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Teaching Dossier

TEACHING PHILOSOPHY

My pedagogical goals are:

To teach heuristically

Webster's Universal College Dictionary (Random House, 2001), defines "heuristic" as "encouraging a person to learn, discover, understand or solve problems on his or her own, as by experimenting, evaluating possible answers or solutions, or by trial and error...." My main goal is to teach my students how to learn; thus, rather than teach my students the answers to questions, I try to teach them how to determine what the questions actually are. More often than not, I ask students to "do" something as an initial step towards learning about it. For example, if we are studying the blues, my students each write their own blues, perform them for each other, provide each other feedback, and then evaluate their efforts in light of both the masterpieces of blues composition and the important theoretical treatments of the blues. I teach this way not only because requiring a creative response to a problem brings the material to life in a powerful way, but also because the questions my students ask themselves as they evaluate their own creative work are usually close to the questions they should ask as they think about the work of others.

Of course, since knowledge is deeply affected and even partially created by the efforts of the student herself, mastery of written and oral expression is essential. I firmly believe that poverty of expressive technique leads to poverty of thought. It is impossible to analyze an article or a sonata if one's thinking is hampered by poor expression. The effectiveness of any analysis - be it of music or text - hinges also upon the interpretive skills of the student. A student's command of the English language is matched in the musical realm by her musicianship skills. Thus, I firmly believe that any course in music - even a history course for non-majors - must encourage the development of some of these skills.

To teach humanely

"With great privilege comes great responsibility". The opportunity to attend college is beyond the wildest dreams of most human beings, and I need to remind myself every day of the great ethical responsibility that goes with my own educational opportunities. I try to inculcate this attitude in my students by building into my curriculum not just ethical questions about the material we are studying, but also real, practical opportunities to use what students learn to serve our community. In musical ensembles this is relatively easy: the benefit concert, the service project, the outreach tour. But with a little creativity it is also possible in academic courses. For example, in my course on the history of popular music I require my students to develop and implement a service project to counter some of the evils that have plagued the popular music industry for more than a century, issues like racism, sexism, economic exploitation, and cultural intolerance.

Real knowledge is applied knowledge, and the kind of knowledge I want my students to learn must include an understanding of the ways they can apply their knowledge in order to meet the responsibilities incumbent upon them as educated humans.

To teach holistically

I think the verb "to teach" should always be used with an indirect object; that is, I don't just teach music, I teach music to students. By the word "holistic" I am referring to the importance I place upon considering the whole personhood of my students: their personalities, strengths, weaknesses, goals, and even biases. Real knowledge only occurs as the response of real "individuals" - not abstracted "subjects" - to intellectual and creative challenges. As a teacher, my job is to provide the types of challenges that best fit the needs of each of my students. My student's job is to bring those his or her full personhood to the task of responding to those challenges. I want my student to ask not just "why is that the answer?", but also "how do I respond to that answer?", "who decided that was the answer?", and, "how does that answer affect my own life?". Rather than being signs of self-obsession, I think these types of questions are crucial parts of the process by which knowledge becomes are part of a student's person. These questions require students to come to personal decisions about what they have learned, why they have learned it as opposed to something else, and how they have learned it. And the importance and relevance of anything increases dramatically once a student - or anyone, for that matter - makes a personal decisions about it.

To teach humbly

Teaching and learning are lifetime processes. I am acutely aware of my own weaknesses as a thinker and a teacher, and I hope that every day I become even more aware of them. If that doesn't happen, I will ossify intellectually and pedagogically. This is the attitude I hope my students will adopt. If my students become aware of their strengths and weaknesses as thinkers, writers, and musicians, then they will develop habits of mind crucial for lifelong growth and adaptability as scholars, community members, and human beings.

I only hope to be able to live up to the philosophy I have detailed above!

Theory and Analysis of Twentieth-Century Music

Eastern Nazarene College, Fall 2004 and Fall 2005

Course Description: An introduction to the major stylistic trends, composers, repertoire, compositional approaches, and aesthetic issues of twentieth-century classical music. Coursework will include reading, listening assignments, analytical and compositional projects, class discussion, and a substantial final project. Pre-requisites: Music Theory 1-4; Music History 1-3.

