

CONCERNING THIS ISSUE

This issue, devoted to "Music Education in Hawaii," aims to present a summary of the accomplishments and concerns in music education as viewed by some of Hawaii's leading music educators. The articles survey the music education scene, identify problems and possible solutions, and discuss the present and future roles of music education in the State. It is hoped that this issue will reaffirm the humanistic tradition of viewing music as an important and necessary core subject in the education and life of all people, regardless of age.

Because "music education does not exist in a vacuum," the first article surveys the musical life of Hawaii. The aesthetic dimensions of music and education are discussed in the article entitled "Music Education at the Crossroads." The three articles which follow deal with music education in Hawaii from preschool to adulthood. Each of these articles is concerned with the basic philosophical and pedagogical issues in music education at the various educational levels. They discuss both music in general education and music for those with special interests, problems, and abilities. The final three articles point to the future. The Hawaii Music Project, an innovative K-12 music program which has received national attention, is described. Then, the Artists-in-the-Schools program and its impact in the schools of Hawaii are analyzed. Finally identified is the role of ethnomusicology in music education with its potential for music education theory and practice.

The articles point out a curious if not distressing paradox in music education in Hawaii. On the one hand, music has a vital place in the culture of Hawaii's citizens. The State has many fine musical groups. Music is the "life-blood" of many of Hawaii's ethnic groups. Hawaii is attaining national and international attention for its Hawaii Music Project and its contributions to ethnomusicology. On the other hand, both the extent and quality of music instruction are lacking in most of Hawaii's public schools. Music is still considered a frill by many educators, administrators and laymen. Most of our citizens are

unaware of the tonal wonders in the works of Bach, Beethoven, Brahms and Stravinsky, and the all-pervading power of music to stimulate both intellect and emotion. How is it that Hawaii, a state rich in musical resources, can have at the same time a music education program in its schools which is still struggling to gain an equal footing with most of the other curriculum areas?

Hawaii's problems in music education are no less acute than those on the Mainland. However, as a crossroads between East and West, the State has the potential for, and the responsibility to have, exemplary on-going music programs at all levels of education. But first, as educators and concerned laymen, we must convince ourselves of the importance of music instruction in the education of children and adults. Once this inner conviction is achieved, then we may export our beliefs and programs to others.

This issue of *Educational Perspectives* hopes to inform the reader of the significance of music education in accomplishing the overall goals of education. Music is not a frill in the crowded curriculum; it is a vital and necessary field of knowledge through which we may educate the man who thinks, feels and acts. As one of the writers in this issue states, "... music is perhaps the most perfect form of education—revealing to us through the years those rare and exalting glimpses of ourselves and of the quality of human interaction." For, in many ways, the quality and extent of the musical culture and music education within a given society reflect that society's concern for humanity and its quality of life.

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