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The Road Goes Ever On

Estelle Jorgensen's Legacy in Music Education

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Estelle R. Jorgensen

Photo: Sharon's Studio of Gloucester, MA
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Short Biography

Estelle R. Jorgensen is Professor Emerita of Music (Music Education) at the Indiana University Jacobs School of Music and University Research Reviewer, Research Methodologist, and Contributing Faculty Member in the Ph.D. program at the Richard W. Riley College of Education and Leadership, Walden University. She began her teaching career as an undergraduate student in Australia, and later taught social studies and choral, general, and instrumental music across the span of elementary through high school levels in Australia and Canada. After receiving the Ph.D. in Education at the University of Calgary, Canada, she taught at the University of Notre Dame of Nelson, British Columbia, the Faculty of Music, McGill University, and the Indiana University Jacobs School of Music. She has conducted university, amateur, and church choral ensembles, performed as a pianist and accompanist, and taught the gamut of courses in music education, music history and theory, and piano performance. She has also presented her work internationally at leading universities and conferences in music education. She holds honorary doctorates in music from Sibelius Academy, University of the Arts, Finland, and Andrews University, U.S.A., and a Ph.D. in Education from University of Calgary, Canada. Founder of the Philosophy Special Research Interest Group of the National Association for Music Education and co-founder of the International Society for the Philosophy of Music Education, she has led or contributed to international philosophical symposia in music education.

Editor of the *Philosophy of Music Education Review* and the *Counterpoints: Music and Education* book series published by Indiana University Press, *Philosopher-Teacher-Musician: Contemporary Perspectives on Music Education* (1993), and co-editor with Iris Yob of *Humane Music Education for the Common Good* (in press), she is the author of *In Search of Music Education* (1997), *Transforming Music Education* (2003), *The Art of Teaching Music* (2008), *Pictures of Music Education* (2011), and numerous articles in leading music education journals internationally.

Her recently completed book, *Values, Music, and Education*, is under contract and review at Indiana University Press

The Road Goes Ever On

Estelle Jorgensen's Legacy in Music Education

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The Road Goes Ever On: Preface

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“I have suggested,” Estelle Jorgensen wrote in her best known book *Transforming Music Education*, “that music educators are often interested in the territory ‘in between’ theoretical types – that is, at their intersection or in their vanishing points. Of particular interest are those cases where teacher meets student, musical form meets function, theory meets practice, one idea meets another, one instructional method meets another, one music meets another, and so on”¹. In-betweenness and one-anotherness; close-by and elsewhere: these are locations, dispositions, an ethics of practice – ways of living that emphasize the profound reward of new beginnings. Such a philosophical stance foregoes the singular in favor of pluralities, dialogue, and chance encounter. Jorgensen, above all, invites us to meet.

In this collection of essays, we invited diverse authors to share how their work intersects with the writing, teaching, and leadership of Estelle Jorgensen. We hoped to

capture the many ways that the music education philosophy community has journeyed with Jorgensen. Sometimes we have travelled with her side-by-side; at other times, she has directed our journey by pointing us in unfamiliar directions. Mayhap, ‘twas a chance reunion at a road’s crossing, a surprise for both of us.

Purple prose? Only for those who have failed to grasp that, like Maxine Greene, Twyla Tharp, Susan Sontag and others, teacher-author Estelle Jorgensen does not write about art without inhabiting her understanding of art. Though analytic by nature, and trained early on as a positivist (long since disavowed), her work broke new ground in the field of music education through a restless insistence on thinking/doing through complexity and dialectic tension. She has brought to our cognitive and developmental models a needed timeout (not expulsion, just an opportunity to cool off) – a chance for the model to meet with the metaphoric and the

spiritual. “Metaphors lead us in a very different direction,” she writes. “Instead of tending towards the one right or best way, the one all-encompassing grand narrative, no matter what it be, thinking about music education metaphorically opens up many possibilities of seeing the work of education in ways that defy reduction to a single universal principle”². Jorgensen’s great achievement was to make life messier for music teachers and music education researchers.

But perhaps, complexity of this sort is hard to appreciate. From the Tanglewood Declaration to the Internet age, three philosophers came to define music education during this transitional era in music education history: Bennett Reimer, David Elliott, and the hero of this book. Since 1970, Reimer’s “music education as aesthetic education” was the institutional face of university-based music education. Elliott’s influential *Music Matters* sought to correct the perceived deficiencies of aesthetic theory to much acclaim. Both writers’ seminal texts were explanatory in tone, complete with directives, charts, and guides for practice. (Reimer’s and Elliott’s books both have chapters that end with philosophical homework questions, the type that incongruously suggests right and wrong answers). In decided contrast, Jorgensen, founding co-chair of the International Society for the Philosophy of Music Education and founder/editor of the international journal *Philosophy of Music Education Review*, always started with questions and ended with more, restlessly eschewing certainties in favor of wonder and

dialogue with the reader. As the first major female author in a male domain, Jorgensen’s focus on becoming made her contributions less easy to summarize and thus more difficult to proliferate. As a consequence, a mismatch emerged between the indisputable impact of Jorgensen’s philosophical/professional work and critical inquiry/implementation of her thinking. This gap – between influence and examination; between gender and historical context – creates an intriguing rationale for the purposes of this book.

Contained within this collection are 21 philosophical essays that focus on themes that have intrigued Jorgensen and inspired multiple authors and teachers over the span of forty years: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring and leadership; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practices in music education. Contributors were challenged to “meet up” with Jorgensen – extending, critiquing, and enriching her body of work so that new lines of inquiry might extend, fracture, and collide. This “new something” is a collection of philosophies, not about Jorgensen’s life and work per se; but theory made actuated by her public accomplishments.

The Road Goes Ever On: Estelle Jorgensen’s Legacy in Music Education is published by Western University, Ontario, Canada, coinciding with a conference in honor of Estelle Jorgensen hosted by Indiana

University, February 2-3, 2020 at Bloomington, Indiana³. The authors in this volume span multiple generations, institutions, locations, and disciplines, and as this collection (and each essay) was designed as open source and freely available on the internet, each essay both stands alone and is linked back at the conclusion of every chapter to a general landing page.

The book is loosely organized into five sections. In Section I, *The Past is Our Future / The Past is Not Our Future*, the authors address Jorgensen's care with both the personal and the professional; underscoring the unwavering mentorship Jorgensen has provided, and her vision for engaging in the process of music education philosophy. Section II, *Action and Quest*, looks at the ways in which metaphor and narrative has played a primary role in framing both music education and personal agency particularly when "the transgressive" in music education now faces modes of rationality that call for and govern market based, hyper-individuality, global discourses. Section III, *Becoming Other Than*, offers thinking connected to Jorgensen's dialectical approach, extends her wondering dispositions toward policy connections all while embracing the liberatory nature of her philosophical writing. Sections IV and V, *A Passage to Elsewhere* and *An Epilogue for the Unfinished*, bring the collection together with a look at the future through the lens of hope and imagination.

By the time Estelle Jorgensen retired from the Jacobs School of Music, Indiana University as Professor Emerita of Music in

2013, she was the author of four acclaimed manuscripts, *Pictures of Music Education*. Bloomington, Indiana: Indiana University Press (2011); *The Art of Teaching Music*. Bloomington, Indiana: Indiana University Press (2008); *Transforming Music Education*. Bloomington, Indiana: Indiana University Press (2003); and *In Search of Music Education*. Urbana-Champaign, Illinois: University of Illinois Press (1997). She has published over one hundred articles, book chapters, and research editorials, and has given keynote presentations around the world. Jorgensen's citations number in the thousands, and she most certainly has more books and articles on the way. But the editors of this collection argue that the most important impact a teacher can make is measured qualitatively, in the unnumbered ways in which an educator like Jorgensen lays the groundwork for the growth of others. Her mentorship includes the fostering of two thriving philosophy research societies: International Society for the Philosophy of Music Education (ISPME) and the US National Association for Music Education special interest research group in philosophy of music education (NAfME's Philosophy Special Research Interest Group-SRIG). She has mentored a generation of doctoral students who hold positions of influence in universities across the world; and of course, her editorship of the *Philosophy of Music Education Review*, which was prefaced by four newsletters (PME), has brought together diverse voices since 1993.

Indeed, Professor Jorgensen is worthy of the title teacher. Her lifetime

commitment to mentoring a new generation of researcher-teachers brings to mind a short poem of gratitude by the poet Robert Bly.

When we stride or stroll across the
frozen lake,
We place our feet where they have never
been.
We walk upon the unwalked. But we are
uneasy.
Who is down there but our old teachers?

Water that once could take no human
weight –
We were students then – holds up our
feet,
And goes on ahead of us for a mile.
Beneath us the teachers, and around us
the stillness⁴

If I have seen further, you might say,
it is because I stand on the shoulders of
giants. That's one way to think of teachers.
But such a sentiment of heroic progress

Thank you,
Randall and Cathy.
December 15, 2019

Notes

1 Jorgensen, Estelle R. (2003). *Transforming Music Education*. Bloomington: Indiana University Press. page 119.

2 Jorgensen, Estelle R. (2011). *Pictures of Music Education*. Bloomington: Indiana University Press. page 4.

3 13th Annual Jean Sinor Memorial Lecture, February 3, 2020

4 Bly, R. (1999). *Gratitude to Old Teachers*. *Eating the Honey of Words*. New York, NY: HarperCollins Publishers.

belies the grace of Jorgensen's mentorship. This poem about "old teachers" has something less grand and more precarious to say. To walk where you have never walked before, to explore a place that is radically different than one season ago (one semester ago?), a place that once could hold no weight – well, this is not a feeling of victory, but what? A mixture of gratitude and terrible awe? Have you met an authentic teacher who did not feel like an imposter? Have you spoken with a teacher who was not scared the first five minutes of every class? If we deserve the name of teacher, it is because of the alchemy of another's mentorship, the same alchemy that turns what was once the waters of passion and confusion into surface ice. Opaque, below us and around us, we feel the waters of our inner life metamorphize, from vapor to crystal, from water to steam. Estelle, you have changed so many of us. This book is dedicated to you.

Section I

The Past is Our Future

The Past is Not
Our Future

Section I - The Past is Our Future / The Past is Not Our Future

Chapter 1

Of Dialectics, Juxtapositions, and Flexible Thinking: A Tribute to Estelle Jorgensen

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Abstract

Numerous scholars have provided philosophical perspectives to justify the inclusion of music education in public schools. The philosophical work of Jorgensen offers a framework that allows educators to move beyond singular agendas and apply eclectic approaches to meet the needs of unique teaching environments. This chapter offers commentary on her concept of dialectics and how Jorgensen's philosophy nurtured innovative curricular approaches to music teacher preparation in a university teacher certification program.

Music educators who began their careers in the 1970's received a different kind of professional preparation from the comprehensive approaches many of us provide contemporary pre-service students. Throughout much of the 20th century, university music teacher education programs treated the discipline as a vocation into which new members were duly indoctrinated. The skills necessary to train young people to perform in bands, orchestras, and choirs were imparted with trade-school efficiency. The primary mission of elementary and secondary school music instruction in the United States was tacitly

understood to be the creation of large ensembles which the general population regarded as synonymous with music education. This approach was not without criticism. In mid-century James Mursell suggested that by focusing on large performing ensembles, school programs were ignoring the basic tenets of music education and preventing students from developing understandings that could serve them beyond the immediate school environment.¹

Concerns of this nature served as a catalyst for conferences in the 1960's at

Yale and Tanglewood regarding the future of music education in American society. Funding provided by the Ford Foundation allowed visionaries to create the Manhattanville Music Curriculum Project which was designed to provide ensemble teachers with curricular approaches that might result in a more sophisticated artistic and intellectual vision for school programs.² In spite of multiple concerns expressed regarding focusing curriculum exclusively on large ensemble performance, undergraduate teacher training emphasized the skills essential for leading bands, choirs, and orchestras. Although critics maintain that teacher training has not really changed,³ many 21st century preparation programs now expose students to alternative music learning approaches.^{4, 5}

Scholars have deliberately attempted to provide a philosophical basis that might move school music beyond the large ensemble paradigm and justify inclusion of the disciplines in schools. Abraham Schwadron⁶ and Bennett Reimer⁷ published books emphasizing aesthetic approaches to instruction. By employing an “aesthetic ideal,” the field of music education became connected to the world of philosophy and a range of thought that might provide a more intellectual basis upon which to justify the work of school practitioners. It was assumed that when viewed as “aesthetic education,” learning music might no longer be considered a peripheral area of study and the expenditure of funds for instruction could be justified. Although this philosophy seemed particularly suited to general music classes in elementary settings, secondary

ensemble directors often experienced difficulties applying aesthetic principles. Many found it difficult to justify “music education as aesthetic education” when engaging in mundane but necessary tasks of drilling for correct pitches or perfecting marching band maneuvers. In the early 1990’s a praxial philosophy of music education emerged that researchers including David Elliot⁸ and Tom Regelski⁹ hoped might provide teachers, working in performance, with a solid means of justifying their work. With thoughtful scholarship supporting each of these rationales, the last decade of the 20th century saw considerable debate as to which approach, aesthetic or praxial, was the “best” philosophy for music education. However, for teachers confronting the many real world difficulties and challenges facing practitioners in a rapidly changing multicultural society, the adoption of any singular philosophy could seem limiting. An approach that might allow the blending of multiple philosophic and pragmatic understandings was needed. The work of Estelle Jorgensen emerged and offers a framework allowing educators to move beyond singular agendas and develop eclectic approaches to meet the needs of unique teaching environments.

I first met Estelle in 1997 when UCLA hosted the Third International Symposium on the Philosophy of Music Education. In the months before the conference, I remember her calling to ask about the availability of camping places within reasonable proximity of the campus. She and Iris intended to drag some kind of sleeping contraption to California and then

use it to visit the West Coast following the gathering. I let her know that camping with minimal facilities might be possible on the beach thirty miles to the north in Malibu, in the mountains about twenty-five miles above Pasadena, or in a noisy setting complete with mouse ears and princess costumes at the Disneyland resort in Anaheim. I think I heard her jaw drop when I informed her that the physical distance would not be problematic. Rather in Los Angeles, the issue is drive time in traffic, which in the case of the available campsites would be at least two hours each way. Estelle wisely chose to set-up her tent in the conference hotel.

The UCLA gathering included music education luminaries Bennett Reimer and Edwin Gordon. Both had very particular and firm ideas about the underlying nature of music education and their presence attracted devoted followers. Other participants supporting a “particular point of view” included May Day group members Thomas Regelski and Terry Gates. Both argued for a “strong” approach to philosophy and were in the process of refining and promoting praxialism as an appropriate philosophy for the field. Estelle Jorgensen brought an emerging and more comprehensive approach to thinking about music education. Instead of expressing the view that there might be a singular preeminent philosophy that could meet all the needs of teachers functioning in constantly evolving school settings, her work offered principles for engaging in the process of music education philosophy. Essentially she rejects the idea that there might be a “single universal philosophy or

method”¹⁰ and suggests that the work of music education philosophy is to continuously ask significant questions about the theory and practice of the discipline while expecting to receive only “incomplete answers.”¹¹ As she stated in 2001 “the search for the one eternal high road to music education is illusory and eventually futile.”¹² In the ideas put forth in her 1997 book, *In Search of Music Education*,¹³ Estelle expanded previous scholarship regarding the arts as product and the thinking that the purpose of philosophy should be a means of providing support for music education in elementary and secondary schools. Instead, she encouraged on-going critical examination of the assumptions underlying all aspects of theory and practice in the field. This stance of continuous critique seems particularly important in a discipline that often makes huge assumptions about the ways music learning might transfer to other disciplines, that merely participating in music making results in meaningful music learning, or there are immediate and universal connections between music learning and emotional development.¹⁴

Central to Jorgensen’s philosophical approach is the idea that music, music-making, and music learning are social in nature and that a functional philosophy demands interdisciplinary perspectives so that instructional practices might embrace a varied array of beliefs, teaching styles, and practices. The many conflicts that arise when making curricular and teaching decisions in music education might be resolved by viewing some of the problems that emerge as dialectical pairs. Thus concerns such as whether to teach canonic

or emerging musical traditions, transmit established practices or engage learners in transformational experiences, focus instruction on music making or perceptive listening, and philosophy versus practice are perspectives that can be examined from opposing points of view. With critique, the discontinuities between what seem like dichotomous polarities become apparent and tensions reduced. In some of these dialectics, momentary resolution might be possible. For others, examination will lead to further questions. Although any resolution might be temporary, Estelle encourages music educators to “love the questions themselves”¹⁵ and consider unresolved tensions as a call to continue critical reflection. Her thinking presages a contemporary view of music education philosophy articulated by Wayne Bowman and Ana Lucía Frega suggesting that “philosophy is an attitude and a process: one that probes and explores whatever it encounters, seeking to reveal more useful meanings, more imaginative possibilities, more novel alternatives for action.”¹⁶

Those of us seeking more imaginative approaches to pre-service music teacher education than the vocational methodologies of earlier years can find support for our efforts through Estelle’s work. Understanding that music learning is dependent not on a strictly delineated set of universal standards but is instead contingent on social settings and experiences permits a variety of approaches to resolving curricular issues. University based music teacher preparation programs tend to be organized around an epistemology of reproduction with the

purpose of enculturating future educators into specific ways of knowing and acting. Additionally, university level faculty members who attempt to modernize teacher preparation processes must meet guidelines that are determined by governmental licensing agencies rather than being able to respond to issues of contemporary cultural relevance.¹⁷ Often the curricula demanded by these bureaucracies support what has been rather than what educators of the future might need. One of the great challenges of teacher training is preparing young professionals for changes in music education while working within the context of university settings that employ curricular practices developed to maintain twentieth century traditions.

In attempting to redesign our music education program at UCLA, we had to resolve the very real problem of finding ways to nurture alternative modes of thinking about music instruction while simultaneously meeting state requirements and the demands of public school districts that continue to define music teachers as ensemble directors. Long-established instructional practices can be an impediment to imaginative teaching practices when left unexamined and unchallenged. However, when creatively positioned, traditional curricular structures can serve as a foundation for exploring new ways of understanding what it means to learn and teach music. Inspired by Estelle’s model of dialectics, we explored the possibility by juxtaposing diverse musical styles and learning practices within traditionally designed courses: a

conventional class might become a laboratory through which students could explore creative instructional endeavors. We hoped that this approach would allow creativity within the framework provided by established curricular structures.

Our resulting juxtapositional pedagogy¹⁸ places contrasting pairs of musical learning experiences, ones usually taught in separate courses, together in a single class. The pairings are not intended as a dialectic of opposing ideas that demand resolution. Instead, concurrent learning in contrasting traditions, such as notation/aural learning or formal/informal practices, creates challenging instructional settings in which the cognitive underpinnings of established methodologies can be examined, questioned, and discussed. These couplings create spaces where the nature of musical thinking and learning can be critically examined and understood from multiple perspectives. Such juxtapositions allow traditional and innovative methodologies to be creatively combined for the expressed purpose of reconceptualizing and revitalizing music teacher preparation. This approach provides future educators with skills necessary to teach the typical courses currently expected in American schools while simultaneously developing the dispositions necessary to function in popular music, multicultural music education, and other emerging approaches to music learning. Although somewhat different from Estelle's dialectic approach, the creation of juxtapositional pedagogy was dependent on the progressive thinking she established and that encourages

constant critique of the discipline at the most fundamental level. It reflects Estelle's conceptualization of philosophy as process rather than as dogma. A philosophical approach of this nature nurtures critical inquiry about music learning processes and the dispositions essential to explore alternative pedagogies.

Estelle's influence extends well beyond her writing. As the founder of the International Society for the Philosophy of Music Education and editor of the *Philosophy of Music Education Review*, she encouraged scholars to explore divergent ways of thinking about music and music learning.¹⁹ As a visionary, Estelle promoted international discourse about the philosophy of music through the Society and what began without formal organization in 1985 will be holding its twelfth gathering in 2019. By moving meeting locations between Europe and North America, scholars from different educational traditions have interacted and learned from each other. Music education has been enhanced by Estelle's efforts to broaden the possibilities for "doing" philosophy.

The importance of Estelle's work does not lie in her being right about everything. Instead her contribution lies in her ability to analyze big ideas from a wide variety of fields, conceptualize these ideas in ways that enable music educators to debate about them, and encourage diverse thinking in our discipline. Her work challenges conventional music teacher preparation programs to move beyond simply adding diverse practices to the

curriculum. Estelle's thinking encourages an epistemology of emergence which moves pedagogical thinking away from that of just acquiring the skills necessary to reproduce established practices. Instead, it encourages generative engagements with questions about responding to evolving musical cultures and student interests. It suggests that a primary responsibility of educators is to respond to and nurture the diverse musical and learning needs of students

within their unique communities rather than to promote a particular way of knowing and being. This reflects a cosmopolitan philosophical orientation which, as David Hansen suggests, balances "reflective openness to the new with reflective loyalty to the known."²⁰ Estelle's contributions are allowing music education to imagine new and creative possibilities in the future.

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- 14 Jennie Henley, "A Challenge to Assumptions of the Transformative Power of Music" (2018). <https://learn.rcm.ac.uk/courses/1240/pages/a-challenge-to-assumptions-of-the-transformative-power-of-music> (accessed January 5, 2019).
- 15 Jorgensen, *In Search of Music Education*, x.
- 16 Wayne Bowman, and Ana Lucía Frega, eds., *The Oxford Handbook of Philosophy in Music Education* (Oxford University Press, New York: 2012), 18.
- 17 <https://www.ctc.ca.gov/educator-prep/stds-subject-matter> provides an example of standards maintained by a state agency.
- 18 Frank Heuser, "Juxtapositional Pedagogy as an Organizing Principle in University Music Education Programs," in *Promising Practices in 21st century Music Teacher Education*, (edited by Michele Kaschub and Janice Smith, Oxford University Press, New York; 2014), 103-125.
- 19 Estelle R. Jorgensen, "Roots and Development of the International Society for the Philosophy of Music Education (1985–2015)," *Journal of Historical Research in Music Education* 39, no.1 (2017): 25-50.
- 20 David T. Hansen, *The Teacher and the World: A Study of Cosmopolitanism as Education* (Routledge, New York: 2017).

About the Author

Frank Heuser is Professor of Music Education at UCLA where he teaches courses in music education and supervises student teachers. His research focuses on developing ways to improve music pedagogy. He has presented at conferences in Europe, Asia, Australia and South Africa, served on evaluation panels for the National Endowment for the Arts, and published articles in *Medical Problems of Performing Artists*, *Southeastern Journal of Music Education*, *Studies in Music* from the University of Western Ontario, *Psychology of Music*, *Music Education Research* and the *Philosophy of Music Education Review*.

Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section I - The Past is Our Future / The Past is Not Our Future

Chapter 2

Becoming and Being, Being and Becoming: A Necessary Balance in the Journey of Musician Educators

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Abstract

In the field of music education philosophy, several contributors have significantly impacted how we think about and do music education. One such person is Estelle Jorgensen. Integral to her writing was the use of metaphor, which served as a means to present complicated concepts and ask complex questions. Her intent was less to provide answers but to instill an inquiry of pondering and imaging; it was more about the journey of seeking possibilities, and less about converging on ‘truths’ and arriving. The focus then was more on *becoming* and less on *being*. This continuous process of pondering and imaging could feel like an endless conjuring for a space to experience –to live longer in the being. These notions will be examined through the use of metaphor while unpacking *The Art of Teaching Music*¹ with a specific focus on the becoming and being musician educator, what that entails and what it might mean as the field continues to emerge and unfold.

Introduction

When spending time reflecting on the contributions of Professor Estelle Jorgensen to the profession and to many us as a role model and mentor, I thought of the use of metaphors. Thinking of

metaphors is most appropriate since Professor Jorgensen skillfully utilized metaphors throughout her writing as she explained complex concepts that underlie philosophical thinking in music education. In honor of her metaphorical writing, I will focus on Professor Jorgensen’s *The Art of*

*Teaching Music*² with a specific focus on the emerging musician educator through the lenses of metaphors. With this focus, I will examine and reflect on themes as found in her 2008 book with an eye to the continuing 21st century in which we live as the metamorphosis continues.

Sculpting Musical Lives: The Emerging Music Educator

As I think about the evolution of an emerging music educator I reflect on the sculpting of a musical life through the lens of a writer, composer, and potter. The writer and composer begin with an empty page, one that becomes “interactive” as ideas are shaped, reviewed, put into context, assessed, and revised or eliminated. The visual of the page changes with each gesture. As with life, we try things out, assess, erase, try again, learn from what was written, accept, try it out, edit, rearrange, re-erase, and re-assess. The process is organic and fluid and includes intentional making and receiving.³ It requires an openness and flexibility that is laced with curiosity and imagination. It seeks structures while assessing the relevancy of the rules through examining the intent and the creator of each. After the examination we move forward knowing that in seeking structures, the rules can be rethought and rewritten. The rules are but mere guides as we build structures in response to new ideas and pathways.

A potter begins with material - a lump of clay - that is shaped through

reciprocity. With each gesture, the evolving shape is examined and evaluated, which informs next steps and further direction. As we examine such processes of a writer, composer, or potter, we can think of our journeys as music educators in which the shaping is reciprocal - we shape and are shaped, we offer and respond to what we see, hear, and feel. This is done in isolation, and with others and artifacts in our spaces. We create and re-create self and spaces that are inclusive and respectful while being open to opportunities. We create our sense of being as we pursue happiness and utilize our human potentials of imagining, while understanding and accepting the messiness and fluidity of life.⁴

“The fluidity is experienced as we move across a continuum that is ever changing - between learning and teaching, between being a musician and an audience member and feeling a blend of the two. During this process we can forge relationships within our contexts while reaching out to new communities and expanding our circles thus widening and deepening what we know and are able to do. This fluidity in education, while not always grasped, is a constant.⁵ Our recognition of the fluidity questions what is regarded as truth, the methods, “the right way,” scripts, and rules that are constructed by all things not grounded in human development but rather on theoretical understandings, objects, and the structures of schedules constrained by hours, days, and months - that which is not based on human understanding at the collective and individual levels but on imposed constrictions and restrictions that receive attention to the detriment of the

human condition. So how do/did these 'things' influence, impede or motivate us to question during our journey as we entered Schools of Music?

The Beginnings: The Emerging Musician Educator

We come to schools of music because someone encouraged us to enter - someone provided us and others opportunities for education in music and we were successful thus encouraged and motivated. Our identities aligned with what we knew and experienced during our pre-college experiences. Typically, the experiences were in part constructed by a music educator who taught us in elementary, middle, and high school; a private teacher; or an artist. Depending on who led us as growing and aspiring musicians, we may have experienced spaces to reflect on our practice and critique our growth, and thus began to prune our musicianship and reflective practice. We may have begun to cultivate habits of mind to think about learning and teaching, about how we learn music, and how we are being taught. This notion of space for such growth and the related responsibility for our growth - our own contributions - is part of the larger fabric of emerging as a musician educator.⁶ The responsibility of the educator and the "educate" is interwoven with reciprocity as each experiences involve our 'sliding' around on the continuum of teaching and learning.

Schools of Music: The Emerging Musician Educator

As those who work with young music educators in schools of music, we reflect on our own experiences and how they differ, or do not differ, from the experiences of students today. Some questions we may ask focus on how music education became situated in K-12 and university settings, why the inclusion, and what influenced the curriculum. From that we may examine the roles of those engaged with the curriculum and the resulting or continuing identities of us, and those who graduated from our programs. Is there evidence of growth from a diverse perspective, of what genres have been "deemed" appropriate and acceptable? Is there evidence of changing roles of those who teach and learn? Has the involvement of the student changed - from one who receives instruction to one who is engaged in the learning? Have we listened to those who have suggested that the involvement of reflective practice can transform students and inculcate notions of flexibility, adaptability, curiosity, and imagination?⁷

One could argue that our roles and identities have been very slow to change, to be open, to include music beyond the Western European art form, and thus to include those whose musical experiences lie outside of the canon. As students enter middle and high school, they encounter very specific music, experienced in very specific ways, and performed with very specific expectations. How students are engaged in these environments, particularly

in the large ensemble environments, has changed as conductors have recognized the richness of empowered students having agency throughout their learning. The podium transforms from being about the conductor and more about a space to guide and nurture, to construct musical experiences that are meaningful and educative.⁸ But the larger question does remain - has the profession (we) grown and embraced opportunities and others as we have learned about long standing existing musical worlds that are new to us and musical worlds that have evolved and grown around us? And if we have, can we identify changes in music educators' and students' identities and roles while learning and teaching? Have we considered, expanded, and diversified? Do we represent evolving institutions? Have we "allowed" others in?

In thinking about diversity, growth, and access I was intrigued by the visual of a castle recently experienced. On a recent visit to France that involved a group of us meeting in a castle over a three-day period, I was struck by how we crossed over the moat, entered the (given) password, and moved into the courtyard. From there we entered a (given) second password and moved into the ground floor. Passwords are necessary for entrance into academic programs, and moats around castles allow for that *which is* to remain the same and untouched by others. Only those given the password are afforded entrance. I wondered about the isolation of universities, and specifically schools of music, and thought about instances of

branching out, evolving, expanding, and in response to that which has been learned. I thought about how "living" in our "castle" (school of music) represents boundaries from "other" and those who do not have the password to get in. Have we become calcified? What would our experiences of evolving roles and identities be if we thought of multiple accesses that required as much traffic out into musical communities as it did traffic in? What if the passwords were co-constructed? Would our roles and identities in response to changing curriculum and access become structure seeking and less rule abiding?⁹ Would they reflect fluidity, connection, and reciprocity? Would the experiences reflect dialogical as opposed to dialectical constructs?¹⁰ How would we, and our students, be as we all entered and continued to engage in and with the profession at large?

Moving Forward: The Emerging Musician Educator

And so, we begin to unfold as musician educators, and for some we have expanded our identity as researcher and administrator. As a composition by a composer begins to unfold, it is informed by the composer's past life, including music written before and currently, musical interactions, and any possible parameters that are decided by others. This unfolding could be viewed as "a universe of possibility."¹¹ As we re-arrange art (music) it re-arranges us, creating affective openings and cultural and social understandings, and contributes to a collective of those engaged

with the musical experience - which is always ongoing and evolving. These experiences become a fund of experience that provides context for subsequent encounters.¹² The process is reciprocal among and between each person, and through growth we reflect on how we interact with each other.¹³ Like a cleochlic, a prism that changes colors and perceptions as you move it around, we learn that our identity requires different perceptions as we move from one role to another - musician, educator, learner, researcher, administrator—and we learn that our perceptions change from role to role and context to context. The reality of situatedness and sharing our experiences in each context continues to define us in each of our roles. Our self-awareness of the identities and roles continue to be critical for reflection to occur as we continue our journey.¹⁴

Through our journeys, and as we speculate about the evolving 21st century musician educator, it is important to have room for imagination and curiosity as we gain deeper and broader insights about our passions - our values. It is critical that we are not boxed into an either/or style of thinking but rather a growth of thinking through a pluralistic understanding about the overlaps and influence of other.¹⁵ The journey is not about either/or but rather a pluralistic notion of understanding, one that reflects a developmental evolution from a psychological perspective - it is a metamorphosis as we evolve from one to the other and in each of the roles along a continuum.¹⁶

We have spaces to determine the breadth, depth, and strength of the evolution. Zander and Zander¹⁷ remind us about a process that we can work through during multiple times in our lives with questions to ask oneself: “What assumptions am I making, that I’m not aware I’m making, that gives me what I see?” Once answered one then asks, “What might I now invent, that I haven’t yet invented, that would give me other choices?”¹⁸ It is in the process of uncovering that one can seek other questions that provide opportunities to evolve, transform, and re-define. Opportunities emerge and possibilities are sensed. Obstacles are identified and solutions are generated. During the process the notion of “open to” is necessary as is the growing ability to construct a longer vision; this allows the various choices to become meaningful within the larger whole.

My thinking as reflected in the above writing has been a metamorphosis largely in response to engaging with colleagues (including former students) and current students. One who has made a significant impact on my thinking and the field is Professor Jorgensen. The influence of her thinking and writing, and her generosity of being humane is evident throughout this reflection. Estelle has modeled for us as a human *being* as opposed to a human *doing*—one who embraces and exudes happiness as a state of being, which in turn enriches life and ours.

Notes

- 1 Estelle R. Jorgensen, *The Art of Teaching Music* (Bloomington IN: Indiana University Press, 2008).
- 2 Estelle R. Jorgensen, *The Art of Teaching Music* (Bloomington IN: Indiana University Press, 2008).
- 3 Estelle R. Jorgensen, *In Search of Music Education* (Urbana and Chicago, IL: University of Illinois Press, 1997). [Chapter 3]
- 4 Estelle Jorgensen, *The Art of Teaching Music*. [Chapter 1]
- 5 See Elliot Eisner, *The Kinds Of Schools We Need* (Portsmouth, NH: Heinemann, (1998); Estelle Jorgensen, *The Art of Teaching Music*; Ken Robinson, *Out of Our Minds: Learning To Be Creative*, 2nd ed. (West Sussex, United Kingdom: Capstone Publishing Limited (a Wiley Company), 2011).
- 6 Estelle Jorgensen, *The Art of Teaching Music*. [Chapter 3]
- 7 See, for example, John Dewey, *Experience and Education* (New York: Collier Books, 1938); Elliott Eisner, *The Kinds Of Schools We Need*; John D., Bransford, Ann L. Brown, and Rodney R. Cocking, eds., *How People Learn: Brain Mind, Experience, and School* (Committee on Developments in the Science of Learning and Committee on Learning Research and Educational Practice, National Research Council, Washington, DC: National Academy Press, 2000); Estelle Jorgensen, *Transforming Music Education*; John I. Goodlad, *Romances with Schools* (New York: McGraw-Hill, 2004).
- 8 John Dewey, *Experience and Education*. [Chapter 3]
- 9 Elliot Eisner, *The Kinds Of Schools We Need*. [Chapter 2]
- 10 Estelle Jorgensen, *The Art of Teaching Music*. [Chapter 4]
- 11 Ben Zander and Rosamund Stone Zander, *The Art of Possibilities* (Harvard Business School Press: Boston, MA, 2000). [Chapter 2]
- 12 John Dewey, *Experience and Education*. [Chapter 3]
- 13 Estelle Jorgensen, *The Art of Teaching Music*. [Chapter 3]
- 14 Ibid. [Chapter 3]
- 15 Ibid. [Chapter 13]
- 16 Ibid. (Chapter 4)
- 17 Ben Zander and Rosamund Zander, *The Art of Possibilities* [p. 15]
- 18 Ibid., 15.

About the Author

Betty Anne Younker, Ph.D. (Northwestern University) is Dean and Professor of Music Education of the Don Wright Faculty at the University of Western Ontario. Prior to completing the PhD, Betty Anne taught students through music in school and in private studios. Her research includes examining creative and critical thinking philosophically, psychologically, and pedagogically. She continues to engage with students in classrooms, and the profession in multiple roles including as a past president of *The College Music Society*. Her research has been disseminated in national and international journals and books, and has been presented at provincial, state, national, and international conferences.

Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section I - The Past is Our Future / The Past is Not Our Future

Chapter 3

Is It Athene, Minerva, or Estelle Disguised as Mentor? Or, Mentoring the Next Generation: Jorgensen as mentor *qua* Mentor

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Abstract

The work of a mentor takes many forms. There is the formal mentoring of a student or a colleague done by advisors and professors. From Homer's *Odyssey*, however, comes another image in the character of "Mentor," the trusted friend of Odysseus who was charged with the care of Odysseus's young son, Telemachus. Although Mentor was male, there are two instances in literature wherein females—Pallus Athene and Minerva— took the form of Mentor and were successful where "Mentor" had failed. The feminine image of "Mentor in disguise" will be explored in this chapter to illustrate Jorgensen's approach to mentoring a generation of students, writers, scholars, professors and philosophers in both formal and informal settings. The mentoring by Jorgensen – mentor *qua* Mentor –emulates Athene and Minerva as all three women assume the role of Mentor. Through the past 40 years Estelle Jorgensen has mentored countless students and colleagues in her career in higher education. She has chaired at least 37 doctoral dissertations and documents at Indiana and Walden Universities and as an outside reader. This historical sketch will present Jorgensen's work as a thesis and dissertation advisor as well as an informal mentor and as Mentor.

Introduction

The term *mentor* is indeed an

ancient one. Homer's epic poem, *The Odyssey*, contains an early use of the term. The Trojan War had called Odysseus, a distinguished and kingly warrior, off to

battle. In his absence, his young son, Telemachus, was entrusted to the care of his friend and advisor, Mentor. Through the course of the story, Mentor guides Telemachus on a journey to find his father and also, not incidentally, a new and fuller understanding of himself.—Michael V. Smith¹

This paper will give a brief history of Estelle Jorgensen's role of mentor and as Mentor, as she fulfills both the general definition of mentor as well as emulating Mentor, especially in Pallus Athene's disguise of Mentor.² Pallus Athene, daughter of Zeus, assumed Mentor's form twice in Homer's *Odyssey* to give advice to Telemachus. Without Athena, Mentor was not successful in fulfilling the duties given to and expected of him. Roberts also posits that our modern definition of Mentor rests more in Fenelon's 1699 book *Les Aventures de Telemaque*.³ Throughout this book, Mentor plays a major role in the form of the goddess Minerva.⁴ These two images of the feminine goddesses disguised as Mentor are especially fitting for the role assumed by Estelle Jorgensen as Mentor.

Merriam-Webster defines Mentor not only as "a friend of Odysseus entrusted with the education of Odysseus' son Telemachus" but also mentor as "a trusted counselor or guide."⁵ Mentoring is also a relationship and as a role model, a mentor can be informative, nurturing, supportive, or protective.⁶ Mentoring can be formal or informal and can happen in a variety of settings.⁷ Pellegrino, Conway, and Millican state that the mentoring of music teacher

education candidates for tenure can be found in these three ways: formal mentoring programs, informal mentoring in the participants' institution, and mentoring from former professors. All participants in their study reported keeping in touch with at least one of their former professors, and all found this relationship to be beneficial in navigating the research requirements for tenure and in getting good advice for making sound professional decisions.⁸

Estelle Jorgensen has a tenacious work ethic, with a balance for life with gardening and travel. She possesses an inquisitive mind, sharp wit, and clean and clear writing that answers important questions in music education, or sometimes raises more questions than are answered, as many good philosophical studies do. Jorgensen is fond of asking good questions and probing for answers in obvious and not-so-obvious lines of thought. During the 1990s, her syllabus for Foundations of Music Education listed weekly questions instead of topics and students were expected to come to class with an essay ready to discuss the question of the day.⁹ Her classes were intense, but like Telemachus, her students often came out of classes with not only new knowledge but a "new and fuller understanding" of themselves.

She has mentored many music educators, musicians, and educators in formal and informal venues. Through her books, articles, speeches, and presentations, she has touched, and transformed, the lives of many in the field,

some of whom she has never met. Music education philosophers have been mentored by Jorgensen through her work as the founding editor of the *Philosophy of Music Education Review* (1992) and as founder and national chair (1988-1990) of the Philosophy Special Research Interest Group (SRIG) of the Music Education Research Council of the National Association for Music Education (NAfME).¹⁰ She was the founding co-chair of the International Society for the Philosophy of Music Education (2003-2005). She often included younger scholars on Philosophy SRIG panels at conferences and encouraged the young philosophers whether they were her students or not. Many of the next generation of music education philosophers consider Jorgensen as one of their mentors. She also mentored many women and colleagues in navigating the job search, research and publication process, as well as the tenure and promotion processes.

This paper will, however, focus on her formal role of mentor/Mentor for Jorgensen's graduate students. As one of the few music education historians mentored by Jorgensen, I am honored to take this space to give a short history of her mentorship as delimited by the doctoral and masters theses, documents, and dissertations which she chaired at McGill University, Indiana University, Walden University, and as an outside reader. According to her most recent vita, Jorgensen chaired eight master's theses at McGill University and Indiana University.¹¹

She lists three dissertations where she served as an outside reader but said that there are probably more. At Indiana in addition to the master's theses, she also chaired seventeen Doctor of Music (DM) documents as well as nine Doctor of Music Education (DME) and five PhD dissertations. At Walden University she has chaired three Education dissertations.

Jorgensen's Teaching Career in Higher Education

Currently, Jorgensen is Professor Emerita of Music in Music Education at the Indiana University Jacobs School of Music and is a Contributing Faculty Member in the Division of Higher Education, Leadership, and Policy at Walden University. Jorgensen's first position as an Assistant Professor was for the 1976-77 school year at Notre Dame University in Nelson, British Columbia, Canada where she also coordinated student teaching. The next year she moved to McGill University in Montreal, Quebec, Canada where she stayed from 1977-87, leaving as a tenured Associate Professor of Music. After spending the 1986-87 year as a Visiting Associate Professor of Music at Indiana, she was appointed in 1987 as a Professor with tenure. She retired from Indiana in 2013 and was awarded Emerita status. Beginning in 2001, she was also working for Walden University in their online programs.

Jorgensen's Role in Advising Theses, Documents, and Dissertations

Inspiration, dedication, guidance, probing questions, clear writing, editing and communication, distinguished, and mentor are all words that doctoral students have used in describing Estelle Jorgensen in the acknowledgement section of their dissertations. Several students were indebted to the “teacher’s teacher” who lit the path to complete the dissertation. Several mention her tirelessness and work ethic, support and encouragement in advising them. Her role in turning students into independent writers and researchers was acknowledged by many. And more than one mentioned that the questions were often more important than the answers.

The next section will present Jorgensen’s role in advising graduate final papers. First will be master’s theses at McGill and Indiana, followed by DM documents that were done by music performance majors at Indiana University. Next will be the three dissertations from Walden and as an outside reader. Lastly will be the DME or PhD dissertations by students at Indiana.

One must not assume that because Jorgensen is a philosopher, that all of her students did philosophical work for their thesis, document, or dissertation. In fact, one cannot even assume that all of her students were music educators. Her three Walden students were educators but not music educators. Her DM students at

Indiana were performance majors, and thus were musicians but not necessarily educators. Amongst her music education graduate students, the methodology for their theses and dissertations varied from philosophical to historic to quantitative.

Jorgensen as a Thesis Advisor

Jorgensen’s first graduate students at McGill University all defended their theses in 1985 and were on topics that were familiar to Jorgensen as a researcher or from her role as a church organist and choir director. Cynthia Hawkins wrote “Aspects of the musical education of choristers in Church of England Choir Schools” pulling from Jorgensen’s experience as a church musician.¹² One of the first graduate research papers using an international topic was Stephanie Williams’ “On folk music as the basis of a Jamaican primary school music program.”¹³ In 1984, Jorgensen published an article on early music educator William Channing Woodbridge¹⁴ and in 1985 her student, Marcie-Ann Gilsig, did her thesis on “Elam Ives, Jr. (1802-1864): Musician-Educator.”¹⁵

At Indiana University, the five masters theses under her advisement took topics relating to history, philosophy and women’s studies. Jenna Richmond¹⁶ and Tura Hayes¹⁷ wrote theses concerning the roles of women in music education. Three others were concerned with beliefs and philosophy. In 2001 Melanie Coleman wrote “An exploratory study of the beliefs of two veteran instrumental music teachers,”¹⁸

James W. B. Clemens wrote “An historical study of the philosophies of Indiana University School of Music administrators from 1910 to 1973”¹⁹ in 1994, the same year Bradley Klump wrote “Approaching the music of our time: An exploratory philosophical study of two aesthetics with application to music education.”²⁰

Jorgensen as an Advisor for Performance Majors at Indiana University

At Indiana University performance majors are awarded a Doctor of Music (DM) degree. At the doctoral level, DM students were required to have two minors, one of which needed to be in an academic area of Music History, Music Theory, or Music Education. These students write a bound document that is housed in the Indiana University School of Music Library but is usually not uploaded to ProQuest or other online dissertation sources. The document is typically not as large as a dissertation, but some of them can be full-scale studies. DM students need to have a reader who is outside of their major field on their document committee, and sometimes this outside reader chairs the document. Many DM students have taken Jorgensen’s courses in College Music Teaching, or Foundations of Music Education, and she would be an obvious choice for their outside reader.

Seventeen performance majors, however, were advised by Estelle Jorgensen

as chair of their document committee. Some of these documents relate to music education in a private studio or school, while others are in the realm of organ and church music and another set relate to philosophy. As students learn from their mentors, mentors also stretch their knowledge base by serving students with a wide variety of interests and research methodologies. This was the case for a Bonnie H. Campbell’s DM Document “An exploratory study of the functioning of selected masticatory muscles during clarinet playing as observed through electromyography.”²¹ Jorgensen co-chaired this study with James Campbell in April of 1999. Bonnie Campbell acknowledged the scientific knowledge of her “Chicago people” who lent experimental and medical expertise.

Studio Teaching and Repertoire

Six students wrote documents that focused on studio teaching or studio repertoire. The six were specialists in five different areas of performance: trumpet, guitar, bassoon, oboe, and voice. One of the earliest of these documents was the 1997 study by trumpet performance major, Kevin J. Kjos, who took a class from Jorgensen. Kjos wrote his document on “Reflections on the teaching of William Adam,” a prominent studio trumpet teacher.²²

Two documents focused on vocal repertoire. The first of these was by Maya Frieman Hoover who wrote “A catalog of and introductory essay to selected

twentieth-century Latin American art songs: A guide to locating and selecting Latin American repertoire for vocal study and performance,” in May, 2003.²³ The other was completed nine years later. In May, 2012, Matthew Fagg-Latta wrote “Teaching undergraduate voice: a repertoire method for soprano, mezzo-soprano, tenor, baritone, and bass.”²⁴

The other three documents were completed in 2004 and focused on aspects of teaching oboe, bassoon and classical guitar. First was Jason Edwards, who finished “Schools of oboe playing: formation, transmission, and evolution,” in May.²⁵ In September, Jose Antonio Lopez defended “Pedagogical principles for the college classical guitar teacher.”²⁶ The other fall semester document was “A description of selected aspects of three approaches to college-level bassoon instruction,” by Svet A. Atanasov.²⁷

Organ and Church Music

Estelle Jorgensen chaired six DM documents pertaining to organ and/or church music that were completed between 2000-2010. One document focused on hymns, three pertained to different aspects of the organ and two examined music in parochial or seminary education. Mary Thomason-Smith’s document was the only one focused on hymnody. She finished “Recent hymns of the Christian church: A reflective essay,” in September of 2004.²⁸

Three documents were written on very different aspects of teaching or playing the organ. Betty Woodland focused on a single piece in “A performer’s study of the *Deuxième sonate pour orgue* by Raymond Daveluy” (2001).²⁹ Another 2005 document focused on organ competitions: John T. Lowe, Jr., “Winner takes all? A reflective study of the relationship of modern North American organ competitions and the careers of young organists.”³⁰ And finally, Thomas G. Alm’s “Cogent sequence: The *moment* in organ pedagogy” (2000) was only document related to organ pedagogy.³¹

Two documents were related to music education in church educational settings. Ronald R. Preloger’s “Reflections on Lutheran parochial music education in the United States,” (2007) focused on K-12 music education in Lutheran schools.³² In 2010, Gregory Hooker wrote “Reflections on musical and theological education in Episcopal seminaries”³³ focusing on music as an aspect of preparing priests and others in church vocations. These six documents tapped into Jorgensen’s expertise and interest in music and spirituality.

Philosophy

Four performance majors wrote documents pertaining to philosophical topics relating to music education. Three of these studies were completed in 2004, while Michael Hackett wrote “Self-concept, self-esteem, self-efficacy, and motivation in brass instruction at the collegiate level”³⁴ in

May of 2010. The 2004 defenses began in May with “Foundations for flow: A philosophical model for studio instruction to develop the intellectual, emotional, physical, and spiritual faculties of each student on the journey to self-actualization and optimal experience,” by Krista Dyonis Riggs.³⁵ Next was Nicole Riner’s “The girls in the band: Women’s perspectives on gender stereotyping in the music classroom,” in September.³⁶ In December, Keri Eileen McCarthy defended “A study of Howard Gardner’s theories of multiple intelligences and their applications in the collegiate oboe studio”.³⁷ These four documents tapped into Jorgensen’s expertise in various areas of music education, including one on a feminist topic.

Jorgensen as an Advisor for Dissertations Other Than at Indiana

Jorgensen also served as an advisor for PhD dissertations that were completed in institutions other than Indiana. She lists six of these dissertations on her vita and they fall into two categories. The first three discussed were done at Walden University where Jorgensen serves as faculty. The second three were as an external reviewer for dissertations written in other countries. Jorgensen lists three on her vita but acknowledges that this is an incomplete list. These PhD dissertations were also filed with ProQuest or other online sources and comments from the acknowledgements

sections will partially illustrate Jorgensen’s role as mentor.

Doctoral Dissertations Advised at Walden University

Since 2001, Jorgensen has been a contributing faculty member at Minneapolis, Minnesota-based Walden University, delivering instruction online. She works in the division of Higher Education, Leadership and Policy in the Richard W. Riley College of Education and Leadership at Walden. Three female education majors completed their PhD under Jorgensen’s direction in 2006, 2007 and 2015.

First was Theresa Hurley, who defended “International-mindedness in an international school in Cairo, Egypt,” to earn her PhD in Education in 2006.³⁸ In her dissertation, Hurley examines the difficult and perhaps unsuccessful transformation of a private-school for ex-patriots to an internationally-minded school. The other members of the dissertation committee were Iris Yob, Sigrin Newell, and Angela Djao. In her acknowledgements section, Hurley singles out Jorgensen: “And I must make special mention of my dissertation advisor who has been an inspiration to me as I progressed through Walden University. I humbly thank Estelle Jorgensen for her outstanding mentorship, her pointed directions and her intellectual clarity.”

Next to defend was art-educator Jennifer King Pullman, finishing her PhD in Education in 2007. Her dissertation was

“Inner city students’ perceptions about art education: Its role, value, and significance in their lives.”³⁹ In this qualitative study, Pullman interviewed 10 students for their perceptions in addition to gathering information from teachers, staff, parents, classroom observations and documents. After thanking her family and “furry muses” she gives unending gratitude to her esteemed Walden mentors: Dr. Caroline Bassett, Dr. Darrash Callahan, Dr. Iris Yob and her brilliant chairperson, Dr. Estelle Jorgensen. She stated that Jorgensen brought expertise, insight, and incredible organizational skills to her most important of all Walden challenges, her dissertation.

Another art education dissertation was done by Jacqueline Betty Henson-Dacey in 2015 for her PhD in Education. In “High school visual art students’ perceptions of creativity,”⁴⁰ Henson-Dacey used Csikszentmihalyi’s theory of creativity and flow in a phenomenological study exploring nine students’ perceptions of creativity and its relationship to flow, or the state of consciousness associated with optimal pleasure in their art. Henson-Dacey thanked “Dr. Estelle Jorgensen and Dr. Iris Yob for providing me with a refined approach to completing a dissertation. Dr. Jorgensen and Dr. Yob believed in my work and encouraged me to continue this pathway toward expanding my knowledge about creativity and the process of writing a dissertation. Their guidance and clear communication were reassuring in stressful times.”