Coursework:

- 1.) Readings and listenings. Texts: Morgan, *Twentieth-Century Music*; Schwartz and Godfrey: *Music Since 1945*; Hansen, *An Introduction to Twentieth-Century Music*.
- 2.) Written assignments, including prose analyses, form diagrams, and responses to historical and aesthetic issues.
- 3.) Compositions (free atonal piano piece, "Mikrokosmos"-style piano piece, 12-tone piano piece, "avant-garde" composition, minimalist composition for percussion.)
- 4.) Final Assignment (see below)
- 5.) "Field trip" to BSO open rehearsal (Schoenberg: 5 Orchestral Pieces)
- 6.) Guest presentation on Berio *Sequenzas* by saxophonist Eliot Gattegno.

Enrollment: Fall 2004: 7; Fall 2005: 4

Syllabus: Attached.

Theory and Analysis of Twentieth-Century Music

Final Project

Prepare a 30-minute presentation on the piece assigned below.

(*indicates items that will be handed in). Your presentation must include:

5 minutes:

Biographical information on the composer, including a sketch of his stylistic development. This will provide the historical and aesthetic context for the rest of your presentation.

- You must include
- 1.) recorded examples of other pieces by your composer
 - 2.) *a one-page biographical time-line that includes major compositions/dates, etc.

25 minutes:

Analysis of your assigned piece:

Part I: *Write a one-page “program note” for your piece that

- 1.) describes the historical context of the piece – its non-musical inspiration, historical context, etc
- 2.) places this piece within the context of our class this semester.

Does it belong in any of the categories we have studied so far? Does it combine elements from the various categories? Does it strongly reveal the influence of another composer?

How is this piece “innovative”? How is it “traditional”?

Part II: *Present major questions for the class to think about while listening to the piece.

Part III: *Hand out a detailed diagram of the entire piece that provides the following information clearly and succinctly:

- form/content (themes, motives, etc.)
- dramatic shape
- rhythm
- texture
- timbre
- register
- pitch content

Remember, your diagram must feature a “key” or “legend”, as on a map

You will then play the recording in class.

Part IV: You will present a close analysis of a small sub-section of your assigned piece. The analysis should describe in detail how your selected selection “works”. Questions to consider are:

How many textural layers are there, how are they similar/different from each other, and what are their roles?

How many phrases are there, how do they relate to each other, and how do they work together to create a satisfying sub-section in the piece?

How are the pitches organized in this piece? Is there a “tonic” or “centric pitch”? Is it serial or modal? How does the pitch structure create the dramatic shape of the subsection?

What is the composer’s approach to timbre?

What is the composer’s approach to rhythm?

Part V: *Present a one-page analysis paper that asks and answers this question:

How does the composer create “unity”?

Your answer to the question will be a thesis (something you argue) that you will support by referring to evidence drawn from Parts I-IV, above.

Part VI: Answer this question for the class:

How has your impression of the piece changed by doing this assignment?

5 minutes:

Facilitate discussion among your classmates by posing interesting, provocative questions. Field their questions – and mine.

Introduction to Song-Writing

Eastern Nazarene College, Spring 2005 and Fall 2005

Course Description:

An introduction to the processes, materials, and aesthetic issues involved in creating songs within the “popular” (non-classical) idiom. Coursework will include a large number of both creative and analytical assignments. The course will culminate in a public performance. Students are expected to notate these finalized songs in lead-sheet fashion.

Coursework:

- 1.) Frequent analyses and presentations of masterworks of the popular-song tradition, including consideration of lyrics, melody, harmony, rhythm, phrase-structure, and stylistic contexts.
- 2.) Frequent original song compositions performed and discussed in class. Some songs are to be written in a certain style or structure (such as the 12-bar blues), and some are to be written on certain themes (such protest music.) Others are to be based upon certain harmonic or melodic structures, lyrical conceits, or other themes. Some songs are to be written with no constraints.
- 3.) Final public performance of at least three original songs.

