

Edited by CAROL FRIERSON-CAMPBELL, CLARE HALL,
SEAN ROBERT POWELL, & GUILLERMO ROSABAL-COTO



Sociological Thinking *in* Music Education

INTERNATIONAL
INTERSECTIONS

Sociological Thinking in Music Education

Sociological Thinking in Music Education

International Intersections

Edited by

CAROL FRIERSON-CAMPBELL

CLARE HALL

SEAN ROBERT POWELL

GUILLERMO ROSABAL-COTO

OXFORD
UNIVERSITY PRESS

OXFORD

UNIVERSITY PRESS

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trade mark of Oxford University Press in the UK and certain other countries.

Published in the United States of America by Oxford University Press
198 Madison Avenue, New York, NY 10016, United States of America.

© Oxford University Press 2022

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press, or as expressly permitted by law, by license, or under terms agreed with the appropriate reproduction rights organization. Inquiries concerning reproduction outside the scope of the above should be sent to the Rights Department, Oxford University Press, at the address above.

You must not circulate this work in any other form
and you must impose this same condition on any acquirer.

Library of Congress Cataloging-in-Publication Data

Names: Frierson-Campbell, Carol, 1961– editor. | Hall, Clare (Clare Angela) editor. |

Powell, Sean Robert, editor. | Rosabal-Coto, Guillermo, editor.

Title: Sociological thinking in music education : international intersections /
[edited by] Carol Frierson-Campbell, Clare Hall, Sean Robert Powell & Guillermo Rosabal-Coto.

Description: New York : Oxford University Press, 2021. |

Includes bibliographical references and index.

Identifiers: LCCN 2021023475 (print) | LCCN 2021023476 (ebook) |
ISBN 9780197600962 (hardback) | ISBN 9780197611906 (CWS) | ISBN 9780197600993 (OSO) |
ISBN 9780197600979 (UPDF) | ISBN 9780197600986 (epub)

Subjects: LCSH: Music—Instruction and study—Social aspects. | Postcolonialism and music.

Classification: LCC MT1 .S564 2021 (print) | LCC MT1 (ebook) | DDC 780.71—dc23

LC record available at <https://lcn.loc.gov/2021023475>

LC ebook record available at <https://lcn.loc.gov/2021023476>

DOI: 10.1093/oso/9780197600962.001.0001

1 3 5 7 9 8 6 4 2

Printed by Integrated Books International, United States of America

For Hildegard

Contents

<i>List of Figures and Tables</i>	ix
<i>Foreword</i>	xi
Hildegard C. Froehlich	
<i>Acknowledgments</i>	xvii
<i>List of Contributors</i>	xix
<i>Acronyms</i>	xxi
<i>About the Companion Website</i>	xxiii

1. Sociological Thinking about Music Education: International Intersections 1
Carol Frierson-Campbell, Clare Hall, Sean Robert Powell, and Guillermo Rosabal-Coto
2. Strong Voices for Sociology in Music Education in Mid- and Late-Twentieth-Century America: A Milestone in the Making 15
Marie McCarthy

INTERSECTION ONE: SOCIOLOGICAL THINKING ABOUT MUSIC EDUCATION IN COMMUNITY SETTINGS

3. Learning from Sociology? Revisiting the Notion of Community in Music Education 33
Alexandra Kertz-Welzel
4. Music, Everyday Life, and Music Education: Dimensions of a Local Musical Field in Brazil 44
Jusamara Souza
5. Singing the Revo: Memories of Music-*in*-Revolution and Music-*as*-Revolution in Grenada, West Indies 57
Danielle Sirek
6. Toward “Little Victories” in Music Education: Troubling Ableism through Signed-Singing and d/Deaf Musicking 72
Warren Churchill and Clare Hall