In addition to these three dissertations listed on Jorgensen’s curriculum vita in her role of chair, another 2017 dissertation was found online where Jorgensen was a committee member. This study was “Professional Development Experiences of Southern California Elementary School Teachers” by Kim E. Du Cloux and chaired by Dr. Cheryl Keen.⁴¹ She recognizes Dr. Estelle Jorgensen with “thank you for pushing me beyond my comfort zone causing me to stretch and consider additional angles as well. I appreciate you both. Thank you.”

Although this list of Walden University dissertations is most likely not complete, the expressions of thanks by the writers give a solid insight as to elements of Jorgensen’s mentorship they found valuable. These insights are echoed by other students from Indiana and from abroad.

External Examiner for PhD Dissertations (incomplete list)

Jorgensen has served on several international dissertation defenses. In Canada and the United Kingdom, this role is called “External Examiner” while in Finland it is called “Academic Opponent.” The list of international dissertations on Jorgensen’s curriculum vita is incomplete, but five are listed—one from Canada, one from the UK and three from Finland.

There were three Finnish doctoral dissertations listed on Jorgensen's vita where she served as an Academic Opponent. All three were students at the Sibelius Academy in Helsinki, Finland. Heidi Westerlund wrote "Bridging Experience, Action, and Culture in Music Education" in an undated doctoral dissertation.⁴² Marja Heimonen "Music Education and Law: Regulation as an Instrument" in 2002⁴³ followed by Lotta Ilomäki's "In Search of Musicianship: A Practitioner-Research Project on Pianists' Aural-Skills Education" that was defended on June 3, 2011.⁴⁴ In 2012, Jorgensen was awarded an Honorary Doctorate, the DMus (honoris causa), from the Sibelius Academy.

Jorgensen has also served as an external examiner for PhD dissertations in Canada and the United Kingdom. The most recent Canadian defense was a dissertation by Paul Louth, "Music, metaphor, and ideology: Toward a critical theory of forms in music education," at the University of Western Ontario, London, Ontario, Canada, on April, 2008.⁴⁵ The most recent dissertation listed on Jorgensen's curriculum vita was the May, 2018 work by Hermione Ruck Keene. Jorgensen served at the external examiner for her PhD dissertation "Taking part and playing parts: Musical identities, roles, participation, and inclusion" at Dartington International Summer School, Institute of Education, University College London in the United Kingdom.⁴⁶

Jorgensen as an Advisor for Music Education dissertations at Indiana University

The bulk of Jorgensen's mentoring came in her role in advising nine DME and five PhD music education dissertations at Indiana University. At Indiana University, music education doctoral students could earn a Doctor of Music Education (DME), a degree that is administered through the School of Music. But with the addition of proficiency in two research languages, an additional research methods class and a public lecture, the PhD could be earned. The PhD is administered through the Graduate College and there are additional requirements from the Graduate College in addition to the courses/proficiencies mentioned. The DME and PhD students all have two 12-credit minors in addition to their Music Education major.

The first and last dissertations listed on Jorgensen's CV were awarded prizes. These two dissertations will be discussed last. It is also evident that Jorgensen took over as chair when some of her colleagues were unable finish with their students. This occurred especially with the 1999 death of Dr. Jean Sinor and the illness and retirement of Dr. Charles Schmidt, where Jorgensen left her philosophical comfort zone and chaired some quantitative studies. Eight of the nine DME dissertations will be discussed first, followed by the four of the PhD dissertations, finishing with the two prize-winning studies by Mary Jo Reichling (DME) and Leonard Tan (PhD).

Indiana University Music Education DME Dissertations

In this section, eight music education dissertations will be discussed in chronological order. All were chaired by Estelle Jorgensen from the years 1996-2013. Following this section will be the chronology of the PhD dissertations in music education.

N. Carlotta Parr was the first dissertation defense to use a PowerPoint presentation in music education at Indiana University. Her 1996 work "Towards a philosophy of music teacher education: Applications of the ideas of Jerome Bruner, Maxine Greene, and Vernon A. Howard,"⁴⁷ was certainly in Jorgensen's wheelhouse. Parr lauds Jorgensen in that "she has given me the confidence to celebrate the questions, and she has provided never-ending support and guidance in the search for some answers." Upon leaving the dissertation defense, Jorgensen commented to the doctoral students attending that Parr and "upped the ante" with her PowerPoint presentation, and that they were to follow suit.⁴⁸

Masafumi Ogawa, from Japan, studied with Jorgensen while he was still learning academic English. This was quite a feat, as Jorgensen's classes were difficult for native-English speakers let alone for someone whose mother tongue was not English. In 2000, Ogawa returned from Japan to defend his dissertation: "Early nineteenth-century American influences on the beginning of Japanese public school music education: An analysis and

comparison of selected music textbooks published in Japan and the United States,"⁴⁹ Jorgensen admired Ogawa's tenacity and Ogawa was thankful to Jorgensen for her mentorship.⁵⁰

Just one month later, Christine Brown defended her philosophical study, "A humane approach to private piano instruction: An analysis and application of the ideas of Abraham Maslow, Carl Rogers, and Jerome Bruner."⁵¹ Brown's study took a philosophical look at the three psychologists and made applications to the practice of piano pedagogy. She thanked Jorgensen for "her patience and encouragement as she capably lit my path."

In February 2003, Lois M. Sabo-Skelton completed "Sol Babitz, the early music laboratory and string pedagogy, with annotated catalogues."⁵² This study marked the founding of the Early Music Laboratory in 1948 in Los Angeles, California. This laboratory was focused on performance on authentic instruments and early music treatises. Sabo-Skelton had originally worked with Dr. Jean Sinor who died before the dissertation was completed. She lauded Jorgensen as "a teacher's teacher, who is not only responsible for the completion of this project but has provided the drive and courage when mine faltered."

One of the few music education studies at Indiana involving people with special needs was Elizabeth Bauer's "What is an appropriate approach to piano instruction for students with Down Syndrome?"⁵³ This 2003 dissertation

synthesized studies about piano instruction for students with Down Syndrome with the theories of John Dewey and Maria Montessori. Bauer thanked Jorgensen for “her patience and encouragement throughout the entire doctoral process.”

“Acoustic and perceptual analyses of the voices of classroom music teachers,”⁵⁴ was the topic for Anne Sinclair’s 2010 dissertation. Sinclair looked at the effect of the time of day on the acoustic measures of the voices of classroom music teachers. This quantitative study was begun under the direction of music psychologist Dr. Charles Schmidt. Upon Schmidt’s illness and retirement, Jorgensen took over as chair. Sinclair thanks Jorgensen for “her guidance, expertise, and willingness to chair this project through its final stages. Her dedication to the field of music education and her mastery of the art of teaching are an inspiration to me.”

J. Michael Kearns “Thinking about jazz education in Canada: A comparative case study of collegiate educators regarding pedagogy, administration and the future of jazz education”⁵⁵ drew on Jorgensen’s roots in Canada. Kearns used semi-structured interviews with seven collegiate jazz educators. Kearns states “This research has been a real growth experience with its highs and lows, but the resulting study is my greatest achievement to date, and something of which I am very proud. Nothing of this magnitude is accomplished without strong advisors...”

And lastly, Khin Yee Lo defended “An intercultural study of selected aspects of string educators’ beliefs and practices in the United States and the United Kingdom,”⁵⁶ in May of 2013. This was a cross-cultural ethnographic study that used repeated interviews and classroom observations with seven string educators in the United States and the United Kingdom. Lo stated: “I am greatly indebted to my distinguished research director, Dr. Estelle Jorgensen, who patiently advised me, yet gave me space to write, to think, and to explore in this research project. She has been my mentor since I started my doctoral study at IUB. Her life wisdom, compassionate spirit, and unwavering belief in me in arduous moments propelled me to the completion of this dissertation.”

These words of thanks and appreciation give an insight as to Jorgensen’s devotion to mentoring her students and to her teaching and advising style.

Indiana University PhD Dissertations

In addition to Leonard Tan, whose 2012 PhD work was prize-winning and will be discussed below, four Indiana students took on the extra courses and language requirements to earn a PhD in Music Education. All studies were qualitative with two being historical. Jorgensen taught the historical research methods class, but it was rare for a doctoral student to do a historical study or to become a music education

historian. Jorgensen also taught the philosophical research methods class and the sociology in music education course that were the other additional options for the PhD research requirement.

I, Pamela Stover, had the honor of being Jorgensen's first PhD advisee in music education at Indiana University. My 2003 dissertation was originally chaired by Dr. Jean Sinor, but Jorgensen heartily took me on following Sinor's death in 1999, as my topic "Teacher preparation, methods and materials for music education in rural and one-room schools in selected areas of the Midwest (1890-1950),"⁵⁷ was inspired by cataloguing my grandmother's music teaching book in Jorgensen's historical methods class. In my preface, I thank Jorgensen for "her inspiration, her inquiring mind, and her ability to turn me into an independent writer and researcher. From her, I will always remember that the questions are often more important than the answers."

In 2006, J. B. Dyas completed his PhD dissertation "A description, comparison, and interpretation of two exemplary performing arts high school jazz programs,"⁵⁸ In the study, Dyas compared the renowned jazz programs at the High School or the Performing Arts in Houston and Booker T. Washington High School for the Performing and Visual Arts in Dallas. He thanks Jorgensen in that she was "extraordinarily generous with her time, expertise, editorial prowess, patience, and care in the completion of this work. She also taught me a great deal in her classes, not

the least of which was to read those I might not otherwise have considered before her tutelage, which has since opened up many a door. She encouraged me, along with all her students, to open our minds, think outside the box, and transform music education."

In 2009 John Seybert defended "A history of the National Association of Band Directors' Coordinating Council, 1960-1970."⁵⁹ This historical study used oral history and primary source documents. Sybert thanks Jorgensen for "her countless hours of time and expertise in molding and refining the entire work."

Besides Leonard Tan, Carla Aguilar was Jorgensen's final PhD advisee. Aguilar finished "The development and application of a conceptual model for the analysis of policy recommendations for music education in the United States" in 2011.⁶⁰ Aguilar looks at policy at the federal level with regards to MENC (now NAFME). In her preface she credits Jorgensen for pushing "me to think of things related to music education in different ways and to strive always to keep asking questions."

Prize-winning Dissertations

There are two Indiana University dissertations listed in Jorgensen's Curriculum Vita as winning prizes. These dissertations are the first and last Indiana University dissertations advised by Jorgensen, bookending her work as a dissertation mentor at IU.

Mary J. Reichling was awarded the Dean's Prize at Indiana University as well as the Dissertation of the Year award from the Council for Research in Music Education for her 1991 work "Images of Imagination: A philosophical study of imagination in music with application to music education".⁶¹ This dissertation was often used in Jorgensen's classes as an example of philosophical research.

In 2012, Leonard Yuh Chaur Tan won the Dean's Prize at Indiana University for his dissertation on "Towards a transcultural philosophy of instrumental music education."⁶² In this work, Tan draws from the writing of four ancient Chinese philosophers (Confucius, Mencius, Xunzi, and Zhuangzi) and four American pragmatist philosophers (William James, John Dewey, George Mead, and Richard Shusterman). He expresses "my most heartfelt and sincere appreciation to Dr. Estelle R. Jorgensen, chair of my dissertation committee. Thank you very much for being the primary source of inspiration behind this study. I really appreciate your probing questions, dedicated guidance, and careful editing of

my work. You never fail to inspire me, and I owe my greatest intellectual debt to you."

Conclusion

Many have been mentored by Estelle Jorgensen through the past 40 years, and many, as Tan expressed in his dissertation, "owe our greatest intellectual debt" to Jorgensen. While the fields of education, music, and music education are not analogous to the Trojan War, Estelle Jorgensen is analogous to Mentor. Many of her students and colleagues are Telemachi who have seen Estelle as Mentor, whether it was in the form of Athena or Minerva. Mentor is there, prodding us to open our minds, think in new ways, taking the path untaken, and finding our way on that path, and asking questions. And learning that in life and in academia, often the questions are more important than the answers. Thank you for lighting the path for so many, Estelle Jorgensen, our Mentor.

Notes

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- 1 Michael V. Smith, "Modern Mentoring: Ancient Lessons for Today," *Music Educators Journal* 92, no.2 (November, 2005): 62-67.
 - 2 Andy Roberts, "Homer's Mentor: Duties Fulfilled or Misconstrued," adapted from "The Origins of the Term Mentor," *History of Education Society Bulletin* 64 (November, 1999): 313-329. Retrieved from http://www.nickols.us/homers_mentor.pdf.
 - 3 *Les Aventures de Telemaque* by François de Salignac de La Mothe-Fenelon (1651-1715) was first published in 1699. *Telemaque* was very popular and was an imitation of Homer's *Odyssey*. It is

from this book that the use of the term mentor came into common use. Roberts, "Homer's Mentor," *History of Education Society Bulletin*.

- 4 Roberts, "Homer's Mentor," *History of Education Society Bulletin*.
- 5 "Mentor." Merriam-Webster.com. Accessed May 31, 2018. <https://www.merriam-webster.com/dictionary/mentor>.
- 6 Smith, "Modern Mentoring," 63-64.
- 7 Colleen M. Conway, Michael V. Smith, and Thomas M. Hodgman, *Handbook for the Music Mentor* (Chicago: GIA Publications, 2010).
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- 10 At the time of the founding of the Philosophy SRIG, NAFME was known as MENC: the Music Education National Conference.
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- 13 Stephanie E. Williams, "On folk music as the basis of a Jamaican primary school music program," (MA Thesis, McGill University, 1985).
- 14 William Channing Woodbridge's lecture, "On vocal music as a branch of common education" revisited. *Studies in Music* (University of Western Australia) 18 (1984): 1-32. Reprinted in *Visions of Music Education* 14 (June 2009) at <http://www-usr.rider.edu/~vrme/>.
- 15 Marcie-Ann Gilsig, "Elam Ives, Jr. (1802-1864): Musician-Educator," (MA Thesis, McGill University, 1985).
- 16 Jeana S. Richmond, "An exploratory essay on the status and contributions of women in music education in the late nineteenth and early twentieth centuries," (MME Thesis, Indiana University, August, 2004).
- 17 Tura Elizabeth Hayes, "Room for all: A reflective analysis of the role of women in music education," (MME Thesis, Indiana University, December, 2000).
- 18 Melanie A. Coleman, "An exploratory study of the beliefs of two veteran instrumental music teachers," (MME Thesis, Indiana University, May, 2001).
- 19 James W. B. Clemens, "An historical study of the philosophies of Indiana University School of Music administrators from 1910 to 1973," (MME Thesis, Indiana University, May, 1994).
- 20 Bradley Edward Klump, "Approaching the music of our time: An exploratory philosophical study of two aesthetics with application to music education," (MME Thesis, Indiana University, May, 1994).

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- 21 Bonnie H. Campbell, "An exploratory study of the functioning of selected masticatory muscles during clarinet playing as observed through electromyography," (DM Document, Indiana University, April, 1999).
 - 22 Kevin J. Kjos, "Reflections on the teaching of William Adam," (DM Document, Indiana University, December, 1997).
 - 23 Maya Frieman Hoover, "A catalog of and introductory essay to selected twentieth-century Latin American art songs: A guide to locating and selecting Latin American repertoire for vocal study and performance," (DM Document, Indiana University, May, 2003).
 - 24 Matthew Fagg-Latta, "Teaching undergraduate voice: a repertoire method for soprano, mezzo-soprano, tenor, baritone, and bass." (DM Document, Indiana University, May, 2012).
 - 25 Jason Edwards, "Schools of oboe playing: formation, transmission, and evolution," (DM Document, Indiana University, May, 2004).
 - 26 Jose Antonio Lopez, "Pedagogical principles for the college classical guitar teacher," (DM Document, Indiana University, September, 2004).
 - 27 Svet A. Atanasov, "A description of selected aspects of three approaches to college-level bassoon instruction," (DM Document, Indiana University, Fall, 2004).
 - 28 Mary Thomason-Smith, "Recent hymns of the Christian church: A reflective essay," (DM Document, Indiana University, September, 2004).
 - 29 Betty Woodland, "A performer's study of the *Deuxième sonate pour orgue* by Raymond Daveluy," (DM Document, Indiana University, April, 2001).
 - 30 John T. Lowe, Jr., "Winner takes all? A reflective study of the relationship of modern North American organ competitions and the careers of young organists," (DM Document, Indiana University, May, 2005).
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 - 34 Michael Hackett, "Self-concept, self-esteem, self-efficacy, and motivation in brass instruction at the collegiate level," (DM Document, Indiana University, May, 2010).
 - 35 Krista Dyonis Riggs, "Foundations for flow: A philosophical model for studio instruction to develop the intellectual, emotional, physical, and spiritual faculties of each student on the journey to self-actualization and optimal experience," (DM Document, Indiana University, May, 2004).
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- 37 Keri Eileen McCarthy, "A study of Howard Gardner's theories of multiple intelligences and their applications in the collegiate oboe studio," (DM Document, Indiana University, December, 2004).
- 38 Theresa Hurley, "International-mindedness in an international school in Cairo, Egypt," (PhD Diss., Walden University, 2006).
- 39 Jennifer King Pullman, "Inner city students' perceptions about art education: Its role, value, and significance in their lives," (PhD Diss., Walden University, 2007).
- 40 Jacqueline Betty Henson-Dacey, "High school visual art students' perceptions of creativity," (PhD Diss., Walden University, 2015).
- 41 Kim E. Du Cloux, "Professional Development Experiences of Southern California Elementary School Teachers" (PhD Diss., Walden University, 2017).
- 42 Heidi Westerlund, "Bridging Experience, Action, and Culture in Music Education" (Doctoral Diss., Sibelius Academy, Helsinki, Finland, 2002).
- 43 Marja Heimonen, "Music Education and Law: Regulation as an Instrument" (Doctoral Diss., Sibelius Academy, Helsinki, Finland, 2002).
- 44 Lotta Ilomäki, "In Search of Musicianship: A Practitioner-Research Project on Pianists' Aural-Skills Education" (Doctoral Diss., Sibelius Academy, Helsinki, Finland, 2011).
- 45 Paul Louth, "Music, metaphor, and ideology: Toward a critical theory of forms in music education," (PhD Diss., University of Western Ontario, Canada, 2008).
- 46 Hermione Ruck Keene, "Taking part and playing parts: Musical identities, roles, participation, and inclusion" (PhD Diss., Dartington International Summer School, Institute of Education, University College London, 2018).
- 47 N. Carlotta Parr, "Towards a philosophy of music teacher education: Applications of the ideas of Jerome Bruner, Maxine Greene, and Vernon A. Howard," (DME Diss., Indiana University, August, 1996).
- 48 Personal recollection of the author.
- 49 Masafumi Ogawa, "Early nineteenth-century American influences on the beginning of Japanese public school music education: An analysis and comparison of selected music textbooks published in Japan and the United States," (DME Diss., Indiana University, April, 2000).
- 50 Personal conversations with Jorgensen, Ogawa and the author.
- 51 Christine Anne Brown, "A humane approach to private piano instruction: An analysis and application of the ideas of Abraham Maslow, Carl Rogers, and Jerome Bruner," (DME Diss., Indiana University, May, 2000).
- 52 Lois M. Sabo-Skelton, "Sol Babitz, the early music laboratory and string pedagogy, with annotated catalogues," (DME Diss., Indiana University, February, 2003).
- 53 Elizabeth Anne Bauer, "What is an appropriate approach to piano instruction for students with Down Syndrome?" (DME Diss., Indiana University, May, 2003).

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- 54 Anne M. Sinclair “Acoustic and perceptual analyses of the voices of classroom music teachers” (DME Diss., Indiana University, October, 2010).
- 55 J. Michael Kearns, “Thinking about jazz education in Canada: A comparative case study of collegiate educators regarding pedagogy, administration and the future of jazz education” (DME Diss., Indiana University, April, 2011).
- 56 Khin Yee Lo, “An intercultural study of selected aspects of string educators’ beliefs and practices in the United States and the United Kingdom,” (DME Diss., Indiana University, May, 2013).
- 57 Pamela Jo Stover, “Teacher preparation, methods and materials for music education in rural and one-room schools in selected areas of the Midwest (1890-1950),” (PhD Diss., Indiana University, May, 2003).
- 58 J. B. Dyas, “A description, comparison, and interpretation of two exemplary performing arts high school jazz programs,” (PhD Diss., Indiana University, December, 2006).
- 59 John Seybert, “A history of the National Association of Band Directors’ Coordinating Council, 1960-1970,” (PhD Diss., Indiana University, December, 2009).
- 60 Carla Aguilar, “The development and application of a conceptual model for the analysis of policy recommendations for music education in the United States,” (PhD Diss., Indiana University, April, 2011).
- 61 Mary Josephine Reichling, “Images of imagination: A philosophical study of imagination in music with application to music education” (DME Diss., Indiana University, May, 1991).
- 62 Leonard Yuh Chaur Tan, “Toward a transcultural philosophy of instrumental music education” (PhD Diss., Indiana University, December, 2012).

About the Author

Dr. Pamela Stover is an Associate Professor of Music Education at the University of Toledo (Ohio, USA) where she teaches elementary music education methods and pipe organ at the undergraduate and graduate levels. She is a music education historian and has taught or presented research throughout North America, Europe, Australia, Asia and the Middle East. Stover is a 2020 Fulbright Research Scholar at the Zoltán Kodály Institute in Hungary. She earned her PhD in 2003 from the Jacobs School of Music at Indiana University in music education with minor fields of pipe organ and church music.

Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section I - The Past is Our Future / The Past is Not Our Future

Chapter 4

The Pursuit of Happiness: Music Access in 21st Century America

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Abstract

This chapter describes policy mechanisms that can be revised to support “music making by all.” Aguilar starts with the normative claim that engagement in music education in elementary, secondary, and post-secondary institutions should encompass opportunities for a range of music-making experiences, especially those experiences that may be ignored or marginalized because of the traditional structure of post-secondary institutions. Broadening choices for musical engagement may provide greater relevance, as well as increased access and participation in learning music by all and for all.

In a multicultural society in which various spheres of musical validity coexist, the question of whose music is to be taught in state-supported schools has political and musical ramifications and important policy implications: Should school music be characterized by musical pluralism or monism? Will the views of the cultural establishment be taught exclusively, or will other musical perspectives be included? and Which particular musics shall be incorporated within the curriculum?
(Jorgensen, 1997)¹

Introduction

The National Association for Music Education espouses the mission, “To advance music education by promoting the understanding and making of music by all.”² Yet, to have opportunities for “making music by all,” the definition of what counts as music and music education needs to broaden to include additional opportunities for engaging in music beyond band, orchestra, and choir. Kratus notes that American music programs in elementary,

secondary, and post-secondary institutions have not changed much in the last half century.³ Calls to update music education in schools date back to the Tanglewood Symposium in 1967, where the then Music Educators National Conference (currently the National Association for Music Education or NAFME), along with other professionals related to music education,⁴ brought together a variety of participants to discuss music education in contemporary American society and to make recommendations for the field. One important artifact from this meeting was the Tanglewood Declaration in which eight statements were outlined as basis for future work in music education. Of those eight statements, one is of importance to this chapter: “Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures.”⁵ This statement indicates that these professionals and practitioners believed that all music practices were important enough to be included as a part of the curriculum of music education. Since that time there have been expansions in music making opportunities, but on the whole little has changed.

Thesis

The purpose of this chapter is to describe mechanisms, thorough policy or other means, that could be revised and updated to support access to music

education through a variety of experiences, especially in elementary, secondary, and post-secondary institutions, in order to provide support for “music making by all.” Choices for engagement in music education should encompass opportunities for a range of music-making experiences, especially those music-making experiences that may be ignored or marginalized due to not being part of the traditional manner in which music is learned in post-secondary institutions.⁶ Broadening choices for musical engagement may provide greater relevance, as well as increased access and participation in learning music by all.

The policies that both support and discourage teaching music in a variety of means across all levels are both hard and soft policies.⁷ Hard policies are those “compulsory requirements such as accreditation standards and government mandates”⁸ by which public teaching institutions abide. Soft policies, on the other hand, are those policies that “influence music teachers’ perceptions, values, and personal goals”⁹ and may include curricula, scheduling, text and music choices, and ensemble offerings. Because “. . . the public has entrusted the work of teaching the young to educational policymakers, administrators, and teachers”¹⁰ it is critical that educational policies and policies that impact teacher education are considered. Understanding the typical means of musical engagement in elementary and secondary schools, as well as the typical means of learning music by pre-service educators in post-secondary institutions provides the groundwork for what policies need to

change to meet the needs of the 21st century student engaged with music.

Music Education in Elementary and Secondary Schools

Many elementary and secondary students depend on their public school experience to provide access to learning music, and the privileging of a particular kind of music may inadvertently exclude some individuals from participating in learning and performing music.¹¹ Where the Tanglewood Declaration¹² espoused support for a variety of music making experiences, public schools have been slow to respond. In 2008, Abril and Gault found that of the secondary music programs they surveyed in the United States ($n=540$), 93% offered band, 88% offered choir, and 42% offered orchestra.¹³ While 55% of these secondary schools reported offering a jazz/rock ensemble, it is unclear how these genres of music were defined by those who participated in the survey. Principals reported additional music making opportunities (e.g. general music, theory, guitar, piano/keyboard, music technology, composition, and mariachi ensemble), but less than 50% of the schools surveyed offered such courses. While Abril and Gault found that most schools offer band and choir, Elpus and Abril found that only 21% of American high school seniors participated in these ensembles.¹⁴ This finding suggests that nearly 80% of high school seniors are not participating in music ensembles. While the reasons that individuals do not participate in ensemble could be numerous,

one reason could be that the ensemble offerings do not meet the interests of those secondary students who choose not participate because of a “tendency to exclude or deemphasize music of ethnic minorities and some forms of popular music.”¹⁵ In discussing in-school and out-of-school, Jorgensen notes that “youth may pick up musical knowledge informally . . . and without access to quality . . . instruction . . . may be limited to a narrow range of musical expression.”¹⁶ Greater diversity in learning music and ensemble offerings may invite an opportunity for greater participation and access to learn and study music.

The origination of teaching music was an outgrowth of preservation of musical traditions¹⁷ and Humphreys argues that, “popular music should be taught for a host of historical, social, and humanitarian reasons, the most important being ‘because it is the music of our time,’ not to mention place.”¹⁸ Jorgensen further supports this stating, “Each generation needs to renew education and culture for its particular time and place. . . .”¹⁹ With reference back to the Tanglewood Declaration,²⁰ the idea was to expand the opportunities for access and engagement with music. Teaching students to perform in non-traditional musical styles becomes a way to understand the music of the present day and to preserve it as an important part of our time and place, as we have to those pieces of music that are still performed as part of the canon.

Soft policies, such as curricular course offerings, play a role in sustaining the

status quo of ensemble offerings in elementary and secondary schools. However, the soft policy of choices of ensembles may be marginalizing and excluding groups of individuals who might choose to participate in music.²¹ While traditional ensembles make up the majority of the music teaching that occurs at the secondary level,²² Hebert and Campbell argue that “Popular music . . . may be among the most powerful discourses available to students.”²³ Randles acknowledges that “teachers and students must work within systems that are sometimes predetermined . . . trying to do what is best for their students.”²⁴ In their study, Davis and Blair indicated that K-12 students “demonstrated sophisticated musical understanding” when engaging with popular music in school settings.²⁵ This increased sophistication may be due to the familiarity that K-12 students have with popular music. “Popular music has a pervasive and undeniable influence on the daily life of young people . . . Curricular policy that provides little or no exposure to the study of rock music within schools may serve to alienate students.”²⁶

Mantie argues that “To ‘teach’ popular music is not synonymous with ‘using’ popular music” and “The failure to recognize this distinction contributes to inequalities of voice.”²⁷ Mantie is suggesting that popular music in music education deserves to be taught for the sake of understanding and performing popular music. Using popular music in a traditional ensemble is a way to bring some experience with the genre, but this is not the same as

learning to perform popular music. Davis and Blair argue that “The use of popular music may provide a unique opportunity to develop pedagogic relationships by honoring students’ musical values. . . .”²⁸ While research outlines that some students are engaged with performing in traditional ensembles, these do not meet the interests of all students.²⁹ Jorgensen suggests that musical practice should reflect the society.³⁰ Opportunities to engage with popular music or music in other non-traditional ways may provide an entry point to fostering musical understanding.

Standards are another soft policy that governs some of the aspects of the teaching of music education.³¹ Where the previous National Standards³² related to music outlined a list of nine skills that musicians were expected to know and be able to do,³³ the current National Core Arts Standards narrows the list to a common set of ideas relating to all arts disciplines: creating, performing/presenting/producing, responding, and connecting.³⁴ The authors of the Core Arts Standards also attempt to make room for a variety of music making experiences by specifically including these expectations in a variety of means: harmonizing instruments, composition and theory, traditional and emerging ensembles, and technology. There is no research, however, on how enumerating these means for making music has expanded music making opportunities in elementary or secondary music or suggested to the field of music education that the traditional means of music making need to be broadened. While the National Standards have been

viewed as a political boon for music education, standardization in this way may limit a teacher's ability to diversify the curriculum because any imagination or innovation may not neatly fit into the specifics outlined by the National Standards and therefore may not be considered or included in instructional practice.³⁵

Pre-Service Music Education

Most secondary music opportunities are in traditional ensembles, such as band, orchestra, and choir; therefore the individuals who choose to study music education at the post-secondary level are often products of these traditional music performance opportunities.³⁶ Because those students who choose to study music at the post-secondary level typically come from these traditional ensemble experiences to institutions that elevate and support these same kinds of ensemble experiences, music education students often have a difficult time imagining and developing other music-making experiences for students to consider.

The National Association of Schools of Music (NASM) is the arbiter of the majority of hard policies that are influencing the training of pre-service teachers in music units across the United States. Their *Handbook*, updated annually, provides music units with the expectations of training pre-service teachers, including the percent of time spend on learning music (at least 50%), professional skills (15-20%), and general studies (30-35%).³⁷ Currently, in the

typical formal study of music at the post-secondary level, individuals usually choose an instrument in which to specialize. Using this instrument, individuals audition and once accepted into a program, they typically enroll in private lessons. Private lessons facilitate greater proficiency on the chosen instrument by providing the opportunity for the individual to learn specific techniques and skills associated with performing on this instrument.

The *NASM Handbook* outlines the expectation of private lessons. Institutions are responsible for providing sufficient lessons, classes, ensembles, requirements and opportunities to experience repertory . . . to develop the common body of knowledge and skills listed below and to ensure that students meet graduation requirements associated with their specializations.³⁸

Wang and Humphreys acknowledge that students studying music in post-secondary institutions spend a "generous share of . . . music study . . . devoted to learning a principal instrument."³⁹ Traditional ensemble experiences associated with their specific instrument are also part of the typical performance experience. Alongside private lessons, these individuals are typically enrolled in classes of music theory and musicology that inform and support the broad understanding of the field of music. Both music theory and musicology provide some conceptual context for those individuals studying music. Once an individual completes the typical undergraduate degree, they have gained a

level of proficiency on the instrument of their choosing and have a general understanding of conceptual information related to the field of music.

While post-secondary institutions are often thought of as places of innovation and creativity, within specific content areas there can be differences in the level of progressiveness and conservatism, especially related to the curriculum. Music, and music education specifically, may be considered one of the most conservative disciplines, with curriculum that has looked basically the same for the past fifty years.⁴⁰ Hebert suggests that teacher education programs are among the slowest domains in higher education to respond to new developments.⁴¹ Powell, Kriken, and Pingato point out the concerns with music teacher training programs being too restrictive with the number of credits, along with required music history, music theory, and performance courses that revolve around European music traditions, including concert and marching bands, orchestras, and choirs.⁴² One reason for this slowness to change or implement innovation may be policies from accrediting organizations like National Association for Schools of Music (NASM). While not explicitly prescriptive to specific courses, the *NASM Handbook* codifies competencies that are most closely aligned with European art music and the competencies do not explicitly make room for contemporary practices in music.⁴³ This means that music education degrees look basically the same across the United States.

While not overly specific, the NASM

Handbook outlines the kinds of courses that pre-service teachers should take, including participation in vocal and instrumental ensembles. The language in the Handbook is purposefully vague: “Ensembles should be varied both in size and nature,”⁴⁴ which allows particular institutions to determine the number and type of ensembles in which students may perform. However, the tradition of band, choir, and orchestra ensembles seems to be the experience most prevalent in pre-service education. Jorgensen notes, “Individuals within a particular sphere of musical validity may tend to adopt musical mores that change more slowly than [contemporary] musical fashion, believing that their particular beliefs and actions are superior to others not within their sphere.”⁴⁵ This statement suggests that changing the paradigm of ensembles in post-secondary institutions may be slow or challenged by those whose spheres of musical validity are currently being implemented. Kruse argues that current undergraduate musicians engage with contemporary music practices, but that these practices have not been included in collegiate level curricula.⁴⁶ The musical concepts and skills that are taught in traditional ensembles could be taught in different ensemble experiences. Wang and Humphreys suggest that including non-western or popular music performance ensembles as part of the undergraduate curriculum would provide “more . . . balance.”⁴⁷ In addition, they suggest that expanded ensemble offerings might be more effective in increasing student participation in music than altering the repertoire of traditional ensembles.

In their study of students in a secondary general music methods class, Davis and Blair found that these future teachers were unlikely to approach using popular music because they felt unprepared and because they lacked resources to incorporate popular music into their curricula.⁴⁸ Private lessons study have a natural connection to performing in an ensemble setting. Performing in an ensemble is one place where students learn to engage with other musicians, conductors, and learn to perform cohesively. Yet, traditional ensemble settings, including chamber ensembles, are not the only places where students can learn such skills. These skills can be learned and applied in non-traditional and popular music ensembles, even on their primary instruments. Some of the numerous hours devoted to studies in music could be diverted to non-traditional ensembles in an effort to diversify the musical experiences of the students. If most of the music performing experiences that undergraduate students have are in traditional ensembles, why would they consider other means for teaching music? How can we foster “making music by all” when pre-service teachers are only taught the means for making music that appeal to 20% of high school seniors?

Multi-musicality

I believe that one way to manifest an array of music-making experiences at the elementary and secondary level is through more diverse ensemble experiences for those who are learning to be music teachers. While pre-service teacher education students who choose to study music typically learn to perform one style of music very well, they are not often afforded opportunities to learn to perform music in a variety of settings. Using their musical skills on a primary instrument (or possibly a secondary instrument) in alternative performing situations may contribute to greater ability and versatility in performing on their primary instrument, thereby increasing the multi-musicality of the student. This increased multi-musicality may be an impetus to developing additional music making experiences at the elementary and secondary level where a greater level of access to music-making can be achieved. This may be a means of transforming music education where there is opportunity for change in “beliefs, values, and attitudes.”⁴⁹

The term “multi-musical” was used by Randles which he defines as “being able to function as a reader of notation and as a vernacular music maker.”⁵⁰ I would extend this definition further: being multi-musical means that a person can function as a performer, listener, composer/arranger, and/or historian in many different musical contexts. Jorgensen supports the idea of multi-musicality through her writing on spheres of musical validity where she states that “Individuals may be members of several

spheres of musical validity simultaneously and in different relationship to each sphere.”⁵¹ Further, as it relates to music teacher education, being multi-musical means that individuals who have the opportunity to perform in different ensembles can imagine mechanisms to initiate and support music experience from a variety of performance settings. Most post-secondary institutions have numerous traditional music ensembles (defined as band, orchestra, and choir) in which students may participate, but access to other types of ensemble opportunities (i.e. popular music, jazz ensembles, non-Western music ensembles) may be limited. Some undergraduate music education students personally engage in music-making that falls outside of these traditional experiences on their own time, but they often have limited outlets within post-secondary institutions in which to learn about or perform in a popular or non-traditional experience.

Developing pre-service educators who have multi-musicality uses the typical structure of the undergraduate music program but expands the performance and learning opportunities to include experiences beyond traditional instruments and traditional ensemble experiences. If an institution were to take on a multi-musical framework in teaching and learning music, individual students would still likely specialize in one particular instrument but would also have an opportunity to learn additional instruments through private or small group instruction.⁵² Students would gain technical skills and knowledge on these additional instruments to have a modest

level of proficiency to perform and teach these instruments. In addition, students would have the chance to participate in ensembles associated with these additional instruments, so as to gain experience in how ensembles beyond their specialized instrument function and to have a framework for supporting and implementing such ensembles in a secondary setting. While some may suggest that these kinds of experiences are happening in typical undergraduate music education degrees, I would suggest that we need to extend the instrument learning opportunities further to include vernacular instruments, such as guitar, bass, drum set, keyboard, computer, popular music vocals, and technology. The ensemble performance experiences associated with learning these instruments would be more closely associated with popular music styles. These experiences, would give pre-service teachers opportunities to learn how to perform with popular music ensembles. In addition, pre-service teachers could learn to use their primary instrument in popular music ensemble settings. These performing and ensemble experiences could be the way in which pre-service teachers consider providing additional access to music learning.

Conclusion

In order to better serve students with interest in music beyond traditional ensembles, pre-service educators need experiences that will help them expand musical offerings in secondary schools.

Given the opportunity, it seems that K-12 students can successfully engage with music making beyond the traditional ensemble setting learning skills such as improvisation, composition, and arrangement.⁵³ But interest in additional musical opportunities from the teacher or the student is only a part of the equation; music educators will be more effective in implementing a variety of music making opportunities if they themselves have had experience in ensembles that they are interested in facilitating.⁵⁴ This means that pre-service educators need formal opportunities to participate, consider, and engage in non-traditional ensembles to learn ways to conceive of and facilitate such experiences when they are in the field teaching. While traditional ensembles may make up a majority of the current teaching opportunities, expanded pre-service ensemble experiences can lead to greater musical engagement from the K-12 student population.

The Tangelwood Symposium paved the way some fifty years ago for the field of music and music education to provide more expanded opportunities for engaging in music that included non-traditional ensemble experiences. However, updates to the post-secondary ensemble offerings have been slow to change. A few reasons for this may be related to concerns suggesting that performing in ensemble is an extension of the private lesson experience and that most current secondary teaching positions focus on teaching traditional ensembles; therefore pre-service teaching candidates should be prepared for these positions. In addition,

organizations such as NASM have not made specific mention of non-traditional ensembles or popular music styles in their accreditation materials. However, a variety of musical practices, with their own validities and values, reflect a multiplicity of musical perspectives.⁵⁵ Updating the understanding of musical validity may provide institutions with the needed supports to expand offerings to include non-traditional ensembles.

Changes to curriculum alone, however, will not be enough to change the landscape of developing multi-musicality among 21st-century musicians. Faculty in post secondary institutions need to understand the value of non-traditional music ensemble experiences. Musical skills that may be learned in non-traditional ensembles, such as composing and improvising, need to be valued and practiced as a part of being a musician in any field, especially those who are pre-service music educators. Supporting experience on a secondary or tertiary instrument also needs to be valued. Additional opportunities to engage with tools in these ensembles, including technology, may provide ways for pre-service teachers to learn to offer access to secondary students who have interests that differ from traditional ensemble experiences.

In this chapter, I have stated that I believe that music ensemble offerings at the post-secondary level should be expanded to provide opportunities for pre-service music educators to learn to be multi-musical.

More diverse ensemble experiences will foster openings for these music teachers to develop and implement additional opportunities for engaging in music once they are out in the field. Learning multi-musicality means that music teachers are better equipped to develop a variety of musical ensembles at the elementary and secondary level. These teachers can offer traditional ensembles and non-traditional

ensembles because they have learned pedagogies, strategies, and resources to facilitate teaching such groups. With greater access to music learning, teachers provide a positive path for any student to engage with and learn music that is meaningful and relevant. This is the essence of “making music by all.”

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section I - The Past is Our Future / The Past is Not Our Future

Chapter 5

Transforming Music Education Re-Visited: The Significance of Internationalization and Mentoring

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Abstract

This chapter returns to Jorgensen's 2003 publication *Transforming Music Education*. Kertz-Welzel revisits significant aspects of transformation in music education which Jorgensen suggests, and which are still important today. The author also emphasizes additional dimensions that are critical in the 21st century, such as internationalization and mentoring. Through the formation of the *International Society for the Philosophy of Music Education*, philosophy of music education was significantly transformed. Internationalization in a respective field is always connected to the engagement of individual researchers who shape it and attract others to become part of it. Therefore, mentoring young scholars is an important aspect of successful internationalization.

Introduction

Transforming music education has been a recurrent topic in music education. The feeling of living in times of changes and new challenges, facing new societal, political, educational, or technological developments—all of this creates the constant need for transformation. While

this is a positive development, emphasizing the dynamics of the music education profession and its interest in improvement, it also raises questions: What does transforming music education mean? Are we really interested in a substantial transformation or rather in a superficial elimination of uncomfortable aspects of music education? In her book, *Transforming*

Music Education,¹ Estelle Jorgensen provides inspiring answers to these questions. Jorgensen’s sociological and philosophical analysis of the nature of transformation breaks it down into specific categories, thereby opening empowering perspectives. Above all, it provides a positive vision for music education—something that tends to be often overlooked in the sometimes highly critical discourse about what needs to be changed.

There are, however, two aspects that do not play such a significant role in this publication but are crucial for transforming music education today: internationalization and mentoring. This chapter therefore investigates the meaning of internationalization and mentoring for transforming music education based on Jorgensen’s book. It starts with revisiting significant ideas of this publication and continues with an analysis of the transformative power of internationalization and mentoring. Suggestions for future transformations in music education conclude the chapter.

Transforming Music Education Revisited

Transforming music education is for Jorgensen multifaceted. First, it is a most natural process because each generation must change the way music education is taught.² Second, due to general changes in society, there is a need for specific transformations, considering new developments in education, music, or

policy. These might also include the goals of education or society regarding the “normative objectives of music education—that is, those to which groups, institutions, and societies ought to aspire.”³ This means that education should be humane, trying to implement social justice, freedom, diversity, and inclusion. The struggle for these goals is ongoing, and each generation must make its own contribution. Having positive visions in music and music education, even in the arts in general, is important and should guide transformations in music education. Jorgensen states:

And the only reason I can see for engaging in artistic and educational activity is the hope, even the belief, that somehow one can make a difference, improve the situation, enrich human experience, and foster and celebrate the good, the true and the beautiful, wherever they may be found.⁴

However, it is crucial to avoid simplistic solutions⁵ and anti-intellectualism⁶ and be prepared for the long run. Sustainable changes might take time. But this does not mean that those who work on transforming music education will not at all see the results of their labor. Transformation concerns various aspects in different ways. Jorgensen distinguishes six problematic areas on which transformation should be focused. These crucial areas are gender, worldview, music, education, tradition, and mindset. This concerns, for instance, analyzing and considering what music means: Is it an aesthetic object, a symbol, a practical activity, experience, or

agency?⁷ Transforming music education might also be related to changing the mindset that represents a frame of reference and a lens through which a profession, institution, or individual see the world of music education. For Jorgensen, transforming music education can only be successful if the general notion of transformation is broken down into respective aspects. Generally claiming that transformation is necessary without clearly stating what it is related to and how things should be changed is rarely effective.⁸

This indicates that there is a need for a deeper analysis of what transformation means. It can either be a smooth or a radical process, as Jorgensen tries to capture in her nine images of transformation that are modification, accommodation, integration, assimilation, inversion, synthesis, transfiguration, conversion, and renewal.⁹ These images describe the way in which changes happen, sometimes only rearranging things despite promising profound new orientations. In her book, *Pictures of Music Education*,¹⁰ Jorgensen describes the very nature of transformation with metaphors such as revolution or transgression. This indicates that transformations oscillate between different oppositions. They might be a dynamic process or rather static, can concern individuals, professions, or societies, might be guided by reflective action (or active reflection), might not only have positive but also negative aspects. All these considerations illustrate the complex nature of transformations.

Jorgensen's efforts to unfold the complex matter of transformation in music education, going beyond the unreflective use of this term, is most valuable. It helps us to understand how transformation works and what we can do to initiate or support a sustainable and promising process. But this also constantly reminds us that we need positive visions and alternatives to the current situation, so that, after criticizing the status quo, we do not stand there empty-handed. Transformations need to be guided by imagination, spirituality, particularity, embodiment, dialogue, agency, and high expectations. It is important to see the perspectives of others and to envision a better future, even though we know that transformation is a complex endeavor and an ongoing process.¹¹ To create alternatives, we need to change our ways of thinking, being, and acting. Regarding our thinking, we need to "break out of the little boxes of restrictive thought and practice and reach across the real and imagined borders of narrow and rigid concepts."¹² This includes reconsidering the goals of music education and overcoming dehumanizing theoretical, practical, or institutional restrictions. Ethical ideals such as justice, civility, goodness, fidelity, and mutuality should guide transforming music education—and be implemented in music education theory and practice.¹³ But transforming music education likewise concerns "ways of being" in terms understanding it metaphorically as being alive, relying on empowered students and engaged teachers. Jorgensen asserts:

Transforming music education is alive; its institutions are vital and relevant to individual members and public alike; its teachers are imbued with energy, passionate about their art, and eager to communicate it to others; and its students embrace knowledge as a living entity that is central to their lives. Its influence is directly felt on society as it ennobles humanity, enriches culture, and promotes civility.¹⁴

This is a clear statement about music education as a dynamic endeavor, being shaped by engaged individuals, having a positive impact on a society and its people. It encourages teachers and students to embrace the dynamics of change, the diversity of voices, and the richness of culture brought to classrooms by everyone involved. For Jorgensen, transforming music education also concerns ways of acting in terms of understanding our work as part of changing the society towards social justice and inclusion.¹⁵ This includes understanding teaching in a dialogical and open way, accepting people's fears of change. This likewise concerns understanding learning as discovery, giving students room to learn more about themselves, their interests, musical culture, and ways of learning, while at the same time supporting respect, freedom, and happiness of those being involved.¹⁶

This raises the issue of what transforming music education looks like. It means preparing people "to live in an uncertain and changing world by helping

them forge a basis for personal faith and conviction and cope successfully with the changes and uncertainties they confront in their lives."¹⁷ Accepting the fact that there is no final security leads to the need for guidance and orientation. This includes spiritual values that give meaning to individual lives and acknowledging and accepting diversity, in music and elsewhere. It encompasses understanding music education and learning as a personal encounter of teachers and students, a constant dialogue that is fostered by respect and acknowledgement of the others' views. Individuals and personal relationships are for Jorgensen a key element to successfully transforming music education: "Transforming music education begins with individuals."¹⁸ Daring to be different, looking beyond the usual and having high expectations clearly distinguish the kind of music education Jorgensen envisions from other approaches. For her, it is important to stress out that music education should not only be about becoming better musicians but about becoming better people.¹⁹ This concerns both teachers and students—and the various people involved in this endeavor. Jorgensen's ideas offer a much broader approach than usual concepts of music education that often just aim at musical excellence—although it is certainly not unproblematic to utilize music education to transform people and the society.²⁰

Thus, transforming music education is not easy to accomplish, challenges individuals and the profession to go beyond their comfort zone. Jorgensen correctly

states:

There is no room in transforming music education for laziness and lack of carefulness, anti-intellectualism and lack of learning, narrowness and rigidity of thinking, opportunism and lack of professionalism. Rather, transforming music education appeals to the highest aspirations of musicians, educators, and their public. The richness of its conception meets the challenges of our time and offers hope towards enriching human experience.²¹

Transforming music education challenges individuals and the profession and certainly also affects institutions and music education policy:

It calls for a revolution in the institution of music education; a pervasive, systemic, ongoing, and radical intervention in the status quo; a conversion of the hearts and minds of all those involved in its work.²²

There is no easy way to change music education. Rather, transforming music education means being involved and challenged, leads to a changed mindset on an individual or professional level and to changes of music education policy. Internationalization is therefore also a significant aspect that should be considered regarding transformation.

The Transformative Power of Internationalization and Mentoring

Music education has for a long time been focused on national systems, traditions, and approaches. Certainly, each country has its own history of music education, often related to patriotism and religion as main rationales for introducing it as subject in public schools.²³ There are preferred approaches such as general music education in German schools or performance-based music education in American secondary schools. Additionally, each country has its own history of music education as a field of research, often closely linked to neighboring disciplines such as musicology or pedagogy. In each country—or sometimes even language area—there are prominent researchers whose ideas have been significant in the respective music education tradition. For Anglo-American music education, researchers such as Bennett Reimer, Patricia Shehan Campbell, and Estelle Jorgensen have played important roles. Especially Jorgensen helped shaping and transforming the profile of philosophy of music education as a field of research, firstly focused on Anglo-American music education, later broadening this focus to international music education.

Institutionalization and internationalization are two of the best indicators that a field of research is established. Through the foundation of the *Philosophy of Music Education Review* in

1992 and the *International Society for the Philosophy of Music Education* in 2003, philosophy of music education became an internationally recognized field of research.²⁴ It was significantly transformed. Particularly the international symposia that have taken place since 1990 offered opportunities for networking, an exchange of ideas, and the formation of philosophy of music education as a global field.²⁵

What would internationalization mean regarding philosophy of music education? It certainly means broadening the perspective from a rather national or Anglo-American to a global one, including voices from various countries worldwide. It also means reconsidering philosophy of music education as a global field of research, inspired by research in many countries, for instance connecting it with similar areas such as *Philosophie der Musikpaedagogik* or *Musikdidaktik* in Germany. Additionally, different scholarly traditions, ways of thinking, presenting and writing, including the use of English as lingua franca, make international conferences and publications interesting but also challenging. Scholars from various countries need to be familiar with Anglo-American standards, but Anglo-American scholars should also be interested in getting to know other scholarly and philosophical traditions. Transforming philosophy of music education to become an international field of research has certainly not been an easy process, particularly regarding the international symposium in Hamburg (Germany) in 2005, since German philosophy of music education had before

rarely been in contact with the international discourse. This and many more conferences underlined that becoming an international community in philosophy of music education, a field that is often based on strong national philosophical traditions, is a complex endeavor and an ongoing process for which intercultural understanding and open-mindedness are much needed.²⁶

Defining a field such as philosophy of music education as an international field of research transforms it. It affects the various aspects Jorgensen identifies as significant for transformations such as worldview—which becomes global and cosmopolitan—, regarding the meaning of gender or regarding music and education. The various kinds of transformation that internationalizing philosophy of music education involves, have certainly been experienced differently by individuals, particularly at the beginning when problems of understanding due to different academic cultures and scholarly practices (e. g., peer review) were usual.²⁷ However, internationalization has opened new perspectives of what is at the core of philosophy of music education. It helped to demonstrate that within the worldwide music education community there are researchers interested in more than finding the best teaching approaches or methods. It supported imagining new ways of thinking, being, and acting. It also helped understanding different approaches to philosophy of music education, often aiming towards the common good, based on ethical principles, guided by the vision of a just and fair society. Internationalization

transforms fields of research such as philosophy of music education significantly, but also individuals. Since it is not easy to become part of the international music education community, due to the socialization in different national research cultures, mentoring is an important way of helping scholars to become global.