Enrollment: Fall 2005: 8; Spring 2005: 3

Syllabus:

12-bar blues
Folk/Protest Music
Narrative forms (traditional folk ballads)
Lyrical conceits
Unrequited love
Collaboration
Final performances

Choral Union

Eastern Nazarene College, Fall 2005 and Spring 2006

Course Description:

An introduction to choral singing and to vocal production in an ensemble setting. Through rehearsals and performances of major choral works, students will gain an appreciation for the musicianship skills necessary for membership in a choir (including sight-singing, diction, and interpretive skills), as well as for the historical and structural aspects of the repertoire studied. Membership is open to all ENC students (course must be taken for credit) as well as to community members. All music majors are required to take the course.

Required Materials (Fall):

Handel, *Messiah*, ed. Watkins Shaw.

Performances:

December 3 and 4, Wollaston Church of the Nazarene

Kalistos Chamber Orchestra

Jean Danton, soprano

Barbara Youmans, mezzo-soprano

Murray Kidd, tenor

John Whittlesey, bass

Other Information:

- 1.) Course website (information, updates, resources): www.encchoralunion.org.
- 2.) Field trip to Cantata Singers concert, Nov. 11

Enrollment: Fall 2005: 70

Theory and Musicianship I

University of Pennsylvania, Fall 1999, Spring 1999

Description:

This course serves a two-fold function in the music curriculum at Penn. It is designed to be both a general introduction to theory and composition for non-music majors, as well as the first course in the theory sequence for music majors. This presents a unique challenge to the instructor: one must balance the drilling necessary to prepare students for further study in music with the broad perspective necessary to maintain the interest of the non-major. As you will see, I tried to meet this challenge by asking students to consider both the small and large contexts in almost every assignment. For example, questions about issues such as dramatic shape and texture are often present in assignments that are meant primarily as exercises in Roman numeral analysis.

An additional way of ensuring that students consider the broad perspective is the use of a "listening journal". Students are required to write freely several times during the semester about assigned pieces and pieces of their own choosing. Specific assignments target issues such as narrative, orchestration, form, textural density, etc.

Topics covered:

Most students enter with only basic music reading skills. By the end of the semester the students compose a two-voice minuet and trio in the style of Haydn for piano.

Topics include: scales, keys, rhythm, intervals, triads, sevenths, melody composition/analysis, Roman numeral analysis, species counterpoint (1st through 4th), small forms, sonata form, modulation.

Ear-training also comprises a significant portion of the classwork, both in class and with the aid of computer applications.

Class format:

Stand-alone teaching, with weekly staff meetings to discuss curriculum with faculty supervisor. There is a large degree of freedom allowed for each instructor.

Lecture, discussion.

Class size: approximately 15.

Whenever possible, I used a wide variety of repertoire (classical and popular) to demonstrate principles in class and as assignments.

Materials:

Required text (chosen by supervising faculty): Ottman, *Elementary Harmony*

Other texts (chosen by instructor): Jourdain, *Music, the Brain, and Ecstasy*

Cage, *Silence* (selections)

Meyer, *Emotion and Meaning in Music* (selections)

Computer applications: *Practica musica*, *MiBAC Music Lessons*, for Macintosh.

Theory and Musicianship III (Chromatic Harmony)

Musicianship Section

University of Pennsylvania, Fall 1999

Description:

This is the lab section of the third-semester theory course at Penn. Though the lab is meant to complement the lecture and to have an aural-skills emphasis, little else is specified about it. Consequently, I was allowed to develop the entire course: curriculum, assignments, format, etc. When I teach this course the lab section serves two functions: 1). It provides students with practice hearing, singing, and working with the materials covered in the lecture. Special emphasis is placed on large-scale listening for form and key areas in nineteenth-century music, as well as aurally identifying specific topics (e.g., augmented-sixth chords). 2.) It provides in-depth training in basic and intermediate musicianship skills (e.g., sight-singing, figured-bass playing, melody harmonization).