INTERSECTION TWO: SOCIOLOGICAL THINKING
ABOUT MUSIC EDUCATION IN SCHOOL SETTINGS

7. Placing the Music Teacher in an Era of Reform: Synthesizing
Research on Music Teacher Networks and Isolation 89
Ryan Shaw
8. “A Perfect Mix?” Navigating Choice and Scarcity in a New York
City Music Program 103
Frank Martignetti
9. Marching on an Uneven Field: A Bourdieusian Analysis of
Competitive High School Marching Band in the United States 117
Jordan Stern
10. Facing Both Ways: Knowers, Knowledge, and Bernstein’s
Pedagogic Rights in Music Education 132
Mandy Carver
11. A Sociological Travelogue of Music Education in Palestine 147
Carol Frierson-Campbell

INTERSECTION THREE: SOCIOLOGICAL THINKING
ABOUT ISSUES OF COLONIZATION IN MUSIC
EDUCATION

12. Toward a Decolonial Sociology for Music Learners 163
Guillermo Rosabal-Coto
13. The Venezuelan Cuatro Paradox: An Eco-Political Perspective 179
Attilio Lafontant and Guillermo Rosabal-Coto
14. Making the Shift: Music Education Research as (Antiracist)
Racial Projects 189
Samuel Escalante
15. Decolonizing and Indigenizing Music Education through
Self-Reflexive Sociological Research and Practice 203
Anita Prest and J. Scott Goble
- Afterword* 217
Ruth Wright
- Bibliography* 225
- Index* 251

Figures

4.1. Music in the family, left to right: Ademir Holderbaum, Martin Holderbaum, Nelrei Nehma Hussler Holderbaum, and Nilson Holderbaum.	52
7.1. A framework for understanding music teacher positioning in the era of school reform.	93
9.1. A theoretical framework for the conversion of economic capital into symbolic capital in the field of competitive high school marching band.	127
13.1. Cuatro Venezolano stringed music instrument.	180

Table

8.1. Comparative Demographics, New York City and Beame Music Institute	110
--	-----

Foreword

Hildegard C. Froehlich

(To meet the author of this foreword, please see 🎥 video 0.1)

“It’s all your fault!” Carol responded when I asked why she invited me to write the Foreword to *Sociological Thinking in Music Education: International Intersections*, a book that grew out of the 11th International Symposium on the Sociology of Music Education but goes well beyond what was presented then. “Why my fault?” I asked. Her reply: “Isn’t it obvious?” Well, perhaps it is, when we consider the history of the symposia since their 1995 inception; a story alluded to by Marie McCarthy in the first chapter of this book and that I, as one of the cofounders of the first symposium, witnessed firsthand.

Looking back, my role over twenty-five years of paper presentations and lively discussions during the conferences has changed from that of co-organizer, paper presenter, participant, and watchdog to that of proud supporter. It gives me great pleasure to witness a new generation of music educators from different parts of the world who share an interest in looking at their work with the help of sociologically informed thinking. What exactly separates sociological from social-psychological theory in that regard, or whether such a question even matters in finding workable answers to pedagogical and curricular questions, may be of secondary importance. Music educators, by the very nature of the work they do, cannot afford to be purists. They must deal with the messiness of interdisciplinary thinking, methodological impurities, and conceptual frailties. Once we accept this premise, this book forms an important milestone in the story of sociological thinking about music education, a story that began long before the first symposium at the University of Oklahoma, and I am indeed honored to provide its Foreword.

This collection consists of invited and refereed chapters, most of which were part of the 2019 symposium. While previous symposia were documented either as Proceedings or as Special Issues in the journal *Action, Criticism, and Theory for Music Education* (or ACT), the symposium leaders (now editorial team, introduced later) saw the potential for a book to mark sociological perspectives about music education at a specific point in time. Under their guidance, a collection of first drafts underwent needed changes to acknowledge not only what has happened in the microcosms of music education in many parts of the world, but also in the macrostructures of economies, educational systems, and political discourse across the globe. And this was begun prior to the ongoing COVID-19 pandemic that continues to threaten our personal lifestyles as much as it does

institutional routines everywhere. Uncertainty about the future continues to rule both policymaking and daily actions in education, culture, politics, and commerce. Several chapters, while not focused on those uncertainties, tangentially touch on them when pointing to indecisions at the macro level as bearing on curricular decisions at the micro level. Clearly, matters of public health intersect with education, culture, and politics at all levels of sociological analysis.