From the beginning, mentoring has been a significant part of internationalizing philosophy of music education. Particularly at international symposia of the *International Society for the Philosophy of Music Education (ISPME)*, Jorgensen has sought encounters with young promising international or North American scholars, encouraging and supporting them. Her ability to identify the promising potential of emerging researchers, but also aspects where they would need support, made her very special for many scholars in the international community. She became a powerful mentor for many, particularly for international female scholars, some of them later becoming music education leaders in their home countries as well as in international music education. Jorgensen's function as a mentor included encouraging and empowering young scholars, because often, others only saw their weaknesses, while Jorgensen emphasized their strengths and their potential. Especially for international scholars, it was important to have a mentor such as her, facilitating getting socialized into the international philosophy of music education community and also helping them to believe in their own abilities.

Jorgensen clearly exemplifies some of the characteristics of successful mentors. If mentoring means taking somebody "under the wings" of an experienced person, supporting young scholars in their career, in their visibility, and also in their ability to create and to achieve goals,²⁸ she clearly accomplished that. But she was also a mentor regarding the development of young scholars' personality and character, helping to implement an ethics of kindness and respect. At the core of mentoring are certainly two things: to share knowledge and to support the formation of the professional and the individual identity of young scholars. But in fact, the relationship of mentor and mentee is also crucial. This relationship sometimes turns from a rather professional to a personal relationship, occasionally even into friendship. A mentee who learned her lessons can certainly be a support for her mentor, empowering through refreshing ideas, the appreciation of former and current support as well as respect and thankfulness.

When considering the connection of internationalization and mentoring, some aspects are paramount: Young scholars socialized in a music education system and research community in a specific country certainly need help to understand how international music education works. Mentoring supports young scholars' professional identity formation towards being international, having a global perspective on music education. This includes coming to terms with philosophy of music education as a distinct field of research within the variety of research

areas in music education globally. When young scholars are socialized into this field, it is most natural that they consider this area their scholarly home, but also support the further establishment of this field through their research. However, above all, mentoring helps young scholars creating and becoming part of international networks, connecting people and thereby facilitating the formation of the global community of researchers in philosophy of music education.²⁹

Mentors such as Jorgensen foster developing a community of likeminded but also very diversely and creatively thinking scholars. Through their example, mentors inspire many young scholars to support a positive and ethically responsive vision of music education. The best reward for a mentor is always to see her mentees succeed. Seeing many of the young scholars Jorgensen supported becoming important researchers in their respective countries and the international music education community, being in leadership positions in the *International Society for the Philosophy of Music Education* (ISPME) and in other organizations, such as the *International Society for Music Education* (ISME), is certainly most rewarding.

Jorgensen succeeded in creating a global community of researchers in philosophy of music education. Thereby, her positive visions for music education will be part of the new generation of researchers' thinking, preparing them to work towards improving music education

theory and practice through philosophical inquiry.

Conclusion

In her work, Jorgensen redefined the role philosophy can play for music education, encouraging people to start thinking and reconsidering well-known theory and practice. Certainly, challenging common ways of thinking is not comfortable, and might lead to insecurity and the need to find new orientations. But for transforming music education, it is indispensable.

Some scholars have the same ability as artists, uniting the power of the intellect with imagination. In describing the imaginative power that a scholar's research and publications can have on the profession and individuals, Jane Kenway and Johannah Fahey's offer interesting perspectives in their book, "Globalizing the Research Imagination":

Certain people take us to . . . untraveled worlds. They provoke us to ponder. Their ideas and images make our ideas spin with possibility. They entice in us fresh flights of thought.³⁰

Estelle Jorgensen is certainly one of these scholars who inspire imagining new thoughts and possibilities, helping us to develop positive visions for music education. In today's music education world, people who are able to do that are rare. It is much easier to destroy through

uncontrolled, so-called “philosophical” critique, leaving behind broken fragments and despair. We need more scholars and mentors, helping us to see a bright future, in spite of all the challenges we are facing. Through her mentoring and her engagement in internationalizing philosophy of music education, Jorgensen paved the way for people to continue her work globally. Sustainably transforming music education is certainly something that

cannot be accomplished by one generation. Each generation has to transform music education and to adapt it to the current circumstances. However, considering the close link between transforming music education, mentoring, and internationalization is something that is much needed today and crucial for the promising future of music education that Jorgensen envisioned

Notes

1 Estelle R. Jorgensen, *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2003).

2 Jorgensen, *Transforming Music Education*, 8.

3 *Ibid.*, 20.

4 *Ibid.*, XV.

5 *Ibid.*, 9.

6 *Ibid.*, X.

7 *Ibid.*, 80-92.

8 But certainly, only transforming single aspects, without having a broader picture in mind, can also not be successful.

9 *Ibid.*, 48-50.

10 Estelle R. Jorgensen, *Pictures of Music Education* (Bloomington, IN: Indiana University Press, 2011).

11 *Ibid.*, 61.

12 *Ibid.*, 119.

13 *Ibid.*, 120.

14 *Ibid.*, 124.

15 *Ibid.*, 129.

16 *Ibid.*, 139.

17 *Ibid.*, 140.

18 *Ibid.*, 144.

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- 19 Ibid., 141.
- 20 For more information about this topic, see: Alexandra Kertz-Welzel, "The Pied Piper of Hamelin: Adorno on Music Education," *Research Studies in Music Education* 25 (2005): 1-12.
- 21 Jorgensen, *Transforming Music Education*, 146.
- 22 Ibid., 146.
- 23 David G. Hebert and Alexandra Kertz-Welzel, *Nationalism and Patriotism in Music Education* (Farnham, United Kingdom: Ashgate Publishing, 2012).
- 24 Estelle R. Jorgensen, "Roots and Development of the International Society for the Philosophy of Music Education (1985–2015)," *Journal of Historical Research in Music Education* 39, no. 1 (2017): 25-50.
- 25 Ibid., 30.
- 26 Alexandra Kertz-Welzel, *Globalizing Music Education: A Framework* (Bloomington, IN: Indiana University Press, 2018).
- 27 Peer review has long been unknown to German music education. The first publication explaining peer review to German music education scholars was published in 2006 (Andreas C. Lehmann, "Peer-review: Eine Information zum international üblichen wissenschaftlichen Begutachtungsverfahren für wissenschaftliche Publikationen," in Nils Knolle, ed., *Lehr- und Lernforschung in der Musikpädagogik* (Essen: Blaue Eule, 2006), 325-332.
- 28 Madeline M. Crocitto, Sherry E. Sullivan, and Shawn M. Carraher, "Global Mentoring as a Means of Career Development and Knowledge Creation: A Learning-based Framework and Agenda for Future Research," *Career Development International* 10, no. 6/7 (2006): 523.
- 29 It might be important to point out that mentoring not only concerns young scholars, but scholars of any age. Mentoring young scholars, however, is the most common way of mentoring.
- 30 Jane Kenway and Johannah Fahey, *Globalizing the Research Imagination* (London, United Kingdom: Routledge, 2009), 1.

About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section II

Action and Quest

Section II – Action and Quest

Chapter 6

Pilgrim and Quest Revisited

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Abstract

In *Pictures of Music Education*, Estelle Jorgensen extends her analysis of the pilgrimage metaphor and its associated model of quest in music education. The purpose of the present chapter is not to refute or critique Jorgensen’s work with this metaphor but to build on it by exploring even further the possible meanings captured by the metaphor for music educators. While the notion of pilgrimage carries religious overtones from its long association with faith practices, in a secularized world our present understandings continue to be shaped by remnants of meaning from past mythologies. To that end, various notions associated with pilgrimage are explored in the current context: quest (what is a pilgrimage?), hero (what is a pilgrim?), initiation and graduation (how does one get started on a pilgrimage?), journey (what is a pilgrimage like?), discipline (what does it take to be a pilgrim?), and paradise (where is the pilgrim headed and why?). The analysis suggests that the pilgrimage metaphor applied to music education evokes a progressive view of teaching and learning. The metaphor and its glosses may serve as a counterinfluence to standardized curricula, assessment procedures, and external expectations, for instance, that impact how music education is conducted today.

In *Pictures of Music Education*,¹ Estelle Jorgensen unpacks a dozen key and interesting tropes that have served as grounding metaphors and models of music education. She shows how these metaphors have shaped understandings of music, teaching, learning, instruction, curriculum,

and administrative practices. After showing its power and influence, she offers a critique of each metaphor in turn to illustrate its limitations and to underscore the need for multiple metaphors. In the multitude of metaphors, she implies, one will find others that answer the critiques, fill

in the gaps, and build out a fuller appreciation of music education philosophy and practice. This work was an extension of what she had earlier published as “Seeing Double: A Comparative Approach to Music Education”² where she explored the steward-conservation and pilgrim-quest metaphors and their respective models. This was in turn a response to a paper presented by Virginia Richardson on the pilgrim metaphor.³

Jorgensen’s writings on these topics invite imaginative responses and encourage readers to see the profession in new ways and as serving new ends, in many cases revealing perspectives that had been unrecognized and unacknowledged in thinking about music education. The purpose of this chapter, then, is not to critique Jorgensen’s writing on metaphor in general or the pilgrim metaphor specifically, but to complement her work; not to dismiss it but rather to contribute to it. By combining our voices, we may expose more of the role of metaphor in shaping our thinking and expose even more of the richness of the concept of pilgrimage as it relates to the practice of music education.

It seems it is impossible to talk about metaphor without using metaphors to do so. Goodman speaks of metaphor as “moonlighting”—a metaphor is a concept that takes on additional tasks to those of its day job, so to speak. The point Goodman makes and Jorgensen adopts is that a metaphor is a word, a group of words, or an idea that is applied to a discretely new domain. I would add that in doing so, it

comes with all its accoutrements: its inherent structures, glosses it has gathered over time, personal meanings, and emotional trappings. These accoutrements structure the new domain after the pattern of its origin. It gives the new domain an integrated and comprehensible organization. And in doing so, the unfamiliar can be explored and in a sense tamed.

From metaphors, Jorgensen moves to include models which are derived from their respective metaphors. This move allows her to transition to the practical aspects of the grounding metaphor. She justifies this move by calling on Max Black who distinguishes between metaphor and model by aligning metaphor with “commonplace implications” while models require “control of a well-knit scientific theory” “with systematic complexity and capacity for analogical development.”⁴ The line between metaphor and model is “fuzzy” (Jorgensen’s term) and models “smack of metaphor” (Black’s admission) yet they find models to be a useful mechanism for exploring the implications of a foundational metaphor.⁵ It is as though models help metaphors do the work they were intended for. While deriving the model of quest from the metaphor of pilgrimage as Jorgensen does in *Pictures of Music Education*, some of the richness of the metaphor is lost in the model. This is due partly because the model is, as argued, likely to be more literal. More importantly, the models that have been derived from metaphors are a single instance, one possibility of potentially many deriving from the same metaphor, as Jorgensen notes.⁶ In

the elaboration of the pilgrim metaphor which follows, other models will be suggested to expose the richness that it embodies. In doing so, it is apparent that these spin-offs from the grounding metaphor are also figurative and provocative in their own way although more narrowly focused, more literal, more closely “well-knit” as Black suggests, and possibly of more use when it comes to thinking about education.

Metaphor of the Pilgrim

The notion of the pilgrim finds its origins in religious thought and practice. One can look to the travelers to the Ganges in India, Rome in Italy, Fatima in Portugal, Lourdes in France, the Great Temple in Lhasa, Tibet or the sacred mosque in Mecca, Saudi Arabia. In all these instances, the practice of pilgrimage is still strong and meaningful. It is against such a backdrop that John Bunyan wrote of Christian in *Pilgrim's Progress* and C.S. Lewis of children in the *Narnia* chronicles. In a secularized world, however, myth, literature, art, and film are also replete with stories of pilgrims. Jorgensen writes about Frodo in *Lord of the Rings* as a particular example but we also see it in Hans Solo of the *Star Wars* series and often in the superheroes genre.

Whether religious or secular, the images of the pilgrim bear certain qualities in common. The pilgrim is called or compelled to undertake a journey, through difficulties and privations, toward some lofty destination. She undertakes the

pilgrimage for her own sake, but it redounds to the good of others. She may take it alone or in company, but the experience is personally powerful and meaningful. She must prepare, but no preparation can be fully adequate for the challenges ahead for the path is fraught with and marked by disappointments as well as revelatory and unexpected surprises. There is great risk and struggle, but if the pilgrim prevails, there is immense satisfaction in arriving at the end point. If this has the sound and feeling of the experience of being a teacher or a student, then that suggests the appropriateness of the metaphor for music education!

Pilgrimage may not be received well by all educators today. This may in part be due to its religious overtones. In rejecting religion as a significant force in secularized public education, one is also tempted to reject a practice such as pilgrimage as an appropriate basis for contemporary thought and action. However, vestiges of religious symbols remain in modern thinking and can still add meaning to living in and engagement with the world. Mircea Eliade makes the claim that “certain aspects and functions of mythological thought are constituents of the human being.”⁷ One may question the literal truth implied by this claim, but nevertheless recognize that much of our current thinking is built around the symbols and narratives of ancient mythologies. Eliade and others such as Joseph Campbell trace remnants and continuities across times and cultures of some of these symbols that enable us today to construct our social reality, if not our

understanding of where we stand in the cosmos.⁸ In a multifaith society, these continuities and recurring symbols can provide common ground for social interaction and development. Pilgrimage can be one such shared symbol.

Each moment in a pilgrimage can suggest a model. The models are prompted in part by seeking answer to the questions: What is a pilgrimage? What is a pilgrim? How does one get started on a pilgrimage? What is a pilgrimage like? What does it take to be a pilgrim? Where is the pilgrim headed and why? Interrogating the metaphor gives rise to many corresponding models, each one illuminating both the metaphor and how education might be shaped along these particular lines as one way among many.

Quest

What is a pilgrimage? Jorgensen focuses on the notion of a quest, “a long and arduous search,”⁹ as a model. This spin-off from pilgrimage fits well with the notion of education when it is envisaged as the search for truth and capability. Alan Watts sees “the whole quest for knowledge in the Western world,” the “foundation of western science,” is to uncover the laws governing all living processes, to predict, and hence to control. In summary, this is “the technological enterprise of the West.”¹⁰ Quest conjures up a painstaking and meticulous seeking for understanding. It speaks to integrity, trustworthiness, impartiality, and honesty in discovering,

adopting, reporting results, and sharing information.

Defining features of being human are to know, to do, to become. At times, this work is certainly arduous. Deciphering, sifting and sorting, changing viewpoints, experimenting, reflecting, clarifying, articulating—these are not activities of an inert or stagnant mind. Seen in these terms, the quest model offers a stark contrast with the banking model of education, named and opposed by Paulo Freire.¹¹ In the banking model, Freire states, “education ... becomes an act of depositing,” that is, the teacher is little more than a “bank clerk,” adding presorted and complete deposits of knowledge and facts into the minds of learners. In the case of music education, the “deposits” may be in the form of isolated skills on various instruments, snippets of knowledge about items in a musical cannon, or the ability to decipher a score. Under this model, students file away the knowledge with no creativity, transformation, or personalization. In the quest, by contrast, the learner is an active participant in discovering knowledge that can take place in listening, performing, or composing.

The quest model has significant implications for the curriculum. The curriculum becomes more a rough sketch of learning opportunities, sufficiently flexible to allow for different paths as possibilities open. John Dewey encourages us to look at the learner as a determining factor in what is studied rather than the subject-matter. “Abandon the notion of subject-matter as something fixed and ready-made in itself,”¹² he proposes, for the sum of human

knowledge is not a “mere accumulation” (or growing bank account, in Freire’s terms). Rather than being “a miscellaneous heap of separate bits of experience,” what is known is “organized and systematized ... that is, ... reflectively formulated.”¹³ The curriculum that honors this is organic and adaptable, adjusting to student needs, interests, and experience. It allows learners to build their understanding by reflective practice.

The hierarchy of student-teacher becomes flatter with the instructor often a co-learner, a co-quester. The teacher performs the role of guide or model rather than director, stage setter for learning rather than dispenser of knowledge. Classrooms are supplemented with studios, practice rooms, performance venues, clinics, garages, and basements as well as exposure to and involvement in multi-ethnic music-making. Value is placed on informal as well as formal experiences and tacit as well as explicit learning. Learners take what is received critically and creatively, transforming it within their own cognitive pre-understandings. Standardization of outcomes and assessments become counter-productive in such an environment. Since the quest is a search, with the learners engaged in the searching—practicing, actively listening, researching, and reflecting—the outcome is not always predictable.

Hero

What is a pilgrim? A pilgrim is one who departs or separates himself from the

familiar and comfortable, undergoes a series of trials and victories, and returns or arrives triumphant, a stronger, wiser person with something to offer for the good of the community. Campbell calls such a pilgrim a “hero.”¹⁴ While his analysis is more focused on the most significant heroic figures in myth and religion—Prometheus, Odysseus, King Arthur, Śakyamūni Buddha, Moses, Jesus—it is not difficult to see overtones of the heroic in more every day heroes, individuals who are valiant in their own eyes or those of their immediate circles. The hero is a rather romantic model that could elevate the pilgrim to superhuman heights and seems more remote from the concerns of music education, but when the pilgrim is seen as the hero of her own life’s journey, this model becomes more relevant.

The pilgrim as hero takes on various roles. She is, first of all, a warrior. She takes on arrogance, tyranny, and other monsters and dragons,¹⁵ such as ignorance, unexamined assumptions, gaps in knowledge, and areas of murky understanding. She is a lover with a new sense of freedom and “life energy” able to embrace others and bring them along with her.¹⁶ She is a powerful figure. Once some key questions have been answered she can use her new knowledge for good or ill.¹⁷ She is a redeemer, someone who makes the world a better place, as long as she uses that new knowledge for good.¹⁸ She is a saint. That is, she is characterized by a humility that accompanies the sense of achievement, humility in the face of mistakes she has made and importantly in the awareness of how little she knows and

how much more there is to know and do.¹⁹

The path of the hero is the hero's own path. Educators who see the learner as a hero recognize that it is her story and not theirs. The attention is on her development, her opportunities, her choices and decisions rather than on objectives set by bureaucracies, ideologies, or even benign authorities.

It is, however, also worth noting that the heroes of mythology mostly had help at some critical point in their journey—a power, a guide, or a secret potion or icon to help them in moments of greatest danger. Teachers can serve in that role to great effect. Having walked a similar path before, they can point out vistas not to be missed and sloughs not to be entered. They do this not by usurping the learner's decision-making but by mentoring, advising, and showing the way. At critical moments, the teacher can insert key ideas or share a portentous insight that can reinvigorate the learner when things go awry. This may often come in the form of asking the right question or offering a just-in-time strategy when these are needed. Teachers who can do this know their students well and holistically.

While a single teacher may accompany a learner along just a section of her path, the hero's journey is lifelong. Learning opportunities for people at all stages of their own journey can be an important consideration for education. Resources, opportunities, encouragement, and critical and timely advice for hero-

making and forming are needed across the lifespan for heroes come in every age group.

Initiation and Graduation

How does one get started on a pilgrimage? A pilgrimage begins with a sense of calling and a change in one's existential self-understanding. To be admitted to a new status or order, one needs to go through some kind of initiation. To be accepted for membership in a religion, a secret society, a new stage of life (say from childhood to adulthood) for instance, there are specified undertakings at the end of which some kind of ceremony or ritual is performed. To become a professional, one needs to successfully complete a program of studies which culminates in graduation. Initiations and graduations play a particular role in pilgrimage. They serve as turning points, marking the place where the pilgrimage up to a certain point becomes the pilgrimage after that point. Over a lifetime, a pilgrimage is marked as a series of initiations and graduations where each one marks the end of a part of one's journey and the beginning of the next leg.

An initiation is intended to “produce a radical modification of the ... status of the person to be initiated;” it is “equivalent to an ontological mutation of the existential condition.”²⁰ While Eliade makes such grandiose claims for religious rituals, especially for the religions of original peoples, he believes modern people carry a nostalgia for initiations still. There lingers a

longing for renewal, a remaking of one's self, a new beginning, an inspiration suggested by an initiatory symbol or scenario that indicates a significant move from one stage to the next.²¹

Music and music education can be readily drawn into such processes. Opening and closing ceremonies are often celebrated musically, as are deaths and weddings. This may be because music can capture and express non-verbally the strange mix of the joy, excitement, nostalgia, and possibly grief of the event when words fall short. Our musician students can be sensitized to this during their preparation for the event.

In other significant ways, music education itself can be marked by a series of initiations-graduations. The start of new school year, the passing of a music exam, the transition from rehearsal to performance, or the next new musical piece to be mastered can all be occasions of commemoration and celebration. I remember well initiations that involved the presentation of a new community instrument: my college purchased a harpsichord and introduced it with some fanfare for the first time during a performance of baroque music. At a different institution, a spectacular opening concert launched the university's new pipe organ after years of frustrating delays. In a more intimate way, teacher and student can celebrate and mark the stages in mastery of her instrument or repertoire as a preparation for the next stage. Launching a learner into the next phase of her

development as a musician or composer can be like a renewal or refreshing of the pilgrim on her journey.

Initiation into the next stage of musical development is also an opportunity for acknowledging a higher level of responsibility. It comes with a sense of calling, a charge, an invitation to a new level of privilege, or even compulsion to move on and up. It also comes with new expectations, demanding new commitments and more mature responses and serves as a summons to greater challenges and the promise of more satisfying rewards. Some reflection at these moments of initiation can bring added meaning and motivation to the pilgrim-learner.

Journey

What is a pilgrimage like? The notion of quest underlies pragmatic thought, influenced by the scientific spirit. The fundamental formulation of the pragmatic principle is the continuity of knowledge: something is learned because it has an effect, and the effect opens new paths for exploration. In John Dewey's words, "While the content of knowledge is what *has* happened, the *reference* of knowledge is future or prospective."²² In other words, the way of knowing is "a dynamic force in human life with immense practical significance."²³ The quest is never complete: each discovery opens new questions calling for fresh endeavors.

In mythology, the pilgrim or hero is called on a journey “to a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountaintop, or profound dream state,” a place of strangeness, torments, herculean effort, and “impossible delight.”²⁴ While a pilgrimage is a journey, the progress of the pilgrim is not always forward, however. There will be detours and dead ends, retracing steps, wrong directions, and sometimes lost ground. Even so, step continues to follow step, sometimes sluggishly and despondently, sometimes at a run. This image of the pilgrim’s journey suggests it is somewhat rhapsodic and unpredictable. It is a sequence of trial and error, success and failure, stops and starts, but it is ongoing.

While this journey might seem daunting, it is also a grand adventure and by undertaking it, the pilgrim is growing and developing, even though this may not always be obvious to either the observer or the pilgrim except over time. Seeing the work of education through these lenses, teachers should be heartened and encouraged toward patience. When a student disappoints, we can remember she is a work in progress as we endeavor to guide her back to the main trail. Students can learn to forgive their errors when they make mistakes if they feel the adventure of learning. The risk of failing can hold some students back from trying a new instrument or new playing technique or new piece. The inevitability of being shaken by a new revelation or viewpoint can be met with open mindedness. Learning is a courageous

undertaking into which teachers are inviting their students.

In educational terms, competence may be the goal but it may not be reached immediately. Getting the right answer the first time may not always take into account where the student is. Discovery learning approaches that give over to the learner a major role to play in their development can be a messy undertaking, as prone to straying and wrong turns as a pilgrimage might be, yet it may still in the end result in deep learning, understanding that is more permanent, systematized, and meaningful than prepackaged, dictated knowledge.

Discipline

What does it take to be a pilgrim? Given that getting to the stage of deep learning can be as meandering as that of pilgrims picking their way through unfamiliar territory and facing the hazards of being on the road, learners assume some responsibility for their educational development. Just as religious leaders and their communities can provide advice and support for their members who wish to undertake a pilgrimage, it remains to the individual pilgrim to take step by step toward the destination. In this context, discipline is more than “screwing up one’s courage [and determination] to the sticking point” as Lady Macbeth exclaims, so that one keeps on going regardless of temptations to stop. Self-imposed discipline becomes a learning experience in itself and brings one closer to the goal. It is not just a

restraint or obedience to a rule: that is, it does more than prevent one from giving up. In its positive aspect, it is a pushing through obstacles and restraints to something deeper and more rewarding. Paradoxically, it is a binding contract one makes with oneself to enable a breakthrough to new freedoms of thought and action.

An illustration of this is seen in the conduct of the pilgrims at the Jokhang Temple in the central square of old-town Lhasa. These are in the main Third World peoples who have undergone untold sacrifices to make their way through the Himalayan mountain passes to the capital of Tibetan Buddhism. Yet, simply getting there is not enough for most of these pilgrims. Every day, a moving mass of people, carrying prayer sticks, beads, or containers of yak butter, dressed in the native clothing of their local regions, walk or measure their length over and over again by stretching out lengthwise on the ground around and around the extensive temple square, or prostrate themselves repeatedly in front of the temple doors. Inside the stultifying and mysterious atmosphere of the temple, at various altars they offer prayers and gifts purchased from their own meager resources. Pilgrims in many other faiths also add to the privations of the journey with added grueling and arduous rituals. It would be an understatement to describe these castigations as simply an effort to earn divine favor; rather these disciplines are undertaken in the belief that they will introduce the faithful to a deeper experience of the holy. The self-restraint they demand become self-masterships,

empowering and illuminating.

The educator's duty is not to make learning easy, but to motivate a student's best efforts and encourage their serious application to the tasks at hand. It is not to remove effort and frustration and angst from the learning process, but to mentor and advise the learner through these experiences so that solid, personalized learning takes place. If students are expected to read widely and write extensively and practice their instrument faithfully—and this will require sacrifice and self-discipline on their part—they too will experience the breakthrough to higher levels of achievement and meaning. This does not mean that the educator will deliberately make their students' lives difficult. It does mean that learners will be challenged by the content or skills of the field of study. One need only look at the face of a performer striving for a particular sound from their voice or instrument to read the agony of that kind of quest. Areas of study are rightfully named disciplines.

Paradise

Where is the pilgrim headed and why? Many pilgrims identify the object of their pilgrimage as Edenic: a paradise or utopia, but not all pilgrims have such lofty goals. Some endpoints may be as prosaic as becoming rich, successful, or famous or winning respect or as commendable as finding love, answering some nagging question, or realizing an accomplishment of some kind. But across all these types,

pilgrims are dreamers. And dreams are more powerful in moving one than abstract ideas, even in some cases to the point of becoming obsessive. The whole pilgrimage, through its trials and privations, is motivated forward by the vision of a destination and result. The vision itself may be unclear, fuzzy, unarticulated, and inexplicable, but those possibilities do not seem to be an obstacle to striving. As long as there is a sense of something, an attraction, an elusive or even illusive endpoint, the pilgrimage can and must be undertaken.

Educators who build their understanding of their role at least in part on the pilgrimage metaphor may find the model of a paradise sought a key to motivating their learners. Dogged by questions like, Why do we have to learn this stuff? teachers need to have convincing answers or their learners' striving may dissipate. The answers are writ small and large: they are found in the immediate learning outcomes of a particular curriculum and in the wider motto or mantra of the school and against the backdrop of career goals and a personal sense of ultimate destiny. They can be exposed and explored in class discussions and quiet one-on-one conversations with students. Oliver Ferris, a high school teacher at Melbourne University High School, Australia saw one of his students sitting glumly by herself during recess. He sat down beside her to chat and discovered from the tearful student that things were not going well at home. He got her thinking ahead into what she might like to do with

her life. "Be a pop singer," was the instant reply. His heart fell. What a long and arduous journey she would have ahead of her and the goal was likely unreachable. But he let her dream and he listened. The girl, Olivia Newton-John, grew up to be the pop singer she dreamt of becoming. When "paradise" can be articulated cooperatively with students, teachers may see a growing sense of intrinsic motivation and purpose.

The process can begin with helping learners bring to the surface and name their desiderata. In the 2017 film, *Itzhak*, Perlman's wife Toby, a musician in her own right and his best critic, exclaims, "Music lets us dream. ... It lets us feel." In a music classroom, engagement with music in listening, performing, or composing is arguably a way into the heart of feeling,²⁵ where such hopes and dreams might lie. Students can reflect on what meaning they find or are attempting to express musically. This sounds rather mystical or sophisticated and hard to imagine being deployed in a room full of restless preteens, but as Jerome Bruner proclaimed, "... any subject can be taught effectively in some intellectually honest form to any child at any stage of development."²⁶ In other words, the big questions and issues of importance that education intends to address, and here I would include questions about life's goals and hoped-for destinations, are topics that can be visited over and over again through the learner's educational pilgrimage. This is the essence of the spiral curriculum. It seems particularly relevant in this context with overtures to both revisiting former

questions for fresher and deeper understanding of them as well as a sense of movement and progress that such a curriculum suggests in the context of pilgrimage.

Possibilities

Even though the pilgrimage metaphor has ancient roots, by this interpretation its guidance is radically progressive. It puts the learner-pilgrim central in the curriculum, teaching approach, and administrative structure. It is the learner's journey, quest, and destination that is the main focus. She is valued for her contribution to her own learning. The learning experiences she is exposed to offer opportunities to discover and construct her understanding of music and her place in it. A learner-centered education is one that builds on the learner's best interests, of course, but these best interests are not simply assumed. The teacher is attuned to the student, her abilities and her dreams, so they might work together to create an effective learning pathway. She is invited into the community of music lovers and students and charged with the challenge and privileges that entails. The curriculum is sparse while resources and guidance are abundant. As a result, the content of the learning is actually rich and personally constructed. Expectations are jointly determined and both student and teacher assume responsibility for achieving them. When they are achieved, step by step along the way, both the learner and her instructor

recognize them and celebrate them in some way.

Admittedly, a progressive interpretation of the pilgrim metaphor is rather romantic and idealistic. Given class sizes, national curricula and standards, and accountability and assessment pressures, among other factors governing the work of teachers today at all levels of education, it is difficult to imagine a teaching program that can fully live out this particular vision of pilgrimage. A classroom that is attuned to each individual student is likely to be seen as a classroom overwhelmed by chaos and inefficiency by some because there will be false starts and detours as in any pilgrimage. It may seem little can be learned, and much time is seemingly squandered in some instances. Many progressive classes have failed on these very grounds. This is one fundamental reason why many metaphors are needed to guide the practice of education. At times, discovery learning approaches need to be supplemented with apprenticeship learning and teacher-as-guide needs to become teacher-as-master,²⁷ or the school is pressed to assume the factory model and produce music-makers efficiently over more progressive and student-centered paradigms,²⁸ for instance.

Yet, when the music education program holds some image of the quest and of learners on an adventure of discovery, when an educator glimpses a student as a hero on her way to some paradisaical future, when a learner accepts the charge of developing her musical ability and is

initiated into the world of music lovers, even if these visions are subliminal or held as high but distant ideals, then music education will reflect that. It will make a difference in how the teacher regards his

work, his students, and his own calling to be an educator. And opportunities will be sought to enact some of the vision of the pilgrimage some of the time.

Notes

- 1 Estelle R. Jorgensen, *Pictures of Music Education* (Bloomington and Indianapolis: Indiana University Press, 2011).
- 2 Jorgensen, "Seeing Double: A Comparative Approach to Music Education," *Musiikkikasvatus/The Finnish Journal of Music Education* 11 nos. 1-2 (2008): 60-79.
- 3 An earlier version of "Seeing Double" was "Thinking Figuratively: A Response to Virginia Richardson," presented at Intersections: Music, Performance, Research, Committee on Institutional Cooperation Annual Conference on Music Education, Indiana University, Bloomington, October 19, 2005.
- 4 Quoted in *Pictures of Music Education*, 5.
- 5 *Ibid.*, 5,6.
- 6 *Ibid.*, 9.
- 7 Mircea Eliade, *Myth and Reality* (New York: Harper and Row, 1963), 181-82.
- 8 See for example, Eliade, *Myths, Dreams and Mysteries* (New York: Harper and Row, 1957, 1960), 23-38; Joseph Campbell, with Bill Moyers, *The Power of Myth*, Betty Sue Flowers, ed. (New York: Doubleday, 1988).
- 9 Jorgensen, "Seeing Double," 69.
- 10 Alan W. Watts, "Western Mythology: Its Dissolution and Transformation," in *Myths, Dreams and Religion*, ed. Joseph Campbell (Dallas, Texas: Spring Publications, 1970), 16, 17
- 11 Paulo Freire, *Pedagogy of the Oppressed*, trans. Myra Bergman Ramos (New York: Continuum, 1970, 1993), 52-67.
- 12 John Dewey, *The Child and the Curriculum* (Chicago, London: University of Chicago Press,, 1902), 11.
- 13 *Ibid.*, 12.
- 14 Joseph Campbell, *The Hero with a Thousand Faces* (Novato, California: New World Library, 2008), 28, 29.

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- 15 Ibid., 287-93.
- 16 Ibid., 293-96
- 17 Ibid., 296-299.
- 18 Ibid., 299-304.
- 19 Ibid., 304-307.
- 20 Eliade, *The Quest: History and Meaning of Religion* (Chicago: University of Chicago Press, 1969), 112.
- 21 Ibid., 125-26.
- 22 Dewey, *Democracy and Education* (New York: The Free Press, 1916, 1944), 341.
- 23 Iris M. Yob, "The Pragmatist and Pilgrimage: Revitalizing and Old Metaphor for Religious Education," *Religious Education* 84, no. 4 (Fall, 1989), 525.
- 24 Campbell, *Hero with a Thousand Faces*, 48.
- 25 Here Susanne K. Langer's work is particularly relevant, especially the three volume *Mind: An Essay on Human Feeling* (Baltimore: Johns Hopkins University Press, 1967, 1972, and 1982 respectively).
- 26 Jerome S. Bruner, *The Process of Education* (Cambridge, MA: Harvard University Press, 1960, 1977), 33.
- 27 Jorgensen, *Pictures of Music Education*, 53-71.
- 28 Ibid., 91-110.

About the Author

Iris M. Yob received her doctoral degree at Harvard University after working in teacher education in Australia. Her research interests are in philosophy of education, particularly the philosophical aspects of spiritual education, education in the arts and music, and education for the common good. Her interests have focused on the role of non-literal languages in meaning making and its implications for teaching and learning. She has been on faculty at SUNY-Geneseo and as Academic Coordinator for the Indiana University Collins Living Learning Center and as Associate Dean for the PhD program in Education at Walden University. Her most recent appointment was as Director, Social Change Initiatives in the Center for Faculty Excellence at Walden University and now as faculty member emerita, she is serving as consultant on social change innovations at Walden University. She has served as Assistant or Associate Editor, *Philosophy of Music Education Review* since the journal was founded in 1993. Her writings appear in among others *Journal of Aesthetic Education*, *Journal of Music Education*, *Philosophy of Music Education Review*, *Innovative Higher Education*, *Studies in Philosophy and Education*, and *Higher Education Research Communications*.

Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section II – Action and Quest

Chapter 7

An Aesthetico-Political Approach to Music Education: Transformation Beyond Gender

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Abstract

This chapter takes Jorgensen's thoughts regarding how music education can contribute to a better world, developed in *Transforming Music Education*, as a starting-point. Based on her statements, I elaborate upon possibilities for equal music education. The picture of transformed music education, as I interpret Jorgensen's work, is based on a dialectic approach, including mutual curiosity and respect. Through my research where I have interviewed female electric guitar playing upper secondary music students, shows though, that transformation of music education has to continue. For example, the analysis of their expressed experiences shows that they are diminished, quieted, encouraged to care, and seen as the other musical sex. Therefore, the chapter communicates a philosophical exploration of how an aesthetic-political understanding of democracy, based on Arendt, Merleau-Ponty and Ranciere, could be used to go beyond gender, and imply in what ways music education could offer equal dialectical spaces of musical wonder. My hope is that voices of philosophical scholars, within the field of music education, will continue open-ended collegial discussions based in friction and friendship in Jorgensen's spirit in deliberative scenes. That could be one contributor towards a professional discussion towards equal music education. The aesthetico-political voice could be one that aims to encourage both music teachers and students to be and become themselves, in music educational settings, where all individuals are heard and listened to, in intersubjective musical activities.

Taking as a starting-point,
Jorgensen's thoughts regarding how music

education can contribute to a better world,
developed in her 2003 book *Transforming*

Music Education, this chapter will elaborate upon possibilities for equal music education. In the last chapter of the 2003 book Jorgensen states, "Showing how music education might be different also portends how its effects might ripple outward to change the wider education, society, and culture of which it is a part."¹ I agree with the standpoint that transformation of music education demands that all human beings' ideas, impetuses, motivations, and forms of expression are taken into account, regardless of gender or sex. The picture of transformed music education that is described in the final chapter is based on a dialectic approach including mutual curiosity and respect among all involved. A recent experience shows that transformed music education exists as situations where students are approached as human beings, as "whos" in the first case, and not primarily as sexes, as "whats."² I visited a "Light Celebration" at a Steiner school, where the singing children in the 6th grade (12 years old) were divided into three parts; bass, alto, and sopranos, independent of sex, solely based on how their voices sounded. The teacher heard and perceived the potential of each human being and created a space where they all could develop individually, experience themselves as musical human beings, and create good sounding music together. On the other hand, at least in Sweden, music education is still to a high degree dominated by patriarchal structures, which for example imply whose ideas that are counted, what is valued as musical skillfulness, who has the possibility to develop what musical abilities, and how musical knowledge is possible to

embody or perform.³ So, fifteen years later, the transformation of music education has to continue. In this chapter, I will try to go beyond gender and elaborate upon further transformation of music education towards a better world. The chapter will communicate a philosophical exploration of how an aesthetic-political understanding of democracy, based on Arendt, Merleau-Ponty, and Rancière, could be used to go beyond gender, and imply in what ways music education could offer equal dialectical spaces of musical wonder.⁴

I will come back to the Light Celebration where the children were able to use and explore their voices in musical cooperation, but first I want to take a step back and ponder what might hinder and what could possibly contribute to what Jorgensen defines as transformation of music education. Music education practices and research are steered by societal, cultural, and genre-connected norms, an observation which I base on personal experiences of studying and teaching music at several levels in the Swedish school system. These norms, which imply choice of content, forms, and approaches in music education, are reproduced, not least, within the circle of institutions themselves.⁵ Content and forms, connected to genres, which dominated my own music teacher education in the 1980s, are still there, even if recent research, and the increased awareness among students born in the 1990s and later, direct attention to their consequences in terms of inequality. Transformation towards dialectical approaches in music educational settings, I

believe, has to take place at two levels, in two spaces, the collegial and the classroom. Curious, critical, and respectful discussions among music teachers have to become a natural, continually organized activity, which Jorgensen also suggests; in addition, music education has to be organized as aesthetic communication, in aware ways.⁶

The norms and powers that steer how music education is conducted and in turn conserved could be illuminated by such collegial discussions. To become transformers of music education demands both awareness of the available space for freedom and its expansion within legal frames and ideas about how to use it. Not least, invisible norms and structures (for example related to gender) have to be made visible, to be engaged, and to be changed. The teacher in the Light Celebration example above showed insights and knowledge that helped him to create an equal space where students could use themselves, and their voices, independent of sex, in a common musical performance, towards common goals, still in line with the curriculum. Collegial discussions organized in an aesthetico-political spirit could be viewed as deliberative scenes, where teachers become themselves, by being heard and listened to. Insights and knowledge, about how students can be viewed and approached, what frames are possible to influence or not, how the spaces and places can be used, what goals are set for a specific activity or semester, and what consequences specific approaches have, could be discussed and consciously developed in such settings. The aim should

be that music teachers develop towards, and experience each other and themselves as, professional individuals in an aesthetico-political sphere, with the power to transform music education.

An aesthetico-political view of democracy can be defined as sensuous, mutual, reflected, curious, and respectful communication, grounded in friction, friendship, and change. The philosophical base for aesthetico-political democracy, built on the thinking of Merleau-Ponty, Arendt, and Rancière, takes Merleau-Ponty's concept of flesh as a starting point.⁷ Frustrated by a language that maintains dualism and dichotomies, Merleau-Ponty introduced new terms, such as "intertwining," to illuminate the inseparability of subject and world, and "chiasm" to describe the "place in the flesh of the world where the visible flesh also sees, where the tangible flesh also touches." Merleau-Ponty's concept of "flesh" emerges from his understanding of ontology as being grounded in the body. Flesh belongs neither to the material body nor to the world exclusively. It is both subject and lived materiality in mutual relation. It cannot then be conceived of as "mind" or "material substance," but rather flesh is a fold "coiling over of the invisible upon the visible."⁸ Flesh includes chiasmic spaces: gaps between the body and the world, wherein it folds back on itself in an intertwined and ensnared relationship. Flesh as Being gives rise to the perceiver (seer) and the perceived (seen) as interdependent aspects of subjectivity.⁹

Accordingly, the flesh of the society can be seen as a collective way of being that is neither just object nor subject, neither just visible nor seer, but primordially both.¹⁰ In such a way of being where activity and passivity are intertwined, individual and collective actors, as well as societies, are seen as reversible and two-dimensional. This implies that aesthetico-political democracies “fail” to reach final closure; in other words, it can be seen as a manifestation of the hyperdialectic. Human communication is for Merleau-Ponty an encounter between the glorious incarnation of one’s own speech and the author’s speech. Such an encounter in successful communication (for example, in art or politics) tends to blur the hierarchy between speaker and listener, between actor and spectator, since “when I speak to another person and listen to him, what I understand begins to insert itself in the intervals between my saying things, my speech is intersected laterally by the other’s speech, and I hear myself in him, while he speaks in me.”¹¹

Arendt’s thought about action is used in the philosophy of aesthetico-political democracy to understand how society stages itself as deliberative scenes, embedded in the web of social relationships and enacted stories.¹² Deliberative scenes can be viewed as processes by which events temporarily monopolize public attention. That struggle shapes the interpretation of an event in such a way that its meaning is established, and at some point left behind, integrated, in the phenomenological sense. The meaning

of an event can be reshaped in the future and is always open to question, but that requires, at least, the partial restaging of the issue.¹³ Such an issue could be how gender is treated in music educational settings. An important contribution from Arendt in the aesthetico-political is the statement that plurality is “the law of the earth,” pointing to the importance of intersubjectivity: aesthetic cooperation thereby characterizes the human world. It can also be defined as political friendship in a shared world, where (sense-connected) common sense is always in change within the field of tension between action and reflection.¹⁴ Arendt’s understanding of politics was fundamentally aesthetic in the sense of being concerned with the intersubjectively co-perceived character of the human world. Each member of a society, seen as an aesthetic regime of politics, should actively (and passively) contribute to friction and struggle by expressing one’s own interests and opinions. That’s why the “who” must be seen and encouraged. For anyone to leave the private hiding place and show who one is, in disclosing and disposing oneself, courage is needed.¹⁵ Consequently, this is an important task for music teachers: to be curious about and encourage the “whos” and not be steered by traditions or focus blindly on the “whats.” What a student wants to express and strive towards should not be hindered by gender nor by any other “what” criteria.

That struggle and resistance is needed in aesthetico-political democracy is also underlined by Rancière, who sees

division and dissent as constitutive for the aesthetico-political, which in turn welcomes opposition and freedom.¹⁶ Rancière states that *aisthêtis* exists in the gap between speech and the account of the same. “And the *aisthêtis* that shows itself in this speech is the very quarrel that offer the constitution of the *aisthêtis*, over the partition of the perceptible through which bodies find themselves in community.”¹⁷ He also underlines that such division/partition should be understood in a double sense, as community and as separation. The aesthetic-political is like modern art: it becomes entirely aware of its indeterminate being, it welcomes surprises, in the process of making the invisible visible.¹⁸

What characterized the Light Celebration as aesthetico-political then? Firstly, the students were seen as a plurality of singing human beings, independent of sex. Their impetus to make music together, and in front of an audience, with their self-made paper lanterns, was encouraged and taken care of. They were seen as “whos.” The teacher, consciously, or non-consciously, challenged the norms regarding how to divide students into traditional choir parts. He did not see them as male or female, as “whats,” but as individual voices with the right to be heard and listened to. The “what” aspect that guided the teacher was instead how the voices actually sounded and by doing so engendered possibilities for individual and common musical growth in the common space. The teacher used and created a deliberative scene where voices could be

heard and listened to, still in line with the curricula and the syllabus criteria. It can be said that the bravery of the teacher encouraged courage among the students as well. It was touching to experience the largest human being in the class, walking in the front of the ceremony parade, singing with his silver sounding soprano voice, as well as the smallest one contributing with her strong bass in the back. Both classmates, but also students in other grades, teachers in other subjects, the principal as well as family members, had the chance to listen to and experience the students as their musical selves, in aesthetic communication, and in doing so see the students, as well as gender and music, in broader shapes. The teacher used existing, and created local temporal, frames; he steered for freedom within borders. As such, this can be seen as an example of aesthetico-political democracy, or as transformed music education.

As mentioned in the beginning, one aspect of music education that has to be overcome to be able to define music education as transformative is the risk of conserving traditional gender roles. What have appeared as critical points of music education are such issues, for example, as how musical knowledge is valued, what behaviors are expected, and how response is given. In a study regarding female electric guitarists’ experiences taking part in ensemble education in upper secondary music specialist programs, I have noticed that agreed upon valued musical skills seem to be related to specific genres and styles, and to specific behaviors connected to

those styles. It has also become rather obvious that it is not natural for all pupils to prioritize these specific genres or behaviors. But, in essence, the ones who want good grades seem to adapt to the agreed upon norms, concretized as quick solos in slick, funk, or jazzy genres, or well sounding performances in the same musical styles. When it comes to engaging in arranging the songs or taking the leader's role, these appear to be voluntary and not valued in the same way, at the same time, as caring seems to be encouraged among girls in music education. The response to the girls' expressions of incorporated musical knowledge and behavior seem to be steered by the mentioned genre connected norms. Such an approach among teachers should be challenged by an aesthetico-political approach to music education. In the latter, formulations in curricula and syllabi should be investigated and discussed as well as the norms. In addition, openness for the students' motivation, ideas, musical preferences, impetus, desires, and "personality," as well as the local situation, the common place, should be taken into account.

Other problems that occurred in female electric guitarists' experiences are the (inner) pressure of being perfect, connection to *the male gaze*, limitations when it comes to space, running their own projects, and the role of the teacher. It seemed that the male musical bodies were growing while the female diminished in the situations where the interviewees had made their musical experiences. The pressure of being perfect and the

awareness of the male gaze made them, for example, practice at home so that they could handle the musical material before the ensemble lessons started, which goes against an aesthetico-political approach. The limitation of space and possibility to run their own projects shaped the female bodies as immanent, quiet, and caring. If they were to transcend their bodies, the prime way seemed to be to do it in the traditional male style. The responsibility for making space for female projects seemed to be put on the females themselves; they had to claim their space. Such unbalanced communication does not align with an aesthetico-political view of democracy, where all members of a society, seen as an aesthetic regime of politics, should actively (and passively) contribute to struggle by expressing their own interests and opinions. As Arendt stresses, courage is what is needed and what needs to be encouraged by teachers so that all might leave the private hiding place and show who one is in disclosing and disposing oneself. Otherwise, the struggle and resistance that Rancière claims is needed in aesthetico-political democracy is absent, which makes opposition and freedom impossible. The importance of the role of the teacher as a creator of the music classroom as a deliberative, hyperdialectical scene speaks for itself. In the following I will discuss if and how the aesthetico-political approach could be used as a guide for professional self-criticism among music teachers, as Allsup and Nielsen claim is needed.¹⁹

What could an aesthetico-political approach among teachers look like then? As

mentioned, insight, when it comes to music education as a phenomenon constituted of sensuous, mutual, reflected, curious, and respectful communication, grounded in friction, friendship, and change, is needed. A relational non-dichotomic view, including continual negotiation of agreements and norms, has to be incorporated.

To come close to such a view and approach or to be able to create a music classroom as a deliberative space in an aesthetico-political spirit, teachers could reflect upon the questions *who, what, where, with whom, and towards what*, as made visible in the reasoning above. The questions are closely intertwined but will here be discussed separately. When it comes to the “who,” as mentioned, the individual’s motivation, ideas, musical preferences, impetus, desire, and “personality” have to be taken into account; they serve as a base for the individual to be an aware, active (and passive) member of the situation. The “what” has to be treated carefully, of course; physical, psychological, and social aspects of a human being have to be taken into account as well, but not solely, and not in ways that are traditionally steered by norms or, for example, genres. When it comes to “where” music education takes place (the context or the situation), all participants should have the opportunity to be heard and listened to, to be given space to run their projects. Plurality, then, is seen as a contribution, where individuals become clear to themselves and others in communication, and where everything is grounded in change. “With whom” implies that there are important persons outside

the actual classroom that influence how the deliberate scene can be created and shaped. As mentioned earlier, a living discussion has to be maintained with colleagues, principals, parents, and other professionals connected to school. The aim is to continually create the best growing and learning possibilities for all students. Finally, the “towards what” (the goals of the activity), has to be reflected upon and made alive. Of course, *towards what* concerns the goals of the curricula and syllabus criteria, which have to be endlessly negotiated, discussed, and reflected upon, as such expressions are always open for interpretation.²⁰ But towards what can also be about the goals of the society, the local school, the teachers themselves, and not least the students. At the deliberative scene, all goals are displayed and reflected, not taken for granted, and absolutely not steered by un-reflected norms and traditions. The aesthetico-political approach demands the teacher continually relate to the five questions, in relation to each other, which could be illustrated by a pentagon, where the teacher is situated in the middle.

In other words, there is still a lot to do when it comes to transforming music education. Jorgensen’s contributions have pointed at both problems and possibilities. My hope is that, in the spirit of Jorgensen, voices of philosophical scholars within the field of music education, will continue open-ended collegial discussions based in friction and friendship in deliberative scenes. By that, I mean that we continue to work as individual professionals towards equal music education. The aesthetico-

political voice could be one that aims to encourage both music teachers and students to be and become themselves, in music educational settings, where all individuals are heard and listened to, in intersubjective musical activities. In this

way, we might take one step towards a more equal world, inspired by Professor Estelle Jorgensen and her thorough, stubborn, and important work in our field.