My overall goal for Music 170 is to teach the students how to be *educated listeners*. Therefore, they must learn not only to identify the specific phenomena they hear, be they harmonic, textural, or formal, but also to relate these to each other in order to develop their own interpretation of a piece. They will learn to do so by internalizing these phenomena (through dictation), producing them (through singing or playing), and learning how to discuss these issues in a group format.

Topics Covered:

Analytical topics that are explored aurally and orally include: root-motion by third, common-tone and enharmonic modulation, modal mixture, augmented-sixths, sequences (diatonic and chromatically altered), Neapolitan, etc.

The musicianship skills covered can be seen on the accompanying "Goals" sheet, distributed to the class at the beginning of the semester. In addition, students are provided with thorough grounding in figured-bass realization.

Class format:

Stand-alone teaching; enormous degree of freedom allowed to develop the curriculum. Periodic meetings with faculty member teaching the lecture in order to co-ordinate the curriculum of the lab with that of the lecture.

Discussion, dictation exercises.

Class size: approximately 15.

Students are evaluated through four "juries": individual meetings with me at which they perform specific assignments (sight-singing, figured-bass realization, transposition, etc.)

Classwork consists primarily of aural/oral exercises and the ensuing discussions.

Materials:

Required text (chosen by supervising faculty): Gauldin, *Harmonic Theory and Practice*

Other resources (chosen by instructor) include a large number of ear-training textbooks, as well as Dannhauser's *Solfege des solfeges* and the Bach chorales.

Theory and Musicianship IV (twentieth-century)

Musicianship Section

University of Pennsylvania, Spring 2000

Description:

This course serves the analogous functions as Theory and Musicianship III in the theory sequence at Penn, but for twentieth-century music. It continues 1.) to provide students the opportunity to internalize the materials introduced in the lecture, and 2.) to further develop their musicianship skills.

Though my overall goal remains the same as for Music 171, special emphasis is placed upon developing strategies for hearing, discussing, and understanding music built out of often unfamiliar materials. Again, hearing musical elements such as texture, rhythm, instrumentation, and dramatic form are emphasized alongside more specific phenomena (such as 12-tone rows, scale formations, etc.).

Topics Covered:

Analytical topics that are explored aurally and orally include: issues of symmetry, modes, different scale formations, centricity, pandiatonicism, nonserial atonality (set theory), serialism, twentieth-century approaches to form, rhythm.

The musicianship skills covered can be seen on the accompanying "Goals" sheet, distributed to the class at the beginning of the semester.

Class format:

Same as Music 170.

Materials:

Required text (chosen by supervising faculty): Kostka, *Materials and Techniques of Twentieth-Century Music*

Other resources (chosen by instructor) include: Friedmann, *Ear-training for Twentieth-Century Music*

Starer, *Rhythmic Training*

Hindemith, *Elementary Training for Musicians*

Orchestration

Eastern Nazarene College, Spring 2005, Spring 2006

Course Description: An introduction to the craft of instrumental, vocal, and choral arranging.

UNIT 1: Notation and Finale

UNIT 2: Arranging for voice and piano

UNIT 3: Arranging for choir

UNIT 4: Solo strings

UNIT 5: Woodwinds/Woodwind ensemble

UNIT 6: Brass/Brass ensemble

UNIT 7: Percussion

UNIT 8: Arranging for orchestra

UNIT 9: Arranging for jazz ensemble

Skills:

Fluency with Finale

Fluency with conventions of musical notation

Editing/proofreading scores; creating performance parts

Score-reading at and away from the piano

Arranging for various ensembles

Analyzing and interpreting arrangements for various ensembles

Knowledge:

Fluency with ranges, transpositions, and capabilities of orchestral instruments

Historical understanding of the development of orchestration and its relation to the development of Western classical music

Deeper knowledge of important compositions in the Western classical tradition

Assignments:

Readings, quizzes, analysis assignments, orchestration/arranging assignments.

Gospel Choir

Eastern Nazarene College, 2004-2005 and 2005-2006 Academic Years

Course Description:

An introduction to sacred music in the African-American tradition. Through rehearsals, performances, and masterclasses students will learn about the historical and stylistic traditions of spirituals, the gospel blues, and contemporary black gospel music. Students will learn the basics of healthy vocal production and of musical interpretation. Course must be taken for credit.