The Introduction, jointly written by the editorial team of Carol Frierson-Campbell, Clare Hall, Sean Powell, and Guillermo Rosabal-Coto, suggests that each of the editors came to the sociology of music education because some of the ideas embedded in different sociological theories spoke to them personally. Carol's first symposium attendance was in 2003, allowing her a lived-experience perspective over many years that has proven meaningful in reflecting on the inseparable connection among community, place, geography, belonging, and the construction of identities. Like Carol, Sean—also from the United States—is acutely aware of place as a construct of utmost importance in sociological thought. He, therefore, questions the validity of any research methodologies not situated in real-life situations. Clare, a free-thinking, hands-on critic of the status quo in art education, is an Australian feminist by persuasion, who found the sociology of (music) education literature of sufficient interest to attend many symposia from 2013 and to become active in shaping future symposia. Guillermo, from Costa Rica and a strong spokesperson for rethinking Euro–North American music education systems, thought sociologically before he even majored in music. By his own admission, he focused on analyzing social relationships in the music-making process long before he analyzed chord structures and musical form.

As already mentioned, Marie McCarthy's account of what preceded the symposia in the United States since the middle of the twentieth century, opens the book. Her role as an active and observant participant in most of the biennial gatherings provides an insider perspective of describing how thought processes about the sociology of music education evolved in the United States. This is the backdrop for the rest of the book. Together, the chapters provide glimpses into a vast landscape of issues and concerns, much more vast than any one book could hope to adequately address. But the chapters poignantly reflect the evident connection between an author's research agenda as an academic pursuit and his or her personal involvement and investment in that agenda. In fact, several authors problematize their respective roles as researchers of communities of which they are not a part, certainly an ongoing red thread in much of extant sociological research not just in music and music education. Both issues—making a conscious connection between the personal and the academic and the insider-outsider dichotomy in research paradigms—have themselves received increased attention by researchers in many academic disciplines.

To be sure, it is not only a sociological paradigm that macro-, meso-, and microstructures are always linked to each other; rather, and as each author's biography suggests, it also is a personal experience in everyone's life. This knowledge, it seems to me, is an important "takeaway" from the book, a collection of essays that portray snapshots of individuals who, despite their diverse life stories, share a desire to learn as much as possible about the students they teach and to gain a better understanding of their own professional, social, and cultural contexts, limitations, and challenges.

Much in the book centers on the analysis of what constitutes communities of practice in different forms of music learning and teaching. Alexandra Kertz-Welzel, a German scholar with extensive expertise in the Anglo-American literature on music philosophy and sociology, tackles head-on the term "community" itself. She offers reasons for using the label with caution in our everyday language, and she asks us to see music education as both a global concept and a local institutional enterprise. Warren Churchill's contribution (with Clare Hall as co-author) calls attention to an often-overlooked community of practice in music education, that of the deaf and hard-of-hearing. The authors make visible and audible the power of musicking among the deaf and draw parallels to the global disablement caused by the COVID-19 pandemic.