Notes

- 1 Estelle Jorgensen, *Transforming Music Education* (Bloomington: Indiana University Press, 2003), 139-40.
- 2 Arendt stresses that the coming together of a plurality of persons, not based on *what* people are, but on *who* they are, is what makes changes in lived reality possible. The *who* becomes visible in peoples' stories, the *what* is defined by outer criteria, as age, gender, class, and race. Hannah Arendt, *The Human Condition* (Chicago: University of Chicago press, 1971).
- 3 Cecilia Ferm Almqvist, "The Risk of Unequal Gender Role Conservation: Informal Ensemble Playing from the Perspective of an Upper Secondary Female Guitarist," in *21st Century Music Education: Informal Learning and Non-Formal Teaching Approaches in School and Community Contexts*, eds., R. Wright, B. A. Younker, and C. Beynon (London, Ontario: Canadian Music Educators' Association, 2016). Carina Borgström Källlén, *När musik gör skillnad. Genus och genrepraktiker i samspel. [When Music Makes a Difference. Gender and Genre Practices in Collaboration]*, Diss. (Bohus: Ale Tryckteam, 2014).
- 4 Martin Plot, *The Aesthtico-Political: The Question of Democracy in Merleau-Ponty, Arendt and Rancière* (New York: Bloomsbury, 2014).
- 5 Ulla-Britta Broman-Kananen, *På klassrummets tröskel : om att vara lärare i musikläroinrättningarnas brytningstid*, Diss. (Helsinki: Helsinki University of the Arts, 2005).
- 6 Jorgensen, *Transforming Music Education*.
- 7 Plot, *The Aesthtico-Political*; Maurice Merleau-Ponty, *The Visible and the Invisible* (Evanston: Northwestern University Press, 1997).
- 8 Merleau-Ponty, *The Visible and the Invisible*, 138.
- 9 Ibid.
- 10 Maurice Merleau-Ponty, *Signs* (Evanston: Northwestern University Press, 1998).
- 11 Maurice Merleau-Ponty, *Adventures of the Dialectics* (Evanston: Northwestern University Press, 1973), 142.
- 12 Hannah Arendt, *The Human Condition* (Chicago: University of Chicago press, 1971).
- 13 Plot, *The Aesthtico-Political*.

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- 14 Cecilia Ferm Thorgersen, "The Music Classroom as a Local Place and a Public Space: Democratic Education towards Music as a Language of Us All," *Swedish Journal of Music Research* 2 (2015): 61-73.
- 15 Arendt, *The Human Condition*, 178-80.
- 16 Jaques Rancière, *Dissensus: On Politics and Aesthetics* (London: Continuum, 2010), 26.
- 17 Jacques Rancière, *The Politics of Aesthetics* (New York: Continuum, 2006).
- 18 Plot, *The Aesthtico-Political*.
- 19 Randall E. Allsup, *Remixing the Classroom: Toward an Open Philosophy of Music Education* (Bloomington: Indiana University Press, 2016). ..Frede V. Nielsen, *Almen musikdidaktik. [General Music Didaktik]*. (Copenhagen: Akademisk forlag, 2006).
- 20 Olle Zandén and Cecilia Ferm Thorgersen, "Teaching for Learning or Teaching for Documentation? Music Teachers' Perspectives on a Swedish Curriculum Reform," *British Journal of Music Education* 32, no. 1 (2015): 37-50.

About the Author

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Project Links

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Section II – Action and Quest

Chapter 8

Embracing and Navigating Uncertainty: Estelle Jorgensen’s Contribution to International Wisdom

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Abstract

This chapter will address the multiplicity of models and metaphors set out in Jorgensen’s *Pictures of Music Education* (2011). Boyce-Tillman will examine the concept of wisdom and its necessity for choosing a particular strategy in a particular context. Illustrations will be pulled from the author’s pedagogical experiences in and outside formal institutions like the university, school, and church. Wisdom is a necessary component of Jorgensen’s search for justice, and it builds upon an awareness of the value-systems underpinning how a Subject makes choices, particularly in the search for a common humanity. The aim of the chapter is to illustrate how Jorgensen’s wisdom has nurtured much philosophical scholarship in music education and enabled debates between teachers and policy makers internationally.

Introduction

In an age of systematization, bureaucratization, and state control, wisdom is in short supply. James Tapper in *The Guardian*, UK on May 13, 2018 describes how 40,000 teachers quit the profession in the UK in 2016—9% of the workforce. This has left a 30,000 shortfall of classroom teachers resulting in larger classes and the increased use of supply

teachers. A parent describes how her primary school aged child had nine teachers in the space of one year. The problems in the UK teaching profession are identified as recruitment, retention, and workload. Tapper discusses workload and work/life balance; but, with support from the Chief Executive of the Education Support Partnership, he says that teachers have no sense of any agency or autonomy. Teachers describe continual form filling and regular

observations of their work. Chances for anyone to make choices whether informed or ill-informed are restricted by rules, curricula, and codes of practice.

This deprives professionals of exercising judgment—which for me is the essence of Wisdom—judging whether this is the correct path or another one. The danger of this is that the longer this situation persists the more tightly people are enclosed in the institutional boxes and the less likely they are to see outside the myths they live by.¹

I started teaching in the UK in 1966—before we had a National Curriculum (followed in the US by the Standards movement). Teaching, certainly at Primary Level (up to aged 11), was controlled by the teachers themselves, although at Secondary level curricula were more controlled by the examination system at aged 16 and 18 (the Ordinary Level and Advanced Level exams). Certainly, some teachers at this time followed somewhat eccentric and idiosyncratic paths but, in general, it enabled staff to make choices related to the needs of a particular group of children in a particular place at a particular time. Schemes of work were contextual—the nature of wisdom.²

Challenging Assumptions

Among the symptoms of transforming music education, music educators and those interested in their work need to break out of the little boxes of

restrictive thought and practice and reach across the real and imagined borders of narrow and rigid concepts, classifications, theories, and paradigms, to embrace a broad and inclusive view of diverse music educational perspectives and practices.³

In the pursuit of this ideal, Estelle set out to critique existing modes of thought, as well as to nurture new ways of thinking by means of philosophical debate around music education. I remember my first visit to the International Society of Music Education Conference. I was already a feminist and concerned with the underlying assumptions of the society. It was fortunate that Estelle had been chosen to chair the session in my first paper—on my doctoral research on children composing and improvising. Meeting her for the first time, I found a kindred spirit who was also critiquing the prevailing views. I remember clearly her pointing out how only one model of womanhood was being represented by the women who held positions of authority in the society. This nurturing of my burgeoning value systems was highly significant for a newcomer upon the international scene. Here was someone who was able to embrace a variety of positions which enabled her to leave teachers free to make appropriate choices for the prevailing circumstances at the time. Hers is a dialectical approach to teaching as journey: “Continuing to be a student, a fellow traveler with our students in a community of learners, can help us keep an open mind.”⁴

The Philosophy of Music Education

From this first encounter I became a regular attendee at the Philosophy of Music Education Conferences which challenged the dominant music education in the US and enabled us to challenge those prevailing elsewhere. I remember going to Birmingham (which the Americans pronounce so differently from us in the UK, with a strong emphasis on “ham” which we drop!) led by Anthony Palmer and Frank Heuser (who became a very good friend lasting on into the Spirituality and Music Education Group SAME). Lake Forest in Illinois in 2000 with Mary Reichling and Forest Hansen was a wonderful site, and I felt I was beginning to join a group of like-minded people. Hamburg in 2005 with Charlene Morton, Paul Woodford, Frede Nielsen, and Juergen Vogt saw an even greater range of philosophies being debated from a variety of continents and political positions.

Feminist Debate

In all these conferences there was always a strong strand of feminism. The voice of the feminist scholar had often been systematically excluded from educational debates; women were often seen more as practitioners rather than philosophers. When I met Estelle this process was still alive and well. Women do, men think, was being effectively perpetuated in many of

the early education conferences that I attended. This is clearly expressed in John Curwen taking over Sarah Glover’s inventing of sol-fa signs and Carl Orff’s use of Gunild Keetman’s ideas on composing and improvising. Women classroom teachers developing methodologies from practical experience in music education were seduced by the power of the men who held more respected positions in universities and conservatoires. Through the *Philosophy of Music Education Review*, lost stories of silenced women were rediscovered and current women philosophers were encouraged and enabled to present positions that challenged dominant heteropatriarchies. Feminist geographies of education and feminist theories were brought to bear on diverse practices and theories and explored to develop new theoretical perspectives. European philosophers such as Deleuze and Guattari⁵ and Michel Foucault⁶ were brought together with American philosophers and thinkers. Butler⁷ and Braidotti⁸ informed debates about selfhood including gender and sexuality. Qualitative methodologies and autoethnography found a place on the platform and developed in a variety of forms and rigors. Narratives of institutional power were challenged and prevailing mythologies shredded by the developing raft of qualitative and narrative methodologies. Case studies were presented critically and included the standpoint of the researcher as participant observer. Dominant definitions were challenged by practice-based knowledge and lived experience.

Village and Community

In her *Pictures of Music Education*,⁹ Jorgensen offers, in her usual lively way, pictures and metaphors that illustrate a variety of educational approaches. Through these, she initiates debates around fundamental philosophies and models of education. I love the pictures of Village and Community with their associated values of co-operation, inclusion and compassion. I have written about the need for these values;¹⁰ but she is correct to identify the gap between these and the competitive exclusivist values of the wider world including that of the professional musician. We have had to counsel students who have succeeded in this protected environment (in our raft of Foundation Music activities at the University of Winchester)¹¹ about the world they are entering. On the other hand, the rise of community musicking has found a way to pursue these musical values.¹² However, on competitive TV programs like *Britain's Got Talent* we often see the result of an all embracing/all nurturing environment when a performer has no idea how their singing appears when transported to a public stage.

Capitalist Education

Jorgensen's Boutique and Consumption picture fits well with developments in higher education (HE) at present, as capitalism bites hard into the traditional value systems of UK universities. With increasing student debt, the students are just like supermarket customers: if they

choose to spend their debt money at Winchester University, lecturers and professors have jobs; but if they choose to spend it in Southampton we have not. This links our curricular offerings to the world of commerce at its worst. In my opinion, HE should be critiquing the boxes in which we live so that we can choose to live in them or not.¹³ Students want to buy a career from us, but in music these careers are rapidly changing; in classical music at least, these are diminishing. She sees the danger for the classical tradition:

If the Western classical tradition is to thrive in the future, we need to create music that is interesting and vital to today's listeners and we need to emphasize contemporary music in our music programs from elementary through tertiary education.¹⁴

In this area in particular, we need programs enabling portfolio careers.¹⁵ It could be that we are turning out too many straightforward classical performers for the classical music profession today—that we need to widen the scope of classical music education programs and embrace pluralism and diversity.

Jorgensen's Factory and Production model is one that I have regularly critiqued in relation to the Associated Board of the Royal Schools of Music graded examinations which formed part of my music education. I entered a well-oiled system that my dance band pianist granddad thought would make me better than him. I was systematically squeezed into a pre-prepared production line with set pieces and examiners. As in a factory, I was shaped and molded, although

I fortunately had a piano teacher with a somewhat wider vision at times, including a much-loved percussion band.¹⁶ Nonetheless, my entry into piano playing felt like a series of fences that needed jumping. The unfortunate thing is that it concentrates on the ability to read western classical notation; although expressive qualities are encouraged, few candidates went beyond the decoding process. It was well-illustrated for me by a candidate we were auditioning for an award, who started by giving a magnificent performance of a Brahms clarinet sonata from memory. In this, she, the accompanist, the clarinet, and the now embodied Brahms score united in an entrancing performance. She followed it by saying: "I thought I ought to offer you the piano; but I have never really performed on it. I have just done the grades." The orate traditions¹⁷ show us how to engage fully with musicking. A critic of a concert involving community choirs in Winchester Cathedral wrote that we seldom hear this rich fulsome sound. Most cathedral concerts have copies between the choir and the audience. The classical traditions have a long route to get to this rich embodied sound through the process of decoding classical notation. Both aspire to take people to another way of being.¹⁸ But so often classical musicians get stuck in the decoding process and never reach the other side.

The Factory model also creates rejects. If I tell people I am a musician, they often tell me that they are not, an identity that they support by informing me that they failed Grade Four. At the Institute of Education at London University, we had

many students from the London music colleges, wanting a teaching qualification. One of the exercises that I had them do, with the other students acting as a class, was to introduce an instrument to a class of nine-year-olds. One student brought her violin with her. It was a brilliantly planned lesson: she brought in matchboxes and rubber bands for us to tighten and loosen; then she showed us how she tuned her violin. She played a recording of Elgar's *Salut d'amour* and asked us to write poems to it. Then she told us to put our hands up when we heard the first tune again. It was a well-judged lesson; we were gently led into all the domains of the musical experience. "Why did you not play your violin?" I asked. "Did you not study it?" "Oh, yes," she replied. "I studied violin at the Academy; but I know that I do not make a good sound." I wondered how much money had been spent to create this Factory reject. This story has been replicated in so many people's lives.¹⁹ But it is so easy to market these production lines across the world, even to places where contextually they might be inappropriate.

The Place of Tradition

The maintenance of tradition is fueled by what Estelle calls the Artist and Apprentice model: this concentrates on preserving a tradition as it has been, excluding new ways of seeing and understanding what Tia de Nora calls music's affordances.²⁰ This still is at its most prevalent in some conservatoires, although there are some moves towards

preparations for a portfolio career.²¹ This needs to include seeing teaching as prestigious as performing.

There is a different approach to tradition in Estelle's Home and Family picture. This draws on feminist theorists such as Sophie Drinker²² but also theorists of informal learning practices such as Lucy Green.²³ It is the traditional way that many women have learned, taught, and used music. When my children needed consoling, I did not return to the score for a song but carried on improvising until they went to sleep. My entry to music until I was aged 11 was largely through home and family but for the private piano lessons. There were hymns in church and finally a church choir that did include girls which introduced me to the Anglican sacred choral repertoire. A travelling concert party visiting homes for the elderly gave me a platform for singing Victorian/Edwardian bourgeois ballads such as *Bless this House*. I look back with joy of sitting on canvas chairs on holiday listening to orchestras on the bandstand, playing popular tunes and songs from the shows. There were community songs and novelty numbers which included such phenomena as the musical saw.

I have spoken²⁴ about the role of places of worship as sources of music education in the UK, as music is deleted from school curricula by the government's embracing of the Baccalaureate which includes no arts. These faith traditions may be the only way for young people to get free musical tuition. Many professional brass players in the UK learned first with the

Salvation Army; many choral conductors were cathedral choristers; many drummers came from Pentecostal traditions; harmonium and tabla players come from Sikh and Hindu temples. All these religious ritual traditions need musicians of a particular kind. This provides free initiation into music for many youngsters. They are often tradition-based teaching with an underpinning of a faith tradition, which controls the musical style and shape of the musicking. In church schools in the UK, these models are sometimes reproduced but what Estelle discusses is how far these informal settings can be replicated in the classroom. Obviously, the place of religion in education is profoundly different in the UK from the US. This is now being debated more widely in the development of the Spirituality and Music Education movement (SAME). Estelle was an important player in this movement initially in the first conference in Birmingham in. Sadly, this is not reflected in the first book coming out of the group.²⁵

The other area where informality is developing within the UK is the growing community choir movement which has developed more informal practices that are inclusive and pluralist.²⁶ This strand in community musicking is coming into classrooms,²⁷ but it too is developing its traditions.²⁸

In this way it links with the Court and Rule picture with established rules of practice: A practice driven by certain expectations, which are based on a systematic body of knowledge . . . The model's exponents honor tradition

and exemplar practice, help to keep alive musical knowledge and wisdom from the past, and emphasize the intellectual character of musical knowing at a time in which sensual and affective elements are often the focus of culture.²⁹

This she links with the Artist and Apprenticeship picture, but all of these three pictures discourage the Transgression and Revolutionary approach.

Social Justice

Estelle was heavily influenced by Henry Giroux's concern about the role of education as a site for interrogating and contesting culture, calling the received wisdom into question, engaging in dialogue about it, and transforming education toward a more humane society.³⁰ Giroux denounced the classism, racism, sexism, portrayal of violence in Western classical music.³¹ He favored transgression based on "ruptures, shifts, flows, and unsettlement."³²

I thought back to the early nineteenth century when musicians realized that for the good of the republic, a concerted and national program of music education was needed to inspire youngsters to sing and play the best of music artfully. Musicians and educators of that time realized that if the United States was to meet the mounting and rampant industrialization and inhumanity of that age, and if this country aspired to be a civilized and cultured nation, it

needed to sponsor and preserve the arts. To these ends, musicians, educators, and the public at large mounted a grass-roots campaign with national reach to foster publicly supported education for all children, irrespective of their economic or social status, and to extol music as a means of humanizing society and offering artistic expression for all children. If we remain serious about these objectives as musicians, teachers, and policy makers, it is essential to mount another campaign to meet the incivility of our time, and in a differently mediated environment, to press, yet again, and with renewed effort, for a humane and art-filled education for young and old.³³

Her Transgression and Revolutionary picture critiques neo-liberalism and the commodification of pedagogy with students merely as consumers. Drawing on Freire,³⁴ she is concerned with "conscientization." This would enable students to be aware of power and inequality in musicking. Students are to be empowered musically to enable their voices to be heard and no longer silenced. Pluralism is a recurring strand in Estelle's thought but debated in a variety of ways and from contrasting perspectives. She endeavors to chart a course between radical relativism and radical pluralism—to keep differences and similarities in balance with one another.

The need for social justice has underpinned much of Jorgensen's life.

Discussing the UNESCO Report she writes:

The subtitle, “Towards a Common Good?” addresses the question of whether or how shared values might unite the world’s people and what this good or these goods might be? Among other things, the report stresses the need for reaffirming humanism and humane values. Some will doubtless lament the figure of the human tree on the cover of this report with its evocation of monolithic and arborescent thinking, and long, instead, for the pluralistic and rhizomatic possibilities that might include what Plato would think of, dialectically, as the “one and the many.”³⁵

As one involved in the Anglican Church’s *Together for the Common Good* project in the UK,³⁶ I find it very difficult to see how far various cultures do share a common good in such areas as gender, sexuality, the nature of childhood and disability. Jorgensen understands this plurality but also sees music as a way of understanding and shaping culture. It is an area of passion that I share with her.³⁷ She sets out the necessity of including music in debates about cultural and public policy such as fiscal justice, unemployment, mass migration, religious conflict, and terrorism, even though it is often ignored. I remember a young man singing in a rock group in Darwin, Australia “Don’t touch the grog.” In her blog Estelle writes that equal access to music is essential; hidden assumptions need challenging and lived experience narrated. She suggests examining different

epistemologies and views on social justice. She sees how oppression has often gone unchallenged. This leads to exploring the notion of a multiplicity of identities being proposed and argued. However, to her Revolutionary and Transgression model she brings a wariness, citing the revolutionary nature of early Nazism. I have warned about following the energy of music without asking where it is leading.

Music can be used to reinforce certain Values by its very power . . . One example is Hitler’s use of music to reinforce Nazi Values by means of large-scale multi-disciplinary Events. . . . Hitler was an extremely skilful manipulator of the spiritual experience; this means that all musickers—in whatever role they are—need to look clearly at the underlying Value systems of an event, before they are taken up into the liminal experience.³⁸

Estelle’s book as a whole enables people to analyze the values underpinning any developments within education and how they relate to the wider society.

Active Music Making

In her Guide and Pedagogy picture Estelle critiques the practical approaches to musicking in the classroom. In writing about composing in the classroom she looks at the multiple roles for the teacher:

The teacher’s role becomes that of facilitator, coach, troubleshooter, helper, motivator, and referee. Sometimes groups of students want to

work undisturbed by teacher suggestions or comments.³⁹

I remember arriving late for a composing session with nine-year-olds who were composing a piece about Palm Sunday. They were all already working and were asking me about decisions they were making or had made. This was an approach that my research helped to establish in the classroom.⁴⁰ I chose to teach first in the primary sector, because there I was freer to try out new ideas,⁴¹ particularly in relation to music education, as a general class teacher; there was no National Curriculum. Here I explored children's capacity to compose/improvise, at a time when this activity was thought to be limited to a few gifted men. It produced busy, active, engaged classes where pupils' curiosity and interest in music was stimulated to produce a commitment to all music learning. When I left, the headmistress's reference said that Miss Boyce's classes were busy, active classes. I never knew whether this was an affirmation or a condemnation; they were not like traditional girls' grammar school classes.⁴² Estelle critiques these activity-based strategies as concentrating on process and ignoring musical products and their social and political significance. In my experience the two can exist simultaneously by engaging pupils' enthusiasm.

Therapy and Energy

Because of my work on healing in various traditions,⁴³ I am always attracted to the Healing and Therapist pictures. In the Prelude in my book on experiencing

music,⁴⁴ I examined the potential role of the psychagogue in leading people out of the underworlds that late capitalism and neo-liberalism have invented to keep people trapped in cultures of consumerism, inequality, addiction, and control. Western musickers may be closer to fulfilling their role as psychagogues if we can grasp the totality of music's potential for these subjugated groups and initiate strategies of resistance that will give them autonomy, identities of integrity, and hope. This blurs the boundaries between music therapy and musicking in general by seeing the musicking process as transformative. It means rethinking music education to include within it the totality of the experience:

Rescuing the healing and transformative dimensions of education should not be regarded as turning education into a therapeutic process. The main goal of integral education is not personal healing or group binding (although these may naturally occur and any genuine integral process should welcome and even foster these possibilities) but *multidimensional inquiry* and the *collaborative construction of knowledge . . .* in the context of integral education, transformative healing opens the doors of human multidimensional cognition. (Authors' italics)⁴⁵

Her picture of Seashore and Energy links with this in seeing music as an energizing force. This was certainly true of the role of music in the school assembly in

the UK. The hymns were designed to enliven:

1. Glad that I live am I,
That the sky is blue;
Glad for the country lane
And the fall of dew.
2. After the sun the rain,
After the rain the sun;
This is the way of life,
Till the work is done.
3. All that we need to do,
Be we low or high,
Is to see that we grow,
Nearer the sky.⁴⁶

This song had an encouraging and motivating quality that David Carr critiques as originating from a confused view of “spirit” and is often one view of the spiritual in education:

There is a central and time-honored sense in which persons of “spirit” are those of strong and positive motivation, and the “dispirited” or spirit-less are those of low energy and weak resolve. From this viewpoint, anything that served to promote greater or livelier pupil application to their studies—such as playing “Rock around the Clock” or “Ride of the Valkyries” during history or physical education lessons—might have some claim to be contributing to their spiritual education.⁴⁷

There is a raft of songs developing in UK school assemblies that have a similar enlivening, moral quality, such as Carole King’s *You’ve got a friend* but are not based on a Christian belief system.

This enlivening character of music has also led to a suspicion of music in some contexts⁴⁸ because they fear a high energy, high focus situation as potentially disruptive of discipline. Sean Steel looks for a restoration of a Dionysian spirituality within education outside of the curriculum (in an article primarily concerned with American education) through the medium of music. This he relates to “the loss of self-awareness that occurs in the best musical experiences” which might be true of music freed of the controls of a curriculum. Musicians can lead us in joyful choruses.⁴⁹ Foundation Music, in the University of Winchester, outside of the curriculum, can be seen as providing a “chorus school” for the university as a whole, which draws freely on its expertise for a multitude of university celebrations. Learning in Foundation Music is often in a community context, not individualized lessons; inexperienced learners are quickly incorporated into ensembles, in a way more common in community practice and informal learning contexts than classical music traditions.

Digitization

Jorgensen’s final picture is of the Web and Connectivity where she addresses the issue of technologically mediated music. This is a whole new area which music education has yet fully to address. The traditional listening exercises and their assessment in examinations such as GCSE in the UK may well be deemed irrelevant to the ways in which music is heard by the

students outside our classrooms. Whidden and Shore identify the various environments in which sound has existed—outdoors, in buildings, and electronic. They see these three habitats as a tool with which to deepen our understanding of musicking. The first environment includes sounds from the natural world, while in the second these are excluded by the walls of buildings. Now electronic sounds are transmitted by electricity. They claim that these different habitats change our musical understanding. There is a great deal of work to be done to bring this new third habitat into the classroom. The concentration on the traditional style of classical listening (based on the concert hall) may be ignoring the digital musical environment. School and university courses need to address this issue.⁵⁰

Such a convergence would restore the area of including the students' values to music pedagogy.⁵¹ The classroom would then become a place of discussing individual preferences and the way in which these reflect social and cultural worlds. It would examine the way in which different sorts of people use music—the common elements in the use of music, even though the sounds of the music may be different. The ethos of the classroom would be one of understanding and respecting different views and cultures and would develop ways of dealing with emotional issues of preferences and choices. It would follow Dewey's concept of intuition which includes thinking, feeling, perceiving, knowing—emotional intuition⁵²—which he saw as encouraged through reflection on action. It

would explore notions of music and as wellbeing—both personal and cultural.

Such an approach would mount a challenge to the “cargo” model of music,⁵³ which borrows foreign educational practices as if they can be made universal—that there is only one right way for music education. It would pursue Jorgensen's liberating purpose for music education which is to open “other fruitful avenues for understanding the ways in which people come to know music.”⁵⁴ The curriculum would be focused more on music and life style⁵⁵ through processes of activity in community musicking and reflection.⁵⁶ Estelle saw the benefits of teaching music historically backwards (unlike Scholes⁵⁷) from music that is approachable for students to its more remote history. Dewey⁵⁸ also suggests starting where students are, critiquing the evolutionary view which privileges white male music.

Summary

I owe Estelle a great debt; I would not be who I am without her very early encouragement at that ISME conference. She has helped me refine ideas and develop and trust my own ways of thinking. In this tribute, I have tried to show how her *Pictures of Music Education* have provided me with an analytical frame with which to analyze my own music education and what is going on in music education in the UK today. In an age which would prefer teachers to run on preset rails laid down by particular political and ideological

principles, she provides us with a significant frame in which to examine the boxes in which they would place and explore new pastures and fields with integrity and understanding. In doing this she enables us

to chart a course through an uncertain world and encourages us to practice Wisdom.

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About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section II – Action and Quest

Chapter 9

The Music Educator as Cultural Worker

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Abstract

Estelle Jorgensen's *Pictures of Music Education* provides an exploration of music education through figural and literal thinking stimulated by a selection of metaphors and models. This chapter takes inspiration from Jorgensen's approach to music education and explores how the changing idea of culture resonates with thinking about music education. It is suggested that music education and culture can be thought of together through a more politically aware stance or image of thought that music teachers can adopt: the music educator as cultural worker. By adopting this stance, the music educator enacts music and culture together, is critically informed by the changing cultural landscape, and agile enough to develop and adapt creative pedagogies in music education that offer freedoms and access to music learning.

Introduction

Estelle Jorgensen's book *Pictures of Music Education*¹ is an interesting and challenging exploration of music education through different lenses offered by a selection of metaphors and models. These lenses provide a basis for both figurative and literal thinking about music education. With a thorough reading of the text you get a sense of Jorgensen's expansive,

imaginative, dialectical ways of thinking about this important educational field. In contrast with other books on music education that seek to define and capture a more complete "theory" of music education, *Pictures of Music Education* provides a welcome alternative for the curious and creative music educator/scholar. In particular, the text invites an exploratory stance to be taken where music education concepts are not necessarily predetermined in advance.

Rather, the text unfolds by gently guiding the reader towards a journey of self-discovery about music education through the metaphorical tools and techniques offered for exploration.

This sense of curiosity and discovery in Jorgensen's *Pictures of Music Education* has sparked an intellectual passion in me to continue her invitation to search for insights about music education that I find particularly provocative and challenging. Key to this challenge is her use of metaphor and model to provoke fresh thinking and creative angles on what might be offered elsewhere as everyday taken-for-granted norms. A good example of this is in her chapter in *Pictures of Music Education* on "Home and Informality," which provides fresh insights on the well-known topic of informal teaching and learning in music education. Here, through the juxtaposition of the notion of "home" with "informality" Jorgensen leads the reader into a nuanced but critical reading of informal music education that finds solace in the relational, caring, and humane encounter between music teacher and student music learner. Similar interesting and innovative perspectives are found in other chapters.

Metaphors have an artistic character about them and offer poetic renderings of thought and alternative shades of meaning. As such, they are suited to exploratory thinking about music or music education. Music, being an ephemeral art is in many ways difficult to conceptualize and pin down and demands imaginative descriptions. Music education, too, is by no

means a clearly defined practice; it requires nuanced and diverse thinking about how people connect with and relate to music. Metaphors, like music, can summon and stimulate a sense of imaginative thinking that might otherwise not be considered in straight-forward rational thought. Like music, metaphors provide a movement towards what film theorist Vivian Sobchack calls "ear dreaming"² where a sound invites the listener to engage in imaginative play in relation to an observed visual image on the screen.

Similarly, metaphors are used by German philosopher Friedrich Nietzsche to stimulate thinking about culture and music when he writes about two Greek deities: the imageless art of music, Dionysus, and the image-maker, Apollo.³ These ancient metaphorical forms, Nietzsche suggests, challenge our thinking about our artistic selves in ways that concur with our humanity and ways of being. Apollo provides us with an image of forms that we can create, shape, and be certain of, while Dionysus provides a more radical concept of creative energy that seeks to break free from conventional ways of thinking and art. This dialectical tension, expressed with these two metaphors in Nietzsche's earlier writing, has some similarities with Jorgensen's play between metaphors and models in her exploration of ideas about music education in *Pictures of Music Education*.

It is interesting that Nietzsche, the artistic philosopher, continued his metaphorical use of Dionysus in his writing

over time. He developed this metaphor as a working exemplar of a way of being human—a philosophy of life—where what matters is not the marking of identity but the dynamic and imagined qualities of becoming. “. . . becoming as an invention, willing, self-denial, overcoming of oneself; no subject but an action, a positing, creative, no causes and effects.”⁴ Here the use of metaphor becomes something more transformational, something forward seeking and attentive to what could become possible rather than something trapped in tradition or convention.

The becoming-orientated concept of Dionysus is what Elizabeth St. Pierre and Laurel Richardson call a “working metaphor,”⁵ and also has links with Gilles Deleuze and Felix Guattari’s generative “image of thought.”⁶ These thinking devices focus not only on points of comparison between different perspectives, they work to stimulate and change taken-for-granted meanings and uses of language. The idea of an image of thought is to provoke new ways of thinking that move towards a “becoming.” Rather than the old Cartesian style of thinking, common in Western philosophy, Deleuze and Guattari offer a new image of thought that thinks differently, the rhizome grass—a biological image that generates a philosophy of becoming, a complex movement of growth “that becomes at any moment of its own entry.”⁷

Jorgensen employs a garden and growth metaphor and model in *Pictures of Music Education*.⁸ Thinking about music

education as growth emphasizes the idea that music educators must be attuned and responsive to their students and that their teaching will be different for each person, depending on their individual and developmental needs. A key concern for the teacher is the consideration and balance of natural growth of a student’s musical learning in time, which may be at odds with cultural expectations. This growth may at any time be altered and change through relational and cultural circumstances.

Culture is an abstract and changing concept that has a great deal of purchase in music education. The influence of ethnomusicology in particular has brought the idea of culture into the forefront of concern as music educators have had to grapple with the reality of alternative paradigms of music and music transmission. The idea of culture in music not only applies to ethnicity and ethnic differences but also to more arbitrary differences in musical genres and practices in society, including the musical cultures and practices of children. However in education, music is often thought of and described technically, through specific terms like “harmony,” “pitch,” or “rhythm,” and these measurable musical-design concepts are commonly thought to be separate from what is thought of as “culture.” In music education, technical renderings of music are commonly transferred into concepts and practices of musical training that treat music through a very technically orientated mind-set. Ethnomusicologist John Blacking was well aware of this and suggested that we consider a more human concept of music,

which views “some aspects of social life as products of musical thought.”⁹

The tendency in music education in recent years has been to consider culture in a categorical sense. Often this has been through respectful intentions, particularly in the sense of “cultural diversity” where music educators seek to honor different cultural traditions, practices, or musical communities and include people from those traditions in a richer and more diverse music education experience. While these endeavors are certainly beneficial and inclusive in themselves, thinking about music and culture can still be somewhat trapped in fixed disciplinary notions of musical analysis on the one hand or semiotic cultural meaning on the other, without any means to cross over from one disciplinary paradigm to the other or ability to conceptually shift to a new paradigm. This calls for a different approach. What if music and culture, as important and fundamental music education guiding concepts, could be thought of not as static terms of analysis or as “categories,”¹⁰ but more as Nietzschean processes of becoming? Could such a move help music teachers and learners in their endeavors to make music education more relevant and connected to different experiences in life? Taking inspiration from Jorgensen’s use of metaphor in music education thinking, the following discussion explores the ideas of music and culture as changing and intertwined concepts. I first follow a trace of thinking about music and culture as a becoming through Nietzsche, Deleuze, and Guattari. Then, I move to explore how the

idea of culture has changed over time. Finally, this leads me to the notion of the “music educator as cultural worker,” where the music educator employs cultural change directly through musical action.

Nietzsche, Deleuze, and Guattari: Music and Culture

Music is Nietzsche’s window into culture, through which he is able to see culture as a unity of tendencies, urges, and forces that pre-empt the structures and codes of language. Music enables him to look beyond language—to the conditions of culture and cultural work. In writing about Nietzsche’s theory of culture, Pierre Klossowski¹¹ says: “Only now it has dawned on humanity that music is a semiological language of affects.” The very tones that form language are life-building cultural articulations. By exploring culture through the lens of music, Nietzsche finds a connection and synergy between culture as nature and culture as human work. This is because music, once removed from the symbols and codes of language, is transparently what it is—the human projection of sound and a medium that “stirs” our natural tendencies and urges.

Nietzsche’s theory of culture is connected with nature. What is natural in music is a way to an improved culture. Here, the Greek word for nature, *physis*, is pivotal in Nietzsche’s understanding of culture. *Physis*, as nature, can be thought of as a “bursting of a blossom into bloom,”¹² the coming-forth and disclosing of nature.

Like the way a flower blooms forth, we can say other things in nature “bloom,” including human cultural work. Nietzsche, thus, defined culture as an “improved or transfigured *physis*.”¹³ The human being is the being whose nature is to cultivate and improve (be educated) and, as social beings, project work that aids the creation of a socially enhanced culture. Improvement is a key educational notion. To “improve” means to get better and to increase one’s facility, or natural capacity. Culture as “transfigured *physis*,” in the sense appropriated here, then, means “changed” or “transformed” individual and collective human *natures*. This provides an interesting perspective on how a music educator might begin to work with natural growth.

In *A Thousand Plateaus*, Deleuze and Guattari extend and expand the Nietzschean theme of music and cultural work. Their key musical image is the “Refrain,”¹⁴ a way of thinking not only about music but cultural “blooming” or growth in a generative musical sense. To these authors, the refrain consists of three main aspects: a beginning melodic creative thread that is taken up; the territorial world gathered up by sonorous “indexes”; and an improvisatory line of flight that opens up newer territories. These three aspects can be observed in the way music potentially unfolds by both design and chance. “The refrain has all three aspects, it makes them simultaneous or mixes them: sometimes, sometimes, sometimes.”¹⁵ “One ventures from home on the thread of a tune,”¹⁶ where new spaces and new experiences open up and new environments and

meanings are gathered into the significance of each unfolding “natural” event.

Deleuze and Guattari’s musical refrains are creative passages of the movement of becoming in art and, through this new image, of cultural work. The passage of movement can be seen more as “rhizomatic” than “arborescent,”¹⁷ a bursting of movement from one territory to another newer one or the erosion of an established territory, each event or place of passage drawing in matters of expression different from the other. Within the passage of change, a music educator’s cultural work will look to enable the transformation of territories of learning. This is the “labor of the refrain.”¹⁸ The formation of the refrain however can be both pleasant and unpleasant. This also means the prospect of dangers, music gone bad, “a note that pursues you.”¹⁹ The prospects of all possibilities are there, but the cultural work of the music educator discerns and evaluates the artistic direction of the event in question.

*The Idea of Culture*²⁰

Where do we locate the notion of music education as cultural work in relation to our familiar yet changing conceptions and assumptions of culture? “Culture” is derived from the Latin root *colere* that means a variety of things including cultivating, inhabiting, worshipping, and protecting.²¹ And as Nietzsche affirmed, the idea of culture was derived from nature. The earthly work of “cultivating”— tending

to crops or tilling the soil—was extended to the nature of the human being and the educative work that could be done to develop a “fine” human nature. The concept of culture, however, finds an odd area of middle ground between the work of nature and the refined promise of human ideas. This is what Terry Eagleton’s suggests when he says, culture is a “rebuff to both naturalism and idealism”: on one hand the conquering of the natural through the dominion of ideas; on the other, the recognition that even high art and human agency is derived from the biology of nature itself.²²

The early use of culture as a cultivating concept was expanded somewhat in the late 18th century (Germany, France, England) to become a “generalization of the spirit” that informed a “whole way of life” of a people.²³ The development of the culture concept in this way can be seen as a response to a variety of “modern” historical developments, perhaps most of all, the rapid processes of industrialization and urbanization of the 19th and 20th centuries. These changing circumstances led people to reconsider their predicaments and environments in relation to how life had changed for them. Within the political contexts of these alienating movements, the idea of “culture as process” transmuted to become “culture as entity.”

Perhaps the clearest signal of an altered idea of culture came from the humanist subject of anthropology. As a new discipline of the modern age, anthropology

increasingly sought to theorize a scientific explanation of human culture as the identification of specific practices that made some sort of collective sense. Anthropology was born as a circumstance of modernity to explore the human condition in an environment of alienation and homelessness, on the one hand, and progress, development and colonization, on the other.

Edward Tylor’s formulation of culture as “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society,”²⁴ permeated the belief that different elements of social life make up a complex whole. The idea of culture as a universal totality carried the implicit assumption of a hierarchical ordering of racial superiority. Within this ethnocentric paradigm, those people with “scientific knowledge” investigated the complex network of “primitive” practices of the “other” in order to formulate some sort of collective notion of humanity. This theoretical approach also enabled Tylor to invent a picture of cultural evolution of progressive stages that typified modernist assumptions of advancement and time.

In a similar way, culture developed a newer artistic meaning. The idea of culture represented art in the highest sense: high culture equated with high art. The objectification of culture and an emerging hierarchical sense of art were invariably connected. Tylor’s theory of culture as a complex whole was influenced by

nationalistic and artistic senses of the term that permeated 19th century German Romanticism. The emphasis on the “informing spirit of a whole way of life,”²⁵ most evident in the specifically cultural activities of art, music, opera, and intellectual work, linked artistic practices of all kinds and culture in this sense. The Romantic emphasis on culture as specific works of high art stratified the everyday conception of music: the distinction between superior music (the great canon of composers; nationalistic music narratives) and inferior everyday music (the popular and “other”).

Another shift in thinking came with Franz Boas²⁶ whose inclusion of cultural relativism in the theoretical mix, emphasized the plurality of cultures, and thus diminished the overt ethnocentric stigma found in Tylor’s ideas. Yet, as Carla Pasquinielli²⁷ argues, cultural relativism does not free itself completely from ethnocentrism. Within the pluralistic conception of different, local cultural identities is an internalized ethnocentrism implicit in the structure of cultural relativism itself. Within the perspective of cultural relativism, the idea of the “complex whole” is now transferred to each specific cultural identity. Culture remains a tool for constructing the “other,” only now within the precinct of multiple others. Pasquinielli notes: “in this way, every culture becomes the projection of the strong paradigms of the modern idea of reason.”²⁸

As Eagleton observes, Culture (capitalized—universal) is now pitted

against cultures (lowercase—plural) in a variety of ways.²⁹ The modernist assumptions of Culture is best exemplified by the notion of “high art,” which, as “above politics,” is seen as the higher realm of artistic beauty, the genius, or the virtuoso. This is the sphere of refined art and music where a finely cultivated, educated, and artistic individual represents progressive culture in the highest sense. Along with the increasing acceptance of cultural pluralism, the high art territory once claimed as superior has, to some extent, undergone deterritorialization. In music, pluralistic values now dominate a complex landscape of identity formation in music.

These changes can also be found within the precinct of the notion of “ethnic” cultures. Ethnic cultural identity most commonly refers to the shared practices or ethos of a group with a shared ethnicity. Thus we have Italian culture, Samoan culture, Aboriginal culture. Fixed notions of ethnic identity can however obscure complex realities of identity and difference. This is particularly noticeable in Aotearoa-New Zealand where we have the practice of biculturalism that signifies the political relationship between a collective Maori people and the colonizing European settlers. Biculturalism has been a useful strategy of resistance for Maori and a benchmark for Maori political positioning. It has reduced the diffusion and recurrence of colonial hegemony that can occur in multicultural policies. This political landscape requires careful and sensitive insight and responsiveness in music

education contexts.

A more recent change has been observed in the life of the idea of culture, notably from the increasingly introspective discipline of anthropology itself. A turning point can perhaps be found in the ideas of Clifford Geertz for whom culture consists of “webs of significance.”³⁰ Culture, here, is seen as “text,” a system of signs constructed in the moment of their interpretation. Although not completely immune from the ethnocentrism of earlier conceptions, Geertz’s idea of culture affirms the more relational aspects of meaning that come with signification. Further, James Clifford and George Marcus seek to completely dissolve the ethnocentric hang-ups of the past by focusing primarily on the subjective “I” of the narrator, thus affirming the paradoxical “true fiction” of a cultural narrative.³¹

In the complex matrix of forces that make up what Peters calls “cultural postmodernity,”³² the idea of culture becomes embroiled in both global differentiation and homogenization. Multiple varieties of usages of cultures abound: fashion culture, school culture, business culture, street culture, popular culture, consumer culture, and plenty more besides. Any different identity is able to appropriate the idea of culture. At the same time, Peters notes, the economic processes of commodification and the emerging “global culture” elicit homogeneous cultural forces of repetition and control.³³ Most pervasively, what is termed “knowledge culture,” is the infiltration of

epistemological frames of thinking and commodified mediating technologies into everyday life most commonly through digital media but also subversively in neoliberal educational pedagogies and curricula.

Alternative Thinking about Music Education

It is clear from this brief critical review of the idea of culture that its meaning is by no means fixed but is constantly in a flux of change and becoming. It is interesting then to consider thinking about how different conceptions of culture are reflected in music education. The view of culture as a “whole way of life” is attached to the view that music education should be based on one kind of technical music learning system: western tonality and rhythm and famous or technically demanding high-art music pieces. Akin to this view is the well-known separation of high Culture from low culture and the associated idea that music education should strive for high culture training goals that stand apart from the rest of society. This view and practice is still strong in present-day music education and is perhaps part of the problem with music education’s increasing separation from mainstream school and university curricula, which tend towards more economic and presumably “vocational” subjects.

The problem here is not with the specific training in tonality or rhythm. These things are of course useful and important

for musicians to learn. Musicians, particularly instrumental musicians, spend long hours practicing and refining their instrumental and musicianship skills—this becomes a very personal and passionate endeavor for them. However, within the intensity of their craft development, they can miss out on learning about or developing the perceptive capacity towards the cultural, political, or ethical relevance of their actions. Under such circumstances it is quite possible that listeners and audiences can sometimes appreciate the cultural threads and relevance of musical performances more than the musicians themselves. The issue here lies in the separation of musical craftsmanship from music's cultural and communicative value and a narrow conception of musical training.

While the view of culture as a whole way of life has its shortcomings, cultural relativism can also result in a silo-type approach to music education which can also serve to reinforce more dominant discursive positions on “what counts” in music education practice. This issue has been played out with the acceptance and implementation of popular and ethnic musics in music education curricula. Problems occur when musical genres are developed educationally through alternative practices that create an either/or ethos within a learning program, which in turn can become subject to appropriation and unethical favoritism.

The more recent fragmentation of the idea of culture brings with it a complex situation where high art and cultural

relativist notions still hold some purchase in music education. These notions are situated within a cultural environment that is increasingly commodified and individualized through the marketization of music and education and the increasing access and informality offered by digital music education forms on the internet. These complex cultural discourses present dangerous and difficult orientation choices for music educators as they struggle to decide what kind of music learning program best fits the diverse needs of their students.

Conclusion

The complexity of the idea of culture in the present day carries with it a serious challenge for music educators to consider. How should they position their thinking and practice within such diversity and fragmentation in music culture? One possibility is to take Nietzsche's thinking on board and consider the problems, issues, and challenges of music and culture together as an active and politically-aware stance. Such a stance, or image of thought, which I call the “music educator as cultural worker,” sees music and culture together as a natural human mode of action. This notion is close to the “public pedagogy” concept offered by Henri Giroux that assumes a critical connection between educators, artists, and cultural workers in a way that employs artistic practices to generate freedoms within restraining and oppressive cultural and political contexts.³⁴ The music educator as cultural worker seeks to build musical knowledge and skills using

all the established tools and musicianship techniques they can muster and is also cognizant of the cultural, political, and ethical dimension that is synchronically real and evident in any kind of musical action—be it listening, performing, composing, improvising, or teaching and learning. Such a stance requires a sensitivity to the changing nature of cultural politics, the role of music as an expressive mode of communication and being, and an agile, open, and critical disposition that is ready to adapt and create new pedagogical approaches in music education.

I began with Jorgensen’s strategy of metaphor and developed this further through an exploration of the becoming of an image of thought: music education as cultural work. This took me to a journey of thought through Nietzsche’s ideas of culture through the lens of music, Deleuze and Guattari’s labor of the refrain, and the becoming of the idea of culture in recent history. The complexity and dissolution of the idea of culture in the present day highlights the need for music educators to be more attuned than ever to the cultural work that they might implement in their pedagogical practices.

Jorgensen’s development of the factory and production metaphors/models of music education in *Pictures of Music Education* concur with the political view that music education is in danger of being subsumed by processes of commodification and economic perspectives of culture. In such circumstances, the need for a cultural work image of thought is even more relevant and pressing. Where curriculum control is maintained in such a way that music education is neglected, students are denied access and the opportunity to participate in musical experiences that might otherwise assist them in their learning. Students should be allowed the freedom to express creative and imagined individual and social identities through music and other cultural forms. A cultural work image of music education would seek to utilize the performative and creative-compositional nature of music to create these opportunities to allow for these cultural freedoms to blossom and grow.

Music is a natural force that has withstood centuries of human civilization and evolution. There is a natural power or a “labor” in the generative quality of music that is potentially transformational and life-affirming. But music educators, as cultural workers, need to develop a sense of discernment about the directions and effects of their musical actions to ensure they embody the natural freedoms, openness, and potential of music as a cultural force.

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section II – Action and Quest

Chapter 10

Rethinking the Transgressive: A Call for “Pessimistic Activism” in Music Education

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Abstract

This essay asks the question: How are we to think of what Estelle Jorgensen has called “the transgressive” in music education today? My entry point to the question is the suggestion that the struggle against modes of music education that eulogize the status quo, against oppression and authoritarianism, against practices that exclude and intimidate students, has to take the form of “a struggle on two fronts” (Badiou). A struggle against imposed canonicities and obsolete approaches to music teaching but also a struggle against the emerging neoliberal appropriations of education, learning, and creativity. The chapter sketches a struggle-on-two-fronts perspective with regard to the following questions: (1) How are we to understand the call for being ‘open’ to students and their needs? What does it mean, today, to adopt a child-centric perspective in music education? (2) How should we think of the notion of “active” participation? (3) Should we simply accept an equation between informality and openness? The chapter concludes by arguing that, if an important task of education is to critically reconstruct, reinterpret, and re-examine “knowledge for the present and future,” as Estelle Jorgensen has put it, then our approach might need to take the form of a “pessimistic activism”. Invoking the Foucauldian notion of pessimistic activism, I wish to emphasize the need for persistent uncompromised working modes that foster experimentation and criticality on the basis of equality, in the knowledge that in the end, we can neither be sure that our efforts will lead to openness, nor that these efforts will not be cancelled and/or co-opted by the pervading neoliberal ethos.

I.

In an article that bears the title “the melody of failure,” published in the Greek Sunday newspaper *To Vima*, we read:

In this country of total wrecking, most parents keep denying their child’s right to failure. It is not accidental that in this country of negative records, childhood resembles a race for obsessive perfection. . . .

Psychologists and neuroscientists keep reminding us that, ultimately, what plays a crucial role in child development is not how organized and effective is the accumulation of information in the early years of our lives. . . . [On the contrary] purely non-cognitive skills, such as curiosity, the infamous “grit” [sic], persistence, self-control, self-confidence and decisiveness are proven to be much better survival tactics. . . . [Parents should realize that] childhood is not the Garden of Eden, but a source of disappointments, mistakes, disapprovals, and defeats.¹

This passage is startlingly puzzling. Among other assertions, we are told that parents’ obsession for perfection does not allow them and their children to accept the seemingly axiomatic truth that “childhood is not the Garden of Eden.” But how can this obsession for perfection not be a core reason why children may experience disappointments and failures? How does parental insistence for perfection fit with their supposed regard of childhood as “Garden of Eden”? Is it that parents are trapped in a thoughtless acceptance of the

merits of outmoded knowledge-based pedagogies? And is the suggested embrace of kids’ “right” to failure the “key” that will relieve them from outdated educational approaches? How are these two positions—(a) that childhood is “a race for obsessive perfection” and (b) that certain non-cognitive skills are precious “survival tactics”—to be read in the face of the 21st century knowledge economies and the resultant educational realities?

There seems no doubt that monological approaches to knowledge accumulation and fierce testing of attainment of goals relevant to a “banking” conception of education kill “curiosity, creativity, and any investigative spirit in the pupils.”² In the context of Greek education, rote-learning based school exams, coupled with a top-down, highly centralized curriculum, have had destructive effects on students’ attitudes towards school, knowledge and creative learning.³ Estelle Jorgensen has aptly stated that “[c]onservative movements ‘back’ to the so-called ‘basics’ are unenlightened and ultimately miseducative.”⁴ It seems sadly fair to say that, in Greece, back-to-basics approaches to teaching and learning have never lost their precedence⁵. And in the case of arts and humanities subjects, this has been coupled with heavily nationalist understandings of the role of history, literature and the arts in education, inducing an aggressive suspiciousness of experimental approaches to teaching, learning, and the curriculum⁶.

However, replacing knowledge-based pedagogies with an approach to learning that focuses on purely non-cognitive qualities of the kind described in the above passage may not be as “liberatory” as it sounds. Grit, persistence, self-control, self-confidence, and decisiveness may not just be neutral and natural qualities that assist development. Rather, they might be regarded as learned tactics for survival perfectly suited to our times of precarity, where individualism thrives and where a worryingly high number of young people are being (economically, socially, and culturally) marginalized. In the light of this, this passage may not be just a call for liberating education from obsolete practices. Rather, it may be read as an indirect call for transforming education into an institution that allows the young a glimpse into their precarious future. What I hear in this passage is an appropriation of “scientific evidence” that suits neoliberalism’s core ideological underpinnings. “Survival tactics.” That is the key term here, indicating a shift in how learning is to be understood: from opening up one’s self to the meanings of the world – and to how these can be critiqued and changed – to a way of acquiring a panoply that might help us survive in the context of neoliberal frenzy. This supposed celebration of “autonomy” is thoroughly and fatally individualistic.⁷ Which means that for all that goes wrong, only individuals are to be blamed. For they have failed to equip themselves with the necessary “survival tactics” that would allow them to remain “in” “the game”.