Enrollment: AY 2005-2006: 70; 2004-2005: 30

Performances:

Fall 2005

- Sept. 26: Inauguration Concert
- Sept. 30-Oct. 2: Fall Tour (New York City, Baltimore)
- Oct. 15: Gathering of Praise (Homecoming)
- Nov. 4-6: Fall Tour #2
- Nov. 18: Fall Concert (benefit for MercyCorps)

Summer 2005

July: Friends for Harmony Concert, Bank of America Pavilion

Spring 2005

- April: Spring Concert (benefit for Quincy Teen Mothers Program)
- March: Andover-Newton Theological Seminary "Celebration of Gospel Music"
- March: Brooklyn Beulah Church of the Nazarene (New York)
- February: Benefit Concert for Lexington Christian Academy's Multi-Cultural Scholarship Fund
- February: Vision-New England's *Congress 2005*, Hynes Convention Center
- January: ENC Winter Commencement

Fall 2004

- November: Fall Concert (benefit for Quincy Teen Mothers Program)
- October: Joint concert with Yale Gospel Choir, New Haven, CT.
- October: Gathering of Praise (Homecoming)
- October: Fall Tour (Providence)

A History of Popular Music in America

Boston College, AY 2002-03, 03-04, 04-05, 05-06

Eastern Nazarene College, AY 2004-2005

Course Description: It may be argued that America's most powerful contribution to the arts and culture of the world over the last century has been its popular music. From the blues to country, jazz to rock, our nation's political, social, and economic history has been mirrored and influenced by the styles of popular music that have developed in our unique cultural melting pot. This course will provide an overall history of popular music in America during the 20th century, with emphasis upon mainstream popular music since 1954. Its focus will be the simultaneous independence and interdependence of black and white musical cultures in America, and how this can help us understand our nation's history in new and different ways. In addition to learning about the stylistic development of popular music, students will acquire various interpretive strategies (including methods of aural analysis) that will allow them to approach popular songs as historical "texts" as well as autonomous works of art. **NOTE:** You do NOT need to read music or play an instrument to take this course.

Enrollment: Boston College: 100 students per semester

Eastern Nazarene College: Fall 2004: 20; Spring 2005: 12.

Web-site:

- 1.) All of the required **listening assignments** (sound files), as well as discussion questions, etc., will be found at this web-site: <http://webct.bc.edu:8900> .
- 2.) **Additional reading assignments** will be posted on-line.
- 3.) **Outlines for each lecture** can be found on the web-site.

Assignments:

- 1.) Reading and listening assignments
- 2.) Midterm and Final Exam
- 3.) Analysis paper
- 4.) Online "threaded" discussions

Syllabus: (next page)

Sept. 6 Listening Skills
Sept. 8. Western Classical Music and
the Pop Song

Sept. 13 Blackface Minstrelsy
Sept. 15 West African Music and
Culture

Sept. 20 Blues
Sept. 22 Spirituals and Gospel

Sept. 27 Jazz: Birth to Bebop
Sept. 29 Country: Industry and
Authenticity

Oct. 4 Post-War Rhythm & Blues
Oct. 6 Rock'n'Roll 1: Societal Context

Oct. 11 Rock'n'Roll 2: The Music
Oct. 13 **MIDTERM EXAM**

Oct. 18 The Folk Music Revival and
Dylan

Oct. 20 Beatles 1

Oct. 25 Rock and Counterculture
Oct. 27 Blues-Rock

Nov. 1 Beatles II
Nov. 3 Progressive Rock

Nov. 8 Heavy Metal
Nov. 10 Sixties Soul

Nov. 15 Funk and Black Identity
Nov. 17 Dance Music and the DJ

Nov. 22 Hip-Hop 1
Nov. 24 **NO CLASS**

Nov. 29 Hip-Hop 2
Dec. 1 Birth of Punk

Dec. 6 Independent and "Alternative"
Rock

Dec. 8 Wrap-up
ANALYSIS ASSIGNMENT DUE

Dec. 16, 9 am **FINAL EXAM**

A History of Popular Music in America

Analysis Assignment

Answer the following questions based upon one of the assigned popular songs:

PART I: INITIAL OBSERVATIONS (30 PTS)

1.) **BACKGROUND INFORMATION** Provide a brief overview of the personal and professional history of the artists involved in the creation of this song.

