousal than less energetic or potent music. Subjects experienced a relaxing excerpt, a moderately arousing excerpt, a piece rated emotionally powerful by the participants themselves, and an emotionally powerful film scene. The emotionally powerful music elicited significantly

greater galvanic skin responses and chill effects than the other musical and film treatments. The appropriateness and effectiveness of the several measures was discussed in some detail.

### **The Musical Function of *Encouraging Conformity to Social Norms***

Many are not aware of the degree to which music may encourage and even enforce conformity to social norms. Songs with memorable, repetitious musical content teach and inculcate mainstream values and behaviors. Children's songs often are used for purposes of social control and commentary. Traditional folk songs as well as specially devised songs are used in the early school years to teach and reinforce proper behavior. Behaviors, attitudes and knowledge are conveyed in the song materials employed by the likes of Sesame Street and Mister Rogers. Of course, sub-cultural music values may be used to counter the mainstream as well. Music has the potency, but people determine and impart the direction of its use.

Music that encourages conformity to social norms is one of the aspects examined in Tracy's (2001) study titled "Pre-teen girls' popular music experiences: Performing identities and building literacies." The study employed ethnographic methods with girls in an urban elementary school to learn more about their musical encounters, how those encounters impacted identity construction, and how their musical interactions were imbedded in their everyday lives. It was found that, in their singing and dancing, they communicated their racial, gendered, and age related identities. Prevalent common identity aspects were "acting your age," "acting your color," and "gendered allegiances." Their identity performances helped these pre-teens gain belonging and group cohesion.

### **The Musical Function of *Validating Social Institutions and Religious Rituals***

Music is thought to be a powerful source of validation for the many social institutions and religious rituals that employ it. Overlapping with several earlier and forthcoming uses and

functions, we find validating qualities in patriotic music, in school songs, and in music of ethnic identity. Political, athletic and social events are often linked to music: “Hail to the Chief” is an essential part of a presidential inauguration; we cannot begin a baseball game without the singing of “The Star Spangled Banner;” and a birthday event is not properly done without the singing of “Happy Birthday.” Congregational singing lends official status and reinforces religious activities of all kinds. In some denominations, weddings must include traditional processional and recessional music to make the ceremony truly “right.” Holy days as well as holidays have their validating anthems, sacred and secular, such as “Silent Night” and “White Christmas.”

“Little red songbook: Songs for the labor force of America” (Volk, 2001) is an historical study of one aspect of the role of music in the labor union movement of the early 20<sup>th</sup> Century United States of America. “Colleges” were established to train union leaders, and music was employed to sanction and validate the labor movement in general and the “colleges” in particular. Other musical functions such as communication (about the nature of unions), emotional expression (about the need for unions), physical response (music to accompany marches/parades), and integration of society (to gain broader support) were important as well. However, to have the validation of one’s own published songbook and all the pieces therein was of significance psychologically for the fledgling unions and their training institutions in their quest for recognition as valid social entities.

### **The Musical Function of *Contributing to the Continuity and Stability of Culture***

Music is thought by some to make a vital contribution to the continuity and stability of culture, often through activities noted in the prior functional area. Music helps to perpetuate, or modify in an orderly manner, cultural values and attitudes. Ethnic folk songs and dances provide a cultural link to the past. Traditional music, Christmas carols for example, can provide cultural

stability across generations and eras. However, music also can help a society realize its movements and directions by providing artistic experiences wherein a psychic distance may be maintained to lend objectivity. Even music that fosters outright change can do so in a more orderly, face-saving, and relatively non-threatening manner.