Neoliberalism is much more than a framework for organizing economy; it is an approach to biopolitical governmentality that employs technologies that re-structure the way we think about self, its formation, and its proper preparation for “the future.” Building on Athena Athanasiou’s theorization of the political consequences of a certain politics of affect that have begun to take shape in the context of Greek crisis,⁸ I would invite us to view “curiosity, the infamous ‘grit,’ persistence, self-control, self-confidence, and decisiveness” as part of the apparatus of “new dexterities” that are highly relevant to the affective economy of neoliberal self-management. As Jeremy Gilbert states, “neoliberalism, from the moment of its inception, advocates a programme of deliberate intervention by government in order to encourage particular types of entrepreneurial, competitive and commercial behaviour in its citizens.”⁹ To this end, neoliberal educational reforms cannot but play a significant role in equipping the young with the necessary “survival tactics.”

What is worse is that the passage that started off this essay misappropriates the language of the once progressive effort to liberate education from authoritarian didacticism; it misappropriates aspects of the discourse of what Estelle Jorgensen has referred to as the revolutionary and the transgressive.¹⁰ In a Deweyan perspective, risk, courage, uncertainty, initiative and insistence, “are essential for education to happen”¹¹; they may be thought of as essential ingredients of meaningful learning. In the context of transgressive

educational practices that emerged within modernity, the “right” to make mistakes was a signpost for creative learning. The creative use of mistakes was a source of hope, as it signaled independence of mind, it questioned hierarchies and combatted linear and normative approaches to curriculum.

All of this stands in sharp contrast with what such terminology signifies in the context of neoliberal brutality. Here, the “right” to failure may be understood as a euphemistic call to young people to get acquainted to the fact that a great majority has to learn to live with “failure.” Thus, it is ironic that today, students and young people, “diminished by decades of neoliberal cutbacks”¹² that have created conditions of precariousness and have boosted social inequalities, are pressured to be “open,” “creative,” “adaptable,” and “ready” to take risks, struggling through a ruthless, utterly competitive, and thoroughly individualized race for not being “excluded” from the game, for “staying in,” the majority of them under precarious conditions.¹³

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Twenty-first century educational policies and the ideological apparatus in which they are rooted form a complex contemporary context against which any consideration of issues that relate to what it means to offer young people the possibility of creative engagement with music and sound should be read. Thus, this essay asks

the question: How are we to think of what Estelle Jorgensen has called “the transgressive” in music education in the face of new developments that have emerged in the first quarter of the 21st century? My entry point to the question is the suggestion that the struggle against modes of music education that eulogize the status quo, against oppression and authoritarianism, against practices that exclude and intimidate students, the struggle against uncritical acceptance of ideas and practices that lead to closedness, has to take the form of “a struggle on two fronts”.¹⁴ In this essay, it will be argued that a critical approach to music education practice in the first quarter of the 21st century has to take the form of a struggle against imposed canonicities and obsolete approaches to music teaching but also a struggle against the emerging neoliberal appropriations of learning.

In pursuing this question I am going to be guided by Jorgensen’s prompt to lift for a moment the emotional attachment we often feel for particular approaches to music education that we see as fulfilling the “teaching for openness” requirement, an attachment that “may make it difficult to disprove assumptions that are taken as self-evident.”¹⁵ Jorgensen’s approach to practicing music education philosophy has taught us the value of forging “a way of doing philosophy rather than mandating a particular philosophy.”¹⁶ In this essay, inspired by her teaching, I would like to think deeper about what a music education “struggle on two fronts” might look like. I will sketch a struggle-on-two-fronts

perspective with regard to the following questions: (1) How are we to understand the call for being 'open' to children and their educational needs? What does it mean, today, to adopt a child-centric perspective in music education? (2) How should we think of the notion of "active" participation? (3) How should we understand the current emphasis on informal learning practices in (music) education? Should we simply accept an equation between informality and openness?

III.

i. Emerging Ambiguities of "Child-Centrism"

The "child-as-artist" heritage

For quite a long time music education has regarded as its core purpose that of transmitting skills and values that were seen as lying at the core of the great art music traditions.¹⁷ What we can term disciplinarian music education - for which Jorgensen has poignantly proposed the "artist and apprentice" and the "court and rule" metaphors¹⁸ - favored apprenticeship and scholastic approaches to music knowledge acquisition and development; within its world, works, norms, and rules come first.

Approaches that searched for alternatives to this model, sought to enable children to enter the realm of education in music via an emphasis on self-expression

that is the result of their sustained engagement with making their own music. Here, the development of the creative agency of every student was the key. This has been a revolutionary core of the tide of child-centric approach to music education that gained momentum in the second half of the 20th century,¹⁹ an approach that sought to gain inspiration from the radical musical developments of the era. Ken Jones' invocation of the following excerpt by Raoul Vaneigem could be used as a motto of progressive approaches to (art) education at large: "'What are works of art' . . . 'beside the creative energy displayed by everyone a thousand times a day?'"²⁰ Jones continues:

A number of currents of thought converged on such a position: ethnographic work, which enriched understandings of the values and meanings produced by subordinate social groups; artistic interest in the popular, whether in folk or modern forms; political commitments - including a commitment to construct the genealogy of cultural forms outside the mainstream culture.²¹

Children and young students clearly have been regarded as belonging to one of those "subordinate social groups" that should have their creative voice heard. Progressive music education sought to place student experimentation at the center of the education process, with the aim not only to give children the opportunity to express themselves, but most significantly, to problematize and expand our conception of music as culture and of how school work

could contribute to cultural transformation.

Freedom, trust, intimacy, and experimentation with the unknown have been core concerns of educators whose work might be seen as belonging to what Jones has referred to as “a radical enlightenment tradition,”²² an umbrella that might host such disparate strands as Herbert Read’s emphasis on the educational potential of trusting children’s unmediated expressiveness,²³ Chomsky’s celebration of “the creative aspect of language use”,²⁴ Illich’s vision of a de-schooled society,²⁵ and Colin Ward’s freedom-experiments.²⁶

Jorgensen has emphasized that such approaches endorsed for societal transformation with a view of education as a means: “transformation as an end of musical education is construed as a good for social as well as musical reasons when it fosters imaginative thought and practice and liberates the human spirit.”²⁷ Pioneers that shaped the creative music in education movement (notably R. Murray Schafer, John Paynter, Brian Dennis, George Self, Lilly Friedmann, Elly Bašić, but also important figures such as composer Cornelius Cardew and free improviser Eddie Prévost) have developed radical approaches to music-education-as-transformation and have challenged received orthodoxies concerning learning and teaching, the nature of music and the possible processes of its creation, the notion of expertise, and the power structures of music education institutions. These efforts have shaped an approach to music education that Estelle Jorgensen has pictured as “revolutionary and

transgression.”²⁸ Transgressive modes of teaching musical creativity have posed questions of children’s agency and representation, cultivating a stance of openness whose potential has not yet, I believe, been exhausted.

But there has also been a second trajectory, operating in parallel to and intertwined in various ways with the one just described: the colonization of childhood by positivist psychological approaches.²⁹ Positivist psychological perspectives have sought to trace the “natural” developmental trajectories of creativity, adopting an approach that emphasized classification and prediction. This has led to the emergence of versions of child-centrism “rooted in a therapeutic model”³⁰ that served standardization and normalization. Invoking the early critique of Valerie Walkerdine,³¹ it is argued that, by casting children as “innocents” to be closely observed and childhood as obeying to a natural down-top developmental order, psychological versions of child-centrism ended up in naturalizing inequality and domination.³²

Both ‘emancipatory’ and ‘psychology-rooted’ approaches to child-centeredness are based on an image of childhood as a period of human life where creative spontaneity maintains deep links with the sense of openness that is characteristic of artistic sensibility. The tendency to create idealizations of artistic approaches to life and education has led Herbert Read to advocate “turning the school curriculum on its head and

approaching all the school subjects through the arts.”³³ Jorgensen has been critical of such an approach, arguing that it “assumes that many different ways of knowing may all be approached through the artistic/aesthetic, and that the artistic mode is the primary one.”³⁴ Read’s idealization of notions of life-as-art are part of a larger modernist celebrations of the freedom of the artist. British poet W. H. Auden has offered an interesting explanation of this. For Auden, the desire of 20th century people to follow an “artistic” course of life is a reaction against the excessive mechanization of labor and life and the subsequent repression of people’s agentic potential:

It is only natural, therefore, that the arts which cannot be rationalized in this way - the artist still remains personally responsible for what he makes - should fascinate those who, because they have no marked talent, are afraid, with good reason, that all they have to look forward to is a lifetime of meaningless labor.

This fascination is not due to the nature of art itself, but to the way in which an artist works; he, and in our age, almost nobody else, is his own master.³⁵

Neoliberal (mis)appropriations

In an interesting twist of fate, notions of creative agency, risk and innovation, notions that had once been the *sine qua non* of the vision of the artist as autonomous innovator, have come to be seen as a benchmark of the “creative

worker” of the 21st century. This has been possible as post-Fordism embraced an “artistic” approach to material production. In the words of Paolo Virno, in post-Fordist economy, “productive labor as a whole has adopted the particular characteristics of the artistic performing activity.”³⁶ Hence, as Marina Vishmidt has put it, “‘creativity’ and ‘flexibility’ once deemed endemic to the artist as constitutive exception to the law of value [...] [is] now valorised as universally desirable attributes in neoliberal policy statements and their bio-economic implementations.”³⁷ Neoliberalist ideology purports that everyone should be “one’s own master” but conceals that this “freedom” operates strictly within a limited view of market-based notions of value, and in conditions of ruthless and irrational competition that show an utter disregard for justice and equality. As Gielen notes, “neoliberalism tries to control or contain the freedom it produces. It creates all kinds of repressive instruments to make and keep freedom measurable, controllable and manageable.”³⁸

The age-old liberal view of [economic] freedom has been imperceptively but fundamentally colonized by the image of “the entrepreneur, relegated to bask in the unknowable risk of a chaotic future, prostrating himself before the inscrutable market with its Delphic valuations” (Mirowski, 2019, p. 9). This is a situation where “[w]inners are admired. Losers on the other hand are truly abject, lacking the aptitude to become exploiters themselves.”³⁹ There is no wonder, then, that the need for an education that equips

students with “survival tactics” is strongly emphasized.

In light of the above, the question what does it mean, today, to adopt a child-centered perspective, has no easy answers. And the ease with which neoliberal ideologues utter calls for freeing children’s agentic may have to be approached critically. The instrumentalization of musical creativity, the insistence that creativity is a “dexterity” that can that be controlled and put in the service of marketable production of innovation, may not be as open as it sounds. Rather, it may be seen as a way in which neoliberalism colonizes education, prioritizing the shaping of the entrepreneurial selves, asking music education to equip students with an apparatus of “survival tactics” that are on demand in the 21st century socio-economic context, but which might be ultimately mis-educative in the Deweyan sense⁴⁰.

Thus, any answer to the question of being open to children and students has to bear in mind that the struggle is always “a struggle on two fronts.” On the one hand, music education needs to resist the symbolic and structural violence that inhere in authoritarian and scholastic approaches to the teaching of music. It needs, therefore, to be taught by the lessons from “the revolutionary and transgressive.” On the other, we need to resist against the transformation of school into an institution whose “values are those of marketing, product orientation, financial cost-benefit analysis, and quantification.”⁴¹ We need to resist the increasing (mis)appropriation of the progressivist conceptual apparatus, that

is increasingly co-opted by neoliberalism and used as a means of promoting notions of market-oriented agency that favor competitive individualism.

ii. Rethinking “Active” Participation

Disciplinarian music education has firmly operated on the basis of “‘museum music’: a stereotyped vision of music as definitive, monumental, canonic collection of historic masterpieces.”⁴² This has led to the exclusion of a vast number of students that are feeling alienated from music as taught in education. In my experience, “[o]bsolete forms of music education practice continue to prevail, even when attempts of “modernization” are used.”⁴³ Orff-type instruments, for example, have been introduced in many primary school Greek classrooms and conservatories; yet the participation frameworks in which these are used often leave no room for experimentation, down-top meaning making, dialogue, and criticality. One important consequence of this has been the absence of any serious discussion of music education as a practice that “ought to be directed toward democratic ideals such as freedom, justice, equality of opportunity, and civility.”⁴⁴

Emphasis on “active” participation and “hands on” experience, without entering into the discussion of “how” and “to what ends,” needs, therefore, to be approached cautiously.⁴⁵ This does not imply that processes and aims should be the result of a top-down imposition. Quite the contrary, I would suggest: our efforts as

music education researchers and practitioners ought to be directed towards practices where emphasis on agency goes together with criticality; where emphasis on critical interrogations goes together with the humility that embraces a welcoming of differences; where this welcoming of otherness opens new possibilities for thinking and acting musically.

Our approach of “active” participation has to take, again, the form of a “struggle on two fronts”; on the one hand, there is a need to continue going against the modes of participation that are shaped by the imperatives of disciplinarian music education. On the other, we need to adopt a critical approach to conceptions of active participation that are promoted within neoliberal frameworks. Notions of “active” participation, in the new educational and socio-cultural contexts of the 21st century are often used to mask the fact that the market-based logics of participatory frameworks have been decided and imposed in advance. For example, Banister and Booth’s plea for creating what they call a child-centric perspective on consumer behavior research by enabling “full involvement of young people in the research process,”⁴⁶ and by recognizing children’s “diverse competencies” in actively shaping notions of consumer behavior, takes imposed notions of “young consumers” as a given unproblematic category, leading to proposals regarding “participation” that constitute a sheer mockery of “down-top” perspectives.

Interestingly, at a moment when music education is struggling to survive in school contexts where measurement and accountability impose their own logics, recent education initiatives led by large cultural institutions are called to fill in the gap. These “project-based” workshops assume that young people are “agents” that are shaping their personal outlook through participation in “credit-based” creative cultural schemes of work. Such schemes promise to offer “a range of unique qualifications that supports anyone aged up to 25 to grow as artists and arts leaders, inspiring them to connect with and take part in the wider arts world through taking challenges in an art form—from fashion to digital art, pottery to poetry.”⁴⁷ The stated aim of such initiatives is to help “[y]oung people completing Arts Award [to] acquire creative and communication skills that are essential for success in 21st century life.”⁴⁸ Participation per se does not necessarily enable one to forge a sense of personal meaning making; nor does it induce forms of genuine and open exchange between teachers and students. In the same way that spectatorship cannot be axiomatically regarded as passive, inactive, or as leading to oppressive forms of pedagogy,⁴⁹ participatory frameworks cannot axiomatically be seen as liberatory.

Masschelein and Quaghebeur emphasize that the emerging discourse on participation might be “an element in a particular mode of government or power,”⁵⁰ a particular technology of subjectification: “participation as discourse and technology generates a particular way

of looking at oneself (and others), a particular way of bringing freedom into practice and a particular way of behaving for the individual that always excludes others.”⁵¹ Participation may then not just be about making one’s voice heard; it may not necessarily enable participants to work collaboratively on the basis of equality: “participation also creates (within the context of education) a manageable totality of participating individuals. Being a subject acting on and in one’s interest, hence, constitutes also a totalising principle.”⁵²

iii. Informality Revisited

The educational value of creative osmosis between participants with varied experience and background on the basis of an informal approach to learning and making music that lies closely to students’ lifeworlds, has been one of music education’s ways of liberating its practice from sterile music didacticism.⁵³ As Jorgensen notes,

“the model’s reliance on choice makes it possible to achieve compatibility between teachers and students [...]. Such instruction thrives on intimacy [...] and the teaching and learning can be tailored to the particular interests of teachers and students”.⁵⁴

Creating intimacy via a focus on students’ needs combats feelings of alienation so often felt in music education.⁵⁵

Informal processes of building knowledge emphasize ear playing, imitation, and transformation of materials and techniques, so that authentic musical

situations can be part of everyday music education life. It thus works against narrowly defined technical issues and linear skill development that postpones real moments of musical flow “for later.” As Jorgensen argues, the serendipity of learning in informal musical situations “takes advantage of learners’ curiosity, surprise, impulse, and desire, and the need to know motivates then and fosters a sustained commitment to learning.”⁵⁶ Yet, one must also note that informal music learning in the “real” world (in rock, jazz, and various ethnic traditions) is often a highly tough enterprise that operates on a basis of deeply held hierarchies, restrictions, and exclusionary practices. Unreflective adoption of informality as our *modus operandi* might undermine our aim for a more collaborative, caring, and close to students’ needs music education approach.

Most importantly, in our 21st century educational world we are witnessing a gradual institutionalization of informality. Institutionalized informality inevitably alters the meanings and the values of informal practices that evolve in, say, peer-directed, liminal musical spaces that connect their work to more “obscure” “popular” music idioms. We must therefore refrain from uncritical acceptance of the equation between informality and openness, as well as between informality and criticality. Allsup and Olson have taken issue with the danger of tying informal music learning practice to a very narrow “mostly male, mostly white”⁵⁷ genres of pop music, silencing a wealth of liminal

musical practices that exist at the intersection between rock, experimental and contemporary music, free improvisation, noise music, and more), damping them as “not relevant” to children’s everyday music experiences. We therefore need to interrogate into the question of which music and which musical practices are those that “authentically” connect to young people’s everyday lifeworlds. Hastily made assumptions concerning “relevance” presuppose the existence of a bounded notion of youth music culture, concealing the role of the adult-dominated corporate industries in the shaping of market-oriented versions of “youth music” culture. This does not mean that young people are just passive consumers of pop songs. But “relevance alone is not a cure for the problems of schooling, nor does it define the limits of what knowledge is worth knowing.”⁵⁸ Such narrow views on relevance and authenticity may often lead to “closings” instead of “openings” as they seem to exclude the possibility that students and teachers may enter a process of creative music making on the basis of a “Noncoercive Adult/Child Collaboration.”⁵⁹ To equate “free” choice of the material to be learned with freedom may be seen as too wide a leap.

An equally important question with regard to “informal learning” relates not to the first term (“informal”) but to the second (“learning”). Gert Biesta has offered a perceptive analysis of the “learnification” of education that is currently gaining momentum.⁶⁰ Biesta has showed that what is highly problematic with the learnification

“of educational discourse is that it makes it far more difficult, if not impossible, to ask the crucial educational questions about content, purpose and relationships.”⁶¹ Emphasis on learning (instead of teaching, studying, or playing) may be regarded as signaling a paradigmatic shift of how we see the educative process: as a life-long, continual effort of each and every individual to develop a capacity for continual renewal, an ability to adjust to emerging unexpected needs, and an apparatus of tactics for remaining part of a struggle for continual innovation. Such a perspective on learning is put forward by the so-called “discourse of the learning society,”⁶² whereby

“[l]earning is not [considered as being] about the acquisition of common knowledge . . . but about the development and stimulation of the learning capacity . . . , relatively independent of any particular content. However, sharing a learning capacity does not create a common world existing between human beings, but only guarantees participation in a common process. . . . Is the learning society really about knowing, or is it about taking part in the process . . . ?”⁶³

We often hear that music education needs to enable students to become “independent musicians,” musicians who are equipped with those survival tactics that are deemed necessary in the “real-world.” But, as Cathy Benedict asks, should one equate the notion of the independent musician with that of the open musician? Or might it be that case that within the discourse of the learning society, independence, might “simply [be] another

tool, a capitalistic productive strategy of the neo-liberal agenda?"⁶⁴ Might it be that learning is transformed into a mere survival tactic, increasingly conquering almost every corner of everyday public, working, and private life? Might it be that cultivating "a learning capacity" that enables students to become "independent" is the antithesis of education?

IV.

I believe that a core concern of Jorgensen's life-long engagement with philosophical inquiry has been to think through the conditions of the creative ambivalence between preservation and renewal, between the passing on of practices and values that she believes are of deep importance and the need for opening up a space for the new, the unpredictable, the personal. At the same time, for her, music education is a precious process of cultivating humanness; deeply committed to the enlightenment project, she sees the pursuit of democracy more or less as synonymous with the pursuit of humanness. In that respect, (music) education is nothing less than a means for preparing the young for democracy: for "education ought to be directed toward democratic ideals such as freedom, justice, equality of opportunity, and civility. Although problematical, these ideals suggest means of social organization that best permit and encourage the fullest realization of the finest human potential."⁶⁵ This chapter has tried to sketch a critical approach to certain contemporary (music)

education developments, guided by Jorgensen's thought-provoking subtlety.

I have suggested that our critical approach to notions of child-centered music education, of participatory approaches to the education process, and of informality in the slippery educational context of the 21st century, has to take the form of "a struggle on two fronts".⁶⁶

We need to be critical of disciplinarian music education that "begins with the making of the Law."⁶⁷ In that respect we need to confront modernist appropriations of notions of child-centeredness, whereby children are cast as innocent, naturally creative, and at the same time as always lacking knowledge. At the same time we need to be cautious of an uncritical acceptance of the notion of the child-as-agent in contexts that promote consumerism as a natural contemporary condition.

We need to challenge oppressive music education practices that mistake "induction for education."⁶⁸ At the same time we need to resist education collapsing into the shaping of entrepreneurial mind-sets; we need to re-think educational spaces as spaces that cultivate *philia*, creating and sustaining things in common, thinking and talking about and through them.⁶⁹

We need to expose traditional educational practices that silence children's voices and do not allow for any sense of participation in how their educational lives are to be structured. As Jorgensen has

stated, “heritage cannot be accepted uncritically, because it carries the baggage of oppression within it.”⁷⁰ At the same time, we should realise that notions of learning as a personalized, agent-driven, flexible, informal, and “smart” may not be as “open” as they often sound; we thus need to resist structures of participation that delineate a view of young people as deceptively autonomous choosers of educational and recreational services.

We need to expose formal music education didacticism and its contribution to perpetuating closed and elitist views of what counts as music and music education. At the same time we should be critical of discourses of informal music learning that promote notions of self-management that are deeply embedded in 21st century knowledge economy logics.

We need to resist music education practices that overemphasize the development of obsolete skill-based performance practices that operate on the basis of worshipping the musical canons of the past and exclude most young people from involvement in creative practices. At the same time we need to resist to seemingly egalitarian notions of creativity that cast it as a marketable dexterity in the service of accumulation of a knowledge apparatus critical for survival in the ruthless competition of the “creative sector.”

This chapter concludes by arguing that if “[e]ducation is not only about transmitting knowledge [...] but also about critically reconstructing, reinterpreting and

re-examining that knowledge for the present and future,”⁷¹ then our approach might need to take the form of a “pessimistic activism,”⁷² a form of everyday, daring, “low-fi” activism that materializes this “struggle at two fronts.” Invoking the Foucauldian notion of pessimistic activism, I wish to emphasize the need for persistent uncompromised working modes that foster experimentation and criticality on the basis of equality, in the knowledge that in the end, we can neither be sure that our efforts will lead to openness, nor that these efforts will not be cancelled and/or co-opted by the pervading neoliberal ethos. It also wishes to emphasize that no black and white conclusions can be arrived at. But as Foucault has argued, it “is not that everything is bad, but that everything is dangerous, which is not exactly the same as bad. If everything is dangerous, then we always have something to do. So my position leads not to apathy but to a hyper- and pessimistic activism.”⁷³ Pessimistic activism is fueled (and here I appropriate Estelle Jorgensen’s words) by “an idealistic hope—hope in the face of the prospect of defeat.”⁷⁴

Every moment when the printed page is treated as an opening that leads to unexpected places, every time when a student is passionately immersed in musical experimentation, every time a “why” question emerges as a response to an imposed meaning or course of action, every time when students designated as “not really promising” are composing flowing music with rich personal significance (thus defying their oppressors), every time race

and gender inequality is being highlighted, problematized, discussed, and resisted, every time teachers and students are inspired and moved by an “other” music, every time they bring to the fore the question of how we can think of music as a means for creating just communities in school and beyond, every time an intense experience of improvisation becomes a sharing act, every time we refuse to see musical development as “a race for

obsessive perfection,” every time learning becomes a passionate search for meaning rather than as a process of “survival tactics” acquisition, we encounter a courageous instance of pessimistic activism, a moment when “education transcends preoccupation with instrumental values and focuses on issues that enrich the human spirit, enliven the imagination, develop intuition and reason, and relate to lived experience.”⁷⁵

Notes

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- 2 Moacir Gadotti, *Reading Paulo Freire: His Life and Work* (New York: State University of New York Press, 1994).
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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section III

Becoming Other Than

Section III – Becoming Other Than

Chapter 11

Becoming a Story: Searching for Music Educations

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Abstract

This short philosophical chapter borrows and diverges from Estelle Jorgensen’s *In Search of Music Education*. It aims to address the pertinent and defiant questions asked over two decades ago, while re-position them in light of current challenges. Following Jorgensen’s style—carefully and tactically—this chapter draws a line of flight between philosophical and policy-oriented ways of thinking, underlining some ways in which the two meet and how pertinent these encounters can be to music educators today. The chapter makes use and highlights the potential of craftly constructed epistemological familiarity and how it can engender practice. Specifically, it reminds and exemplifies to the reader how a ‘wondering disposition’ about one’s work and field, remain central to any critical practice. Specially so, in times where democratic challenges strongly challenge our social and educational environments.

Introduction

Charles Taylor¹ claims that in order to have “a sense of who we are, we have to have a notion of how we have become.” Estelle Jorgensen, her work and actions, are part of American Music Education collective becoming. As such, she has impacted the becoming of this collective, recognized as a force and seen as a narrative line, touching

the epistemic condition of a field’s social life.

It is unsurprising then that we gather in this volume, metaphorically, to explore Jorgensen’s work in light of current challenges. Her scholarship has a quiet zealotry that invites one in, building on the accepted and acceptable, while pushing ideas/action forward, carefully, softly,

tactically. Jorgensen has been a paladin for music education, acting both as guardian and as careful challenger. She, herself, embodies(ed) the challenger within the profession, as a woman, an immigrant, philosopher, and editor. As a writer, she presents a clear image of guardianship, advocating clearly, supporting and sustaining established values, while also, when necessary, nudging her milieu into risk-taking.

In this short essay, I look at Jorgensen's earlier book-length stories, *In Search of Music Education*.² I do so for personal reasons but also by way of unearthing ways in which this 20+ year-old publication speaks to the realities of the field today. Jorgensen's work has been impactful, I would argue, because it carries with it something that is familial. She has and continues to rely on stories, shaping her writing to feel as something somehow recognizable. The stories and narratives to which they allude, from which the text emerges—and this first book sets the tone—provide a level of comfort that has allowed many in the profession to enter it, deliberate over it, and in some cases take the message onward, making it formational to their own identities. If epistemological familiarity engenders practice, then there is always time and reason to think again about the meanings of established work. Here then, is my invitation and offering.

In the Company of Others

Less than decade after the publishing of *In Search of Music Education*, I, as brand new scholar, found myself in wonderful company. By way of a generous invitation from Randall Allsup, then chair of the Philosophy SRIG, I sat on a panel with him, Julia Koza, and Estelle Jorgensen. This was my first real interaction with these scholars. The room was packed, the dialogue was exciting, and I nervously but happily struggled to find my bearings and my argument. Throughout, however, an early claim/challenge from Jorgensen's book played over in my head. The field and its workers, she had said, were "uncomfortable with the ambiguities, discontinuities, and dialectics encountered in the practice of music education."³ I thought to be in good company.

In Search of Music Education was the first book I read after arriving in the United States. As a master student attempting to understand music education in a new environ, it became a touchstone. The book's both/and approach, its story-like narrative, and its dialogical aims reminded me of the work of Paulo Freire (whom I was re-reading, now in English, after knowing the original back home in Brazil) and allowed me to form a bridging space, a story upon which to build and add my own. The year *In Search of Music Education* was published was also the year I immigrated to the States. In ten years, I had experienced my share of ambiguities and discontinuities within the field and was fully committed to contribute to a dialectic practice that would

inform it. The story that propelled Jorgensen's book was also my own.

For those who need reminding, Jorgensen sets the terms of the book, broadly, in the first pages of the preface, arguing that "since music entered the public education [environment]. . . music education has often been thought of narrowly and unsatisfactorily."⁴ The challenge remains today, granted perhaps less strenuously. In one hand, we still have an over-reliance on structured music delivery, where "interest has centered particularly on the needs and interests of teachers of bands, choirs, and general music"; for if music is to be compulsory "many believe" (a typical rhetoric construction for Jorgensen) "its objectives and methods should be at the heart of music education."⁵ On the other hand, the *problem* is also that "music educators typically value solutions to their questions more than the questions themselves."⁶

Jorgensen's answer to this challenge is to invite her reader to see the complexity of their/her field of action. The first chapter offers, almost side-by-side, visions of socialized spaces and practices, showing (without telling) how they (might) construct outcomes that are shaped by their own parameters. The structures of schooling, enculturation, or education are all structuring; as Bourdieu⁷ would argue. They "lead" one down a very particular garden path. Jorgensen, however, tries to avoid that same trap. After 30 pages of pros-and-cons, one does not have a clear sense of what is best/preferred/desirable; her

didactic disposition is not to tell but to suggest. What emerges for the reader is an encounter with wondering: where do I fit in? Have I avoided something other than what is familiar? Are the practices I follow, and at times proselytize, my own? What would it take to be/act differently?

Dialectics

Then, as now, I find myself drawn to the final chapter of *In Search of Music Education*. In "a dialectic view" Jorgensen offers a way into ambiguity, having spent time attempting to disrupt what is comfortable, by showing not only how the familial can be restrictive, but most significantly, how the familial is often built by under-explored and unexplained contradictory positions. She now, and finally, sets up to provide access to concepts, to competing frames that can provide the building blocks of thinking and practice that may go elsewhere.

Today, twenty years into this common story, I see my scholarly trajectory embedded in this final chapter, and I see the distance between it and me. I suppose this is inevitable. I suppose it is necessary. I find myself estranged to concerns about "musical form and context,"⁸ to discussions about "great or little musical traditions,"⁹ or to the quandaries of a profession "caught between the claims of the past and those of the present and future."¹⁰ I remain deeply engaged however, with the quandaries expressed by "continuity and interaction"¹¹ and the manner in which political

economies embedded in power, government, governance, and professional formation still mark notions of “making and receiving” music and music education.¹²

Jorgensen uses Deweyan and Freirian frames to speak of continuity and interaction, as well as to making and receiving music. Her concern is ultimately with empowerment—the last page of the book articulates this aim, so that teachers can “make their own decisions rather than remain as technicians who follow the directives and suggestions of others.”¹³ Implicit in her approach is the notion that empowerment is constructed, not found or bestowed. This is clear as she argues that “no actor or activity is necessarily at the center of the music educational process,”¹⁴ anticipating discussions about participatory culture in music education. Is this an epistemology of practice? An argument for a *practical* epistemology? A rationale for epistemology *and* practice as indissoluble in the lifeworld of educators?

Today, while I cling to the latter, what also shines through in this both/and approach is a platonic categorization of place, not an ontological and spatial right to be both. The paternal recognition that all of us can be “valued” by playing our own defined but distinct roles, even if passively, given that “making and receiving are essential elements of the musical experience,”¹⁵ feels wildly insufficient today. It seems closer to a politics of equality than one of equity; one that acknowledges value in limitations, rather than able to highlight the productive power

of inhabiting multiple/distinct roles at multiple/distinct times. In this Jorgensen is captive of challenges that also befall Freire. A dialectic of inductive reasoning can lead to realizations that are “freeing” while also remaining trapped within ideological constraint.

Discussing continuity and interaction Jorgensen is convincing as she imagines an educational environment that is comprehensively seen and understood. Using just a couple of pages, she highlights the significance of relevance as a departure point for curricular discussion. Then she establishes interaction as a policy aim that can be established by contextualized curricular experiences and ends by linking these parameters as sufficient not just in the education of youth but also in life-long learning and what she calls “geriatric music education.”¹⁶

By establishing making and receiving within a need for arts education that “involves personal action and responsiveness” Jorgensen hopes to diminish the dualistic representation of the two terms, while highlighting how they can be co-dependent. She is conservative when suggesting that “music educators must consider weighing in the claims of making and receiving in a technologically oriented world that promises new ways of music making, but at the same time threatens to silence it.”¹⁷ But she also invites “co-optation” of technology and its use that would be framed by a commitment to a “broad view” which would ultimately

require “reshaping the music education profession.”¹⁸

Jorgensen is a cautious revolutionary who plays the long odds. What we hear is something like: prepare and engage with change, but be wary of disruption. What she sees as central is a reasoned and sensible professionalization of the profession, where music teachers can engage in considered decision-making. In her own words, the music educator who can lead us through complex times is one equipped “to cultivate a wide understanding of the meaning of education and the role of music as a cultural phenomenon” while being able to “handle the dialectics they face in their classrooms, studios, and all the other places they teach.”¹⁹ This, it seems, remains critical, although, sadly, also largely unrealized. And thinking of unattended admonitions has a way of turning one inward.

Intersections and Pathways

Knowing Estelle in person as well as through her writing, I would say that my dialectics are more Aristotelian, my politics more aggressive, and my pedagogy probably more impatient, which is to say, I still benefit from reading her work and hearing her critique. My work on policy presents a post-positivistic view of social-political action that allows one to re-claim the space of the individual—and collectives developed by them—as one of frame-making and problem-grappling. This is a different way to express the “dialectic” or

“both/and” approach that Jorgensen presents. But it is connected to it. It is a way to re-consider how, in the midst of today’s complexity, acknowledging and improving how we integrate lots of data *and* intuition as a way to function in everyday life and in professional environs, remains a key challenge.

What strikes me, as I re-enter *In Search of Music Education*, are the many intersections to the policy work I have been developing in the last decade. Recently, I have been thinking about deliberative policy and this has led me back to the work on the “network society,”²⁰ “reflexive modernization,”²¹ and “democratic policy making,”²² all of which emerged in the late nineties; the same time Jorgensen was writing her book. This work fascinates me because it places policy as a fallible, complex, and subjective enterprise.

Dryzek has argued that “some of the more pressing problems of today require us to make ‘hard’ decisions with only ‘soft’ evidence; and that is nothing new.”²³ This is not to say that policy is haphazard (although our current presidential politics clearly show the extent to which that is actually possible), nor that careful data-point analysis is not helpful, but rather to acknowledge that we have unwarrantedly privileged what political scientist and economist, Charles Manski has called “incredible certitude.”²⁴ The challenge relates to Jorgensen’s epistemic stance, I believe, and is situated both in general and scholastic perception. The scientific community, Manski argues, “rewards those

who produce strong and novel findings” while the public, “impatient for solutions to its pressing concerns, rewards those who offer simple analyses leading to unequivocal policy recommendations.” These incentives, he goes on “make it tempting for researchers to maintain assumptions far stronger than they can persuasively defend, in order to draw strong conclusions.”²⁵

Critical policy literature is filled with reasons why this is significant. For instance, Schon and Rein clearly articulate how problem solving, particularly of “intractable” policy controversies, required “a much better understanding of how various parties framed the situation.”²⁶ In the *Argumentative Turn in Policy Analysis and Planning*, Fischer and Forrester,²⁷ and in all the work of Stephen Ball,²⁸ the importance of the discursive dimension within policy analysis and decision-making was fully established. Extensive research on planning theory demonstrates “how planners in concrete situations of conflict relied on interactive and deliberative processes . . . and developing joint responsibility.”²⁹

Estelle’s work was one among others that put me on the path to engage with networked environments and democratic policy engagements. It is interesting to think then, that while not addressing any of the above, *In Search of Music Education* shares this lifeworld, this dispositional milieu. Indeed, almost at the end of the book Jorgensen uncharacteristically shares with us that “If music teachers are apathetic and

dependent on the leadership and instructional methods of others, it is because of how they have been prepared as teachers and what has been expected on them throughout their careers.”³⁰ She is clearly concerned with structuring structures that form the profession,³¹ the policies, the managerial engagements that are *producing* unempowered teachers. Her solution is a dialectical awareness, a broadening in world view.

In my recent writing,³² I can see these principles at work as I argue that a *policy disposition* can help develop in music teachers a *framing capacity*. The idea of a frame, or framing, can be linked to the work of sociologist Erving Goffman, who in 1974 defined framing as a “schemata of interpretation” always present as people attempt “to locate, perceive, identify, and label.”³³ Befitting of his time, Goffman’s work looked at framing as an event, a moment in time; not unlike Jorgensen. His intent was to reveal how we are apt at structuring things in particular ways, naming them, or more simplistically, placing them in a box. While acknowledging this heritage—mediated by Jorgensen’s mid-point of availing oneself of oppositional representation as a way for decision-making—I suggest that framing can be pedagogically developed to be less static and more attuned to the speed realities of the 21st century. Indeed, today, framing must be predicated on adaptation and consequently on a disposition toward constantly re-evaluating, or re-framing. Thus, framing capacity might be better defined and more useful today, not as

“schemata of interpretation” but rather as “schemata for interpretation”: a creative disposition rather than a perceptual sorting skill.

In concrete terms this means that teachers can and must be engaged in policy thinking and practice, at least a re-imagined version of the notion of policy.³⁴ Policy is not simply about problem solving but about *problem grappling*. Policy then, aims to convene opinion, establish debate and directives, understand how to possibly enact proposed ideas, and follow up on the outcomes of implementation. I agree with Jorgensen, still, that educational and organizational parameters continue to limit music teachers’ capacities. But my direction is otherwise. The pathway to which I have committed, the one that emerges from an intersection with Jorgensen, is the question of policy and how it should be dear to educators, as policy is directly related to inquiry and change. Understood in these terms, policy is also familiar to the most significant ideas in teaching—another space where I hear the echoes of Jorgensen: firstly, that inquiry must lead argumentation and action, and secondly, that opportunities for change must be constantly considered, given the constant shift of the cultural, social, ideological, technological, psychological, and personal conditions upon which learning takes place.

Debts Owed

To any educator or scholar texts have a way of becoming unavoidably personal. And so this writing flirts at the edges of deference, homage, critique, and self-reflection. I, as others, have felt and at times struggled with Jorgensen’s gravitational pull: moving in other directions, oppositionally at times, but mostly relationally. I, as others concerned with how moral and philosophical issues emerge, are used, manipulated, and experienced, return to impactful texts, indelibly trailing in the discursive space others helped to construct.

My sense is that *In Search of Music Education* might not be as widely read today as it once was, but it should be. In a way, what I believe Jorgensen does here is to find ways to bring to our attention the famous dictum: *nothing is as practicable as a well-understood epistemology*. Her philosophy aims to pragmatically guide us into deliberation (first), interpretation (hopefully), and better practice (always). Like Dewey, Estelle strikes me as fervently—albeit always calmly—connected to the notion that “meaning . . . is primarily a property of behavior.” We begin and become in action, albeit carefully pondered in both/and fashion. Music educators have often misunderstood this as mere pragmatic simplicity. Jorgensen’s philosophy remains, as a helpful pathway to the remainder, to a more critical sense of who we are and its dependence on a clear sense of who we might become.

Notes

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- 2 Estelle R. Jorgensen, *In Search of Music Education* (Urbana-Champaign, Illinois: University of Illinois Press, 1997).
- 3 Ibid., x.
- 4 Ibid., ix.
- 5 Ibid., x.
- 6 Ibid.
- 7 Pierre Bourdieu, *In Other Words: Essays toward a Reflexive Sociology* (Stanford, CA: Stanford University Press, 1990).
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- 9 Ibid., 75.
- 10 Ibid., 77.
- 11 Ibid., 81.
- 12 Ibid., 83.
- 13 Ibid., 93.
- 14 Ibid., 94.
- 15 Ibid., 83.
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- 17 Ibid., 86.
- 18 Ibid., 92.
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- 27 Frank Fischer and John Forrester, eds., *The Argumentative Turn in Policy Analysis and Planning* (Durham, NC: Duke University Press, 1993).
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- 30 Jorgensen, 92.
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- 33 Erving Goffman, *Frame Analysis: An Essay on the Organization of Experience* (Cambridge: Harvard University Press, 1974), 21.
- 34 Patrick Schmidt, *Policy as Practice: A Guide to Music Educators* (New York: Oxford University Press, 2019).

About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section III – Becoming Other Than

Chapter 12

In Search of Liberty:

A Poststructuralist Extension of Jorgensen's Dialectics

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Abstract

Against a contemporary backdrop of soundbite news stories and intransigent political divisions, music educators still have much to learn from Jorgensen's lifelong dedication to the deep interrogation of multiple perspectives. Drawing heavily on Jorgensen's use of dialectics in *In Search of Music Education*, I examine the liberatory nature of her philosophical writing. By explaining each paired term in marked depth and clarity, including its potential problems and possibilities, Jorgensen frees readers from narrow assumptions and unidirectional logic. Moreover, by refraining from championing one idea within a dialectic over the other, Jorgensen liberates readers by encouraging them to position themselves. While Jorgensen's lack of clear conclusions aligns with aspects of poststructuralist writings, a Deleuzian analysis of her work suggests that focusing on differences rather than differentiation may propagate and solidify certain divides. Additionally, using Lyotard's concept of the *differend*, I examine how naming specific dialectics might limit imaginative alternatives. I close by offering an extension of Jorgensen's work that, rather than promoting *either* dialectics *or* the absence of dialectics, suggests how her dialectics might function in a productive tension with differing and the *differend*.

While few might openly oppose some form of "liberty," understandings about liberty are far from simple and straightforward. For example, recent American political debates such as

healthcare reform reveal how advocates on opposing sides adopt discourse related to liberty in order to support their positions.¹ In addition to demonstrating the divergent nature of understandings about liberty,

these solidified viewpoints confine individuals within what Jorgensen might describe as either/or mentalities.² Moreover, as demonstrated by Kremlin-supported social media activity that seeks to sow discord among American citizens following events such as mass shootings,³ increasing polarization between political parties constitutes one of the most substantial threats to democratic forms of governance.⁴ Russian agents care not about the issue of gun control or the beliefs underlying it but about undermining the potential for civil debates and political compromises.

Overarching examples enable an abstract conception of modern political divides, but they miss how individuals' dispositions and daily choices contribute to their propagation. Building on Bruner's articulation of a human ontology comprised of narratives, I use personal stories throughout the remainder of this essay.⁵ In doing so, I align my work with Maxine Greene's observation: "I could not separate my feeling, imagining, wondering consciousness from the cognitive work assigned for me to do. Nor could I bracket out my biography and my experiences of embeddedness in an untidy, intersubjective world."⁶ If humans come to know the world in large part through the stories that they create, tell, and retell, then readers who relate a philosopher's tales to their own narratives develop deeper and more nuanced understandings, including about ideas such as liberty.

When I consider the personal stories that inform my conceptions of liberty, I recall a dear friend who staunchly supported the political party opposite to my own affiliation. Although my friend and I frequently went on long hiking trips, we purposefully avoided talking about politics; I assumed to know her positions and associated logic, and I found no reason to inquire further. However, during the start of one three-hour mountain descent, we found ourselves debating the topic of welfare and other forms of government support. Our extended deliberations did not cause either of us to reverse our positions, but they softened our initial stances and fostered multi-faceted understandings about the complicated nature of such issues. While I continue to recollect this interaction anytime I engage with similar political topics, I regret how infrequently I undertake sustained engagement with viewpoints markedly opposed to my own. The absence of such inquiry restricts my own liberty as well as the ways in which I can facilitate students' and peers' liberty. Against this backdrop of both broad contemporary political divisiveness and my own myopia, I and others still have much to learn from Jorgensen's lifelong dedication to the deep interrogation of multiple perspectives.

Liberation through Ambiguity: Embracing Dialectics

It is perhaps clichéd to say that music educators benefit from engaging with multiple musical and pedagogical

viewpoints; who among us would proudly claim single-mindedness? Yet, history reveals the perennial nature of concerns about stagnant splits within music teaching and learning, such as that of rote verses note instruction.⁷ Likewise, the growing range of conferences, publications, and tracks within conferences means that those interested in Orff pedagogy may never meet proponents of music technology, and experts in perception and cognition research may miss advances in social justice scholarship. With respect to philosophical endeavors, Jorgensen explains that, in the mid-1990s, a schism erupted between adherents to praxialism and those who:

refused to accept praxial ideas as the preeminent philosophy of music education and urged a commitment to a diverse and international community of philosophers representing a variety of viewpoints on music and music education also emanating from places beyond North America.⁸

Over time, such bifurcations have grown and solidified, as demonstrated by contemporary collegiate teaching that positions the philosophies of Bennett Reimer and David Elliott in direct, irreconcilable contrast.⁹

Divergent music education interests are not inherently bad; indeed, Cathy Benedict has detailed the problems of standardizing music education practices and values.¹⁰ However, like those caught in a cycle of limited political sound bites, music educators who resist engaging with contrasting perspectives and practices narrow the possibilities for their own

freedom. As Greene explains, in acceding to the given, teachers and students neglect the liberty actualized through thinking and acting otherwise.¹¹

Jorgensen asserts the need for attention to multiple viewpoints and demonstrates how music educators might do so. While I will focus this section on Jorgensen's formation of specific dialectics, it is worth noting that in *Transforming Music Education* and later *Pictures of Music Education* she moves beyond pairs of ideas to include multiple concepts and metaphors/models, respectively. In her 1997 book *In Search of Music Education*, Jorgensen poses a number of dialectics, including form and context, making and receiving, and pleasure and understanding. Explaining each paired term in marked depth and clarity, she exposes both potential benefits and pitfalls. To paraphrase a graduate student who had just read the text, "Jorgensen had me so excited about one idea, and then I had to completely rethink my perspective as she articulated all of its problems."¹² Through such action, Jorgensen liberates readers from limited understandings about each term, including any initial assumption of one concept as obviously or permanently "better" than the other.

Transferring such awareness to wider music teaching and researching spheres may assist readers in thoughtfully acknowledging the pros and cons of value judgments that can segregate one group of music educators from another. For example, considering the possibilities and

potential interplay of musical “form” and “context” may encourage music educators to resist philosophical positions or research practices that exclude one or the other. Teachers who focus on the context of Javanese gamelan practices might also find value in examining how practitioners conceive of their form, and researchers who investigate responses to various formal musical qualities might question how participants’ multiple contexts interface with their engagements. In short, readers who think alongside Jorgensen experience the freedom possible through intelligently grasping contrasting perspectives.

Jorgensen further liberates readers by encouraging them to position themselves. Explaining that each dialectical pair “constitutes a dilemma for music educators,” she refrains from offering clear solutions or even preferences.¹³ At first, however, students may not understand the liberatory potential of Jorgensen’s writing. Anecdotally, the graduate students I teach tend to express an initial confusion about Jorgensen’s dialectical pairings. They want to know what they should think about them, or at minimum which side she herself favors. Yet, as the graduate students dialogue about her dialectics with their classmates, they typically come to feel the empowerment possible through trying on positions without fear of contradicting a respected researcher. By facilitating music educators’ own liberatory journeying and highlighting the ephemerality of all positioning, Jorgensen’s work aligns with Greene’s assertion: “A teacher in search of his/her own freedom may be the only kind

of teacher who can arouse young persons to go in search of their own.”¹⁴

As such, Jorgensen encourages more individual freedom than Reimer or Elliott, who aim to convince readers of why they should agree with their respective assertions. While the work of these writers can and does lead to alternative imaginings, this liberty comes in conjunction with a sense of judgment from a philosophical authority. Students can disagree with the author’s position, but because they likely do so from a less philosophically knowledgeable vantage point, they may succumb to the ease of agreement. Such action in part confines students’ thinking and agency.

Unlike the evolving gray area of a dialectic, agreeing or disagreeing with a philosopher often creates a new stagnant position that may inhibit future philosophical exploration. While a dialectical view of music education offers no panacea for divergent factions within the field, by demanding deepened understandings about multiple perspectives, it resists the ossification of existing divisions. In this way, Jorgensen’s writing can serve as the hiking partner par excellence; engaging with it challenges one’s preexisting notions while not causing the reader to lose face if they later reconsider their temporarily claimed spaces.

A Poststructuralist Examination

Writing broadly about similarities across poststructuralist authors, James Williams explains, “Poststructuralism is not against this and for that – once and for all . . . It is for the resulting positive disruption of settled oppositions.”¹⁵ In other words, poststructuralist writers generally aim to complicate understandings and invigorate tensions. Such practices partly mirror the complexity of Jorgensen’s dialectical relationships detailed above as well as her later usage of multiple concepts, metaphors, and models. By unsettling divides between ideas such as philosophy and practice or offering numerous pictures of music education, Jorgensen favors ongoing inquiry rather than conclusions.

A related quality common across many poststructuralist writings involves fostering readers’ decision-making capacities. For instance, poststructuralist author Gilles Deleuze asserts that when engaging with a book, “The only question is ‘Does it work, and how does it work?’ How does it work for you?”¹⁶ By not advocating for a single “true” destination, poststructuralist authors liberate readers from that which confines their imaginative life trajectories. As Todd May and Inna Semetsky summarize, Deleuze’s vision of education abandons “asking who it is that we should be” in favor of questioning “who it is that we *might* be.”¹⁷ Similarly, by empowering readers to make their own judgments—to engage directly with problems related to her proposed

dialectics—Jorgensen parallels Deleuze’s resistance to unidirectional paths.

As anecdotally evidenced by the aforementioned students’ responses, Jorgensen’s work often incites temporary disorientation, dissuading easy answers. However, through her clear explications and definitions, Jorgensen refuses what Elizabeth St. Pierre describes as Deleuze’s aim to incite “a most rigorous confusion.”¹⁸ Poststructuralist authors might benefit from adopting aspects of Jorgensen’s clear writing style, but, in agreement with Jorgensen’s practice of thoughtfully examining both pros and cons of specific practices, I consider how aspects of poststructuralist writings might expose possible limits of her work.

Williams articulates difference in the sense of open variation or the process of differentiation as one general similarity across poststructuralist authors.¹⁹ For example, considering how the timbre of an ensemble evolves over the course of a performance or how the timbre of a flute differs as it integrates with that of a cello invokes difference as open variation. Williams contrasts this understanding of difference with “the structuralist sense of difference between identifiable things.”²⁰ The distinction between the ensemble’s timbre at various performances or between the flutist’s timbre and the cellist’s timbre constitute structural differences. While poststructuralist authors do not deny the significance of differences between delineated entities, they see differentiation

rather than discrete differences as primary to existence.

Jorgensen's dialectics are clearly structuralist in nature; she distinguishes concepts like form and context or making and receiving from each other. Examining such ideas through the lens of difference as open variation would involve considering how, for example, one's understandings about making and receiving differ over time. How do students comprehend and participate in music making and receiving differently in kindergarten than in third grade? How do preservice teachers make and receive music differently at the start of their undergraduate education than at the end?

Emphasizing differing rather than discrete differences also necessitates questioning how placing concepts into a single dialectic may create further distinctions between them. For instance, while separating philosophy from practice calls attention to the need for both, it neglects the possibility of understanding "practice" in a way that subsumes philosophy or vice versa. Jorgensen clearly intends for readers to consider how they can integrate philosophy and practice, but the act of placing those terms in relationship with one another can further divide between them.