IMAGES

2a.) **Visual:** Describe the performers' visual image, including specific descriptions of clothing, hairstyle, and makeup (if applicable).

2b.) What is the message that the visual image is intended to convey? In short, what does the visual image convey about "who they are"?

2c.) **Mythic:** Describe the performers' mythic image. Consult written or videotaped interviews, concert reviews (which describe stage demeanor), or other representations in the media.

2d.) What is the message that the mythic image is intended to convey? In short, what does their media image convey about "who they are"?

MUSIC

Describe the musical (non-lyrical) characteristics of this song:

3a.) What does the instrumentation (and/or timbre of those instrument(s)) reveal about the musical styles/genres that have influenced this song?

3b.) Describe the vocal quality of the singer(s), and name one stylistic influence (a person or a genre).

3c.) Describe the way(s) the song reveals the influence of the Western classical aesthetic.

3d.) Which of the four elements of African-American music appear in this song? Where? How?

3e.) Identify what you consider to be the most powerful overall stylistic influence upon this song. Support your answer.

3f.) List **three** adjectives that describe the mood or emotion that the music (not lyrics) conveys. For **each**, describe specifically the way the music communicates this emotion/mood.

LYRICS

- 4a.) Summarize the “plot” of the lyrics: What happens? Who is speaking? Is there a story?
- 4b.) To what extent is the listener expected to identify the narrator of the song with the performer? How does that relate to the artist’s mythic image?

VIDEO

- 5a.) Describe “what happens” in the video. If there is a story, summarize the plot. If there is no story, describe the setting(s), event(s), etc.
- 5b.) State the message of the video in one sentence.
- 5c.) Describe why you answered 5b.) as you did.

PART II: DRAWING CONCLUSIONS (40 pts)

MESSAGE

- 6a.) State this song's message in one sentence. What is the point it is trying to express? (2 pts)
- 6b.) Support your answer to 6a.) by drawing upon evidence collected in 1.) through 5.), above. (35 pts)
- 6c.) How does the video affect your interpretation of the song’s message? Does it change it? Emphasize it? Contradict it? (3 pts)

PART III: PERSONAL CONNECTIONS (20 pts)

PHILOSOPHICAL ISSUES

- 7a.) Consider this question about the “meaning” of the song. Is its most powerful “meaning” created by its internal characteristics, such as its music, lyrics, and the way their interactions communicate a message? Or, is the song's most powerful “meaning” created by the ideas that our society attaches to its sounds, stylistic tradition, performer, or his/her image(s)?
- 7b.) Considering your answer to 7a.), who do you think is most responsible for the creation of “meaning” in this song: the creator, the listener, or society? Why?
- 8a.) How does society benefit from the existence of this song?
- 8b.) How does society suffer from the existence of this song?

PART IV: FORM/INSTRUMENTATION DIAGRAM (10 pts)

A History of Popular Music in America

Final Exam

I.) PLEASE ANSWER **TWO** OF THE FOLLOWING FOUR QUESTIONS:

Each question should take you around 30 minutes to complete.

- 1.) How has the existence of the popular music *industry* affected the development of popular music *style* over the last century?
- 2.) Can popular music actually prompt social change, or can it merely reflect it? Why? What elements contribute to the political/social impact of a song or the societal relevance of a particular tradition?
- 3.) This semester we have studied very few female performers. This is partly due to the fact that a.) most of the great innovators in popular music have been male, and b.) the majority of the most successful popular music stars have been male.

