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**Contrasting Music Education and Community Music in Kari Veblen's
"Community Music Making: Challenging the Stereotypes of Conventional Music
Education"**

Kari Veblen talks about the important distinction between community music and music education in the eighth chapter "Community Music Making: Challenging the Stereotypes of Conventional Music Education" in her co-authored book *Critical Perspectives in Canadian Music Education*. After reading this chapter I have come to the personal conclusion that music education is more of a business, an institutionalized enterprise which is interested in the economical benefits of teaching and engaging in the possibilities of music. An example of such a music education enterprise would be a university. Universities have ceased to be communities where the main purpose is for students to have dynamic learning and have transformed into industrialized facilities looking for extreme profits. Schools now have slogans that advertise the worth and legitimacy of their institutions, similar to the way in which fast food and retail oriented businesses have slogans and theme songs. In an effort to enforce the importance of music, community music has grown in interest across Canada as a more ethical and moral approach to learning music.

There are many things that I like about community music: the fact that there is a community essentially for everyone and anyone. Church groups, senior groups, prenatal and children's groups, music festivals, cultural groups, coffee houses, community supports groups, outreach programs are just some of the endless community music groups that Veblen mentions in her chapter. Something that I have to disagree with, however, is when she labels Community Music Schools as one of the community music groups. There is no difference between private institutions and universities who both seek prestigious, upper class students and are profit-driven. They are both exclusive societies. While both of these institutions have their own music community, I would have to disagree that we could label them as a community music group, especially considering the fact Veblen mentions later in her piece that most community music groups are self-funded and run by volunteers.

It is a crucial distinction to make between community music and music education and I think that community music groups are very well the launching points for those who are interested in pursuing some kind of a career in music education. I just want to clarify that I don't think music education as program in schools and universities is in any way bad, but I think the academies that are in control and are the over-seers of these programs have turned them into primarily channels of profit rather than resources for a greater education.

Work Cited

Veblen, K. K. (2012). Community Music Making: Challenging the Stereotypes of Conventional Music Education. In C. Beynon (Ed.), *Critical Perspectives in Canadian Music Education* (pp. 123-133). Waterloo, Ont.: Wilfrid Laurier University Press.