In contrast, since poststructuralists generally trouble the pervasive emphasis of differences between entities, they might assist readers in understanding "philosophy" and "practice" as temporary

constructs that can alter in relation to each other and to other concepts. Such action highlights what Deleuze and Guattari might explain as momentarily "uprooting" the verb "to be" in order to experience the possibilities of the conjunction "and . . . and . . . and . . ." ²¹ Rather than the definitiveness of being "philosophy and practice," readers might imagine philosophy and practice and research and emotions and . . . , all in constant change and integration as well as perhaps temporarily reforming under new concepts.

The liberatory implications of philosophizing that emphasizes ongoing differing extend beyond the classroom. During the hike with my politically oppositional friend, the freedom I experienced came not only from considering the pros and cons of her position but from attending to how my own viewpoint altered as it integrated with hers. An interaction occurring with a more conservative or liberal friend would have affected how my own position—and most likely my friend's position—evolved. Similarly, had Jorgensen kept her same description of "pleasure" while pairing it with the word "labor," rather than her chosen word "understanding," readers' individually developing conceptions of "pleasure" would probably follow contrasting trajectories.

Philosophizing that emphasizes not just divergent perspectives but differing integrations of perspectives can contribute to dispositions useful when encountering contemporary political deliberations. I recall

times when I have conceived of myself as having a single stance on issues such as gun control and understanding such positions as existing only in direct contrast with a stereotypical version of an antithetical position. In such moments, I not only missed how my own and others' stances might differ over time but how the meeting of multiple viewpoints might alter those involved in the process. Readers who consider only how pleasure differs from understanding may ignore how the pleasure-understanding dialectic delimits the possibilities they ascribe to each term.

A related concern with dialectics, or with a collection of conceptions or models and metaphors, is that without added attention, they neglect the qualities that exist beyond such boundaries. Regardless of the author's intent, such omissions propagate certain power relations while minimizing others. Poststructuralist philosopher Jean-François Lyotard explains such exclusions as instances of the *differend*.²² The *differend* forms when an idea does not fit within the boundaries of a specific discourse. Applying such thinking to music education, Deborah Bradley uses the *differend* to trouble that which Wisconsin's Eurocentric preservice music teacher assessment guidelines omit.²³ Likewise, while language describing practices such as DJing or rehearsing laptop ensembles exists, such terminology finds no support within most local and national music standards documents. In Lyotard's terms, these practices become like deceased victims whose irreversible silence leaves their plights unproven.²⁴

In Jorgensen's dialectics, the *differend* forms when aspects of musical practices defy the limits of her terminology. Take, for example, those wanting to express jazz improvisation through the dialectic of "making" and "receiving." Jorgensen deserves credit for problematizing the notion that making belongs solely or primarily in the realm of the music performer and receiving in that of the listener; building on Dewey, she argues for reconciling and balancing these two aspects rather than treating them dualistically.²⁵ However, while jazz musicians—or musicians of many groups—may "make" music in the sense that they produce sound, their making simultaneously demands "receiving" sounds from the rest of their group. Since jazz improvisers typically have a fair amount of freedom in what they make with the received musical information, they may find themselves perplexed by the need to distinguish between the two. Stated differently, the dichotomization of "making" and "receiving"—whether dualistic or not—may inhibit jazz improvisers and others from expressing their experiences in ways they deem more authentic, such as Keith Jarrett's purported conceptualization of jazz as a stream.²⁶

Readers might experience similar or even more intense disconnects with dialectics such as "great and little music traditions," or, in Jorgensen's later work, the "picture" of "court and rule."²⁷ In each case, the *differend* forms as readers find themselves unable to understand or articulate aspects of their musical experiences within the confines of such

language. While this critique applies to all definitions and to language more broadly, Jorgensen's meticulous explanations and absence of attention to possible exclusions exacerbate such issues. Yet, absence alone is not inherently problematic; it is important to ask: To what extent does attending to the *differend* promote or inhibit liberty?

I argue that one of the most potentially detrimental aspects of current political rhetoric is the inclination to take clear sides rather than to imagine alternative possibilities. Individuals rarely look beyond two main political candidates, and proposals such as Brexit, the American Affordable Care Act, and gun control foster "with us" or "against us" discourse that neglects not just compromises between the known but also invitations to think imaginatively. While a compromise regarding gun control might take one piece of Party A's plan and another of Party B's plan, the result remains largely tied to both groups' original stances. Jorgensen's favoring of "this with that," rather than "either/or," works against the worst of such antagonistic political rhetoric, but it still restricts liberty by focusing possibilities for action on that which she defines.²⁸

Drawing on poststructuralist author Jacques Derrida, Patrick Schmidt explains that dialectical frameworks "do not account for or value the surpluses, differences, and ramifications generated by actions, interactions, or texts."²⁹ While authors using dialectics account for the interactions between paired terms, they do not generally acknowledge for the differing

understandings that exceed those concepts. For example, by pairing "philosophy" and "practice," Jorgensen fosters new understandings about "philosophy," "practice," and the relationship between "philosophy and practice," but she does not attend to that which lies beyond those terms, including how they might interface with her other dialectics.

My hiking friend and I in part liberated ourselves by posing ideas not currently under consideration by our respective political parties. By diving more deeply into the reasoning behind our divergent perspectives as well as considering possible overlaps in outcomes, we began the long process not just of compromise but of imaginative extension. Similarly, those focusing on instances of the *differend* and on ongoing differing could ask: What potentialities might flow from philosophy and practice that exceed those terms? What new possibilities does the "philosophy and practice" dialectic create that the phrase "philosophy and practice" does not encapsulate? In summary, extending Jorgensen's work to include an emphasis on differing and on embracing exclusions might facilitate added liberty, both within music education and through dispositions transferrable to larger societal spheres.

Differing Dialectics

It would be naïve to suggest that in this short chapter I could come anywhere close to reconciling Jorgensen's dialectics

and poststructuralist practices; one cannot easily bridge the decades old divide between poststructuralism and the analytic philosophical tradition that Jorgensen promotes. However, by placing Jorgensen's dialectics in a productive tension with poststructuralist authors' emphasis on differing and exclusions, I posit a few germinal ideas about how one might inform the other.³⁰

While it is inaccurate to say that poststructuralist authors resist all clarity and definition, most would likely deem Jorgensen's detailed explanations too limiting. Yet, it is precisely Jorgensen's rigor and depth that has the potential to free readers. Only through a detailed explanation of "making" and "receiving" can one fully understand the potentially problematic assumptions underlying everyday uses of the terms. For instance, the teacher who engages with Jorgensen's explanation of making and receiving may reconsider a "listening" activity that neglects how individual students make meaning out of their aural experiences, perhaps altering the endeavor to include explorations focused on students' unique interpretations.

In contrast, a poststructuralist interpretation of making and receiving may leave readers' initial understandings of each word untroubled. The teacher focused on students' differing integration of making and receiving music, or even on that which lies beyond making and receiving, may miss attending to practices such as meaning making. As such, the absence of thoughtful

definitions can further existing boundaries and power relations.

Rather than promoting *either* dialectics *or* the absence of dialectics, imagine Jorgensen's making and receiving dialectic functioning in tension with differing and the *differend*. Following the aforementioned reimagining of a listening activity inspired by Jorgensen's dialectic, the teacher might ask students to reflect on how their understandings about the practice of receiving change over time, including in integration not just with making but with movement, technological innovations, critiquing, and any other number of pairings. Turning their attention to the *differend*, the class might consider what they miss when focusing on listening and making. Such action shares similarities with Patrick Schmidt's Derrida-inspired practice of "mis-listening," in which students intentionally aim to hear music "wrong" by attending to often-excluded meanings and understandings.³¹

Imagining a poststructuralist extension of Jorgensen's dialects and other defined concepts could also inform how music teacher educators facilitate students' engagement with her work. For instance, rather than beginning with her writing, students might brainstorm how they currently understand words such as "form" and "context" as well as possible interactions between them. Then, upon reading and discussing Jorgensen's explanations, the class might individually and collectively reflect on their differing understandings.

In order to further emphasize evolving interactions and the welcoming of exclusions, teachers and students might mismatch or reimagine her dialectics or pictures. Imagine if, rather than being confined by “understanding,” students got to choose what term paired with “pleasure,” or if they considered what they thought might compliment pictures of a “factory” or “seashore” before being informed of Jorgensen’s pairings of production and energy, respectively. They might also continually ask: What is missing from these explanations? Combining such freeing practices with the liberatory possibilities already present through engaging with Jorgensen’s writings fosters a richer and more multi-faceted freedom; it embraces both the liberty of thoughtful definition and the liberty of creative potentialities.

As I approach the close of this piece, I would like to return to my hiking narrative in order to offer a personal example of a differing dialectic. My natural philosophical voice draws heavily on my own lived experiences; I see everyday events as the initiation of philosophical problems as well as ways of reimagining or extending the philosophical ideas in my most pressing work. By encouraging me to place the imaginative potentialities of my evolving narrative voice in tension with rigorous theoretical writings,³² Jorgensen assisted me in creating the sort of differing dialectic that I have described. Such action has freed my investigations, including from both the confines of existing philosophical techniques and the limits of uncritical imaginings. Jorgensen’s life of philosophizing has liberated me to philosophize with and through my own life.

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- 3 Geoff Brumfiel, “As An American Tragedy Unfolds, Russian Agents Sow Discord Online,” *National Public Radio*, February 16, 2018. <https://www.npr.org/sections/thetwo-way/2018/02/16/586361956/as-an-american-tragedy-unfolds-russian-agents-sow-discord-online>
- 4 In making this assertion, I am not claiming that democracy is a completely ideal political system. However, I argue that democratic forms of government that involve compromise and welcome multiple viewpoints are superior to those existing in unending gridlock or with very limited inputs.
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- 16 Gilles Deleuze, *Negotiations: 1972-1990*, trans. Martin Joughin (New York: Columbia University Press, 1990/1995), 8.
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- 19 Williams, *Understanding Poststructuralism*, 3.
- 20 Ibid.
- 21 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1980/1987), 25.
- 22 Jean-Francois Lyotard, *The Differend: Phrases in Dispute*, trans. by George Van Den Abbeele (Minneapolis, MN: University of Minnesota Press, 1983/1988).
- 23 Deborah Bradley, "In the Space between the Rock and the Hard Place: State Teacher Certification Guidelines and Music Education for Social Justice," *Journal of Aesthetic Education* 45, no. 4 (2011): 79-96.
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- 25 Jorgensen, *In Search of Music Education*, 84.
- 26 As quoted in Tony McGregor, "What is Jazz? How is it Different from Other Music?" *Spinditty*, April 21, 2016. <https://spinditty.com/genres/What-is-Jazz-Aint-no-other-music-like-it>.

27 Jorgensen, *In Search of Music Education*, 75-77; Estelle Jorgensen, *Pictures of Music Education* (Bloomington, Indiana University Press, 2013), 151-170.

28 Jorgensen, *Transforming Music Education*, 13.

29 Patrick Schmidt, "What We Hear is Meaning Too: Deconstruction, Dialogue, and Music," *Philosophy of Music Education Review* 20, no. 1 (2012): 9.

30 For an extended description of a similar practices, see Lauren Kapalka Richerme, "To Name or Not to Name? Social Justice, Poststructuralism, and Music Teacher Education," *Philosophy of Music Education Review* 24, no. 1 (2016): 84-102.

31 Schmidt, "What We Hear Is Meaning Too," 13-14.

32 See, for example, Walter R. Fisher, *Human Communication as Narration: Toward a Philosophy of Reason, Value, and Action* (Columbia, SC: University of South Carolina Press, 1987); Richard Rorty, "Analytic Philosophy and Narrative Philosophy," draft of lecture (University of California, Irvine: Richard Rorty Papers, 2003).

About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

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Section III – Becoming Other Than

Chapter 13

In Search of Choral Music Education: Where is it Now?

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Abstract

This chapter chronicles the influence of Jorgensen’s writing in a graduate choral music education course. Jorgensen’s book chapter, *On Spheres of Musical Validity* (2005), becomes the focal point for an examination of the legitimacy of five major influences on music education: family, religion, politics, the music profession, and commerce. This investigation leads to consideration of these influences in graduate students’ personal lives, classrooms, rehearsal halls, and the broader profession of choral music education.

She invited me to sit next to her. Seriously? It happened in Hamburg, Germany at the 2005 symposium of the International Society for the Philosophy of Education. Estelle Jorgensen tapped me on the shoulder during one of the conference’s refreshment breaks and asked me to sit with her for a moment.

That she knew me, let alone wanted to talk to me, was positively stupefying. Estelle asked a simple question: “When are you going to write a philosophical article about choral music education?” I replied

that while I’d written many articles, I did not consider myself a philosopher because I had not studied philosophy beyond the required courses in my degree plans. Plus, I relayed that I viewed myself as an accidental academic and was really a middle school choral music teacher at heart. Estelle replied, “I’ve read everything you’ve written . . . I’m a former choral music teacher, and I get it. But I don’t think you realize that you have been writing philosophy all the time. I want to help you explore your philosophical views in a systematic, rigorous way so that you can share your ideas and influence

others in our field.” Then, for the next few minutes, Estelle gave me rudimentary pointers about locating exemplar essays, approaching a philosophical argument, and expanding small ideas into nuanced discussions filled with richness and breadth. Our brief conversation ended with my effusive thanks whereupon I quickly returned to my backpack, grabbed a pad of paper, and furiously wrote everything I could remember from my first conversation with Estelle Jorgensen.

I still have that piece of paper. It sits on my desk, both as a guide for my daily work and as a constant, nudging reminder that I really (really!) need to get that book written . . . the one that has bounced around in my subconscious for several years. And, that’s the thing—I would not have even considered my work as having bona fide philosophical groundings had it not been for Estelle’s encouragement. Her interactions with me on that sunny afternoon in Helsinki were vintage Estelle, always the nurturing senior scholar providing kindness and support to those in need of reassurance and a little motivation.

Estelle is able to provide this nurturing because she seems to have never left her “school music teacher” persona behind. She is one of the rare authors able to bring readers into the core of her discussion through the judicious description of experiences and understandings common to the music teachers who are her books’ prime audience members. Once hooked, readers are led by Estelle’s metaphorical hand to interrogate those

experiences and understandings. I often sense that Estelle must imagine the individual reader as she crafts each sentence of her writings and presentations. The result is that Estelle seems to speak to us both individually and collectively.

For me, one of Jorgensen’s most influential writings is the second chapter from her first book, *In Search of Music Education*.¹ The chapter, “On Spheres of Musical Validity,” has become required reading for my graduate choral methods classes. Most of the students in those classes are in the early years of their teaching careers. I choose that chapter because it epitomizes Jorgensen’s ability to reach in-service music teachers by asking them to cross-examine their daily experiences and assumptions. Much of the chapter is about the nature of music and musical experience rather than specifically about music education (the last few pages are an exception). I have students first read the chapter and make notes for later discussion. Then, I ask for a second reading, during which students are to consciously substitute “music education” for each instance of the word “music.” We discuss again and eventually move on to the development of implications for the subdiscipline of choral music education.

Finally, my graduate choral methods students are asked to evaluate the legitimacy, both in the past and in the present, of the five major influences on music and music education that Jorgensen

proposes in the chapter: family, religion, politics, the music profession, and commerce. Jorgensen positions these five influences as contributors to the development of each individual's spheres of musical validity. The term "spheres of musical validity" is adapted from the work of George Simmel and elaborated upon by Peter Etzkorn.² Jorgensen restates Etzkorn's definition when she offers that "a sphere of musical validity exists about a given musical genre, style, or tradition when similar cognitive responses or meanings are evoked through a shared symbolism that it communicates."³ Jorgensen examines several ambiguities within that definition in the pages that follow, most notably the issues of inclusivity and exclusivity:

It is inclusive in that the individuals within it hold shared beliefs, opinions, and mores and act in certain prescribed and proscribed ways according to given expectations shared by a musical group. It is exclusive in that individuals and groups outside the sphere who do not share these beliefs and expectations are excluded from membership in it.⁴

For Jorgensen, then, these spheres are social conceptions derived both from musical influences and extra-musical influencers. They create the musical "in-groups" and "out-groups" that we readily see between individuals of different ages, socio-economic backgrounds, educational experiences, and geographic locations among any number of distinguishing factors. My graduate students struggle with this socio-political conception of music;

many of them have not before questioned the content they should be teaching, focusing instead on pedagogical and musical technique. Jorgensen's chapter provides a pathway for graduate students to begin approaching philosophy by looking at the five major influences with a dispassionate yet critical eye. The discussion nearly always moves inward as students begin to consider the role of these influences in their personal lives, classrooms, rehearsal halls, and, most important, the profession of choral music education.

The following points were generated during several semesters of class discussions as students considered how the five influences currently shape the teaching of choral music. Students were asked to identify key sentences in Jorgensen's text and consider the relevance for the present moment. Each of the five influences (family, religion, politics, the musical profession, and commerce) is listed below with several corresponding student-selected sentences. These are accompanied by brief descriptions of the graduate students' analyses of how each of the five influences the musical lives of the students in their own choirs.

Family

The notion of family is an ambiguous one, [applying] to those who share common bonds of customs, livelihood, or experience and whose reality is partly articulated through music.⁵

The interrelationships between music and family are played out differently according to whether families are organized matriarchally or patriarchally.⁶

Musical values reflect and reconstruct the social values that characterize family life with which they are associated.⁷

Viewed as a social institution within a particular cultural and societal context, the family inculcates its beliefs, values, mores, and traditions in its young and ensures its survival through a life-long educational process.⁸

The idea of colleagues as a family structure is intriguing because it extends the notion of “family of choice” to our chosen profession and co-workers.⁹ We may not be fully cognizant of the choices we make when seeking to establish our career identities. For instance, most members of the choral music education community join the American Choral Directors Association, the National Association for Music Education, and their related state and local organizations. In many states, these associations administer the ranked festivals and competitive musical events required of so many school music teachers. Those who hold influential positions in these associations develop the criteria for success, including the repertoire that is permissible and the standards by which the ensemble is evaluated. Our professional colleagues become de facto families due to

our job similarities, relative levels of expertise, professional roles and stature, and our desire to develop communities of friends with whom we share similar experiences and goals. Though it appears we are expanding our family by creating a close network of colleagues, we are actually limiting our family as we associate with an increasingly similar group of individuals.

This sameness then extends to all aspects of our lives as choral music teachers: from repertoire to performance practice and from the vocal technique and resultant tone quality of our choral ensemble to the structure and function of our choral course offerings. While there are positive aspects to developing these professional family structures, there is the potential for negative effects. These can be seen, for instance, in the overwhelming lack of racial and ethnic diversity in the memberships of “elite” choirs chosen for performance at the state and national conferences of our professional association. The desire to adhere to the “beliefs and values” of our professional family can result in limited programmatic choices where all concert programs sound alike. One extreme example was the eight-day 2017 World Symposium on Choral Music (Barcelona, Spain) that included performance of only one piece of repertoire written prior to 1991.

In addition to these thoughts, my students have linked the idea of professional family to Jorgensen’s notion that we then “inculcate” our school-aged students into the same system through

what might be a limited set of performing traditions, repertoire genres, tone qualities, and behavioral expectations. Many of my graduate students who have their own school choirs relate common knowledge that inner city choral ensembles should never sing spirituals at choral competitions because they'll be judged as sounding "too black," evidencing the need for me to teach about the evolution and purpose of the concert spiritual tradition in North America.¹⁰ Other students make connections between Jorgensen's distinctions between patriarchal and maternal esthetics in the pedagogy of choral rehearsals where the conductor assumes authority and the choir members are often subservient. And, there is some evidence that this patriarchal approach to *both* rehearsal and performance may hinder the recruitment and retention of secondary students to their school choirs.¹¹

Religion

[Religion] involves the belief or sense of ultimacy, at times transcendent, that suggests various feelings of power, benevolence, dependence, mystery, intimacy, or awe in the presence of this other.¹²

Music is often a principal, if not indispensable, element of religious ritual, religion is sometimes a part of musical ritual, and the drama of religious rite is played out differently, depending on the particular religious experience that underlies it.¹³

The particular way in which a church educates its members musically depends on the particular underlying theological beliefs examined in musical aspects of religious rituals.¹⁴

Religion and choral music education are intertwined, sharing elements of hierarchy, repertoire, performer/conductor/audience etiquette, and the opportunity for transcendence during what Mihaly Csikszentmihalyi labels optimal experiences, or flow experiences.¹⁵ Some characteristics of these flow experiences are high levels of both perceived challenge and perceived skill, a clarity of goals, deep personal involvement and concentration, self-directedness, self-awareness, and a lack of awareness concerning time constraints. When in these situations, people experience a state of flow while the loss of these conditions disrupts the flow experience. These characteristics are each possible in both religious and choral settings, subject to the careful crafting of the facilitator, whether clergy member or conductor-teacher.

The textual component of choral repertoire presents perhaps the most direct link between choral music's historical roots and the formalized rituals of religion. Other connections include the use of music—apart from text—in religious services, the hierarchical divide between clergy/congregation and conductor/choir, and the physical similarities between religious ceremonies and choral concerts. Tensions can arise when teacher-

conductors either lack acknowledgement of or seek to minimize differences between choral music in religious services and the use of religious music in choral music education. My university is located in a part of the country where the church calendar and religious views influence nearly all aspects of daily life, where there is a near-expectation that school choral concerts will be held in church sanctuaries, and where school Christmas concerts include sacred carols without objection. For my graduate students, it is inadequate to argue with their school communities about the separation of church and state, when for many the separation is theoretical.¹⁶ Rather, Jorgensen's both-and dialectical approach can assist young teachers as they begin to reconcile their educational philosophies with their underlying religious beliefs and then identify how those stances might influence what their choral singers' experience during rehearsals and in concert settings.¹⁷

Politics

States use sponsorship to encourage and support musical beliefs and practices of which they approve.¹⁸

Through education, states seek to inculcate musical beliefs and practices that will be consistent with their methods and ends and ensure their survival.¹⁹

Through censorship, states act to prevent that which is considered

subversive from being heard. They constitute a filtering mechanism whereby only that music within the range of what they consider to be acceptable is composed, performed, and listened to.²⁰

State officials and their representatives shape the musical knowledge considered to be legitimate, enact policies that ensure these objectives will be met, and devise methods for musical instruction consistent with their enunciated objectives.²¹

...the political power that musicians exercise through music making subverts or preserves the status quo.²²

Jorgensen defines politics as "having to do with the public and the state"²³ and presents the related concept that "music has fundamentally to do with the exercise of power, be it political, religious, economic, or otherwise."²⁴ Jorgensen's focus is on the relationships between politics, music, and power. The equating of politics with power relations is somewhat unexpected for new teachers, given the vitriolic polarization found in today's public discourse and the perception that political motivations yield correctness instead of degrees of power. Of immediate appeal to my graduate students are discussions of how issues of the day relate to the practice of choral music education. One of these is the current focus on the singing of the National Anthem at school gatherings, the desire among some

students to refrain from singing (or standing for) the anthem as a form of protest, the reasons for and reactions to those protests, and the implications for programming repertoire in choral concerts.²⁵ And, there are many social issues with particular relevance to practical matters within the choral classroom. None of these is more prominent than how to incorporate transgender singers and their voices within the choral art.²⁶ Choral teacher-conductors are uniquely required to respond to transgender students due to issues of voice part placement, healthy vocal development, and care for the singer's socio-emotional wellbeing in an environment traditionally focused on binary male-female nomenclature, repertoire texts, and ensemble configurations. This requirement is a political decision of teachers, based on their moral and ethical concerns, even though it may not be a political requirement supported by those who have power over teachers.

But are these responses to social issues "politics" in the manner elucidated by Jorgensen? Probably not, though they provide activation points for discussions about the intersections of public policy, school regulations, and teaching practice. In an effort to humanize the issues in policy and practice, my graduate students are encouraged to replace the ubiquitous word "they" (as in "*they* say we need to teach X in Grade 9") with specific identifiers. This prompts them to begin recognizing the concept that policy reflects political views and the people who hold them. From there, students begin to identify existing policies,

explore why they exist, and consider the effects on course offerings and curricular content. Three questions emerge: what are the policies, what are the politics behind them, and who are the politicians (broadly speaking) who enact them? It becomes easier, as a result, for early-career teachers to look beyond the individual policy-curriculum components of the ensemble-specific National Core Arts Standards and instead consider what viewpoints and philosophies are given privilege by those standards.²⁷

The Musical Profession

An ongoing dynamic interrelationship exists between the beliefs, mores, and traditions of the music profession and musical ideas and practices.²⁸

There is also an avowal or commitment to pursuing and practicing the received wisdom as a way of life and direct contact with clients who attempt to direct the professional's work and remove patronage if they are dissatisfied.²⁹

Musicians are influenced by the musical ideas and practices characteristic of the traditions in which they work. They also reconstruct these traditions and create new ones, especially through their writings on, and activities in, music education.³⁰

Like the family, church, and state,

the music profession, through its various institutions that served as its “gatekeepers,” sponsored particular musicians and musical styles, censored ideas and practices, and educated the public; it was also partly shaped by social and musical events outside its control.³¹

Allowing that distinctions between amateurs and professionals are sometimes fuzzy in practice . . . these typical differences, seen more or less in practice, translate into corresponding contrasts in music education.³²

I ask my graduate students to consider this influence on spheres of musical validity through the lens of music education rather than of music more comprehensively. New music teachers can understandably be confused about what the music education profession entails. They often view the National Association for Music Education (NAfME) as synonymous with the whole of music education in the United States and are surprised by the realization that NAfME is an association of members like themselves—an association of music teachers. This is partly due to the organization’s name change in 1998 from Music Educators National Conference to the National Association for Music Education. The former name was focused on music teachers, whereas the latter is focused on the enterprise of music education.

Young teachers have, in reality, been dues-paying NAfME members for many years, first as collegiate members and then

as in-service teachers. The same holds for membership in the smaller, more tightly focused American Choral Directors Association (ACDA) that notably emphasizes its constituent “choral director” members in the organization name. However, the vast influence of NAfME, its affiliate organizations, and its publications obscures the fact that professional associations are wholly dependent upon their members instead of the reverse scenario where music teachers need to “buy into” the associations. It is easy to understand why. In all but a few states, NAfME affiliates and members hold all visible levers of power related to professional development, prestige, the adjudicated ensemble contests required by many school administrations, and student opportunities such as auditioned honor choirs. These are each individually favorable benefits of NAfME membership, but it is inaccurate to equate NAfME with the totality of music education.

Certainly, NAfME has advanced music education at legislative and structural levels more than any other entity in its 112-year history. NAfME’s educational and legislative resources are unparalleled in the field. With this power, however, comes the possibility that certain viewpoints and practices are foregrounded while others are forced to the background. The pages of the *Philosophy of Music Education Review* have often featured analysis and critique of these privileged positions.³³ The dilemma for young teachers is not that such positions exist or even dominate the profession, but that there may not appear to be opportunities for other positions to be fully

voiced or explored. The result is that choral music teacher-conductors increasingly teach alike, rehearse alike, program the same repertoire, aim for the same choral sound, structure their school programs similarly, attend the same conferences, and so forth. The result is a homogenization of choral music education rather than the nurturing of variants that reflect the diversity of cultures and communities in which they are located.

Commerce

The impact of Western music on the rest of the world through the activities of commercial enterprises had important consequences for musical ideas and practices internationally.³⁴

Commerce often seems reactive rather than proactive in regard to musical taste—it responds to what it thinks people want . . . it makes these determinations based principally on quantitative and fiscal rather than esthetic or artistic criteria.³⁵

Much of Jorgensen’s discussion of commerce centers on the expansive impact of the music industry on the ideals and practices of music both locally and across wide swaths of the globe. While Western music’s influence reverberates through the world at large, the choral community is broadly able to glimpse how choral music functions in other countries through the diverse array of international performing choirs at national and international

conferences of the American Choral Directors Association, the International Federation for Choral Music, and the International Society for Music Education. It should be noted that nearly all of these choirs are grounded in the Western a cappella choral tradition, though many meld differing musical cultures through the repertoire they sing and the elaborate staging that occasionally accompanies the performances.

Still, few opportunities to hear diverse choirs are accessible to school music teachers who cannot afford to travel to national and international conferences, and the practicalities and expenses for hosting international choirs are beyond the means of many regional and state association chapters. There are implications in this for commerce, since many of these associations and the choirs they present are supported by the music industry. One goal might be to discern which teacher-conductors would most benefit from exposure to international choirs, what kinds of choirs might be the best models, and how funding might be secured to facilitate such arrangements. The music industry might collaborate with the professional associations of ACDA, IFCM, and ISME to assist conductor-teachers—and their students—to extend their concepts of how choral music exists elsewhere in the world . . . without the scheduling and financial hardships of attending a prestigious conference. An international spotlight on inner-city secondary school choirs would be particularly intriguing, for instance.

My students immediately draw their focus closer to their daily lives in classrooms and rehearsal spaces as prompted by Jorgensen’s comparison of the “business approach to music education” with a “musically oriented business approach.”³⁶ Choral music education is particularly dependent upon the publishing houses that create the academic literature used in school ensembles. Especially for elementary and middle school choirs, this academic literature is composed to teach specific skills to the singers, but it is not often reflective of the music that school students encounter outside the classroom.³⁷

This gives rise to concerns that publishing companies may emphasize potential pedagogical content over the artistic quality of the academic repertoire they develop. This decision results in limited connections between school-based music making and the diversity of ways the students might employ music skills later in life. The arduous task of choosing repertoire is difficult for teachers with specialized choral ensembles, such as those with changing adolescent voices. The days are gone when there was very little choral repertoire available for young changing voices. But, the teacher-conductor’s repertoire selection process becomes particularly burdensome when the available vocally appropriate repertoire is of a style that is neither enjoyable to teach nor sing. My students recognize that choral music teachers in the United States are fortunate to have an academic music publishing industry that is robust and ubiquitous. Yet, those same qualities can lead publishers to

produce repertoire that is redundant and stale, all in the name of service to schools while adhering to a solid business model of maximizing profits. In so doing, they often fail to respond to the consumers of most importance but with the fewest financial resources to contribute: the school-aged singers in the choirs.

Coda

“Family” was the first of five influences described in the preceding essay. This image of family is central to Jorgensen’s influence on the field of music education. We regard Jorgensen as influential because of the content of her ideas and the rigor, integrity, and authenticity that permeate her work. Jorgensen’s greatest contribution, however, is in the worldwide network—a family, if you will—of philosophically oriented music educators she has established through her founding editorship of *Philosophy of Music Education Review*, her founding of the International Society for the Philosophy of Music Education, and her leadership and guidance with the National Association for Music Education’s special research interest group in philosophy. Estelle has steadfastly provided an exemplary model of how a single scholar can affect an entire field.

Notes

- 1 Estelle R. Jorgensen, *In Search of Music Education* (Bloomington, IN: Indiana University Press, 1997).
- 2 Ibid., 37.
- 3 Ibid.
- 4 Ibid., 37-38.
- 5 Ibid., 45.
- 6 Ibid.
- 7 Ibid., 46.
- 8 Ibid., 47.
- 9 Kath Weston, *Families We Choose: Lesbians, Gays, Kinship* (New York, NY: Columbia University Press, 1991).
- 10 Andre J. Thomas, *Way over in Beulah Lan': Understanding and Performing the Negro Spiritual* (Dayton, OH, Heritage Music Press, 2007).
- 11 Alfonso Elorriaga, "The Construction of Male Gender Identity Through Choral Singing at a Spanish Secondary School," *International Journal of Music Education* 29, no. 4 (November 2011): 318-332.
- 12 Jorgensen, *In Search of Music Education*, 48.
- 13 Ibid.
- 14 Ibid., 50.
- 15 Mihaly Csikszentmihalyi and Nina Gilbert, "Singing and the Self: Choral Music as 'Active Leisure,'" *Choral Journal* 35, no. 7 (February 1995): 13-20; Estelle R. Jorgensen, "Religious Music in Education," *Philosophy of Music Education Review* 1, no. 2 (Fall, 1993): 103-114.
- 16 Emily Marie Mercado, "Perceptions of Religious Music in a Southern U.S. Public Middle School: A Case Study" PhD diss., Louisiana State University and Agricultural and Mechanical College, Baton Rouge, 2018. Ph.D. dissertation. https://digitalcommons.lsu.edu/gradschool_dissertations/4526
- 17 Jorgensen, *In Search of Music Education*, see chapter 3.
- 18 Ibid., 53.
- 19 Ibid., 54.
- 20 Ibid., 53.
- 21 Ibid., 54.
- 22 Ibid.
- 23 Ibid., 51.
- 24 Ibid., 52.

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- 25 Dicker, Ron. "Students singing National Anthem kneel at MLB game." *Huffingtonpost.com*.
https://www.huffingtonpost.com/entry/two-students-singing-national-anthem-kneel-at-seattle-mariners-game_us_5ac2462ae4b0a47437aca459 (accessed July 20, 2018); also an active topic of discussion in Facebook groups such as "I'm a Choir Director."
- 26 Joshua Palkki, "Inclusivity in Action: Transgender Students in the Choral Classroom," *Choral Journal* 57, 11 (June/July, 2017): 20-34.
- 27 National Core Arts Standards. <https://nafme.org/wp-content/files/2014/06/5-Core-Music-Standards-Ensemble-Strand1.pdf>
- 28 Jorgensen, *In Search of Music Education*, 56.
- 29 Ibid.
- 30 Ibid., 57.
- 31 Ibid.
- 32 Ibid., 58.
- 33 For example, Estelle Ruth Jorgensen, "Songs to Teach a Nation," *Philosophy of Music Education Review* 15, no. 2 (Fall 2007): 150-160; Julia Koza, "In Sounds and Silences: Acknowledging Political Engagement," *Philosophy of Music Education Review* 15, no. 2 (Fall 2007): 168-176.
- 34 Jorgensen, *In Search of Music Education*, 62.
- 35 Ibid., 63.
- 36 Ibid., 64-65.
- 37 See, for example, Allen P. Britton, "American Music Education: Is it Better than We Think? A Discussion of the Roles of Performance and Repertory, Together with Brief Mention of Certain Other Problems," in *Basic Concepts in Music Education II*, ed. Richard Colwell (Niwtot: University Press of Colorado, 1991): 180.

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Project Links

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Section III – Becoming Other Than

Chapter 14

On Jorgensen’s Dialectical Approach to Music Education: Resonances with *Yin-Yang*

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Abstract

In this chapter, I examine Jorgensen’s dialectical approach to music education from Chinese philosophical lenses. More specifically, I re-visit her 2001 essay entitled “A Dialectical View of Theory and Practice” and read it afresh through the lenses of *yin-yang* theory. I conclude by highlighting three philosophical resonances between Jorgensen’s ideas and *yin-yang* theory: balance, change, and space.

Estelle Jorgensen’s work in the philosophy of music education resists hard labels in traditional categories such as the aesthetic or the praxial.¹ Sidestepping either-or construals, she proposes a dialectical approach to music education whereby opposites co-exist—an approach which she articulates, develops, and expands over a line of published scholarship.² Such an approach resonates

with the Chinese philosophical notion of *yin-yang*. In this chapter, I examine Jorgensen’s dialectical approach to music education from Chinese philosophical lenses. In particular, I read her 2001 essay entitled “A Dialectical View of Theory and Practice” afresh through the lenses of *yin-yang* theory.³ I conclude by highlighting three philosophical resonances between Jorgensen’s ideas and *yin-yang* theory: balance, change, and space.

Yin-Yang Theory

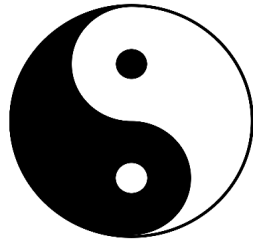


Figure 1: The *Taijitu* (太極圖)

Figure 1 presents what is perhaps the most well-known Eastern symbol in the Western world: the *Taijitu* (太極圖).⁴ The black portions refer to *yin* (陰: “dark”) while the white segments denote *yang* (陽: “bright”), symbolizing the notion that all events and things in the natural world have two opposing aspects that co-exist in a dialectical relationship. Importantly, these two aspects are not at odds with each other but interdependent and complementary. We cannot know one without knowing its polar opposite: darkness can only be understood in relation to brightness, left can only make sense in relation to right, and hot can only be comprehended in relation to cold (the converse is true in all cases). *Yin-yang* theory influenced major Chinese philosophical schools such as Confucianism and Daoism. For example, in the *Daodejing*, there are over eighty *yin-yang* dyads, such as long-short (*changduan* 長短), high-low (*gaoxia* 高下), and difficult-easy (*nanyi* 難易).⁵

While there are always two aspects in *yin-yang*, they form one ultimate reality: dialectical monism. Think for example, of a wine glass. The physical glass is *yang*, the

space inside it, *yin*; one cannot exist without the other. Glass alone cannot contain wine; space is needed. Conversely, the space in the wine glass cannot exist without the glass. I refer, therefore, to the theory as “*yin-yang*” rather than “*yin* and *yang*.” Although the latter construal is commonplace, the use of the connector “and” suggests that *yin* and *yang* exist as separate antecedents. However, *yin* cannot possibly exist without *yang* and vice versa: the very presence of brightness, for example, necessitates the logical existence of darkness—they are two sides of the same coin.⁶

Returning to the *Taijitu* (Figure 1), the fact that it is a circle (symbolizing holism and the oneness of opposites) must be immediately apparent to all; what is perhaps less obvious are the two fishes chasing after each other. The white fish seems to be morphing into the black one; simultaneously, the black one morphs into its white counterpart—they are interpenetrating.⁷ This dynamism is crucial: *yin* is always in the process of becoming *yang* and vice versa, leading to a metaphysical worldview of constant change.⁸ There are two important aspects in this world of change. First, change happens in the opposite direction. Although *yin-yang* relationships complement each other, their opposites paradoxically provide the impetus for change to occur and make change possible. Take for example, life (*yang*) and death (*yin*). As organisms grow and live, they simultaneously move towards the cessation of life; death makes life possible, and vice versa. Second, change

happens not only in the opposite direction, but is also cyclical: *yin* to *yang*, *yang* to *yin*, and *yin* to *yang* again—the cycle continues indefinitely. This does not mean that the back-and-forth changes cancel out each other. Take for example, day (*yang*) and night (*yin*). Day changes to night and night to day; when night returns to day, it is a new day. We might say the same for chickens and eggs: always a new chicken, always a new egg. What recurs is the direction of change, not the event or thing in and of itself.⁹

One final point deserves mention. As the *Taijitu* makes clear, within the black, there is the white; within the white, there is the black. Within *yin*, there is *yang*; within *yang*, there is *yin*. Each contains the seeds of the other. A “good” person can become “evil”; conversely, an “evil” person has the potential to become “good” (think Luke Skywalker and Darth Vader). Aristotelian law of non-contradiction posits that a property cannot be “A” and “non-A” at the same time.¹⁰ *Yin-yang* theory does not refute distinctions between “A” and “non-A”; rather, “A” can *become* “non-A” at a different point in time, and vice versa.¹¹ Day cannot be night simultaneously (law of non-contradiction). However, day is constantly changing to become night and vice versa (*yin-yang*). While the law of non-contradiction is concerned primarily with “what is” and “what is not,” *yin-yang* theory stresses how “what is” and “what is not” change across time. No situation stays static. Laozi captures this in the *Daodejing*: “Disaster, good fortune adheres therein; good fortune, disaster lurks therein” (禍兮

福所依，福兮禍所伏).¹² During the darkest moments, there is always a positive aspect; conversely, the most blissful moments do not last either. One contains the seeds of the other.

To summarize, the *Taijitu*, although seemingly simple, encapsulates the major tenets of *yin-yang* theory: the co-existence of opposites that are interdependent, interpenetrating, and complementary and a constant world of change. In music education, Victor Fung drew on *yin-yang* theory to forward the notion of “Complementary Bipolar Continua in Music Education,” Mengchen Lu mined the *yin-yang* distinction between presence (*you* 有) and nothingness (*wu* 無) to posit a Daoist-inspired philosophy of music education, and I have used *yin-yang* theory to examine how Reimer’s theory of aesthetic experience can be both Deweyan and Kantian.¹³ Although Jorgensen did not make explicit use of *yin-yang*, it resonates with her dialectical approach to music education.

Jorgensen’s Dialectical Approach: Resonances with Yin-Yang

In “A Dialectical View of Theory and Practice,” Jorgensen argues for the usefulness of a dialectical approach to theory and practice. In particular, she persuades us to think of educational theory and practice in terms of “this-with-that” whereby the two move dynamically like

actors or dancers on stage. Such a construal resonates with *yin-yang* theory.¹⁴

To begin, like *yin-yang*, there are two aspects: theory and practice. These two aspects are not Platonic dualisms that are firmly bifurcated (e.g., the world of Forms and the phenomenal world)¹⁵ but opposites that co-exist dialectically—“soft boundaries,” Claire Detels might say.¹⁶ It is striking that Jorgensen chooses the same metaphor (i.e., the “actors” or “dancers”) for both theory and practice, as if to emphasize their oneness, recalling *yin-yang* dialectical monism (i.e., two-in-one). In fact, she refers to the actors or dancers as one singular “artistic metaphor”:

Thinking of educational theory and practice using a “this-with-that” approach (Yob, 1997, p. 237) in which theory and practice move together as actors on the stage offers a rich and dynamic metaphor for the dialectic between theory and practice. This artistic metaphor conveys the image of two actors or dancers on the stage, interacting and engaging each other, one coming to the foreground and moving.¹⁷

Jorgensen’s vivid imagery recalls the two fishes in the *Taijitu* (Figure 1) each taking turns to be foregrounded. Like *yin-yang*, the two actors or dancers “move together”: neither is static, creating a stage which is “a space of dynamic movement and flux as the nature of the tension changes from time to time, now building in energy and vitality, then lapsing into calm and repose.”¹⁸ Jorgensen’s depiction of the

stage in terms of energy which gathers momentum on the one hand and relaxes on the other resembles the movement of *qi* (氣 : vital energy or life force) in the *yin-yang* worldview. Quoting Iris Yob, Jorgensen notes that the metaphorical dancer responsible for this dynamism is “a whole person rather than separate parts of mind and body or theory and practice.”¹⁹ This notion of the whole person is embedded in the Chinese character 太 (*tai*: great) found in the *Taijitu* (太極圖).²⁰ Notice how 太 (*tai*: great) comprises 大 (*da*: big) with an additional short stroke (丶). 大 (*da*: big) resembles a human with limbs outstretched; it is one whole person, like Jorgensen’s dancer, rather than passport headshots or Greek head statues. Jorgensen’s metaphor, therefore, reminds us of the oneness of mind and body and theory and practice continually moving and interacting in a constant world of change.²¹

Indeed, change is a theme that recurs in much of Jorgensen’s writings.²² Just as change happens from *yin* to *yang* and *yang* to *yin* (as noted earlier, recurring indefinitely), Jorgensen observes how curricula in music “have swung back and forth from one emphasis to another during the past two centuries.”²³ Furthermore, for her, “Music education history is replete with examples of theories and practices that largely disappear or die as others are born.”²⁴ For example, as the use of the gamut faded away, the *fasola* and tonic *sol-fa* were born; similarly, the American singing schools were replaced by music education in the common schools.²⁵ This endless cycle of the old dying away and the

new being born is captured in the *yin-yang* Daoist principle, *youwu xiangsheng* (有無相生).²⁶ *You* (有) refers to presence; *wu* (無) denotes absence or nothingness. *Xiangsheng* (相生) literally translates as giving birth to one another. Applied to life (*you* 有) and death (*wu* 無), *youwu xiangsheng* (有無相生) shows us how life and death are autogenerative: life “gives birth” to death and vice versa. For example, a chicken lives, a chicken dies, and becomes sustenance for another life; the cycle continues indefinitely. *Yin-yang* theory applies these observations from the natural world to events, things, and the phenomenal world in which we live. Jorgensen’s emphasis on change and how theories and practice evolve is consistent with *yin-yang* theory.

As noted earlier, *yin* resides within *yang* and vice versa. This is strikingly similar to Jorgensen’s construal of the relationship between theory and practice as seen in how she reminds music educators to “trace the theoretical roots of practices and the practical roots of theory, lay better theoretical foundations for practice, and make theory more applicable in practice.”²⁷ In other words, theory and practice are interdependent, interpenetrating, dynamic, and mutually complementary—just like *yin-yang*. Just as we cannot know left without right, tall without short, and *yin* without *yang*, we cannot truly understand theory without practice and vice versa. Accordingly, music educators who primarily identify themselves as researchers ought to be as invested in practical matters as those who see themselves as practitioners ought

to dedicate time for theoretical thinking. In Jorgensen’s words,

Dialectical tension creates problems in the relationship between theory and practice, as both retain their separateness, impact undeniably on the other, yet are integrally interrelated. There is the “ground between” the archetypical theoretical and practical, the fuzzy territory in which theory may be more in the foreground than practice, or vice versa.²⁸

Of crucial importance in the above is Jorgensen’s notion of the “ground between.” For Jorgensen, curriculum resides in this “ground between” theory and practice: it is dynamic, improvisatory, and requires negotiation and contest.²⁹ To my reading, this “ground between” lies at the crux of Jorgensen’s philosophical thinking—in a world of “soft boundaries” (Detels), it constitutes a space where opposites inter-relate, inter-mingle, inter-penetrate, cooperate, and conflict. It is the site where creativity and change occur, not bounded by traditional rigid taxonomies, methods, and frameworks.³⁰

To further expand Jorgensen’s ideas on this crucial space, I offer a metaphor from Laozi’s *Daodejing*: “All between heaven (*tian* 天) and earth (*di* 地) is like a great bellows (*tuoyue* 橐籥). Empty, yet it does not collapse, the more it is moved, the more it issues forth.”³¹ “Heaven” (*tian* 天) here does not refer to a transcendent heaven in the Hellenic-Judeo-Christian sense of the term but literally means “sky.”³² Here, Laozi is encouraging us to

think of the vast space between the sky and the earth as a “great bellows” (*tuoyue* 橐籥). Its value lies in its emptiness.³³ Yet, it is from this emptiness that limitless creative possibilities arise: think of all the natural landscapes, organisms, flora, fauna, humans, art, architecture, music, events, and things of this world (in Chinese, these are collectively known as the “ten thousand things” or *wanwu* 萬物) that emanate from this space between the sky and the earth. The more the “great bellows” move, the more the “ten thousand things” spring forth. Such a naturalistic, autogenerative worldview has no need for God;³⁴ rather, “the ten thousand things” are created due to the *yin-yang* interaction between heaven/sky and earth.

If heaven/sky (*tian* 天) is theory and earth (*di* 地) is practice, the “great bellows” is the vast “ground between” where curriculum resides. The very fact that it is neither wholly theory nor practice opens up space—space that is important to Jorgensen. In this space, teachers do not blindly adopt any theory nor practice—no matter how established they may be—but learn to think for themselves: “What is required in this approach is that teachers and researchers reflect on the alternatives before them, be they theoretical or practical, and resist prematurely foreclosing one or the other alternative before they make their decisions.”³⁵ Just as there is no transcendent God creating things from the above, there are no authorities dictating music educators what to do; rather, music educators are themselves the creators of

limitless ideas, pedagogies, strategies, theories, and practices.

How then, should music educators negotiate multiple possibilities in this “great bellows”? Through yet another *yin-yang* dyad: contest and cooperation. Drawing on the work of Henry Giroux, Jorgensen highlights the importance of “contest,” that is to say, that music educators ought to counter oppressive, crude, and violent social forces that threaten their work. In classic Jorgensenian fashion, contest alone is not enough; a counter-balance is needed: “In apposition to the metaphor of contest, I also see opportunities for cooperation, widening the private and public spaces and negotiating opportunities for seeing commonalities between different others.”³⁶ Contest and cooperation therefore, work hand in glove as two sides of the same coin; there is a time to speak against the oppressive forces and a time to build bridges through dialogue.

Balance, Change, and Space

In projecting *yin-yang* lenses on Jorgensen’s dialectical approach to music education, I have shown how Jorgensen construes theory and practice as two aspects of the same coin that mutually implicate and co-exist dialectically. Importantly, theory contains the seeds of practice and vice versa; each changes the other. Furthermore, there are three ways in which *yin-yang* theory resonates with Jorgensen’s ideas: balance, change, and space.

Balance is a prominent aspect in both Jorgensen and *yin-yang* theory. I am struck by the frequent use of the word “and” in Jorgensen’s writings, such as “great and little musical traditions,” “transmission and transformation,” “making and receiving,” “the architect and building inspector,” and “theory and practice.”³⁷ Jorgensen seems to be encouraging us to see both sides—the *yin-yang* as it were—of any issue. For example, music education ought not to be only about “great” musical traditions but “little” ones as well; musical cultures do not merely transmit but also transform. The frequent use of the word “and,” however, ultimately situates Jorgensen as a philosopher of Western lineage. The dualisms were already present since the time of Plato; the burden falls upon her to soften boundaries.³⁸ This contrasts with *yin-yang*, which is non-dualistic from the outset.³⁹ As a Western philosopher, she has as challenging a task as the American pragmatists had to combat traditional dualisms.⁴⁰ Through philosophical times where scholars align themselves with either the aesthetic or the praxial, Jorgensen forwards the dialectical approach where she explains the advantages and pitfalls (“*yin-yang*”) of any particular model, theory, practice, philosophy, or pedagogy.⁴¹ In fact, she goes so far as to critique her own ideas.⁴² As she observes, “As philosophers, everything we write is wrong, yet, there may still be ideas worth salvaging.”⁴³ In being willing to suspect that one might be wrong, Jorgensen displays the same spirit of fallibilism as the American pragmatists and Confucius.⁴⁴ For her, it is crucial to adopt such a mindset as

it respects the efforts and accomplishments of others and guards against arrogance and dogmatism.⁴⁵

Change is a second point of philosophical resonance. As I see it, there are at least two kinds of change in Jorgensen’s writings: “top-down” change that is wrought through social, political, ideological, and institutional forces that are oftentimes beyond the control of individuals and its “bottom-up” counterpart that happens at the cellular level from the individual that gradually ripples out.⁴⁶ Paradoxically, while the “top-down” forces can be responsible for change—change that is not necessarily for the better—they can also be responsible for resistance to change that advances the cause of music education. In a chapter titled “Reality” in *The Art of Teaching Music*, Jorgensen notes how during her days as a practicing teacher, she felt responsible to those who had power over her and an accompanying sense of powerlessness. Rather than quitting or being apathetic, Jorgensen encourages teachers to “begin to sow the seeds of changes that need to occur,” further reminding them that “there can be no harvest without the effort of preparing the soil, planting the seed, and nourishing it. And then wait in faith and hope for the harvest.”⁴⁷ Without planting seeds, there can be no life; planting seeds is also a liberatory and wise “ground between” forcing change to happen right away (which can have dire consequences) and doing nothing.