While many facets of cultural continuity and stability are thought to be facilitated by music, the music culture itself is the phenomenon under investigation in Custodero and Johnson-Green's (2003) study titled "Passing the cultural torch: Musical experience and musical parenting of infants." Their survey drew 2,250 respondents who were parents of four to six month old infants. Five types of experience were investigated: (1) recollections of their mother or (2) father singing to them, (3) playing an instrument, (4) singing in a choir, and (5) taking music lessons. Not totally surprising, data analysis revealed that parents' memories of early musical experiences did indeed matter in their own parenting behaviors. It was much more likely that parents who had themselves been parented musically would sing and play musically with their infants to a greater extent than parents lacking such early musical experiences. Further, the strong association between singing recollections and musical parenting was not surprising given the intimacies of early childhood interactions. Generally, support was noted for the notion that parents are more likely to provide their children with musical experiences similar to their own, thus providing continuity and stability, not unlike that found in other aspects of culture.

### **The Musical Function of *Contributing to the Integration of Society***

Music is understood by some to be particularly useful in the integration of society. Indeed Merriam (1964) speculated that this may be the most important of music's social functions. Gaston (1968), too, makes a point of music's ability to bring people together, to make individuals feel a part of the group; for example, hymn singing that draws a diverse gathering of

persons together in a common experience of worship. Certain pieces of music (such as “The Star Spangled Banner” and “Take Me Out to the Ballgame”) almost demand participation, and in so doing, they bring together persons from varying backgrounds in a common musical and social experience.

In “Common songs of the cultural heritage of the United States: A compilation of songs that most people ‘know’ and ‘should know’” McGuire (2000) analyzes recent attempts to find songs common to the heritage of the United States. An immediate and enduring challenge is to find agreement on what it means to “know” a song. Another is to identify songs that are truly national and not mainly local or regional. [Chapter author’s note: The desire for a “common book of song” for the United States remains a most worthy one in our ongoing quest for the integration of society. Even as we take pride in our diversity we realize the need for a balance of common, basic values, and it is hypothesized that music may well be the prime vehicle in helping to bring about the desired integration and drawing together of our nation.]

### **Functional Music Education**

This related literature sampling concludes with mention of two studies that touch on the sparsely researched functional music education aspects of curricular development and pedagogy. In “‘I feel therefore I am’: Selected British and Canadian senior high school students’ conceptions of music and music education,” Thompson (2001) explored the roles that music plays in students’ lives. Interestingly, most of the functions discussed above are represented in the roles identified in the study. The interviewees, over 30 from each side of the Atlantic, were found to use music to transfigure reality, for emotional communication, and to symbolize their needs and desires for liberty, honesty, mystery and hope. The researcher concluded that understanding more about adolescents’ conceptions and uses of music could help educators

broaden both music-centered and/or human-centered curricular emphases so that students' conceptions of music, society, and themselves, could be holistically engaged and challenged.

“Music education in culture: A critical analysis of reproduction, production, and hegemony” (Rose, 1990) grew out of the researcher's belief that music, education, and society were interdependent and not isolated phenomena. Rose's research proceeded through several stages of interviews with representatives of different types of music-related agencies. Responses were subjected to analysis based on concepts of critical theory. Several conclusions that relate to the concerns of this chapter were drawn. It is possible that music can effectively aid the formation of students' social and cultural consciousness. Although existing school music offerings remain heavily reproduction oriented in the music ensemble sense, there is potential for today's music teachers to promote and foster more creative, productive modes of music education—and of music related culture. However, teachers and their institutions need to be fully aware of the vast power that music has in cultures and thus in societies. This is entirely congruent with Merriam's conclusion that “Music is clearly indispensable to the proper promulgation of the activities that constitute a society; it is a universal human behavior...” (1964, p. 227). Rose concludes that in the realm of critical pedagogy there is the ability to get rid of limiting, self-generated music education practices, and become free to explore with students the extraordinary functionality and importance of music in society, and in daily living.

### **IMPLICATIONS FOR TEACHING AND LEARNING**

We can find a succinct but very potent rationale for music and thus music education in the statement, “There is probably no other human cultural activity which is so all-pervasive and which reaches into, shapes, and often controls so much of human behavior” (Merriam, 1964, p. 218). This statement is particularly forceful when we realize that it comes not from a music

educator with vested interests, but from a respected cultural anthropologist. The statement not only advocates for music education, but moreover for a multi-functional, cross-cultural music education. [Much of what follows is based on or drawn from the author's papers cited among the chapter references.]