Communities of practice in music education may also be defined by other than physical attributes, among them geographic locations, national boundaries, political and socioeconomic identifiers, race, ethnic identity, and religious affiliation. Several chapters deal with these issues in a variety of ways. Illustrating the role of music as significant symbol of and signifier within the geographic/symbolic community of Grenada, Danielle Sirek—a Canadian music educator who, for a time, lived and worked in Grenada—places her personal, albeit outsider, observations into the context of sociologically informed concepts about the place of music education in a country with a recent history of revolution, and a society much different from her Anglo-American experience. Jusamara Souza, a Brazilian author, highlights in a music sociographic portrayal the significant interactive relationships that exist among family, school, media, and religion on music and education in music ensembles located in a municipality in southern Brazil. Frierson-Campbell brings her own personal understanding as an American music educator to depicting the layers of musicking she observed in the Palestine National Music Conservatory. She situates those observations in the intersecting constructs of sociological, social-psychological, and anthropological thought.

Shaw's chapter, a social-psychological query into music teacher positioning as the result of school reform efforts in the United States, is another example of the close connection between identity construction and such social-psychological variables as personal emotions, morals, sense of caring, feelings of isolation, the

place of micropolitics, and the interaction in and with social networks. But the author also alludes to the close link between policymaking at macro and meso levels and their disparate implementation at the local (micro) level. Martignetti's case study describes how educational policies impacted individual learners' views on school music and the choices available to them. Similarly, puzzled and concerned by the power structures that are present in specific school music performance settings, Stern applies Bourdieu's critical description of forms of capital to the examination of how competitive marching bands in the United States distribute power among selected students, parents, and band directors.

If the specificity of marching bands in the United States is a clearly identifiable and concrete community of practice within the confines of music education as a subdiscipline of education, the field also is made up by the symbolic communities of the learners, the music world, and the teachers charged with representing that music world. These communities always interact with each other for the decreed purpose of turning experiential knowing into conceptual knowledge. This is pointed out by Carver, a South African music educator who draws on the late British sociolinguist Basil Bernstein's concept of pedagogic rights. It challenges us to envision the right to participation in schooling as being more than being engaged in experiential (that is, social) learning. Applied to music education, the path from doing music to gaining musical knowledge is a structured approach that requires an ongoing awareness of the learner in relationship to the music, in relationship to the teacher, and in relationship to paradigmatic (that is, formal) knowledge.

Envisioning a decolonial sociology, Rosabal-Coto challenges readers to consider how much of what has been assumed as "given" in institutional music education in the northern hemisphere may, in fact, be driven by unacknowledged colonialism. The author therefore questions the validity of research traditions commonly accepted in academic practices among music educators of the industrialized world. He also shares his own struggles and research itinerary that allowed him to find theory and method beyond those traditions. Another "given" that needs to be challenged is the researcher gaze. Researching communities of practice that are different from our own—whether symbolic communities or actual ones—requires intimate familiarity, an attribute that is missing in much of the current body of music education research knowledge. Especially poignant in this regard is the chapter by Escalante, an immigrant from Mexico to the United States. Linking Omi and Winant's racial formation theory to critically examine past and present research in music education in the United States, he makes recommendations for future research paradigms in which race, ethnicity, and national identity would be clearly separated from each other and considered separate contributors to any research agenda concerning musicking communities. Venezuelan Lafontant, now living in Argentina, draws a sociologically and

ecologically informed connection between the coloniality of music education practices and the mass production of musical instruments that leads to a large-scale depletion of natural resources.

In the final chapter, Prest and Goble articulate and question their own place as outsiders to the ways of knowing that may be common knowledge in a community of practice not their own. They ask: How can we as non-Indigenous researchers immerse ourselves in local Indigenous knowledge(s), thereby reframing our investigations in such a way that reflect the ontological and epistemological orientations of the communities under study? It is all about the question of what it means to utterly understand those who are unlike us.

In summary, sociological knowledge should provide insights into the knower *and* the knowledge, while also considering what the researchers themselves bring to the inquiry. None of these factors form linear relationships but always intersect in multiple ways. Sociological inquiries ought to speak to those intersecting relationships at all levels of analysis, continuously considering the personal along with the institutional and societal contexts, and vice versa. While there are indeed multiple ways in which music learning can and does occur, music education as an institutional entity within the larger setting of school should be studied differently than informal music learning in noninstitutional settings. That, at least, is my second takeaway from the book.