Speaking of the “ground between” brings me to the third point of resonance: space. As explained earlier, the “ground between” archetypes constitutes, for Jorgensen, a creative space (the “great bellows,” to appropriate my earlier Daoist metaphor) where opposites interact in multiple ways.⁴⁸ Jorgensen warns against the tendency towards “isms,” arguing that it is reductionist, simplistic, and dehumanizing, further noting that scholars and practitioners tend to create closed circles around their ideas, ideals, and pedagogical approaches, thereby polarizing the profession and failing to tackle the complexities of philosophical and other issues.⁴⁹ Contra restrictive either/or approaches, Jorgensen appeals to music educators to make space for genuine dialogue, construed by her as conversations between people who respect one another.⁵⁰ To recapitulate Laozi: “All between heaven (*tian*天) and earth (*di*地) is like a great bellows (*tuoyue* 橐籥). Empty, yet it does not collapse, the more it is moved, the more it issues forth.”⁵¹ Dialogue

is what moves the “great bellows” in music education, creates limitless possibilities, and guards against sectarianism. It is active, respectful, open-minded, empathetic, imaginative, intuitive, and generous; in *yin-yang* fashion, it is at the same time critical and interrogative.⁵²

For Jorgensen, it is crucial to make space for teachers to be heard alongside the powers that be; she expresses how “finding a space to be truly heard among the host of others in music education, powerful and well-connected policy makers” is particularly challenging.⁵³ Yet, such a space must be crucial in the pursuit of life, liberty, and happiness. Through seeking balance, sowing the seeds of change, and making space for dialogue, we dedicate our lives to the cause of music education. In so doing, we spend them, in Jorgensen’s words, “doing good for others, enriching and transforming their lives personally, musically, and culturally. And I know of no better, happier, and rewarding way to live.”⁵⁴

Notes

1 See for example, Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*, 3rd ed. (Upper Saddle River, N. J.: Prentice-Hall, 2003), and David Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, 2nd ed. (New York: Oxford University Press, 2014).

2 See for example, Estelle R. Jorgensen, *In Search of Music Education* (Urbana: University of Illinois Press, 1997); “What are the Roles of Philosophy in Music Education?” *Research Studies in Music Education* 17, no. 1 (December 2001): 19-31; *Transforming Music Education* (Bloomington: Indiana University Press, 2003); “Philosophical Issues in Curriculum,” in *The New Handbook of Research in Music Teaching and Learning*, eds. Richard Colwell and Carol Richardson (New York: Oxford University Press, 2002), 48-58; and “‘This-with-That’: A Dialectical Approach to Teaching for Musical Imagination,” *Journal of Aesthetic Education* 40, no. 4 (Winter 2006): 1-20.

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- 3 Jorgensen, "A Dialectical View of Theory and Practice," *Journal of Research in Music Education* 49, no. 4 (2001): 343-359.
 - 4 On the *Taijitu*, see for example, Robin Wang, "Zhou Dunyi's Diagram of the Supreme Ultimate Explained (Taijitu shuo): A Construction of the Confucian Metaphysics," *Journal of the History of Ideas* 66, no. 3 (2005): 307-323.
 - 5 *Daodejing*, Chapter 2. For a published English translation of the *Daodejing*, see Roger Ames and David Hall, *Dao De Jing: A Philosophical Translation* (New York: Ballantine Books, 2010).
 - 6 Some scholars drop the hyphen in *yin-yang* altogether. See for example, Robin R. Wang, *Yinyang: The Way of Heaven and Earth in Chinese Thought and Culture* (New York: Cambridge University Press, 2012). However, I have opted to preserve the hyphen in an effort to capture the "two-in-one" nature of *yin-yang* theory.
 - 7 On how the various qualities of *yin-yang* influence Chinese strategic thinking, see Derek M. C. Yuen, *Deciphering Sun-Tzu: How to Read the Art of War* (New York: Oxford University Press, 2014).
 - 8 On this metaphysical worldview and how it relates to music education, see Leonard Tan, "On Confucian Metaphysics, the Pragmatist Revolution, and Philosophy of Music Education," *Philosophy of Music Education Review* 26, no. 1 (Spring 2018): 63-81.
 - 9 On these key philosophical principles, see *Daodejing* Sections 16, 25, and 40.
 - 10 On the Law of Non-contradiction, see for example, Tuomas E. Tahko, "The Law of Non-Contradiction as a Metaphysical Principle," *Australasian Journal of Logic* 7 (2009), 32-47.
 - 11 On how Chinese dialectical thinking compares with deductive logic, see Xinyan Jiang, "Chinese Dialectical Thinking—The Yin Yang Model," *Philosophy Compass* 8, no. 5 (2013): 438-446.
 - 12 *Daodejing* Section 58, translation from Robert Eno, *Online Translation of The Daodejing*, 28. <http://www.indiana.edu/~p374/Daodejing.pdf> (accessed May 12, 2018).
 - 13 Victor Fung, *A Way of Music Education: Classic Chinese Wisdoms*, (New York: Oxford University Press, 2017), Chapter 5; Mengchen Lu, "Towards a Daoist-Inspired Philosophy of Music Education," MA thesis, National Institute of Education, Nanyang Technological University, Singapore; Leonard Tan, "Reimer through Confucian Lenses: Resonances with Classical Chinese Aesthetics," *Philosophy of Music Education Review* 23, no. 2 (Fall 2015): 183-201.
 - 14 In so doing, I am not positing that Jorgensen's dialectical approach *is yin-yang*, nor that she intended to be so, only that there are clear resonances, with the goal of building bridges across disparate philosophical traditions.
 - 15 On how Platonic dualism compares with the Chinese worldview and how this implicates music education, see Tan, "On Confucian Metaphysics," 63-81.
 - 16 Claire Detels, *Soft Boundaries: Re-visioning the Arts and Aesthetics in American Education* (Westport, CT.: Bergin & Garvey, 1999).
 - 17 Jorgensen "A Dialectical View," 344.
 - 18 Ibid.

19 Ibid., 356.

20 For a detailed expository of the meaning of the *Taijitu*, see Ni Jin Song 倪劲松, “*Taiji zhi ciyuan kaoshu ji qi zhexue yiyi*” “太极”之词源考述及其哲学意义 [“On the Etymology of *Taiji* and its Philosophical Significance”], *Journal of Anhui University* 4 (2006): 32-36. I am grateful to Mengchen Lu for this reference.

21 As Jorgensen notes, this metaphor is an artistic one as well, one that acts and dances like music and the performing arts. Robert Eno argues that Confucian philosophy, a major philosophical school influenced by *yin-yang*, is performative in its emphasis on ritual embodiment: one does not learn philosophical principles in the abstract but performs them through ritualistic codes of conduct. Importantly, Eno also uses the metaphor of dance to capture the heart of Confucianism. See Robert Eno, *Confucian Creation of Heaven* (Albany: State University of New York Press, 1990).

22 See for example, Estelle R. Jorgensen, “School Music Education and Change,” *Music Educators Journal* 96, no. 4 (2010): 21-27.

23 Jorgensen, “A Dialectical View,” 346.

24 Ibid., 344.

25 Ibid.

26 *Daodejing*, Chapter 2. For a published translation, see Roger Ames and David Hall, *Dao De Jing: A Philosophical Translation* (New York: Ballantine Books, 2010).

27 Jorgensen, “A Dialectical View,” 352.

28 Ibid., 344.

29 Ibid., 345. See also, Jorgensen, “Philosophical Issues in Curriculum,” 48-58.

30 On this point and further explanation of the “ground between,” see Jorgensen, *Transforming Music Education*, 11.

31 *Daodejing*, Section 5, translation from translation by Robert Eno, *Online Translation of The Daodejing*, p. 11 <http://www.indiana.edu/~p374/Daodejing.pdf> (accessed June 12, 2018).

32 On *tian* (heaven/sky) and how it implicates creativity in music education, see Leonard Tan, “Confucian Creatio in Situ—Philosophical Resource for a Theory of Creativity in Instrumental Music Education,” *Music Education Research* 18, no. 1 (2016): 91-108.

33 On the usefulness of emptiness or nothingness in a Daoist-inspired Philosophy of Music Education, see Mengchen Lu, “Towards a Daoist-Inspired Philosophy of Music Education.”

34 In numerous writings, noted philosopher Roger Ames cites Marcel Granet’s observation that “Chinese wisdom has no need of the idea of God.” See for example, Roger Ames, “Collaterality in Early Chinese Cosmology: An Argument for Confucian Harmony (*he* 和) as *Creatio in Situ*.” *Taiwan Journal of East Asian Studies* 2, no. 1. (2005): 43-70.

35 Jorgensen, “A Dialectical View,” 344.

36 Ibid., 345.

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- 37 Jorgensen, *In Search*, Ch. 3; "What are the Roles," 19; "A Dialectical View," 343.
- 38 The frequent use of "and" bears remarkable similarities to John Dewey's similar uses of "and" in his book titles (e.g., *The School and Society*, *Democracy and Education*), which is symptomatic of how he was at pains to tear down traditional dualisms (on this point, see Tan, "On Confucian Metaphysics," 66). Perhaps, Jorgensen was just as intent as Dewey was to resist hard boundaries.
- 39 On non-dualistic thinking in Chinese philosophy, see David Hall and Roger T. Ames, *Thinking through Confucius* (New York: SUNY Press, 1987), 17-21.
- 40 On the pragmatist repudiation of traditional dualisms, see Richard Shusterman, "Why Dewey Now?" *Journal of Aesthetic Education* 23, no. 3 (1989): 60-67.
- 41 In *Transforming Music Education*, chapter 3, for example, Jorgensen presents nine images of transformation and shows both sides of each image.
- 42 For example, she critiques her own dialectical approach in Jorgensen, *A Dialectical View*, 346-348.
- 43 Estelle R. Jorgensen, *Letter for Bennett Reimer* (December 18, 2005). Web blog post <http://www.estellejorgensen.com/blog> (accessed May 14, 2018).
- 44 Israel Scheffler, *Four Pragmatists—A Critical Introduction to Peirce, James, Mead, and Dewey* (New York: Routledge & Kegan Paul, 1974), 111; *Analects* 9.4 (translation by Edward Slingerland, *Confucius Analects – With Selections from Traditional Commentaries* (Indianapolis: Hackett Publishing Company, 2003), 87).
- 45 Jorgensen, *Transforming Music Education*, 10; "A Dialectical View," 351.
- 46 On change in Jorgensen's writings, see for example, Estelle R. Jorgensen, "Engineering Change in Music Education: A Model of the Political Process Underlying the Boston School Music Movement (1829-1838)," *Journal of Research in Music Education* 31, no. 1 (1983): 67-75; "School Music Education and Change"; and *Transforming Music Education*, 58.
- 47 Estelle R. Jorgensen, *The Art of Teaching Music* (Bloomington: Indiana University Press, 2008), 265.
- 48 On this point and further explanation of the "ground between," see Jorgensen, *Transforming Music Education*, 11.
- 49 Jorgensen, *Transforming Music Education*, 119.
- 50 *Ibid.*, 120; "A Dialectical View," 348-349.
- 51 *Daodejing* Section 5, translation from translation by Robert Eno, *Online Translation of The Daodejing*, p. 11 <http://www.indiana.edu/~p374/Daodejing.pdf> (accessed June 12, 2018).
- 52 Jorgensen, "A Dialectical View," 348-351.
- 53 Jorgensen, *Transforming Music Education*, ix.
- 54 Jorgensen, *The Art of Teaching Music*, 284.

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen’s Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section III – Becoming Other Than

Chapter 15

In Search of Music Education and Jorgensen’s Neoclassicism

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Abstract

In her landmark book, *In Search of Music Education* (University of Illinois Press, 1997), Estelle R. Jorgensen lays the groundwork for *the philosophy of music education*, of which she is today’s foremost proponent. Decidedly not a “how-to” manual, her book poses difficult questions undergirding a systematic reflection on, first, the nature of *education* (Chapter 1); the nature of *music* (Chapter 2), and the *dialectics and dialogics of music education* (Chapter 3), reconciling the tensions and ambiguities when music and education are combined as an autonomous yet porous discipline. Jorgensen cites John Dewey, Paulo Freire, Maxine Greene, Susanne Langer, Israel Scheffler, and Alfred North Whitehead as her philosophical mentors, but it is Aristotle who is foundational to her analytic method. My chapter offers a close reading of *In Search of Music Education* within the parameters of its Hellenistic roots, specifically Jorgensen’s penchant for taxonomical structures, her embrace of *Gaia* as the hypothesis of universal interconnectedness, and her version of the ancients’ conception of *mousikē technē*, that is, the practice of music as aligned with the humanities. The chapter elaborates salient interrelationships between tenets of Greek aesthetic/poetic/cultural theory and Jorgensen’s attention to such contemporary educational values as interdisciplinarity and education for the common good.

Introduction

In her landmark book, *In Search of*

Music Education, Estelle R. Jorgensen seeks to free the definition of music education from its narrow confines as just “music in

elementary and secondary schools.”¹ In three densely-packed chapters, the author lays the groundwork for *the philosophy of music education*, of which she is today’s most renowned proponent. Jorgensen’s Preface sets out her objectives: decidedly not a “how-to” teacher manual, the book poses some difficult questions undergirding a “systematic reflection”² on the nature of *education* (Chapter 1), the nature of *music* (Chapter 2), and the *dialectics of music education* (Chapter 3), the latter chapter purporting to reconcile the inherent tensions and ambiguities when music and education are combined as an autonomous yet porous discipline.

I see this early work as metonymic of and foundational to Jorgensen’s entire oeuvre in that it is here that she amalgamates two discrete areas of study, philosophy and music education, into an academic compendium that is both theoretically original and practically beneficial to music educators. My intention is to use *In Search of Music Education* as the basis for elaborating the evolution of Jorgensen’s philosophical thinking on music and education as her “world in a grain of sand,”³ so to speak. My method follows Jorgensen’s own preferred form of descriptive analysis; accordingly, I approach the volume chapter by chapter. But first, some observations about the book as a whole.

In Search of Music Education recasts thinking about music education within a broad philosophical perspective. Three integrally related essays reveal the scope

and depth of Jorgensen’s *philosophy of music education* as a distinct entity: the *discipline* of the theory and practice of music education. As such, the book is a beacon for music educators at a time when warring factions threaten to propel the field into a state of entropy. While Jorgensen does not promise simple harmony—indeed she consciously complicates the realm of music education—she provides a conceptual framework for pondering and potentially resolving current ideological clashes and methodological differences within music education both in itself and as it radiates outward to cognate disciplines within the arts, the humanities, and social sciences. My treatment of the relationship between Jorgensen’s thought in *In Search of Music Education* and Hellenistic classicism is as follows: Chapter 1, “In Search of Music Education” focuses on *kinds* of music education”; Chapter 2, “Spheres of Musical Validity,” on *values* in music education; and Chapter 3, “A Dialectical View of Music Education,” on *praxis* (pedagogy).

Although Jorgensen explicitly cites such modern educational thinkers as John Dewey, Paulo Freire, Maxine Greene, Susanne Langer, Israel Scheffler, and Alfred North Whitehead as her philosophical mentors, her text is replete with ideas rooted in the Hellenistic tradition of Plato and Aristotle, most specifically, in Jorgensen’s penchant for creating thought structures as an integral part of her the schema. Other prominent elements of Greek classicism in *In Search of Music Education* are the embrace of *Gaia* as the hypothesis that “the whole transcends the

sum of its parts”⁴ and her contemporary application of the ancients’ conception of *mousikē technē* as the interdisciplinary practice of music aligned with the humanities and social sciences. Jorgensen’s philosophical method generally is Aristotelian in that it proceeds in definitional terms, the making of distinctions, and the movement from genus to species. Chapters 1 and 2 begin from first principles: that is, they investigate “the nature”⁵ of education (Chapter 1) and of music (Chapter 2) respectively.

Chapter 1 reveals Jorgensen’s architectural brilliance at taxonomies, which calls up Aristotle’s *Poetics* (or *On the Art of Poetry*). Aristotle’s foundational treatise on western aesthetic theory is often mistaken as a guide to writing a tragedy⁶ but is actually a theoretical construct for showing tragedy as a specific kind of *poetry* (here used interchangeably with *literature*). I follow T.S. Dorsch’s translation and edition of this work, which supports the view that the *Poetics* is derived from Aristotle’s philosophical realism, in particular his conception of tragedy as a “representation . . . of action and life”⁷ in terms of his **four causes: material cause, formal cause, efficient cause, and final cause.**⁸ My study is predicated on showing how Jorgensen’s definition of music education is a synoptic, socially-contextual entity constructed within a similar framework. I do not claim that the correspondences drawn between Jorgensen and Aristotle presume anything like a precise mapping on of her philosophy of music education to Aristotle’s metaphysics (or vice versa); rather, my

exploration highlights the classical features of her thought that make up her signal achievement of viewing music education as a discipline with a facticity that is at once non-idealistic and ethically and politically responsible.

Jorgensen and Aristotle’s Four Causes

Recall that Aristotle’s metaphysics posits (in contrast to Plato) that only particular objects have substantive reality. Bringing Plato’s forms “down from heaven to earth, so to speak,” Aristotle asserts that [f]orms are not *apart from* things but *inherent in* them; they are not transcendent, but immanent. . . . [F]orm and matter are not separate, but eternally together; . . . matter combines with the form to constitute individual things. . . . The world of sense, the phenomenal order . . . is the real world, form and matter in one, and the true object of science.⁹

This philosophy of empirical realism is elaborated in the *Physics*, where Aristotle states that “[k]nowledge is the object of our inquiry,” a knowledge to be gained by studying its **four causes**:

*a thing’s **material cause** as the **stuff** out of which it is made, “that out of which a thing comes to be and which persists . . . e.g. the bronze of the statue, the silver of a bowl, and the genera of which the bronze and the silver are species”;

*the **formal cause** as its **shape**, “the form or the archetype, i.e. the definition

of the essence and its genera . . . and the parts in the definition”;

*the **efficient cause** as the **means** through which a thing comes into being or the mode of its **process**, “the primary source of change or rest: e.g. . . . the father is cause of the child”;

* the **final cause** or **purpose** as the sense of end or that for the sake of which a thing is done, e.g. health is the cause of walking about. (“Why is he walking about?’ We say: ‘To be healthy.”)¹⁰ Taken together, all **four causes** conduce to the essence of a thing: the **what (material cause)**, **shape (formal cause)**, **how (efficient cause)**, and the **why or purpose (final cause)** of its existence.

In his *Poetics* Aristotle applies the **four causes** to his definition of tragedy. Dorsch’s edition of the *Poetics* dispels the misconception of Aristotle’s treatise as a manual for writing tragedies, specifically in the way Dorsch divides the various aspects of the arts and poetry into chapters and headings as related to the **four causes**. This edition, titled *On the Art of Poetry*, lays out the *Poetics* as a deductive synthesis of the tragic drama as it directly stems from Aristotle’s metaphysics, and shows how the **causes** are applied, through a system of division and subdivision, first, to distinguishing the imitative arts in general, then to literature, the imitative art consisting of “language” alone,¹¹ and finally, to the art of tragedy itself as a subset of poetry/literature. The arts of poetic imitation, though they have a common **final cause**, which is for each *to be itself*, can be discerned according to their other three

causes or “respects: either in using different media for the representation [their **material cause**], or in representing different things [their **formal cause**], or in representing them in entirely different ways” [their **efficient cause** or **manner** of representation.]¹² *On the Art of Poetry* defines tragedy as a linguistic *genre* — a thing—as one of the arts that can be analyzed logically “in the natural way” according to its “**constituent parts**,” that is, in terms of the **four causes**.¹³

Although the terrain is different, the above sheds light on Jorgensen’s analytic method in *In Search of Music Education*, a book whose author, like Aristotle, knows a priori what is being sought. In Aristotelian terms, the **final cause** of *In Search of Music Education*, as Jorgensen writes at the beginning, is always already present in every line—a “global view of music education” that purports to foster “international cooperation” and that regards music as a “world rather than just as a Western phenomenon.” Rather than following the analytic model of instrumental rationality, Jorgensen adopts “an alternative paradigm” of music education’s theory and practice as inclusive, holistic, contextual, and heterodox, one that invokes the Gaian hypothesis (as mentioned earlier)

that all things on planet earth comprise part of an interconnected dynamic system in delicate balance, where the whole transcends the sum of its parts. . . . [T]his hypothesis . . . [champions] the complementarity of the arts, the validity of nonscientific

ways of knowing, ... the importance of imagination and intuition . . . process as well as product, ... cooperation along with competition, and it suggests that feminine in addition to masculine ways of knowing enhance the richness of human society and personal wellbeing.¹⁴

In Search of Music Education constitutes a finely-calibrated blueprint of music education's properties and practices derived from the practical reality of people making and experiencing music as ways of being in the world. In this regard, Jorgensen's neoclassicism is both postmodern in its complex open-endedness and neo-liberal in its human-centeredness. Jorgensen's "search" for a trans-cultural definition of music education as a self-identifiable discipline, "complete in itself" (akin to Aristotle's conception of tragedy as a genre),¹⁵ but whose core commitment to a socially-committed mandate for music education creates a space in which all **four causes—matter, form, process, and purpose**—coalesce, not as a static entity but as a cohesive, dynamic organism, with overlapping foci often fraught with tensions and ambiguities.

Below I examine all three of Jorgensen's chapters in terms of Aristotle's **efficient cause** because it is **efficient cause** that particularly underscores Jorgensen's general emphasis on music education's **methods**, or the **manner** in which its various forms, its constituent parts, are undertaken. In place of an essentialist approach to her definition, Jorgensen employs an Aristotelian empirical method,

that is, a *description* of the thing itself through the exploration of historically evidence-based conceptions of music education within the context of how real people who make and experience music come to understand what music is. Here the **material cause** of music education and its **efficient cause** coalesce as the **means through which** it is accomplished. In Chapter 1 Jorgensen proceeds from genus to species by enumerating the **manner** in which these practices play out in the real world: "*schooling, training, education, socialization, and enculturation.*"¹⁶ As one division of the **efficient cause**, *training* is "**procedural knowledge**" or "the **methods or ways whereby** a person is taught or learns skills, know-how, or **procedural knowledge**, that is, **how** to do something in contrast to propositional knowledge by which one 'knows that' such-and-such is the case."¹⁷ This discussion of methods then subdivides into "*techniques, modi operandi, rules, canons, procedures, knacks, and even tricks of the trade.*"¹⁸

Jorgensen and John Dewey's Hellenistic Revisionism

My focus on **efficient cause** in Jorgensen's "search" is in keeping with John Dewey's recasting of Aristotle's **four causes** within the context of the rise of modern science. In his *Reconstruction in Philosophy*, Dewey argues that Hellenistic philosophy was founded on a hierarchical, "feudal" conception of Being within a "closed universe" characterized by "fixity."¹⁹ Dewey's premise is that social context

substantively impacts philosophical determinations, including the doctrine of the **four causes**. Within an ideational schema in which matter is “obdurate”; and natural law, the ineluctable fulfillment of an invariant, prearranged, finite “hierarchy of Being,”²⁰ **efficient cause** becomes the poor cousin of the other causes. For Dewey, the properties of Hellenistic **efficient cause**, viz. “development, evolution . . . potentiality” cannot point to anything innovative; rather, they robotically follow “that principle in virtue of which the acorn becomes the oak.”²¹ Dewey’s revisionism posits that all this ended with Copernicus and Galileo. In this new, “open,” “infinitely variegated” world, the essence, so to speak, of **efficient cause** “is now a measure of ‘reality’ or energy of being.” Where heretofore we spoke of physical or metaphysical constancy in terms of its “*existence*,” we now speak of “something constant in *function* and operation. One is a form of independent being; the other is a formula of description and calculation of interdependent changes.”²² When the notion of infinite change becomes integral to natural law, the previous hierarchy of the **four causes** is dissolved and thus becomes its own **final cause**; and when **efficient cause** is the constant nature of change as becoming—or Becoming—Becoming becomes, as it were, the new Being. Such a set of conditions is an apt template for Jorgensen’s analytic method in her treatment of “growth” as an aspect of **efficient cause**.

Dewey’s idea that post-Copernican nature, “no longer the slave of metaphysical and theological purpose,” can be “subdued

to human purpose”²³ acts as a serendipitous link to Jorgensen’s interpreting Dewey’s metaphor of growth (which appears under the sub-division *eduction*, that is, “to draw out, elicit, or develop”),²⁴ not as the impersonal process of acorn-to-oak but the result of human intervention, typified by the image of the gardener as a tender of the child, the one who “arranges the conditions in which students, as plants, grow. The same is true . . . of teaching and learning.”²⁵ For Jorgensen, however, the richness of the forgoing image has its drawbacks and deficiencies, for it is too reliant upon what Israel Scheffler calls “vision or insight into meaning” and cannot account for the concepts of “principles” and “reasons.”²⁶ Here, Jorgensen’s Aristotelian formalism comes into play when she warns that the growth metaphor undervalues music as product. So—this “blueprint” of music education is less a map unerringly marking the way than a multi-angled perspective on the journey.

Within Jorgensen’s purview the **efficient cause** of music education both is and is not the whole story; each cause is a discrete aspect of the whole; yet, in the spirit of Gaia, the whole ultimately entails all the causes as more than the sum of its parts. Ironically, the **process** of Jorgensen’s specifying the particular iterations of **efficient cause**, in fact, simultaneously complicates it. Atomizing the description of music education, then, is in inverse relation to the textured denseness of Jorgensen’s rendering “obvious truths” problematical: the more educators are encouraged to

discern the partial value of each of music education's mechanisms and their implications and applications, the less likely that hopes for simple, "clean" resolutions to the many lacunae in the search for music education will be realized.

Throughout her text Jorgensen eschews superficial approaches to problem-solving, as evidenced her treatment of *enculturation*, another species of **efficient cause**. Along with *socialization*, *enculturation* seems promising in its capacity to widen the arena of music education beyond the individualistic biases of western art music in favor of the more inclusive one of world musics. Here, Jorgensen's Aristotelian making of fine discriminations, her "on the one hand," "on the other hand," serves her well. This leads to her ultimately distancing herself from Deweyan naturalism, when she asserts the limits of modeling "educational systems on those of the natural world"²⁷ and embraces the necessity of attending to the sociological dimension of music education. Further unsettling the matter, she summons formalistic concerns when she observes that *socialization* (subdivided into formal and informal modes), albeit a "dynamic, evolving process," cannot account for "music as music."²⁸

What may at first appear to be concentric circles of argument and counter-argument, within Jorgensen's larger view of music education's **final cause**—a comprehensive socially-responsible conception of the discipline in terms of the multifarious ways music is made and

experienced in the world—in fact become rich openings for extending the music educator's mandate. Scrupulous attention to a host of various skills and perspectives, which Jorgensen continually assesses and reassesses, propels her from the idealism of Greek *paideia* and its preoccupation with the cultivation of virtue (which she notes correctly cannot deal with societal repression)²⁹ to ever more multifaceted, integrated modes of musical experience, ranging from choral singing to rock music, all scrutinized according to their respective strengths deemed beneficial yet insufficient in themselves in coming to a univocal, holistic³⁰ definition of music education that might eventuate in what Northrop Frye would have called the "transfer of imaginative energy" from art to life.³¹ By the end of Chapter 1, the problem of "What is music?" is a thorny one, which, Jorgensen warns, will become even more vexatious as she tackles Chapter 2, "Spheres of Musical Validity."

Jorgensen and Plato's Poetics

Jorgensen continues the focus on **efficient cause** in her first section of Chapter 2, "How Spheres of Musical Validity Develop," through her exploration of the chief sources and sites of the **manner** in which people create and experience music. Headings such as "Family," "Religion," "Politics," "Commerce," and "The Music Profession" afford her the broadest possible range of addressing musics, from Canadian folk song to church music to MTV and "the activities of professional musicians."³² It is

here that we notice a palpable shift from the language of Aristotelian *product* to the Deweyan *process*. “The multiple perspectives on music education arising out of the various spheres of musical validity and their associated *developmental processes* suggest the prospect of dialectics between one sphere and another,”³³ along with their attendant tensions, overlaps, and contradictions. In the process of directly asking “What is music?,” Jorgensen acknowledges that she has created a veritable hornet’s nest of problems to be confronted by music educators.³⁴ The cause, I suggest, is that her inquiry into the *nature* of music entails the ethical, social, and political domain through her question, “What are the spheres of musical *validity*?” -- and its Gaianesque conception of musical *value* as not just associated with, but integral to, music itself.

While the autonomy of the artwork afforded by Aristotle’s *Poetics* – completeness in se -- provides a kind of metaphysical guarantee, a causal connection, almost, between aesthetic integrity and art’s value coordinates, on the one hand, and, on the other, what Martha Nussbaum sees as art’s necessary corollary: a liberal education, with “the humanities [as] the core of . . . public culture,”³⁵ Jorgensen’s inquiry into musical value eschews any such quasi-automatic equivalency. Though Jorgensen insists on the distinction between substance and style, she deliberately blurs that distinction through the application of her neo-Deweyan revisionist conflation of **material** and **efficient causes** by way of Charles Ives’s

notion that musical “**substance** is imaginatively grasped in the musical **content**” [**material cause**] and that “**manner**” [**efficient cause**] is indicated in its style. . . . **Substance and manner are inextricably intertwined.**”³⁶ The lynchpin of her argument about musical value in Chapter 2 is her observation that **style or manner** is *bound up with* “social expectations.”³⁷ Herein lies the rub regarding the relativistic relationship between music *qua* music and its social benefit or “validity”: we are now squarely into Plato territory and the problematic of “shared beliefs, opinions, and mores,” both “prescribed and proscribed,”³⁸ upon which the concept of validity is predicated. Once social **processes** are figured into Jorgensen’s search for a socially-committed definition of music education (“musical practice and political life are inextricable”³⁹), we are into the precarious contingency of Plato’s poetics.

Applying Platonic aesthetic/poetic values to the question of musical validity engages the substantive disparity between Plato’s and Aristotle’s metaphysics and how that difference grounds their aesthetics/poetics. In place of Aristotle’s realism -- his belief in the “thingness” of reality -- Plato’s commitment is to the Forms, in all their ghostly abstractness. For Aristotle, the art work (whose **final cause** is the perfection of its **formal cause**)⁴⁰ is its own worldview, with the imagination conceived as a legitimate epistemological tool. Plato, however, allows for no aesthetic “original.” That is, though poetry may aspire to the condition of truth, it can merely be a

“*rhetorical analogue*” or support document to it.⁴¹ I have written elsewhere that Plato’s poetics is informed by his entire philosophical system: metaphysics, epistemology, ethics, psychology, and philosophy of education. . . . His theory of knowledge illustrates how his view of the imagination figures in to his conception of what it means to live the moral life.⁴² Here, imagination is rendered as simple imaging, *eikasia* or illusion occupying the bottom rung in his parable of The Divided Line. Accordingly, the artwork as imitation has no “thingness” but is simply an imitation of an imitation, three removes from upper case Reality -- the Forms of Truth, Beauty, and Goodness. Much is lost—and deemed to be mistaken—in this transfer of imaginative energy from art to life.⁴³ Except for hymns and encomia to the gods, poetry and music must be cut and pasted, censored, and in some cases even banished from the education curriculum.⁴⁴

Jorgensen is aware of this when she cites Plato’s dictum that “when modes of music change, the fundamental laws of the State always change with them”;⁴⁵ yet the relative ontological stability of the individual work of art for Plato seems comparatively un-worrisome to her, perhaps because she is tacitly cognizant of a Deweyan form of Becoming as Being. Another perspective that might lessen the anxiety about musical/poetic/aesthetic values in Plato is offered by Werner Jaeger, who writes that music and poetry were already reigning supreme in the prevailing pedagogical paradigm of *paideia*, and that Plato’s self-appointed task was to temper

the popular performance of music *qua* music of the time, to tame its excesses, so to speak, since it had become split off from poetry (to which it was then deemed inferior), music having become a “demagogue” of “gushing emotion and exaggerated thrills.”⁴⁶ More to my point, perhaps, is that in terms of the value dimension of the musical work, the *de facto* object of Jorgensen’s investigation is not a monolithic definition of music per se but a contextually-oriented conception of *music education* as a hybrid that takes “music” and “education” as that Gaian compound, in which the two comprise more than the sum of its parts. The sum of its parts, however, raises more questions than it answers. It is in her Chapter 3, “A Dialectical View of Music Education,” that we see the author systematically working through possible resolutions of the anomalies she has thus far so unrelentingly delineated.

Jorgensen and Women Thinkers

Jorgensen claims to have created a kind of “collage of beliefs and practices,”⁴⁷ an apt image for a book that shuns facile answers. Her final chapter continues the theme of **efficient cause** in terms of the **means** of defining music education by pairing poles of interactive modes of conceiving music education as *praxis*, as implementing a multiplicity of methods as to how music education is actually carried out. Again, rather than presenting sets of directives, Jorgensen challenges readers to confront conflicting *modi operandi* by way of arguments and counter-arguments in

pursuit of an Aristotelian golden mean of compromise and balance. Under her *uber* organizational technique of divisions and subdivisions—Musical Form and Content, Great and Little Musical Traditions, Transmission and Transformation, Continuity and Interaction, Making and Receiving, Understanding and Pleasure, Philosophy and Practice—Jorgensen ultimately insists “there is no one high road to music education practice.”⁴⁸ Here, Jorgensen’s schematizing imagination produces an exemplar of her own brand of descriptive, interrogative analytics, in which she constellates contrasting sets of musical values and foci, incorporating a host of multidisciplinary thinkers, among them music educationists, philosophers, sociologists, composers, musicologists, philosophers of education, and critical pedagogues. Constantly alleging that any one musical value or claim to universal significance under consideration is freighted with limitations and contradictions, she presses on, implicitly exhorting music educators to emulate her own participation in the theoretically infinite paradigmatic image of the music practitioner as reflective theorist.

The underlying pattern in Chapter 3 is that of an anatomy of music education as a pulsating organism of historical data, sociological constructs, and pedagogical models, each with its own set of dialectical dualities (not dualisms) continually in flux as interpenetrating cones. This seems as much Deweyan as Hellenistic: curriculum is a process of dynamic experiential learning situations issuing from the interactive

relationship between student and teacher—and beyond—to the larger context of societal and cultural influences, as Jorgensen invites music educators to aspire to the integrity of its author by pursuing their own paths of uncompromising self-scrutiny in their own “search for music education.” Living within dissonance as consonance, then, becomes the overarching challenge for teachers whose professional lives embrace the eye of paradox: refusing to evade the ethical imperative to work for social change, not as idealizing romantics about music’s unconditional transformative powers but as realists practicing what I have called a *poetics of ordinary existence*,⁴⁹ with the life-enhancing properties that music generates in all human beings irrespective of, yet respecting, their situatedness.

In Search of Music Education is a compendium of all **four** of Aristotle’s **causes: material, efficient, formal, final**, in which the argument’s major **means of proceeding, its efficient cause**, invokes a Platonically-inflected, contextually-related, politically-attuned theory of music education for the common good in our increasingly technocratic, pluralistic world. Jorgensen’s neoclassical *dialectics* might even be regarded as a kind of Platonic Dialogue itself, in which readers imagine Socrates’ interlocutors putting (not pitting) this hypothesis with (not against) that one, each voice assessing and reassessing its perspective. We might call this a “*dialogics*” of *dialectics*, a form of Hellenistic *mousikē technē*, wherein music is aligned with

philosophy and an interdisciplinary array of the humanities and social sciences.⁵⁰

Mousikē technē is a species of liberal education. Babette Babich reminds us that “[f]or Homer, the art of the Muse . . . embraced the broadest range of the fine arts as eloquence and cultivation in general,” and *mousikē technē* was “the practice of music” that specifically “includes philosophy.”⁵¹ Babich espouses a “musical’ reading”⁵² of philosophical texts as a playful activity that must ever remain incomplete. Ongoing process may be less comforting than either theoretical resolution or practical certitude, yet it is just these liminal spaces between music and philosophy that can produce a polyphonic relational engagement of what we might call “embodied praxis”⁵³—where instructors resonate at a cellular level with instruments, texts, and scores, and their students, perpetually work through their self-education. For Babich,

[i]t is music that invites one to think by hearing what is said both in the words and between the lines in the style of expression, attending to the unsaid in what is said at the end of philosophy. . . . The ethical praxis of music in philosophy teaches the heart to listen, . . . by . . . teaching the soul to hearken to the many voices on that day of perfect beauty on which . . . nearly every art of song may be heard.⁵⁴

Philosophy and poetry/music also echo each other in feminist poet Adrienne Rich’s magnificent “Transcendental Etude”: “No one ever told us we had to study our lives . . . we’re forced to begin in the midst of /the hardest movement, the one already sounding as we are born. . . . And yet/it is this we were born to.”⁵⁵ If music and philosophy are forms of practical wisdom, it is through their incarnate interworking that we celebrate Aristotle’s legacy as “a more generous view of the ways in which we come to know ourselves.”⁵⁶ Similarly, it is through a fully engaged (inter)playing in and among multi-disciplines that make up what music educators do, why, and how they do it—the *praxis* of *mousikē technē*—especially in the gaps between resolve and indeterminacy—that they participate in what Jorgensen has called, simply, a “search.” *In Search of Music Education*, then, is an unfinished song with and without words, in which the counterpoint between musical Being and Becoming is “love [of] the questions themselves.”⁵⁷

The above phrase, attributed to poet Rainer Maria Rilke, enjoins students *not* to search for answers, but “to live” [the questions] now,” to “live [their] way into the answer”⁵⁸ by embracing existential uncertainty as a way of being. Jorgensen, again following Dewey, understands that “the quest for certainty” is really humankind’s psychological insecurity “in the midst of a

precarious and hazardous world.”⁵⁹ The core of her neoclassicism is the way her very first book models her identification with the *pre*-Aristotelian pedagogical genre of Socratic dialectic. In refusing *elenchus* or logical refutation, she epitomizes humanist educationists by performing *mousikē technē*,

with all of its attendant indeterminacy. This requires a turning inward that can reject the “certain knowledge” parlayed by the world of standardized “teacher accountability” in favor of “search” as the patient pilgrimage to self-knowledge.

Notes

1 Estelle R. Jorgensen, *In Search of Music Education* (Urbana and Chicago: University of Illinois Press, 1997), 2.

2 *Ibid.*, xii.

3 See William Blake, “Auguries of Innocence,” *The Complete Poetry & Prose of William Blake*, ed., David V. Erdman, commentary by Harold Bloom. Newly revised edition. (New York: Anchor Books [Penguin], 1965, 1982), 490 (490-493).

4 Jorgensen, 3.

5 *Ibid.*, xii.

6 The *Poetics* “is not a manual for the would-be playwright. Aristotle’s main intention was to describe and define what appeared to have been most effective in the practice of the best playwrights, and to make suggestions about what he regarded as the best procedure. The misconception, ... that he was laying down a set of rules for composition arose with the Renaissance critics.” T. S. Dorsch, Introduction, ed., *Aristotle, Horace, Longinus: Classical Literary Criticism* (trans. and with an Introduction, T.S. Dorsch), (Harmondsworth, Middlesex, England, Penguin Books, Ltd., 1965), 18.

7 Aristotle, *On the Art of Poetry*, in Dorsch, 39.

8 Throughout my chapter I accent in BOLD words pertaining to Aristotle’s four causes in order to clarify their respective causal interrelationships.

9 Frank Thilly, *A History of Philosophy*, rev. ed., Ledger Wood (New York: Henry Holt and Company, 1914 [1941], 96 (emphasis original).

10 Aristotle, *The Complete Works of Aristotle: The Revised Oxford Translation*, Vol. I, ed., Jonathan Barnes, Bollingen Series LXXI.2 (Princeton, NJ: Princeton University Press, 1984), 331-332.

11 Aristotle, *On the Art of Poetry*,” in Dorsch, 33.

12 *Ibid.*, 31.

13 *Ibid* (emphasis added).

14 Jorgensen, 3.

15 Aristotle, *On the Art of Poetry*, 39.

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- 16 Jorgensen, 4 (emphasis original).
- 17 Ibid., 8 (emphasis added). Here Jorgensen cites Gilbert Ryle's distinction between procedural and propositional knowledge in his *The Concept of Mind* (New York: Harper and Row, 1949). See Jorgensen, note 20, 97.
- 18 Jorgensen, 8.
- 19 John Dewey, *Reconstruction in Philosophy* (enlarged edition with a new Introduction by the author, Boston, MA: Beacon Press, 1920), 59, 61.
- 20 Ibid., 59.
- 21 Ibid., 58.
- 22 Ibid., 61 (emphasis original).
- 23 Ibid., 71.
- 24 Jorgensen, 13.
- 25 Ibid.
- 26 Israel Scheffler, *Reason and Teaching* (Indianapolis, IN: Bobbs-Merrill, 1973), 76, as cited by Jorgensen, 17.
- 27 Jorgensen, 17.
- 28 Ibid., 18-22.
- 29 Ibid., 23.
- 30 Ibid., 23-27
- 31 Northrop Frye, *The Educated Imagination* (Toronto, ON: Canadian Broadcasting Company Publications, 1963), 55.
- 32 Jorgensen, 45-65.
- 33 Ibid., 68 (emphasis added).
- 34 Ibid., 66.
- 35 Martha C. Nussbaum, *Love's Knowledge: Essays on Philosophy and Literature* (New York, Oxford: Oxford University Press, 1990), 104.
- 36 Jorgensen, 36 (emphasis added).
- 37 Ibid.
- 38 Ibid., 37-38.
- 39 Ibid., 52. See note 45.
- 40 See Dewey, 60.
- 41 Northrop Frye, *The Critical Path: An Essay on the Social Context of Literary Criticism* (Bloomington & London: Indiana University Press, 1971/73), 66 (emphasis original).

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- 42 Deanne Bogdan, *Re-educating the Imagination: Towards a Poetics, Politics, and Pedagogy of Literary Engagement* (Portsmouth, NH: Heinemann, 1992), 7.
- 43 See Frye, *The Educated Imagination*, 55.
- 44 See Bogdan, 1-20.
- 45 Jorgensen, 52, citing Plato, *The Republic*, trans. Benjamin Jowett (New York: Airmont, 1968), bk.4, par 424.
- 46 Werner Jaeger, *Paideia: The Ideals of Greek Culture*, trans. Gilbert Highet. Vol. II, *In Search of the Divine Centre* (New York: Oxford University Press, 1943), 225. Cf. Bogdan's view that it was not the "abuse" or "excesses" of poetry and music that Plato was against but the sheer force of their intrinsic moving, persuasive, and teaching power. See Deanne Bogdan, "Sidney's Defence of Plato and the 'Lying' Greek Poets: The Argument from Hypothesis," *Classical and Modern Literature: A Quarterly* 6, no. 4 (Fall 1986): 43-54.
- 47 Jorgensen, 66.
- 48 Ibid., 91.
- 49 See Bogdan, *Re-educating the Imagination*, 261-268.
- 50 See Jorgensen, xii.
- 51 Babette E. Babich, "Mousikē Technē: The Philosophical Practice of Music in Plato, Nietzsche, and Heidegger," in Massimo Verdicchio and Robert Burch, eds., *Between Philosophy and Poetry: Writing, Rhythm, History* (New York, London: Continuum, 2002), 172, 171 [171-180]. See also Jorgensen, 101, citing Jaeger.
- 52 Babich, 176.
- 53 See Deanne Bogdan, "Musical Listening and Performance as Embodied Dialogism," *Philosophy of Music Education Review* 9, no. 1 (Spring 2001): 3-22.
- 54 Babich, 180.
- 55 Adrienne Rich, "Transcendental Etude," in her *Dream of a Common Language, Poems 1974-1977* (New York & London: Norton, 1978), 72-77 (emphasis original).
- 56 Martha C. Nussbaum, *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy* (Cambridge, UK: Cambridge University Press, 1986), 390.
- 57 Jorgensen, x.
- 58 Rainer Maria Rilke, *Letters to a Young Poet*, trans. Stephen Mitchell (New York: Random House, 1984), 34-35 (emphasis original), as cited in Mordechai Gordon, "Living the Questions: Rilke's Challenge to our Quest for Certainty," *Educational Theory* 7, no. 1 (2007): 37 [37-52].
- 59 John Dewey, *The Quest for Certainty* [1929], in *John Dewey: The Later Works, 1929*, vol. 4, ed. Jo Ann Boydston (Carbondale ILL: Southern Illinois University Press, 1988), 26, as cited in Gordon, 39.

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section IV

A Passage to Elsewhere

Section IV – A Passage to Elsewhere

Chapter 16

Re-discovering/Facilitating Intimacy in Borderscapes of Higher Music Education

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Abstract

The chapter explores intimacy as a critical site of power and resistance. More specifically, intimacy is considered as an arena in which social and political identities are negotiated, while inclusions and exclusions are continually established or disputed. I will argue for the adoption of a politics of intimacy that aims towards a more nuanced and less reductionist higher music education that can help us articulate the complexity of spaces of proximity as greatly as we live it. Such a reflection offers us opportunity to adopt a variable filter that sheds light on certain characteristics of borders, freedom, and the ways political power gives advantages to some people while failing others. The chapter concludes with a call to use research and practice in higher music education to understand intimacy between the self and the Other as a fresh approach to social transformation of educational borderscapes as it creates spaces in which people can express and deepen their interpersonal relations in ways that would not be possible merely through instituting rigid conventional music educational practices and policies.

I am sick
Of having to remind you
To breathe
Before you suffocate
Your own fool self

Forget it
Stretch or drown
Evolve or die

The bridge I must be
Is the bridge to my own power
I must translate
My own fears
Mediate
My own weaknesses

I must be the bridge to nowhere
But my true self
And then
I will be useful

Excerpt from *The Bridge Poem*
by Donna Kate Rushin (1981)¹

Introduction

The main focus of this chapter is directed towards what I refer to as the silent politics of intimacy that revisits Jorgensen’s incentive for music education philosophy not to “ignore the alternative voices of different others that have always been present, even though rendered largely silent and marginalized.”² Specifically, the essay challenges the “culture of power”³ by utilizing the concept of intimacy as an essential perspective to look at aspects of power and resistance in higher music education as they turn into suffocating constraints delivering the bleakness of all kinds of borders that appear difficult to overcome. In the same vein, Jorgensen encourages music educators to “break out of the little boxes of restrictive thought and practice and reach across the real and imagined borders of narrow and rigid concepts, classifications, theories, and paradigms to embrace a broad and inclusive

view of diverse music educational perspectives and practices.”⁴

First, the chapter explores the concept of the “oral” being together in proximity and immediacy through music interactions in higher music education. In this context, the meanings of music interactions are seen as communal acts that can only exist in the present moment. The potential of higher music education to be a diagnostic of social issues and change rests on the degree to which it is communal and the type of interactions that it engenders. Furthermore, the awareness of borderscapes that goes hand in hand with the recognition of the rampant fear of the Other when being present together, in the here and now, is significant not only for music interactions but for music education, as well.

Building on this framework, the chapter explores intimacy as a critical site of power and resistance. More specifically, intimacy constitutes an arena in which social and political identities are negotiated, while inclusions and exclusions are continually established or disputed. I will argue for the adoption of a politics of intimacy that aims towards a more nuanced and less reductionist higher music education that can help us articulate the complexity of spaces of proximity as greatly as we live it.

The chapter concludes with a call to use research and practice in higher music education to understand intimacy between the self and the Other as a fresh approach

to social transformation of educational borderscapes as it creates spaces in which people can express and deepen their interpersonal relations in ways that would not be possible merely through instituting rigid conventional music educational practices and policies. One might say that the question of politics of intimacy points us towards “the core of our aliveness, which is the only thing, in my view, which art should serve,”⁵ as Simon Critchley put it.

Borderscapes as Sites for Exploratory Reflection for Higher Music Education

The potential of higher music education “to grapple with the central issues of life,”⁶ as Jorgensen claims, seems to rest on the degree that it is communal; that is, when academic learning is deepened by diverse experiences of mutual creative encounters beyond the college classroom.⁷ Thus, higher music education can become the forum for students to participate and show pedagogical responsibility not in “fictive problems and lessons”⁸ or “through playing to teach music,”⁹ but confronting contemporary problems of the real world, beyond academia’s conventional baggage of individuality and mastery. Without communal encounters music education in higher institutions would somehow have to exist without a relationship to the people next to them or without “the ‘oral’ being-together of proximity and immediacy.”¹⁰ Moreover, this exhilarating juxtaposition of space and time bares an openness that is

unpredictable, complicated, and elusive, unraveling hidden continuities and shaping new kinds of socio-musical and educational relationships.

The idea of the oral being-together of proximity and immediacy encourages encounters through and with music interactions that go beyond notions that identify higher music education merely as schooling or the instruction of mastery of a certain music subject. Paraphrasing Rancière, music interactions are considered as “a way of occupying a place and a time, as the body in action as opposed to a mere apparatus of laws.”¹¹ This implies to a large extent individual and communal awareness and recognition of what is conventionally repressed by what Delpit calls the “power culture”¹² as well as liberation from the concomitant fear of the Other when being present together. In this context, the Latin root of education, *educere*, means “to lead out, forth, away, shift” (from *ex-* “out” + *ducere* “to lead”).¹³

The idea of the oral being-together of proximity and immediacy branches out into realms related to a more recent discourse towards the re-examination and de-construction of the artistic experience within the context of borders and borderscapes. To put it more precisely, here borders are considered as regulative frames that are constructed through the process of the so-called “bordering.” According to Cooper and Perkins:

Bordering as a process is a form of sorting through the imposition of status-functions on people and things,

which alters the perception of that thing by setting it within a web of normative claims, teleologies and assumptions.¹⁴

Borders can consequently be thought of as being both the result of and the reason for polarities, differentiations, and divisions that reflect the multiple ways “political power gives advantages to some people while failing others.”¹⁵ Although the role of music interactions in forging social links either between or beyond boundaries can sometimes seem unproblematic or even emancipatory, under the assumption that music can be socially transformative, a reflection on borders may offer us an opportunity to adopt a variable filter that sheds light on certain problems of music interactions that exist in spaces of proximity and immediacy, especially in face of the refugee crisis and the success of authoritarian populist mobilization efforts.

Thus, inextricable from the issue of the oral being-together of proximity, is the concept of borderlands or borderscapes that are thought of as transition areas and contact zones, since borders often expand to form border regions that can be investigated.¹⁶ This description is not only valid for territorial or political borders but also applies to cultural, social, economic, administrative, educational, artistic, moral, and philosophical borders. Gloria Anzaldúa has proposed the following definition of borderlands in terms of culture and identity:

Borderlands are physically present wherever two or more cultures edge each other, where people of different

races occupy the same territory, where under, middle and upper classes touch, where the space between two individuals shrinks with intimacy.¹⁷

Similarly, the notion of borderscapes is used as analogous to the term landscape: as landscape provides land with a cultural framework, so does borderscape encompass the culturally constructed nature, aliveness, and unsettledness of borders. Thus, the concept of borderscapes can have positive overtones as enactor of conditions of possibility while people’s “desires and hopes and languages and impulses”¹⁸ interrogate the limits of power in these contact zones.

