

BOOK REVIEW: CSLOVJECSEK, M., & ZULAUF, M. (2018)...

**Book Review: *Integrated Music Education. Challenges for Teaching and Teacher Training*. Edited by Markus Cslovjceksek and Madeleine Zulauf (2018). Bern, Switzerland: Peter Lang.**

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**Book Review: *Integrated Music Education. Challenges for Teaching and Teacher Training.* Edited by Markus Cslovjecssek and Madeleine Zulauf (2018). Bern, Switzerland: Peter Lang.**

The book *Integrated Music Education: Challenges of Teaching and Teachers Training*, edited by Markus Cslovjecssek and Madeleine Zulauf (2018), gathers the insights of 18 experts in music education. Their informed reflections on cultural traditions, interdisciplinary approaches, arts integration, and psychology, combined with evidence from recent experiments and studies, conjoin in two convictions: 1) that music education is an “incomparable cultural good,” and 2) that students must be prepared to use their knowledge coherently, constructively, and participatively in society.

The journey sets out from a *Starting Point*. Rudolf Künzli, in *The School's Disciplinary Learning Scaffold* (Chapter 1), begins with an denouncement of the ‘scaffold’ of learning, or the logic of the school as an institution, which, being opposed to everyday life, poses a barrier to learning. The editors then oppose this with *The Intertwining of Music, Education, and Integration* (Chapter 2), in which they trace the evolution of integrated music education (IME). They compare the effects of simply increasing the time spent on music to a more student-centered model that abolishes the boundaries between the arts and other subjects and opens the way to integrated learning. The reader then embarks on a trip through five “steps” in which the value of IME is appraised from 14 different viewpoints. As they advance along the route, readers will note that the challenging but rewarding teaching practices that are described may require some training. Each step contains an introduction and two or three chapters. In Step 1, *Approaching Integrated Music Education by Exploring Distant Horizons*, Joan Russell (Chapter 3) voyages to Brazil to observe the arts collective Grupo Mundaréu. She muses on the freedom of such groups, which are unconstrained by the usual institutional boundaries, to enrich education. She presents their colorful performances, analyzes the social and cultural contexts, and wonders about the broader feasibility of this model for IME. Ludwig Pesch (Chapter 4) paints an edifying portrait of Carnatic music from South India, from its prehistoric origins to the present day. As the ancient techniques slowly built a foundation of theoretical rules, the music began to be taught using codified instructions, mnemonic pitch syllables, and visual aids. The author envisages this music as an interdisciplinary concept that connects all people. He chronicles the age-old cultural and religious traditions of the music and describes how it is still transmitted through a mishmash of styles that are at once traditional and modern, regional and Westernized. Colleen Richardson (Chapter 5) extolls the richness of interdisciplinarity through a detailed inspection of the aesthetic parallels between the music of Edgard Varèse and the visual art of Marcel Duchamp. The struggles of these iconoclasts as they trampled over the preconceived ideas and sacred notions held by avant-garde artists in the early twentieth century proclaim the creative power of the questing mind.

In Step 2, *Encountering Integrated Music Education: Where School Meets Life*, the authors propose ways to build bridges between the classroom and the external world to expose students to the artistic life. For Frits Evelein (Chapter 6), the key to cooperative learning is to fulfil the basic psychological needs for relatedness, competence, and autonomy (as per Self-Determination Theory; Deci & Ryan). This in turn promotes intrinsic motivation and “flow.” In practice, small interactive communities’ team up to learn with and from each other through creative musical activities. Anne Lowe and Monique Richard (Chapter 7) report on an interdisciplinary intervention

that integrated music, visual arts, and French. The experience helped students at a minority French-language school in the bilingual (English–French) province of New Brunswick, Canada build a sense of identity. Diana Harris (Chapter 8) considers music in relation to spirituality and the need to give children a safe space where they can experience it. Again, the issue is the quest for identity: each learner is unique and should be recognized as such.

Step 3, *Uncovering School Models in Integrated Music Education*, calls for the inclusion of IME in the traditional school curriculum. Dagmar Widovski (Chapter 9) dissects the subject-based logic of schools from the standpoint of self-development. She justifies the pedagogical concepts of literacy, rational judgment, and aesthetic experience and argues for teaching them with both disciplinary and interdisciplinary methods. Kari Veblen (Chapter 10) declares that the arts are anything but neutral: they are potent mediums that expand our horizons. As such, they must be handled with thought, perception, and engagement. She recommends an interdisciplinary approach that fosters creativity and joy. Jonathan Barnes (Chapter 11) sees music as an ancient way of understanding the world: it allows us to respond viscerally to daily realities. He reviews several cross-curricular modes of teaching and learning in which music meets science, the humanities, religion, the visual and physical arts, and so on, each illustrated by a case study.

Step 4, *Becoming Familiar with Integrated Music Education Activities in the Classroom*, begins with a presentation by Smaragd Chrysostomou, Colleen Richardson, and Joan Russel (Chapter 12) of activities meant to help students understand other cultures and contrast them with their own. Greek culture is introduced with a traditional dance, an artistic activity reveals the creative processes of contemporary artists, and a Halloween poem serves as a springboard for a multidisciplinary artistic creation. Markus Cslovjecsek, Ludwig Pesch, and Joan Russell (Chapter 13) demonstrate how music can help students learn. Musical movements are related to mathematical concepts, rhythmic patterns from India are connected to geometry, and two musical activities help develop language skills. Anke Böttcher, Frits Evelein, and Diana Harris (Chapter 14) offer three musical activities that enhance both individual personalities and a sense of social belonging. A drum workshop uses rhythmic games to develop basic musical skills, non-verbal aspects of language, and attention and listening skills. A game transforms the students' names into complex polyphonies, and a musical activity provides a relaxing listening space where students can "find themselves."

In Step 5, *Being Invited Into the Minds of Peoples Engaged in Integrated Music Education*, Madeleine Zulauf and Peter Gentinetta (Chapter 15) propose that arts integration models can be positioned along a continuum of proximity between school subjects and students' lives. In the first group of models, the curriculums reflect students' disconnection from school subjects, and in the second, the connections are deeper. Group three combines the two forms of integration. Based on a qualitative study, the authors build a typology of integration models, also as a continuum. Hermann Gelzer and Helmut Messner (Chapter 16) show that innovative practices emerge from collaboration and idea sharing between teachers and specialists. This allows teachers to relearn and to shake up their professional mindsets. After attending a symposium workshop as participating observers, the authors provide examples of how to connect music with other arts and subjects.

The editors wrap up with *Lessons Taken From the Journey: Where Next?* They assess what has been learned and suggest future directions. Clearly, IME offers enormous potential for

learning. More importantly, however, innovation arises from the transposition of a typical activity into another field, thereby enriching the learning. In this sense, besides possessing at least minimal creativity, teachers must dare to venture beyond their comfort zone if they want to engage students in their own development.

In sum, it must be admitted that many schools place high value on subject-based curriculums, and students tend to acquire fragmented knowledge. Collectively, the authors affirm that music can open avenues toward more effective forms of integrated education. Based on diverse cultural traditions, interdisciplinary models, integrated arts programs, and psychological concepts, and backed by evidence from recent experiments and studies, they provide a multifaceted comprehension of IME. We strongly recommend this book if you would like to find out what integrated music education is all about. After reading it, you will also have some understanding of how music education helps prepare students to become responsible citizens.