Overall, *Sociological Thinking in Music Education* touches on three sociological constructs of significance for music educators anywhere in the world: one, the concept of community and place; two, the link between micro and macro societal interactions among music makers, involved listeners, casual bystanders, pedagogues, and policymakers; and, three, the relationship between the observer and the observed in music education research and scholarship. This third construct is of particular importance when examining the identities of learners and teachers during performances of all kinds, a topic possibly underrepresented in this book on intersections.

How identities are constructed in processes of *musicking* is an important sociological as well as social-psychological question, one that permeated the 1995 symposium presentations and those that followed. Not only does the question bring together sociology, psychology, social-psychology, and anthropology (to name a few of the disciplines that deal with the human condition) but also it asks us to be mindful of the intersections between the microstructures that shape our personal lives and the macrostructures that are created by geography, world economies, and overall organization of the society of which each of us is a part. Thinking in that way—about theoretical and methodological intersections that exist when examining identities in what may be called communities of practice in music education—would yield important insights into the degree to which each of us is controlled by forces outside of ourselves as well as the degree to

which each of us is able to influence those forces. Such an interactive model would allow music teachers to understand their own actions as empirical evidence for validating larger identity theories that transcend any one social theory.

From the previously named constructs derive many issues and questions, some of which have already been spoken to in this book but deserve continued attention in the future:

How do individual researchers and/or teachers, situated in their own sphere of community, geographic place, and social position, get beyond the experiences and knowledge by which they were socialized? How can they learn to act according to different knowledge sets? Under what circumstances would such learning be possible or desirable?

Considering the many known modalities and contexts of learning and teaching music, how can the music education community reconcile the tension between moving learners from levels of experiential knowledge to gaining conceptual knowledge?

How can music educators bring sociological constructs to bear on musical analyses and performance practices to allow a more comprehensive understanding of musicking in its many forms and varieties?

How can and do decisions at the macro level of policymaking become relevant to local school boards, teachers, parents, and students?

How will answers to these questions impact curriculum construction, distribution, and evaluation at all levels of music instruction, including teacher training institutions?

How do societal mandates of formal music schooling impact the music industry, institutional music making, and nonformal avenues for musicking?

Any field of study is the composite result of individuals who have chosen to work on personally perceived concerns. Those concerns become the anchors that conceptually solidify the field beyond specific, locally situated practices. Because each scholar's personal and academic life stories are intricately interwoven, the knowledge that touches us in our personal lives enters our professional consciousness. Conversely, professional experiences change personal choices and perceptions. Both dimensions together provide the basis for how we see the world and act in it. The book provides a powerful reminder of this truth. While it does not and cannot provide definitive answers to many of the questions it raises, it challenges the readers to rethink accepted practices of music learning and teaching in their own localities and become sensitized toward the multiplicity of cultural as well as educational situatedness of such practices.

Acknowledgments

The editors of this volume are grateful to the many people whose efforts made this book a reality. These efforts ranged from providing advice, content, formatting and other edits, and video editing, to encouragement. Specifically, we thank the following people:

- Hildegard Froehlich for providing the inspiration for the collection as well as the Foreword
- Ruth Wright for providing the Afterword
- The contributors to this volume, whose thoughtful and timely work make this a collection that will be relevant for years to come
- DiAnn LeRoy and the University of North Texas College of Music Development Office for raising funds to support this project
- Norm Hirschy, Executive Editor for Academic and Trade at Oxford University Press, for his encouragement and advice from proposal stage through to completion of the book
- Lauralee Yeary, Assistant Editor for Academic and Trade at Oxford University Press, for her clear guidance and patient responses to questions throughout the process
- Miriam Verbeek, our copyeditor, for her incredible attention to detail
- Jaclyn Antonacci, our video editor, for patiently making our vision a reality
- Anonymous reviewers for the proposal and the completed volume, whose astute critique has both strengthened and deepened the collection
- Monash University, Faculty of Education, for financial assistance in preparing the manuscript

In addition:

Carol thanks the coeditors for their encouragement, their wisdom, and their conscientious attentiveness to every element of this collection. She also thanks Bob for his encouragement: You still make my heart sing!