The need to explore new paradigms in music education does not come because we turned a page on a calendar and found ourselves in a new millennium, but because of the tremendous and at times overwhelming social and technological developments of recent decades. At the beginning of this chapter it was hypothesized that a multi-functional paradigm could provide a timely and effective 21<sup>st</sup> Century curriculum base for music education. Several correlative premises follow. First, music is a multi-faceted aspect of human behavior, that is, it can be useful in fulfilling many vital human needs. Second, the practice of music education should reflect the nature of music, *and* the nature of human interactions with it. Third, the aesthetic function is a vital one, but just one of several.

Admittedly the functions explored herein are not mutually exclusive, and are somewhat arbitrarily titled, so that one could readily have fewer or more than ten; but this is where Merriam's particular research led him. In any event, curricular thinking in terms of functions may be particularly valuable because they cross cultural boundaries, while uses, specific expressions or instances of these functions, often are more culture bound. Understanding functional similarity as well as use uniqueness from culture to culture can make students more aware of the ways that music "works" in their culture as well as others. In the process students can learn about the influence of various musics on their own attitudes, values and behaviors. This kind of "cause and effect" learning can lead to their developing a repertoire of music and musical understanding that enables them to discriminate, choose and use music wisely in light of their

personal needs and their knowledge of musical causes and feelingful effects. Thus students develop skills and understandings that foster effective interactions with music not only in the aesthetic sense but also in the entire realm of musical functions.

Education of such a comprehensive, multi-functional nature is essential precisely because music is such a powerful, pervasive and persuasive aspect of living in today's world. Given the ubiquity of music and the nature of life in a free, democratic, capitalistic society, young people need the tools, the *functional literacy*, to choose and use music wisely. They need to be able to program their own world of sound to meet their own varied needs, rather than be peer-pressured into a limiting "one size fits all" music mentality, or be bound to the dictates of the commercial media music programmers. Yet, uses and functions of popular music styles cannot be ignored; for example, when asked what was the most powerful computer, Bill Gates responded "that which is most used." May not the same be true of music?

Indeed, today many parents are becoming as concerned about the music in the lives of their children as about diet, drugs, sexual promiscuity, and other influences on their well-being. Indeed many of these are music-related topics; topics that health educators have taken on with the approbation of society. Is there an interdisciplinary role for music education here?

For an analogy with some merit, consider chemicals and music: both are at the very essence of our physical or psychological being; both can beautify or pollute environments; both can bring about powerful mind, mood and behavior changes, and both can be employed to enhance the human condition or to harm it. Students need to know that any entity that has the power to do the many marvelous, uplifting things that music does for individuals and societies, can also be used for inhumane and socially negative purposes such as promoting unhealthy life styles, violence, mind controlling propaganda, or conveying and inculcating racial and gender biases. Students

need to be aware that music is much more than an incidental, benign phenomenon. They need to understand it as a potent, pervasive, but morally *neutral* force—humans put the moral spin on it to influence the behaviors of others for better or worse. Music’s halo effect, the Gutenberg complex and the inability to *see* sound all add to the confusion about music’s reality.

Generally society looks to the assistance of education to encounter such concerns, yet our current curricula seem to ignore such opportunities. Consideration of such matters can arise quite naturally in a functionally based curriculum. In terms of advocacy, when music education takes on obviously important social concerns, society will regard it as important.

In addition to curricular concerns, the amount of student involvement in music, particularly at the secondary level, hints of a deficit delivery system. Classrooms and rehearsal rooms seem unable to compete with the constant and consequential real world musical environment—one often orchestrated by commercial and technical experts with millions of dollars at their disposal. Yet, with the assistance of the music industry and a contemporary curriculum, competitive technology could be devised so that every child could indeed have access to a creative and exciting real life music education.