Why is this the case? Do not focus simply upon the reality of discrimination against women in American society. Rather, consider how a.) trends in lyrical content, and b.) trends in visual/mythic image have contributed to this unfortunate state. Be sure to test, modify, and strengthen your thesis by considering examples of innovative and popular female music stars, as well as traditions in which females have been dominant.

- 4.) Since at least Alan Freed and Elvis Presley, youth-oriented popular music has maintained a visual/mythic image of rebelliousness. But is this image authentic? Considering the twenty-five years between 1954 and 1979, discuss how the importance of maintaining this image has affected a.) the development of musical style, and b.) the evolution of the image(s) of rebellion promoted by the musicians and industry. Be sure to consider these questions: Why has this image persisted in importance? How has this image positively and negatively affected society in America (especially youth society)?

II.) PLEASE ANSWER THIS QUESTION.

This question should take you around 45 minutes to complete.

Below please find excerpts from Boston College's Statement of Purpose:

"A Liberal Education"

The British playwright George Bernard Shaw once said, with more wit perhaps than truth, that a school is much like a prison, indeed worse since in a prison at least the inmates aren't forced to read books written by the warden and the guards. Well, you may have felt this way once or twice during the years you've spent in school, but a good education should have precisely the opposite effect. It should "free" a person, Aristotle thought, from the bondage of unexamined opinions, prejudices, and ignorance....

This freedom doesn't come without effort. We gain it by questioning and by reflecting on what we learn from our questioning. One of the most ancient and enduring questions is: What does it mean to live a just and happy life?

An education for a constantly changing world has to be a training in a special way of thinking: one that leads you to see connections across disciplines, to notice what the tradition has valued and what it has neglected, to challenge your own conclusions and commitments, and to prize what can be learned from people different from you. But even this style of thinking will remain incomplete, unless you use it to develop a vision of a worthwhile life for you and your neighbors and to imagine plausible ways of achieving it.

In his best-selling book *The Closing of the American Mind* (1987), social critic Allan Bloom writes:

Plato's teaching about music is...that music is the medium of the *human* soul in its most ecstatic condition of wonder and terror. Music is the soul's primitive and primary speech...[but] it is without articulate speech or reason. It is not only unreasonable, it is hostile to reason. Even when articulate speech is added, it is utterly subordinate to and determined by the music and the passions it expresses. Civilization, or to say the same thing, education is the taming or domestication of the soul's raw passions – not suppressing or excising them, which would deprive the soul of its energy – but forming and informing them as art....Rousseau and Nietzsche...wanted to cultivate the enthusiastic states of the soul and to replenish our dried-up...stream of vitality from...barbaric sources...

This is the significance of rock music....[It] has one appeal only, a barbaric appeal, to sexual desire...undeveloped and untutored....[It is] arousing and cathartic music; the lyrics celebrate puppy love....The words implicitly and explicitly describe bodily acts that satisfy sexual desire...This has a much more powerful effect than does pornography on youngsters.... [Music] hands children, on a silver platter, with all the public authority of the entertainment industry, everything their parents always used to tell them they had to wait for until they grew up and would understand later. [Rock] is *the* youth culture, and...there is now no other countervailing nourishment for the spirit....

My concern here is not with the moral effects of this music- whether it leads to sex, violence, or drugs. The issue here is the effect on education, and I believe it ruins the imagination of young people and makes it very difficult for them to have the passionate relationship to the art and thought that are the substance of musical education....

The students will get over this [rock] music, or at least the exclusive passion for it....These students will study economics or the professions and the Michael Jackson costume will slip off to reveal a Brooks Brothers suit beneath. They will want to get ahead and live comfortably. But this life is as empty and false as the one they leave behind....This is what liberal education is meant to show them. But as long as they have their Walkman on, they cannot hear what the

tradition [of liberal education] has to say. And, after its prolonged use, when they take it off, they find that they are deaf (60-81).

Considering these two passages, address this question: Is it important to study popular music as part of a "liberal education"? How should such study be undertaken in order to gain insight about how to live a "just and happy life"? In your answer you will need to address the opinions Bloom has about rock music (he uses the term "rock" to mean youth-oriented popular music, that is, popular music since 1954).