Clare thanks the coeditors for their collegiality, vision, and heart in bringing this work to fruition. She also acknowledges the financial support provided by the Faculty of Education, Monash University, for funding travel to the ISSME that was the genesis of this book.

Sean thanks the coeditors for being such a caring, diligent, passionate team. He also acknowledges the University of North Texas for providing support

through a faculty development leave during the fall 2020 semester. Finally, he thanks his family for their patience and encouragement.

Guillermo thanks the coeditors for inviting his particular, Latin American, Global South perspective to engage in dialogue with mainstream thinking about music and socialization. He is also grateful to *Cátedra Humboldt* and *Instituto de Investigación en Arte* (IIArte) at *Universidad de Costa Rica* for making his work in this book possible.

List of Contributors

Mandy Carver

University of the Witwatersrand
South Africa

Warren Churchill

New York University–Abu Dhabi
United Arab Emirates

Samuel Escalante

University of Texas–San Antonio
United States

Carol Frierson-Campbell

William Paterson University
United States

Hildegard C. Froehlich

University of North Texas (emeritus)
United States

Clare Hall

Monash University
Australia

Alexandra Kertz-Welzel

Ludwig-Maximilians-Universitaet
Germany

Attilio Lafontant

Venezuelan Institute for Scientific Research
Venezuela

Frank Martignetti

Sacred Heart University
United States

Marie McCarthy

University of Michigan
United States

XX LIST OF CONTRIBUTORS

Sean Robert Powell

University of North Texas
United States

Anita Prest

University of Victoria
Canada

Guillermo Rosabal-Coto

Universidad de Costa Rica
Costa Rica
University of Toronto
Canada

J. Scott Goble

University of British Columbia
Canada

Ryan Shaw

Michigan State University
United States

Danielle Sirek

Western University
Canada

Jusamara Souza

Federal University of Rio Grande do Sul
Brazil

Jordan Stern

Texas State University
United States

Ruth Wright


University of Western Ontario
Canada

Acronyms

ASL	American Sign Language
Auslan	Australian Sign Language
BC	British Columbia
BOA	Bands of America
CEO	Chief Executive Officer
DCI	Drum Corps International
DOE	Department of Education
DPN	Deaf President Now
ESNCM	Edward Said National Conservatory of Music
HBCU	historically black colleges and universities
IDB	Inter-American Development Bank
IE	Institutional Ethnography
ISME	International Society for Music Education
ISSME	International Symposium on the Sociology of Music Education
MEDIACULT	International Research Institute for Media, Communication, and Cultural Development
MENC	Music Educators National Conference
NJM	New Jewel Movement
OMA	Municipal Arts Office of Salvador do Sul
PCIE	Postcolonial Institutional Ethnography
PK	Powerful Knowledge
PLA	People's Liberation Army
PLC	Professional Learning Community
PRA	People's Revolutionary Army
PRG	People's Revolutionary Government
PYO	Palestine Youth Orchestra
SEE	Signing Exact English
SES	Socioeconomic Status
SRIG	Special Research Interest Group
UIL	University Interscholastic League
UK	United Kingdom
UNDP	United Nations Development Program
UNESCO	United Nations Educational, Scientific and Cultural Organization
US	United States of America
WAM	Western Art Music
VNFC	Victoria Native Friendship Centre

About the Companion Website

www.oup.com/us/sociologicalthinkinginmusiceducation

Oxford has created a website to accompany *Sociological Thinking in Music Education: International Intersections*. Material that cannot be made available in a book, namely video content to introduce the authors and illustrate points made in the chapters, is provided here. We encourage you to consult this resource in conjunction with the chapters. Examples available online are indicated in the text with Oxford's symbol .