#### **EXAMPLES OF APPLICATIONS IN NEED OF RESEARCH**

The curriculum examples provided here are hypothetical in the sense that none have been researched. That is understandable given the novelty of the premise and approach; however, a substantial research base will be needed to persuade and warrant the changes in teacher preparation, curriculum, and related teaching/learning resources that will be required to bring a new paradigm into existence. Thus what follows is some pump priming with several curriculum ideas for trial and testing.

For a simple and practical curriculum example, each of the functions could provide the topic for a unit in the context of a middle or junior high school general music class. The basis of the teaching methodology would be “to live the various functions of music” so as to learn how they work in real life. This means introducing and discussing a function, hearing musical examples (uses) of it, understanding the function in terms of its underlying purpose(s), and then making practical applications of it with musical examples in actual use situations. Thus we are involving students in thinking/feeling activities and experiences relating to a variety of music functions, and having them find or create music with the right formal properties to be effectively expressive in specified use circumstances.

Note: As music educators we often seem inclined to emphasize thinking about formal properties of the music, or, about the feelingful effects of the music, rather than examining the interactive nature of both aspects in terms of cause and effect relationships. If we do not help students relate the formal properties of a piece to the feelingful effects of that music in a specific use situation, quite likely we are not empowering them with the necessary understanding for creative musical behavior and problem solving.

So, for each functional area under study, students could: (1) Hear and respond to more and less appropriate music for a given context and discuss the formal/feelingful potentials of the music in terms of the desired function. (2) Find and perform, analyze and defend, again in the formal/feelingful sense, music that they believe to be useful and effective in achieving the underlying purpose or function being studied. (3) Create and perform appropriate and effective music for use in a given context and functional realm. Note the potential usefulness of the National Standards activities in such a plan.

By way of further example, in the functional areas of communication and physical response to stimulative and sedative music: (1) Have students hear and discuss their responses to various bugle calls. They might contemplate the incongruities of using one with a fast tempo and staccato articulation such as “Charge” or “Reveille” to communicate lights out—go to sleep or for use at a military burial ceremony. Similarly, they might imagine the effect of using a call with a slow tempo and legato articulation such as “Taps” for awakening people and rousing them to action. (2) Find and sing or play other calls, cheers, and so on, and analyze them in terms of their formal/feelingful properties and purposes. (3) Then create or improvise some new, alternative bugle calls to communicate the desired physical responses and reactions. This creative activity might be extended to devising a trumpet cheer for an athletic event. Assess success: Did the cheer get the desired attention and crowd reaction? Did it channel and coordinate their response? Did it provide the student body with an effective cue after only a brief rehearsal at the pep rally?

Obviously the above example could be incorporated into performance classes as well. Another example could be incorporated into the ensemble setting wherein a composition currently being rehearsed would also be analyzed for its effectiveness in fulfilling the function or functions it was designed or suited for. In the process of discussing and determining possible functions, various expressive and stylistic interpretations could be tried to find those that are most effective in light of the underlying purpose of the piece.

For an example in the instrumental ensemble area, have the band or orchestra students play and discuss the effects of appropriate and inappropriate tempi and dynamics for a processional to be used for their school’s graduation ceremony. This experimentation could then be extended to an analysis/discussion of the musical elements, characteristics and treatments that bring about the

desired feeling tone and functional effects of such a processional (including physical response, symbolic representation, social conformity, validation of rituals, and possibly others).

As mentioned earlier, there is nothing magical about “ten” basic functions, and more or fewer might be identified. In fact, part of the teaching process might have students defining their own more or less discrete functions as a valuable learning exercise in and of itself.

Thus the overarching goal of such a curriculum paradigm is functional literacy, or cause and effect music education, defined here as knowing how music works; that is, the ability of students to understand musical uses and functions, and therefore to choose and use music wisely and well in their own daily lives. On with the research.

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## **Further Recent Reference Examples**

### ***Communication***

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