





in part because participatory practices in music reflect increasing egalitarianism in society.<sup>13</sup>

In addition to democratic historical contexts and voluntary participation, bands, choirs, and orchestras operate in accordance with democratic principles. Consider that most democratic organizations, institutions, and nations function not as “pure” democracies, but as representative democracies in that they delegate certain responsibilities to specific individuals and groups. Attempts to form utopian groups and societies in which all members participate as equals in every way have invariably failed and thus remain rare in the real world. The willingness to work together under experienced leaders is important in democratic organizations and institutions of all types.<sup>14</sup>

Some critics are ta2 ( (at) 3 (c) 2 (s) -1 1 (8 5(r) 4 ) Tj ET 0 0 0.242 (e)3Tj 5 (a) 1 (8 (i) 5 1 (r) 2 ( ) -35(r) 4(s) 3 ( )0 0 0.2

**Democracy and Popular Music: Pedagogy  
through Listening and Study**

In fact, the scope of learning through  
performance may be more limited for popular music

role of capitalism, which operates in (s) -1 opihra (s) hth

The blues and jazz made it possible to engage race in America on personal and intimate terms—with democratic results. ... The rich blues and jazz heritage was eventually embraced by white citizens and was especially appealing to the antiestablishment youth behind the infectious

the libretto to his

rap metal band from Los Angeles called Rage Against the Machine. Rage recently played a benefit





pictures, clothing fashions including blue jeans, and music including jazz, rock, and now rap.<sup>59</sup>

These powerful influences notwithstanding, for several reasons the prospects for teaching the social and political meanings of popular music are not bright. One is our ultra-conservative university-based music teacher education programs, which in addition to failing to provide training in popular music,<sup>60</sup> convey an ideology of music as a non-referential, contextually neutral object, a construct that is an anathema to the realities of popular music. Another reason is the documented socially conservative attitudes of teachers, including music teachers,<sup>61</sup> as well as the schools in which they teach. These ideologies, attitudes, and lack of training make it difficult for teachers to see, much less teach, the topics of love, sex, racism, and imperialism that constitute the subject matter of so much popular music.<sup>62</sup> In short, schools,<sup>63</sup> music educators, and university curricula are all so conservative that the profession is simply not teaching what modern popular music is about. Largely it is about the concerns of the democratic masses, people who have historically fared far better in democratic and even partially democratic societies than have the masses in non-democratic societies.

The democracy in ancient Athens was imperialistic and racist, and most countries since have been likewise, democratic or not. In the words of Cornel West, “our denial of the antidemocratic

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<sup>59</sup> Pattison, \_\_\_\_\_, 154; and Humphreys, “Influence of Cultural Policy,” p. 1.

<sup>60</sup> Descriptions, reasons, and some potential solutions for inadequate instruction in popular music and popular music pedagogy in American music



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## CHINESE ABSTRACT

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