1

Sociological Thinking about Music Education

International Intersections

*Carol Frierson-Campbell, Clare Hall, Sean Robert Powell,
and Guillermo Rosabal-Coto*

(To meet the editors of this collection, please see 🎥 video 1.1)

What can sociological thinking tell us about music education in our increasingly globalized society? This book addresses this question with interpretations of music learning and teaching from places around the world.

Consider one or more of these scenarios:

- A Deaf rap artist from the United States communicating multisensorial musical performances via YouTube
- A group of Canadian music education professors and First Nations leaders meeting to imagine ways to indigenize music education research
- The culminating high school marching band competition in the US state of Texas
- A large ensemble of Venezuelan youth in an El Sistema music program performing on vernacular instruments mass-produced outside their homeland
- A group of young Palestinian women performing Western-influenced nationalistic music for an outdoor municipal festival in Ramallah
- A YouTube recording of a high school honors choir from 2020: eighty faces in individual squares brought together from across a geographical region by an audio engineer

Each of these events represents a way that people have learned to use music: to celebrate, to communicate, to express who they are. Further, each one holds specific meanings for the people involved in the music making. Sociological thinking provides a lens for seeing “the *why, what, how, and for whom*” of music learning and teaching, giving music educators a way to explore those meanings and place them “in particular social contexts.”¹ At this time of radical uncertainty—during a historic pandemic that has impacted people around the world—this book

illustrates sociological thinking as a tool for querying the meanings of such happenings in the context of the communities and societies in which they occur. As people reimagine the kind of world they want to live in, this carefully curated collection offers unique portrayals that connect music teaching and learning to social, political, economic, ecological, and cultural ways of being.

Paths to Sociological Thinking about Music Education

Many music educators come to sociology by way of a *critical incident*; that is, a moment when a professional puzzle was clarified by a sociological idea they read or heard in a lecture. Such was the case for three of the four editors of this collection. Only one of us came to sociology in an intentional, methodological way; the others serendipitously found our way to sociology. We hope that you, our readers, will similarly find an intellectual home among the chapters in this collection.

Guillermo Rosabal-Coto: I did not have the required experience in classical music performance to enroll in a Costa Rican college as a music major, having only begun formal bassoon studies at a conservatory in grade 10. Thus, I entered college as a sociology major. I was taught by several leftist, Marxist professors—a usual practice in Latin America—and my most enduring memory was the maxim: “Always try to figure out the worldview and premises that sustain what each author enunciates.” I had already been studying bassoon at that university’s conservatory. After three years in the sociology program, I got the conservatory certification that would allow me to enroll in college and get a degree in music. I decided to drop sociology and study music full-time. I never finished the sociology degree. However, to this day, my learnings as a former sociology major have been instrumental in my theoretical and methodological choices as a researcher, and praxis as a teacher.

Clare Hall: Determined to find some answers to my questions about the gender differences I experienced in my school students’ participation, I began reading Raewyn Connell on hegemonic masculinity during my masters studies. She gave a language to what I was thinking about and so, in thinking with Raewyn’s theoretical concepts, I decided that “If that’s what you call a sociologist then that’s what I am!” I had already been seriously navigating feminism to bring that together with my music education interest and, as a result, sought out the doctoral supervision of Professor Jane Kenway, who is an eminent Australian sociologist of education and who is a peer of Raewyn. That’s how I became part of that lineage of sociologically informed thinking in Australia, which is an infinite source of inspiration.

Sean Powell: One of my tasks when I was hired to teach music education at the University of North Texas was to continue with the sociology of music education course that was initiated by Hildegard Froehlich. Preparing to teach the course, I realized that my own questions about music education lived in the world of sociology. I was thinking sociologically but did not have the vocabulary. In other words, teaching Hildegard's class brought me to sociology and keeps me there.

Carol Frierson-Campbell: Skimming books in the “stacks” in a college library in upstate New York (pre-Internet) while studying for my comprehensive PhD exam, I came across the proceedings for the 1999 International Symposium on the Sociology of Music Education (ISSME). One of the chapters explored distinctions between perspectives of music education for individuals, communities, and society. Reading this made me realize I had been thinking sociologically and didn't know it had a name. When I got to New Jersey and started exploring music education in urban schools, the sociological concept of professional role stress helped me make sense of the experiences described by the teachers I met. The connection was confirmed for me when I was invited to present research on that topic at the 2003 meeting of the ISSME in Denton, Texas.

The influence of Hildegard Froehlich and the International Symposium on the Sociology of Music Education is what brought the four of us together and, indeed, is the impetus for this collection. As you will read in Marie McCarthy's chapter (Chapter 2), the ISSME first met in 1995 as the brainchild of Drs. Hildegard Froehlich and Barbara Reeder Lundquist. Wishing simply to find a way to bring their sociologically inclined graduate students together to meet and share ideas, they could not have imagined that the group would continue into the present day, expanding to attract an international audience with increasingly diverse sociological ideas.

Hosted initially at the universities of former students of Froehlich and Reeder Lundquist, the ISSME (renamed in 2021 as the International Society for the Sociology of Music Education) has now met in locales across the United States and northern Europe and aspires to reach beyond those locales, to include voices from the Global South and Asia. It was during preparation for its June 2019 meeting—in Denton, Texas—that this book was first conceived. This meeting was, in many ways, a milestone for the symposium. It was held at Dr. Froehlich's former institution in honor of her continued support and mentorship of so many emerging scholars, with the subpurpose of beginning to envision the symposium's future. After twenty-five years, it was time to envision the group's continuation over time.

The collection of chapters in this volume is presented in honor of Dr. Hildegard Froehlich, who, throughout her long career, has spurred

sociological thinking among music educators across the globe. In addition to attending every one of the meetings of the ISSME (and presenting in most), Dr. Froehlich has published extensively and spoken to music educators around the world. Most of her work has been geared, as she has written, to address this question: “What sociomusical acts do or can connect musician-teachers—across work places with divergent responsibilities—as a like-minded group of music educators?”²

What has brought you into this collection? Whether you approach this book with a serious interest in the sociology of music education or as a student reading for an assignment, we encourage you to think about the questions with which we began this introduction: What can sociological thinking tell us about music education? What are the sociologically oriented questions that drive your interest in the work that you and others do—in the classroom, the rehearsal hall, or wherever you do research?

Approaches to Sociological Thinking

As “the systematic study of all those aspects of life designated with the adjective ‘social,’”³ sociology is concerned with human actions in social contexts. Sociological thinking, then, “is a way of understanding the human world that also opens up the possibility for thinking about the same world in different ways.”⁴ Such thinking necessarily involves what the US sociologist C. Wright Mills called the sociological imagination, “a reflexive, critical orientation toward social conventions [that] helps one see the constructed and mutable character of what might otherwise seem natural and unchanging.”⁵ As music educators, we are aware of, and often part of, a wide variety of social conventions that exist around music in society. Sociological thinking gives us a lens to explore the meanings people give to music and music making, whether as individuals or groups; and, further, to ask about the consequences of those meanings.

Intersections between sociology and music education did not begin with music educators, but with sociologists interested in social responses to and uses for music, as well as scholars from the field of general education.⁶ The former focused on “the social organization of musical practice and the construction of musical meaning.”⁷ Musical practices viewed through a sociological lens include production, distribution, and consumption, with music education seen as distribution, a way to pass music on to others.⁸ Musical meanings, when considered sociologically, are generally inherent (referring to specific sonic phenomena in the music itself) or delineated (signifying something outside the music). In fact, as Lucy Green suggests, “without some understanding of music as a social