It is worth bearing in mind that the notion of borderscapes represents a real human proximity field that, on the one hand, creates an experience of interconnectedness and, at the same time, a sense of openness to new and unexpected possibilities among peoples who have never met before. This reminds us of Søren Kierkegaard who wrote in *“Either/Or”*: “If I were to wish for something, I would wish not for wealth or power but for the passion of possibility, for the eye . . . that sees possibility ever.”¹⁹

Furthermore, the concept of borderscapes allows us to expose the ongoing tension and discomfort of being torn between gender, racial, ethnic, social, and cultural polarities, despite the popular tendency, in recent decades, to speak of increased globalization and unification. Borderscapes can “uncover the hidden

relations that block us from recognizing the powerful relationships between living things.”²⁰ In other words, the way of looking at and representing borders by overcoming spacial (natural, fixed) perspectives appears to have the capacity to dissolve polarities and transform connections. As AnaLouise Keating commented with regard to the advantages of border or “threshold” theories:

Threshold theories start elsewhere—with the presupposition that we are all intimately, inextricably linked with all human and nonhuman existence. . . . By thus positioning our radical interconnectedness, threshold theories contain but exceed the exclusionary ontological frameworks, the principle of negative difference and the either/or thinking found in oppositional consciousness and other Enlightenment based worldviews.²¹

Along these lines, the study of how borderscapes function promotes a greater understanding of the humane nature of higher music education, especially as university administrators increasingly promote normative policies and practices that are disguised in the language of diversity and socially equitable ways of learning. To that end, Jorgensen wrote:

I worry, particularly, about the appearance rather than the reality of democratic governance. Invoking allegiance to democratic principles without a corresponding spirit of inclusiveness, mutual respect, and

civility can be an evil because it disguises a lack of democracy under the mantle of humane principles.²²

Although the language of “diversity” shapes conversations on university and arts education, strategic educational scenarios to arts teaching and research practices are determined by budgetary constraints and market forces. Lesa Lockford views the deployment of diversity in the university through students’ participation in communities and organizations “as a social skill and as a ‘thing to have’ rather as a practice for implementing social justice.”²³ Moreover, Sarah Ahmed who grappled with the contradiction between institutions’ symbolic commitments to diversity and the experience of those who practice diversity in higher education asserts that institutional “commitments to diversity are understood as non-performatives: as not bringing into effect what they name.”²⁴

Along these lines, borderscapes provide a re-framing and re-consideration of dialectic contexts of diversity and their possibilities, towards new socio-musical meanings beyond the borders of what is culturally and socially permitted and prohibited or artistically justifiable. The rest of the paper proposes intimacy as a way that goes far beyond the simple celebration of institutional diversity as it deals with the “multiple and contrasting interests, desires and fears”²⁵ that exist in tension and dialogue in borderscapes.

Intimacy as a Way Towards Illuminating “All That Lies in Silence and Detail”²⁶

Coinciding with the emerging thinking about borderscapes in higher music education, as discussed above, is the issue of intimacy that can be brought forth when self and the Other meet, and yet this encounter does not attenuate meaning and authenticity for either of them. One might characterize intimacy as the sensitivity towards “rediscovering the essential—all that lies in silence and detail,”²⁷ using Achille Mbembe’s words. This suggests that the way of looking at and representing borderscapes needs to focus on aspects of interpersonal relations that are still important for individuals within borderscapes because they allow for new contents to be sought in our contemplations about a mutually understood exchange with the Others.²⁸

More specifically, intimacy expresses the desire of individuals to transcend their own selves to be “boundless”²⁹ and “continuous”³⁰—without rigid and oppressive borders—with the selves of Others. Thereby, intimacy can be thought of as a “primary internal coherence”³¹ among individuals or groups of individuals only when the Others feel like showing vulnerabilities that express nuances and thus becoming who they are. Therefore, one might say that intimacy is a vital corollary of human mutuality, resistance, and freedom. As Mbembe put it with razor-like accuracy:

Precisely because the postcolonial mode of domination is a regime that involves not just control but conviviality, even connivance—as shown by the constant compromises, the small tokens of fealty, the inherent cautiousness—the analyst must watch for the myriad ways ordinary people guide, deceive, and toy with power instead of confronting it directly. These evasions, as endless as Sisyphus’s, can be explained only in that individuals are constantly being trapped in a net of rituals that reaffirm tyranny, and in that these rituals, however minor, are intimate in nature.³²

It is worth noting, however, that while recent music education philosophy has reflected on issues of inclusion/exclusion and hospitality in relation to participatory music education and communal music creativity, it has paid little attention³³ to the significance of intimacy in this line of thought. With regard to higher music education, one might say that through intimacy socio-musical interactions in educational borderscapes can embrace more nuanced notions of individuality and communality that often unsettle what is “commonplace”³⁴ and “sensible.”³⁵ Christina Smith states that “with the disturbance of the sensible, what was once unspeakable enters language and the realm of possibility.”³⁶ In other words, intimacy can make it possible for Others to continue to express themselves without the fear that, “they are watching us, and if they see our vulnerabilities they will take

advantage of them.”³⁷ As the late African American author and documentary filmmaker Toni Cade Bambara said in 1987:

To be entrapped in other people’s fictions puts us under arrest. To be entrapped, to be submissively so, without countering, without challenging, without raising the voice and offering alternative truths renders us available for servitude. In which case, our ways, our beliefs, our values, our style are repeatedly ransacked so that the power of our culture can be used—to sell liquor, soda, pieces of entertainment, and the real deal: to sell ideas. The idea of inferiority. The idea of hierarchy. The idea of stasis: that nothing will ever change.³⁸

By way of illustration of a post-colonial mode of domination in the art world for which the need for intimacy appears germane, I will posit the example of Documenta 14, Germany’s renowned modern art exhibition, which took place in 2017—for the first time in its history—not only in its traditional home, the German city of Kassel in the North of Europe, but also in the Greek city of Athens in the South. This is what Zefkili wrote in *Third Text* about problems that simmer underneath the surface when a small and marginalized local art scene was not given the opportunity to articulate itself and thus attain subjectivity when entangled with a foreign mega-institution:

Obviously, Documenta 14 did not have space for all the most interesting Greek artists and theorists. But given its working title [*“Learning from Athens”*], it has a certain responsibility

to “represent” Athens, even as a city—as a symbol in a certain momentum. And consequently, this Documenta 14 has a lot to think about how (and if) it challenges colonial and orientalist mechanisms (especially when using the anti-colonial element as a flag).³⁹

In the same vein, Zefkili poses the following questions:

So why does it come to learn from Athens? How does it converse with the local scene? In how many and which parts of the local producers of discourse does it give space and importance? In what positions and roles have the local art practitioners been used. . . . Which Athens will visitors from abroad see? To what extent will the charming mixture of antiquity, crisis, resistance and rebetika confirm or challenge their existing preconceptions?⁴⁰

Along these lines, intimacy in higher music education can help to articulate the evolving complexity of subjectivities in communal creative encounters beyond the college classroom without neglecting the needs of the individual as it takes the individual away from alienating economic, administrative, educational, and gender-based clear-cut lines, norms, and preconceptions. According to Lauren Berlant, intimacy exceeds the boundaries of what is sanctioned by institutions, creating “much more mobile processes of attachments that might enable a reimagining of hegemonic fantasies of the normative.”⁴¹

What should be underscored here is that intimacy concerns dimensions of higher music education taking place at borderscapes, in which identities, divisions, and classifications are negotiated and not simply at sites of proximities, which are socially constrained to the self and a few “known” or “like-minded” Others—a community of familiar faces or “imagined community,”⁴² in Anderson’s terms. Paraphrasing the Czech philosopher and phenomenologist Jan Patočka who believes that what unites the Greeks in the demos is a “unity in conflict,”⁴³ one might say that difference or conflict—not just correspondence—is what binds people together in the encounter with intimacy between self and the Others. Importantly, it must also be noted that this inception of intimacy is epitomized by their mutual willingness to bend together towards these differences and conflicts. Patočka states that this antithesis embodies a freedom for new and unexpected possibilities (in human relations as well as in our relationship to the world) that hold clues vital for understanding who we are and how we can live together. Patočka writes:

[A]dversaries meet in the shaking of a given meaning and so create a new way of being human—perhaps the only mode that offers hope amid the storm of the world: the unity of the shaken but undaunted.⁴⁴

In the same vein, with regard to higher music education, intimacy can be thought of as a “shaking” that interrupts pre-established normative claims, policies, and assumptions about who we are as teachers and students and how we can be creative in

spaces of the oral being-together of proximity through music interactions. By insisting on the value of intimacy in education, the freedom to fearlessly express “this other, perplexing, creative, conflicting, paradoxical, infuriating truth”⁴⁵ can be safeguarded in the academia, because it is indeed what communicates our humanity and, thus, where music creativity resides. Likewise, Jan Patočka writes: “Man is meant to let grow in him what provokes anxiety, what is unreconciled, what is enigmatic, what ordinary life turns away from.”⁴⁶

Concluding Thoughts

The need to express ourselves, break silences, critique oppressive structures, disrupt dominant narratives, and validate familial and communal understanding are especially relevant during these relentlessly trying political times, especially in face of the refugee crisis and the success of authoritarian and xenophobic populist mobilization efforts. One of the fundamental tenets behind borderscapes and intimacy theories is that they contemplate a mutually understood exchange with the Others, when the Others feel like showing vulnerabilities that express nuances and thus becoming who they are.

In this sense, intimacy revisits Jorgensen’s and Yob’s incentive about the significance of “the spaces between taken-for-granted realities.”⁴⁷ With regard to higher music education, one might say that the kind of particularity and vulnerability

that one brings in the intimate encounter between self and the Others can dissolve commonplace boundaries as something new arises which is neither one or the other, but a space in between. As Jorgensen and Yob so rightly put it:

Rather than repudiate dualities, binaries, polarities, and dialectics, as Deleuze and Guattari are wont to do, we prefer to see somewhat messy and dynamic pictures in which the resulting tensions, conflicts, and exclusions may energize music education as ideas are discussed, debated, and contested in the public sphere. We are also as interested in the places where we cannot see the connections between things as in those in which the connections are evident.⁴⁸

Our understanding of intimacy as integral to formation of selves and subjectivities offers a fresh—though “somewhat messy and dynamic”—approach to social transformation of educational borderscapes. Intimacy creates spaces in which people can express and deepen their interpersonal relations in ways that would not be possible merely through instituting rigid public policies, conventional music educational practices, or the plea for certain ethical and aesthetic values.

Most importantly, the adoption of a politics of intimacy helps us identify situations and practices when the purpose of higher music education to socialize and integrate students into society is “being applied unjustly by imposing on, or colonizing non-dominant cultures.”⁴⁹ Intimacy unravels the discontinuity between giver and receiver in the metaphorical borders between those who are dispensing “hospitality” and thus control agency, on the one hand, and those who are receiving it, on the other. In other words, intimacy helps higher music education to go “beyond the containing pragmatism of the rewarded and ‘knowledgeable’ master who asks the poor and ‘ignorant’ Other to ‘feel welcome’ but really means ‘access free of charge,’” according to Lapidaki.⁵⁰

In sum, this essay is a call to utilize our practices and research in higher music education to understand intricate, unsettled, pulsating, and in-flux narratives that remain invisible because of the pervasive fear of the Other when being present together. As Vera Chok wrote: “It’s hidden histories, made-up sex lives, violence invisible to others. In forms, the plurality of our immigrant narratives is boxed up as ‘Other’ but we are here. I see you.”⁵¹.

Notes

- 1 Donna Kate Rushin, "The Bridge Poem," in *This Bridge Called My Back. Writings by Radical Women of Color*, 2nd ed., eds., Cherrie Moraga and Gloria Anzaldúa (New York: Kitchen Table: Women of Color Press, 1983), xxi-xxii.
- 2 Estelle R. Jorgensen and Iris M. Yob, "Deconstructing Deleuze and Guattari's *A Thousand Plateaus* for Music Education," *The Journal of Aesthetic Education* 47, no. 3 (Fall 2013): 52.
- 3 Lisa D. Delpit, "The Silenced Dialogue: Power and Pedagogy in Educating Other People's Children," *Harvard Educational Review* 58, no. 3 (August 1988): 280-298.
- 4 Estelle R. Jorgensen, *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2002), 119.
- 5 Simon Critchley quoted in Gazelli Art House's announcement of Kalliopi Lemos' second solo show, "*All is to Be Dared*" (March 16–April 29, 2018). <https://www.art-agenda.com/shows/kalliopi-lemos-at-gazelli-art-house/> Accessed March 18, 2018.
- 6 Jorgensen, "The Artist and the Pedagogy of Hope," 43.
- 7 See Eleni Lapidaki, Rokus de Groot, and Petros Stagkos, "Communal Creativity as Sociomusical Practice," in *Creativities, Technologies, and Media in Music Teaching and Learning. An Oxford Handbook of Music Education*, vol. 5, eds. Gary E. McPherson and Graham F. Welch (Oxford: Oxford University Press, 2018), 56-73.
- 8 Cecilia Ferm, "Playing to Teach Music—Embodiment and Identity-Making in Musikdidaktik," *Music Education Research* 10, no. 3 (2008): 368.
- 9 *Ibid.*, 370.
- 10 Luis Jacob, "Communities between Culture-by-Mouth and Culture-by-Media," *Public* 39 (Spring 2009): 90; for a more nuanced discussion on the "oral" being-together of proximity and immediacy, see Eleni Lapidaki, "Uncommon Grounds: Preparing Students in Higher Music Education for the Unpredictable," *Philosophy of Music Education Review* 24, no. 1 (Spring 2016): 65-83.
- 11 Jacques Rancière, *The Emancipated Spectator*, transl. by Gregory Elliot (London: Verso, 2009), 6.
- 12 Delpit, "The Silenced Dialogue."
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- 14 For a comprehensive discussion about institutional borders and bordering, see Anthony Cooper and Chris Perkins, "Borders and Status-functions: An Institutional Approach to the Study of Borders," *European Journal of Social Theory* 15, no. 1 (November 2011): 57.
- 15 Franziska Schroeder, "Network[ed] Listening—Towards a Decentering of Beings," *Contemporary Music Review* 32, no. 2-3 (2013): 218.

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- 16 For a more detailed discussion of definitions of borderlands and borderscapes, see Alice Buoli, "BorderScaping: An Explorative Study on the North Moroccan/Spanish Border Landscapes," Doctoral Dissertation (Politecnico di Milano, Department of Architecture and Urban Studies, 2015), 55-57. Accessed April 1, 2018, <https://www.politesi.polimi.it/handle/10589/107249>
- 17 Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 4th ed. (San Francisco, CA: AuntLute Books, 2012).
- 18 Jean-Jacques Lebel quoted in Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (Brooklyn, NY: Verso, 2012), 98.
- 19 Søren Kierkegaard, *Either/Or*, vol. 1, ed. and trans. Howard V. Hong and Edna H. Hong (Princeton, NJ: Princeton University Press, 1987), 41.
- 20 Amanda Ellis, "Border Arte as Medicine: Healing Beyond the Confines of Our Skin," *Chicana/Latina Studies* 17, no. 1 (Fall 2017): 44.
- 21 AnaLouise Keating, *Transformation Now! Toward a Post-Operational Politics of Change* (Urbana, IL: University of Illinois Press, 2013), quoted in Ellis, "Border Arte as Medicine," 45.
- 22 Estelle Jorgensen, "Intersecting Social Justices and Music Education," in *The Oxford Handbook of Social Justice in Music Education*, eds., Cathy Benedict, Patrick Schmidt, Gary Spruce, and Paul Woodford (Oxford, UK: Oxford University Press, 2016), 21.
- 23 Lesa Lockford, "Welcome to the Neoliberal University," *Cultural Studies ↔ Critical Methodologies* 17, no. 4 (2017): 362. <http://journals.sagepub.com/doi/pdf/10.1177/1532708617706129>
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- 25 Buoli, "BorderScaping," 73.
- 26 Achille Mbembe, *Critique of Black Reason*, trans. by Laurent Dubois (Durham, NC: Duke University Press, 2017), 171.
- 27 Ibid., 171
- 28 Eleni Lapidaki, "Toward the Discovery of Contemporary Trust and Intimacy in Higher Music Education," in *Humane Music Education for the Common Good*, eds. Iris M. Yob and Estelle R. Jorgenson (Bloomington, IN: Indiana University Press, in press).
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- 30 Julia C. Obert, "What We Talk About When We Talk About Intimacy," *Emotion, Space, and Society* 21 (November 2016): 25.
- 31 Steven Pinter and Greg Nielsen, "Intimacy and Cultural Crisis," *Canadian Journal of Political and Social Theory* 14, nos. 1-3 (1990): 69.
- 32 Achille Mbembe, *On the Postcolony* (Berkeley & Los Angeles, CA: University of California Press, 2001), 128.

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- 33 Tia DeNora, "The Role of Music in Intimate Culture: A Case Study," *Feminism & Psychology* 12, no. 2 (2002): 176-181.
- 34 See Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, trans. Gabriel Rockhill (New York: Continuum, 2004): 104. The book's translator writes in Note 12: "Rancière uses 'the commonplace' (le quelconque) to refer to both the ordinary and everyday as well as to the insignificant, i.e. the mass of anonymous objects or people that lack any specific quality or value."
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- 39 Despoina Zefkili, "'Exercises of Freedom' Documenta 14," *THIRD TEXT Critical Perspectives on Contemporary Art and Culture*, February 2017.
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- 40 Ibid,
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- 41 Lauren Berlant, "Intimacy: A Special Issue," *Critical Inquiry* 24, no. 2 (Winter, 1998): 284.
- 42 Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983), quoted in Michael Herzfeld, *Cultural Intimacy: Social Poetics in the Nation-State*, 2nd ed. (New York: Routledge, 2005), 5.
- 43 Jan Patočka, *Heretical Essays in the Philosophy of History* (Chicago: Open Court, 1996), 41.
- 44 Ibid., 43.
- 45 Neal Curtis, "The Radical Demos," in *Argos*, no.1/University Beside Itself (March 2014): 15.
<http://argosaotearoa.org/issue/the-university-beside-itself/>
- 46 Jan Patočka quoted in Jacques Derrida, *Of Hospitality Anne Dufourmantelle Invites Jacques Derrida to Respond*, trans. Rachel Bowlby (Stanford, CA: Stanford University Press, 2000), 38.
- 47 Jorgensen and Yob, "Deconstructing Deleuze and Guattari's *A Thousand Plateaus*," 50.
- 48 Ibid., 51.

49 Julia C. Duncheon and William G. Tierney, "Changing Conceptions of Time: Implications for Educational Research and Practice," *Review of Educational Research* 83, no. 2 (June 2013): 256.

50 See Lapidaki, de Groot, and Stagkos, "Communal Creativity as Socio-Musical Practice."

51 Vera Chok, "Yellow," in Nikesh Shukla, ed., *The Good Immigrant* (London: Unbound, 2017), 44.

About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section IV – A Passage to Elsewhere

Chapter 17

Traditions and the End of Music Education

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Abstract

This chapter considers the question of how music educators determine the musical ends towards which their teaching is directed. Musical traditions, both “great” and “little,” as Estelle Jorgensen describes them, are inseparable from the philosophical traditions through which music educators determine their pedagogical ends. This chapter presents a three-part framework to describe how music educators might approach understanding their work as a socially embodied enactment of contrasting traditions. The term *tradition* is first defined as a means of categorizing philosophical schools of thought from which various musical practices can be understood. The *liberal* philosophical tradition that grew out of the Enlightenment has emphasized rational aesthetic contemplation as a means towards personal growth. In contrast, the *critical* tradition, grounded in post-Nietzschean genealogy, has prioritized politicized musical action as a means towards personal liberation. The *classical* tradition is presented as an alternative to both liberal and critical approaches, emphasizing the cultivation of virtue and an openness to transcendence as a means towards human flourishing. This approach, while currently underdeveloped in the philosophy of music education, would prioritize the experience of beauty as a transcendent property of being through induction into pre-existing musical traditions.

Towards what ends should music education be directed? This question, quintessentially philosophical in its formulation, invites inquiry into a foundational question for music educators. For those of us fortunate enough to have

studied with Estelle Jorgensen, the structure of the philosophical question is immediately recognizable: broad enough to elicit a diversity of responses, yet specific enough to sustain a focused argument. Throughout her work as both a researcher

and an educator Jorgensen has modeled a rigorous approach to philosophical research, emphasizing that in addressing questions that are primarily philosophical, researchers should clarify terms, evaluate the assumptions undergirding actions through analytical thinking, and place ideas within a system of thought that functions as theory.¹ Her dialectic approach to understanding music education welcomes a wide diversity of perspectives into the discussion in order to present a fuller picture of the problem at hand.² This includes perspectives that are perhaps outside the periphery of professional consensus, as principled dissent has intrinsic philosophical value. It is in this spirit, indebted to Jorgensen for her influence on my own approach to inquiry, that I engage the question of purpose (or, more formally, teleology).

I begin from the premise that the purpose of any activity in music education is inextricably bound to the philosophical traditions in which the participants, both teacher and students, reside. On a practical level, it is possible that neither the teacher nor student may be consciously aware of the various assumptions undergirding their musical activity in the classroom. It is the role of philosophical research, however, not just to critically evaluate the various dynamics of the particular situation in question, particularly those that are not articulated, but also to understand the nature and place of the critique itself in relation to its own philosophical tradition. This is more problematic than it might first appear. As an example, Jorgensen suggests

that the purpose of music education should involve some degree of *transformation*, both individually and socially.³ As Jorgensen herself would note, the introduction of the concept of transformation immediately presents a “nest of philosophical problems,” not the least of which are the nature of such transformations and the purposes that transformation might serve. Any potential answers to these questions would, by nature, have to be grounded in the particulars of a more generalized approach to philosophical inquiry, and no approach to inquiry exists independently of some pre-existing philosophical tradition. The purpose to which music education should be directed cannot be considered apart from the philosophical or moral commitments which give possible ends their shape; we would thus expect a diversity of perspectives on both means and ends. I suspect that Jorgensen recognized as much in noting that a principal role of philosophy is to articulate and clarify distinctions between varying conceptions of reality.⁴

Given my thesis that potential ends of music education are socially embodied demonstrations of particular philosophical traditions, I will first discuss what we might mean when we use the term “tradition,” both in its common and philosophical uses. I next consider how contrasting philosophical traditions inform the purposes of music education. After providing a short overview of the *liberal* tradition as a basis for many assumptions in American culture, I will briefly examine first what I describe as the *critical* tradition,

followed by the *classical* tradition, in terms of basic assumptions that inform how education functions within society and how music education helps fulfill its social purposes. I conclude by arguing that various problems inherent within the liberal tradition and highlighted by the critical tradition might be fruitfully addressed from the classical tradition. While recognizing that any philosophical approach has its limitations, I suggest that many current discussions in music education are unintentionally myopic due to a lack of philosophical research grounded in the classical tradition.

The Nature of Traditions

What is the nature of “tradition,” both generally and in music education practice? In its most common usage, tradition would seem to be a matter of *activity undertaken in continuity with past activity*. Within music education, tradition points to present pedagogical action that is enacted with direct correspondence to past practice. This can take the form of localized traditions such as a marching band participating in a civic Memorial Day parade each May, or a children’s chorus singing Christmas carols each December. On a systemic level, we find traditions of assessment such as the rating systems for band evolved from the National Band Contests of the early 20th century or traditions of artistic standards such as the canon of acceptable repertoire utilized for university admissions. I believe that it is in this sense that Randall Allsup discusses the

possibility of traditions being open or closed; our various traditions can remain valuable insofar as they remain open to the world outside the enactment of the musical activity itself.⁵ Philosophers of music education have regularly and appropriately put various traditions in music education to the question in relation to the social values they embody, whether calling for a more reflective practice or wide-scale reform. One could indeed argue that inquiry along these lines has constituted a primary task of philosophical research within our discipline. Jorgensen has also recognized the importance of tradition in this sense, noting the complex interrelationship of localized “little” traditions of music with those “great” internationalized traditions of music making marked by deep complexity and professionalism.⁶

There is another more strictly philosophical sense of “tradition” that undergirds both the enactment of traditional musical practices, whether great or little, and the reasons for which individuals and communities engage in these activities. The concept of a philosophical tradition encompasses the localized actualization of particular traditional activities, the culture-wide expression of interrelated traditions, and the deep moral commitments that give these traditions meaning. Alasdair MacIntyre defines a tradition as a philosophical argument extended through time. Traditions are inclusive of a variety of viewpoints and perspectives, embodying communities of conflict.⁷ Traditions are *living* if the cultural institutions embracing

these conflicts exhibit the characteristic of an open dialectic regarding the good, in which the possibility always exists for further development, revision, or even refutation.⁸ In a dead or closed tradition, the answers to all conflicts are proscribed with no further room or necessity for debate. Similarly, living traditions are a cross-generational exercise; their socially embodied arguments are carried forward into the future. Growth in philosophical traditions often comes through contact with alien traditions, particularly when adherents are confronted with problems that one's own tradition is not immediately able to solve. This encounter entails the possibility for substantial change in one's own tradition when the intellectual resources this tradition embodies are not fully adequate to meet conceptual challenges.⁹ The mark of a mature tradition, then, is the ability to successfully grapple with the problems generated through encountering radically different traditions.

Key to MacIntyre's conceptual framework is the argument that neither reason nor morality can exist outside of a historically situated and socially embodied philosophical tradition. No argument can occur outside a particular human community; by its nature philosophical enquiry builds upon or argues against previous tradition and is thus historically contingent.¹⁰ Traditions of philosophical enquiry are grounded in sets of texts that serve an authoritative function in terms of defining the parameters of debate and setting a starting point for further enquiry. The formulation of any argument can only

occur in relationship to a specific tradition defined in this manner, either from the inside or from without; there are no neutral or tradition-independent standards to which philosophy may appeal when attempting to choose between rival or contrasting traditions.¹¹ However, the fact that differing traditions may have areas of both overlap and mutual exclusivity is not a justification for relativism, as relativism denies the possibility of informed debate and choice between traditions. Fallibility, the possibility that one's tradition is wrong, is thus essential in confronting the claims of other traditions. Whether this sort of theory of tradition follows a socially embodied worldview as an explanatory lens is a tool to influence and transform society, or is some combination of the two, is less relevant to the discussion at hand than the observation that philosophy and worldview are intertwined. A philosophical tradition is not an abstraction sitting apart from social experience but is interwoven with day-to-day social activity at both the individual and the cultural level.

The Liberal Tradition and Music Education

If contemporary American society has a "default" philosophical tradition through which it operates, it is that of liberalism. MacIntyre defines liberalism as a project of "founding a form of social order in which individuals could emancipate themselves from the contingency and particularity of tradition by appealing to genuinely universal, tradition-independent

norms.”¹² Central to this project was the idea that reason as a tool could be employed not only to understand the laws of science in an objective manner but could provide a means to discuss and social questions from a purportedly neutral standpoint. In taking this step, however, liberalism has been transformed into one philosophical tradition among many, a point which the liberal tradition itself is often at pains to deny.

The United States was founded as a distinctly liberal social order, with philosophical tenets of the Enlightenment enshrined in our founding documents such as the Declaration of Independence and Constitution. Various liberal assumptions are foundational to our culture. Beyond the neutrality of reason, this includes a conception of freedom centered on individual choice and autonomy. The value of individual choice is reinforced by the importance of the free marketplace and the exchange of commodities. In terms of the ends of education, at least two strands of liberalism have competed to define the good: pragmatism and utilitarianism.¹³ The pragmatic stream of liberalism has focused on a child-centered approach to education, shaping educational experiences to conform to the natural development of the individual child in relation to everyday life. It can be traced from early figures such as Rousseau and Pestalozzi through the fully formed educational philosophy of Dewey to contemporary progressive approaches. The utilitarian stream focused on pedagogical efficiency and measurable outcomes in service of productive employment in

society. It can be traced back at least to Locke, finds full expression in mid-20th century efficiency approaches such as the Tyler Rationale, and continues in the corporate standards and assessment movement often viewed as conservative. It is striking that both sides of the argument are rooted in the methodology of the liberal tradition, namely a rational approach that purports to reveal objective scientific truths regarding human development and purpose.¹⁴ It is not incidental that the central liberal metaphor for both education and economics is *growth*.

Music education in the liberal tradition owes a tremendous debt to Kant, particularly in terms of aesthetic theory. For Kant, while our response to art held a subjective component it also, through the neutral objectivity of reason, could be approached in a disinterested manner. Kant’s distinctions between the beautiful and the sublime had a profound impact both on the development of music and the nature of music education. The construction of a canon of authoritative musical works that allow access to the sublime, a critical development in the Western art music tradition, followed Kant’s arguments. Experience of the sublime through art and music played an important social role post-Enlightenment, as it allowed individuals experiences of deep meaning in an increasingly materialistic era that emphasized the supremacy of reason over traditional religious belief. The conservatory, dedicated to the advancement of the growing canon, was an Enlightenment-era

invention. The founding of the Paris Conservatory in 1783 began the process of appropriating medieval guild pedagogies, systematizing and formalizing them in the practical service of a rational art. The opening of public concert houses throughout the 19th century demonstrated a democratization of liberal aesthetic theory, bringing formerly aristocratic musical works to a growing middle class for their edification.

The introduction of music education to the public schools proceeded on similar justifications. When pressed for reasons to include music in the public school curriculum, music educators utilized the language of liberal aesthetic theory, with its emphasis on the educative worth of the great works of the Western canon. The power of aesthetic experience to generate individual meaning within everyday life without a religious appeal to the transcendent was well-suited to a progressive emphasis on Deweyan growth, and the philosophical work of Bennett Reimer tied these threads together in a formal manner. The liberal aesthetic rationale for music education in the public schools, however, has generally failed to successfully provide a compelling account for its own claims in the face of utilitarian objections, leading to a sense that the precarious place of music in the curriculum is only as secure as the finances of the school district in question.

The Critical Tradition and Music Education

Various philosophical developments during the 20th century cast into doubt the universalizing claims of the liberal tradition to the neutrality of practical reasoning. The tools of rational skepticism developed in the Enlightenment turned inward to critique reason itself. Inevitably, this led to a rejection of aesthetic claims on the disinterested contemplation of the sublime as well, with significant repercussions for music education. These significant philosophical shifts signify the development of a new philosophical tradition that, while it shares some commitments with the liberal tradition, differs sharply with its predecessors on key issues. The work of thinkers such as Marx, Freud, and Nietzsche laid the groundwork for later theorists, who have demonstrated a concern over the ways in which human freedom is limited and repressed by the power of structural elements within the liberal order, particularly the pervasive impact of a capitalist economy. Various strands of philosophical enquiry have taken up the central questions of this tradition, including Critical Theorists such as Adorno and Habermas, or the philosophers of Post-Structuralism such as Derrida, Foucault, and Deleuze.

MacIntyre describes this tradition as that of *genealogy*, acknowledging the importance of Nietzsche to the characteristic form philosophical enquiry takes in this tradition.¹⁵ For the purposes of this chapter I have chosen to describe this

broad area of thought as the *critical* tradition, as the primary characteristic of thought in this tradition is an unwavering commitment to critiquing all areas of human thought, life, and action, particularly in response to the liberal tradition's claims of objectivity. The critical tradition encompasses various perspectives commonly described as post-modern as a means of differentiating them from the liberal tradition. General characteristics include a rejection of universal truth claims and an embrace of subjectivity. Knowledge is viewed as socially contingent and relative. Deconstruction, an intensive questioning of all values and assumptions embodied in a text, idea, or social action, has been a primary tool of analysis. Master narratives are denied in favor of categories of desire, language, power, and representation.¹⁶

Charles Taylor argues that the various theses I am describing function within what he describes as an "immanent frame," a conceptual scheme that views the material world as closed to the transcendent or supernatural.¹⁷ Because the precepts of religious texts or Natural Law appeal to a transcendent order, they have no authority or ultimate meaning within a secular society. Individual meaning is instead found within the immanent order of society; traditional or religious beliefs can be readmitted into a personal identity insofar as they remain private and make no claims to objectivity or universality.¹⁸ The resulting moral order of contemporary society is thus characterized by an exclusive humanism, a vision of human flourishing entirely contained within the immanent

frame. The purpose of human life in the critical tradition points towards *autonomy* demonstrated through authenticity. Each individual must realize his or her identity through autonomous choice, resisting imposed pressures for conformity to external models.¹⁹ The self is thus "buffered" or insulated in important ways from the possibility of either transcendence or exterior demands that might impinge upon this autonomy.

If the critical tradition encourages the construction of an authentically autonomous individual identity, it is unsurprising that the central metaphor for education's purpose within this tradition is *liberation*. The individual regularly encounters various obstacles in the quest for autonomy; among these are the various traditions he or she is born into, as well as various social structures that may attempt to impose constraints on identity from without. The role of the teacher thus shifts dramatically to help the student achieve this goal. The teacher no longer works to merely to disseminate information to students; now he works to liberate the student from oppressive social forces. This is the basis of Critical Pedagogy, the primary theory of curriculum in the critical tradition. Freire provides a template for methodology: the teacher works to raise the consciousness of her students through a process of dialog in which they become aware of their oppression.²⁰ Once aware, the students embrace a new perspective on reality as a whole and are equipped to engage in revolutionary social action. Because an unjust distribution of wealth

within society precludes opportunities for the lower class to fully exercise their autonomy, criticism of capitalist economies is not peripheral to Critical Pedagogy. The liberation of individuals has a wider social impact as well. As oppressive social structures are broken down through a process of desocialization, space opens for democratic change.²¹ Critical Pedagogy is thus unabashedly political, rejecting what it deems the fictitious neutrality of rational education in the liberal tradition. This often takes the form of elevating the voices of previously marginalized groups who might have important divergent perspectives on pressing social issues.

It is not surprising that these philosophical shifts led to changes in the purposes of music education. Critiques of the neutrality of reason extended to Kant's propositions regarding aesthetics, leading to a rejection of the various theories derived from his philosophical approach. Music was not a neutral work of art to be assessed by objective criteria but rather was a historically contingent product of a specific culture that embodied a host of values and meanings. Further, sociologists of music such as Christopher Small suggested that perhaps music was best understood not as a *thing* at all but as a set of relationships between the individuals creating the music and the socio-cultural context in which the music was being created.²² The plausibility of experiencing the sublime came into question, as individual response to music could also be better understood as a socially contingent and immanent phenomenon. The critical

tradition in music found the idea of a "canon" of Western art music intrinsically superior to other musical traditions both problematic and philosophically unsupportable.

David Elliott brought these ideas into broader discussion within the music education community through his proposal of a "praxial" philosophy that viewed music primarily as a human activity, subordinating the particular musical tradition being studied to the process of music making itself.²³ With the founding of the MayDay Group, researchers brought the tools of Critical Theory to bear on the music education profession, with the purpose of examining and critiquing all aspects of music teaching and learning within specific cultural contexts.²⁴ The net result of this scholarly activity has been a great deal of thoughtful criticism of traditional approaches to music education within the public schools, particularly large ensembles such as the concert band.²⁵ The teacher-centered nature of these ensembles, coupled with their hierarchical structure and deference to authority, seem to inhibit possibilities for students to develop their own creative voices.²⁶ If the exercise of musical creativity points to both authenticity and autonomy, then the purpose of music education can be understood as a process of musical liberation in which students develop the tools to construct their own musical identities. The introduction of popular, commercial, or vernacular music into the curriculum thus takes on new importance, with the assumption that musicing in these

styles will allow students a more immediate and authentic medium of expression.²⁷ Rather than reproducing the musical ideas of selected “great” composers, composition and improvisation become an ethical imperative for demonstrating creativity. From a perspective in the critical tradition, none of this musical activity exists for its own sake. Individual liberation through music education has the ultimate purpose of transforming society. Whether everyone in society is on board with the direction of this transformation, or have justifiable reasons for doubt or concern, is generally secondary to the pedagogical task of liberation at hand.

The Classical Tradition and Music Education

Beyond the liberal and the critical traditions, there is another tradition that is frequently underrepresented or absent from academic discourse on music education. For the purposes of this paper, I will describe this as the *classical* position due to its relationship to the Western classical liberal arts tradition. Classical education can perhaps best be summarized by Aristotle’s statement that “The life that conforms with virtue is thought to be a happy life.”²⁸ The contemporary classical tradition prioritizes intellectual and social continuity with the past, or what Chesterton described as the “democracy of the dead,”²⁹ particularly insights that can be gleaned from pre-Enlightenment thinkers such as Aquinas or Augustine.³⁰ At the same time, the classical tradition is open to

assimilating the insights of other traditions. The classical tradition thus shares a love of liberty and aversion to tyranny with liberalism while rejecting the latter’s hostility towards tradition and authority. It also finds common ground with the critical tradition in questioning the liberal tradition’s insistence on its own neutrality while dissenting on issues of identity formation. While many leading thinkers in the classical tradition are openly theistic,³¹ the tradition embraces certain traditional forms of secular humanism as well.³² Two primary distinctives of the classical tradition are an openness to transcendence and the narrative unity of human identity.

The classical tradition recognizes the transcendent as an integral element of human existence, rejecting a fully immanent frame of reference as employed by both the liberal and critical traditions.³³ While materialism and its attendant immanence is the default philosophical position of contemporary society, Taylor notes that it is possible to live within an immanent social order in an *open* rather than closed manner, recognizing both the contestability of one’s own open claims regarding transcendence while critiquing the closed and overconfident spin of secular elites in smugly dismissing dissent.³⁴ Thus, proponents of a classical approach to education tend to both embrace a metaphysics of moderate realism and reject various forms of nominalism. Specifically, by rejecting Aristotelian *telos*, nominalism facilitates the elevation of instrumental reason by narrowing causation to that of efficient causes, leading to a mechanistic

view of the universe with no space for final causes.³⁵ In contrast, the transcendent involves real objects, experiences, and relationships with meanings that are not dependent on empirical study or human perception.³⁶ While many phenomena may be described in terms of efficient causes through scientific rationality, characteristically philosophical phenomena often cannot. Further, there is no philosophical necessity for an observable efficient cause to be exclusive of transcendence.

For music educators, openness to the transcendent does not necessitate a return to either Kant's value-neutral aesthetics, which was geared toward an immanent life, or the various theories that developed in response. The problems of such approaches in music education, starting with Elliott's *Music Matters*, have been well discussed. An alternative for music educators in the classical tradition is to return to various pre-Enlightenment concepts in constructing a rationally justifiable philosophy. Most important is the observation that Beauty is a transcendent property of Being. Beauty is not simply a matter of human perception but rather is part of the order of the cosmos that gives human experience meaning.³⁷ The encounter with Beauty through the performance or reception of music remains culturally situated and tradition-specific, with all the moral implications this implies. To abstract the experience of Beauty from its social embodiment is to fundamentally distort its meaning in a manner characteristic of the liberal tradition but

alien to the classical. Thus, criticisms offered by Woodford and others that the liberal approach to aesthetics masks the ability of beautiful music to serve unjust purposes³⁸ perhaps owes more to the classical tradition than the critical, as Beauty and the Good are both transcendent properties of being that immanently interact in surprising yet describable ways. The role of the music educator in relationship to transcendence, then, is to provide children the opportunity to experience beauty through their musical activities. The moral problems of justice that will inevitably arise in this pursuit should not be met by attempting to liberate students to a fictional point of tradition-independent critical remove but rather employing tradition-specific resources in responding to injustice that are already at hand.

The classical tradition further rejects both Lyotard's myth that there are no master narratives, as well as the Deleuzian metaphors of assembly and nomadology, instead insisting on the narrative unity of the individual human life embodied in a historically situated tradition.³⁹ Human flourishing can only be assessed when considering a life as a completed whole; thus, Solon informs Croesus "Call no man happy unless he is dead."⁴⁰ Human life is narrative in form; the denial of this form is essentially a philosophical anti-humanism. Taylor, for example, argues that narrative and story are fundamental tools that human beings utilize to cyclically organize time and meaning.⁴¹ Narrative form is not just a cultural construction but is grounded

in physical phenomena such as the changing of the seasons or the biological arc of birth, growth, maturity, and death.⁴² The temporal parameters of human life provide its unity, and the reality of emergent social structures precludes narratives from being individually autonomous. Instead, we find ourselves born into stories already in progress; even the act of radical renunciation of tradition places us in relationship to pre-existing narratives. Social reality itself has a narrative structure that provides the basis for any culture, and the unity of the self is a form of narrative quest.⁴³

This view of narrative generates a profoundly different set of priorities for music education. As Wilson argues, narrative is not only the basis for reason but is the foundation of all forms of art.⁴⁴ From this perspective, music can never fully be abstracted from a cultural narrative of some sort, yet the classical tradition views this as a strength rather than an invitation to radical subjectivity. A student who begins the process of learning to make music finds herself entering a pre-existing tradition; there are no tradition-independent starting points for musicing. Regardless of whether the musical tradition is great or little, it existed as part of or emerged in relation to a larger cultural tradition long before the student was born, and it is the hope of practitioners that it will be passed on to future generations. Further, all narrative traditions have boundaries of practice and purpose; even an emphasis on free musical exploration is part of a larger tradition with its own limits and social values. For the

music student, the embrace of the pre-existing musical tradition is necessary to achieve excellence within that tradition and the virtues that that excellence embodies. Within this process, there is certainly the possibility of abuse, as critics such as Allsup have noted.⁴⁵ As autonomy is not the purpose of education, however, the classical tradition suggests that a degree of self-renunciation is in fact necessary to achieve self-integration: whomever would find his or her life must first lose it.

It is not surprising, then, that the classical tradition posits that the ultimate end of education is the life well lived, understood in terms of virtue. In the Aristotelian view, human beings have a characteristic nature as humans that moves through the various activities of life towards the end goal of *eudemonia*, or happiness. Happiness, or the good life, is achieved through the exercise of virtues in the various activities that constitute life.⁴⁶ A principal virtue in this tradition is *arête*, or excellence. Virtues such as excellence are exercised within the context of a particular human practice. MacIntyre defines a human practice as an established cooperative human activity in which “goods internal to that form of activity are realized in the course of trying to achieve those standards of excellence which are appropriate to, and partially definitive of, that form of activity.”⁴⁷ Any human practice, of which music can be considered an exemplar, has internal goods which can only be understood through participation in the tradition in question. The standards of excellence intrinsic to a given practice

require initiates to accept authoritative standards of performance already in existence over personal preferences, not towards a closed or fixed point, but towards progress in the expansion of the tradition's goods. From this viewpoint, virtue is a quality which allows the individual to realize the internal goods of a practice, the cumulative effect of which is a life well lived.

Music educators in the critical tradition who appropriate Aristotle apart from concerns for transcendence and final ends make the philosophical error of elevating the external goods of music making, particularly those of identity construction and political engagement, over the internal goods of musicing as a human practice. Regelski, for example, critiques the internal goods of the practice of traditional school music for its isolation from contemporary trends in education as well as its failure to make a pragmatic impact on society.⁴⁸ While correct in his critique of the autonomy of music, this line of reasoning unnecessarily prioritizes various external goods. The deconstruction of the internal goods of traditional musical practices does not serve to generate virtue, inspire excellence, or expand the goods of the tradition; instead it serves the goods of an external practice towards external ends. As MacIntyre notes, this is not to suggest that any human practice is beyond criticism but rather that any student who wishes to learn within any musical tradition, whether great or little, by necessity does so within that practice's internal authority.⁴⁹ Learning to make music within a specific musical

tradition, whether large ensembles such as the wind band, concert choir, or orchestra, or within a vernacular or popular tradition that employs more informal pedagogy, is a deeply humanizing experience. Music as a human practice within the classical tradition thus has as a purpose placing students as whole persons within an existing musical tradition as a means to encounter Beauty and exercise the virtues intrinsic to musicing as a means towards excellence and the life well lived.

Musical Problems and Perspectives from the Classical Tradition

In contrasting the classical tradition to the critical and the liberal, an immediate rejoinder would likely be that these categories are overgeneralized to the point at which misrepresentations are likely. There is undoubtedly some merit in this critique, but I would suggest that this is secondary to the overall point of my argument. Neither the critical, the classical, nor the liberal tradition is univocal in its commitments, methods, or conclusions, as the nature of a philosophical tradition is an argument extended through time. My thesis that any purposes of music education embodying the values of particular philosophical traditions can likely withstand generalization. Similarly, I am not implying that these are the only living traditions in contemporary society. Other traditions, particularly non-Western ones, are likely not difficult to locate and would have valuable insights to add to the discussion. Some observers could further likely make a

convincing case that various strands of any of the traditions, as I have outlined them here, in themselves constitute distinct traditions of philosophical enquiry.

My argument, then, is not to provide an airtight definition for any particular tradition but rather to clarify features of each tradition essential in understanding the purposes to which music education might be directed. Specifically, there are particular aspects of each tradition that are philosophically incommensurable. On various points, individuals reasoning from any of these traditions will find themselves in irreconcilable conflict with individuals reasoning from another.⁵⁰ These disagreements are profound and fundamental. They often cannot be resolved by an appeal to synthesis, Hegelian or otherwise, as the act of synthesis assumes the ability to stake a neutral position of adjudication that neither the critical nor classical tradition can countenance without abstracting its commitments or abandoning the tradition itself. While the generation and application of criteria to thoroughly investigate the philosophy presented by various thinkers in either tradition rests outside the more limited scope of this essay, what I can do is attempt to clarify broad areas of conflict between traditions with an eye towards the various costs involved in particular problems. I thus argue from my own point of view within what I have described as the classical tradition and will conclude by considering two areas of concern. First, I will reconsider the problems of the critical

tradition, and finally I will argue for the importance of the classical tradition within music education philosophy.

From a perspective within the classical tradition, the critical tradition appears to hold a dominant position in the discourse of music education philosophy, with many of current arguments intermural to that tradition. Contemporary proponents of liberal aesthetic theory in the mold of Bennett Reimer are difficult if not impossible to find. This state of affairs may lead some to consider aesthetic theory discredited and wonder why so many conductors, performers, and educators insist on clinging to ideas such as “great” music or aesthetic experience. Similarly, it may be confounding when educators that take progressive social or political stances continue to perpetuate conservatory pedagogical approaches that embody traditional approaches to teaching and learning. Part of the answer is likely that, outside of philosophers, most modern people are not committed partisans of a particular philosophical tradition. Living in a free society, housing multiple contradictory traditions, we pick and choose freely from these traditions to suit our preferences at the moment without looking too closely at the assumptions that underlie these choices.⁵¹ In doing this, we reveal that we have absorbed a critical view of self, regardless of our moral commitments. Alternately, it may be that there are good reasons for maintaining various traditional approaches that are either not being articulated or are not logically translatable into the critical tradition. The critical

tradition suffers its own internal contradictions, most notably the appeal to objective logical standards when engaged in cultural critique, thus committing itself to a form of rational neutrality in critiquing neutrality. Perhaps there are grounds within the liberal tradition to defend aesthetic theory that have yet to be developed. It is always dangerous to suggest that a particular theory has been discredited, as such a thing rarely actually happens in philosophy.⁵² The fact that many of the assumptions of aesthetic theory continue to be held by many musicians, educators, and audiences might, as the critics imply, mean that these individuals are holding on to regressive values. It could also mean that these values are actually justifiable within the liberal tradition but simply haven't been adequately defended. Or, as I might suggest, various aspects of aesthetic theory that musicians find valuable might not be dependent on the premises of liberal aesthetic theory at all but rather can be better explained within an alternate philosophical tradition.

I thus conclude by arguing that philosophy in the classical tradition has an important role to play in the philosophy of music education. Discussions of the purposes of music instruction inevitably have direct impact on the real instruction that occurs in real classrooms. The experience of Beauty through the performance of music is a universal aspect of being human, even if the musicing itself must occur in a particular situation. To deny this either suggests that certain people or groups of people lack a vital

human capacity or reduces the experience of beauty to crude materialist perception. Engaging in music making cuts across ethnic, class, gender, and political lines, even if the music being made is grounded in a localized tradition. This function and purpose of music education is vital in our polarized society, as it provides a common ground in which individuals of all philosophical persuasions can recognize our shared humanity despite our real disagreements on what that humanity means. Liberating children from tradition in the name of autonomy, including liberation from musical traditions deemed critically problematic, can leave individuals rootless and adrift as traditional attachments are dissolved. The critical end of liberation is both ahistorical and sociologically untenable over the long term, as human beings cannot exist as human beings apart from a sociocultural tradition that includes tradition-dependent rationality. Intergenerational traditions, particularly musical traditions, can be destroyed if they are not nurtured through intentional educational processes. Estelle Jorgensen has noted that Western classical art music, the subject of a great deal of the criticism discussed in this essay, is a multicultural tradition of great complexity and depth that is worthy of preservation for its intrinsic value.⁵³ While I concur with this sentiment, I submit that conservation is not enough. The classical tradition perpetually carries within itself the seeds of reformation and renaissance, and it is my hope that a music education informed by this tradition of transcendence and beauty can cut through the divisiveness of our incessant cultural battles and remind us of those things of value we hold in common.

Notes

- 1 Estelle Jorgensen, "On Philosophical Method," in *Handbook of Research on Music Teaching and Learning*, ed., Richard Colwell (New York: Schirmer Books, 1992), 91.
- 2 *Ibid.*, 97. Also, see Estelle Jorgensen, *In Search of Music Education* (Urbana and Chicago: University of Illinois Press, 1997), 70. In her chapter "A Dialectical View of Music Education," Jorgensen presents various conflicting concepts for music educators in dialectical pairings to better understand their relationship without reducing the conflict to an either/or choice.
- 3 For example, see the arguments in Estelle Jorgensen, *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2003).
- 4 Estelle Jorgensen, "Reflections on Futures for Music Education Philosophy," *Philosophy of Music Education Review* 14, no. 1 (Spring 2006): 18.
- 5 Randall Allsup, *Remixing the Classroom: Toward an Open Philosophy of Music Education* (Bloomington, IN: Indiana University Press, 2016), 32.
- 6 Jorgensen, *In Search of Music Education*, 75. "Great" in this context should be read as "large" (in contrast to "little"), rather than as an assignment of value.
- 7 Alasdair MacIntyre, *After Virtue: A Study in Moral Reasoning* (Notre Dame, IN: Notre Dame University Press, 3rd ed., 2007), 222.
- 8 Alasdair MacIntyre, *Whose Justice? Which Rationality?* (Notre Dame, IN: Notre Dame University Press, 1989), 100.
- 9 *Ibid.*, 327.
- 10 *Ibid.*, 350.
- 11 *Ibid.*, 329.
- 12 *Ibid.*, 335.
- 13 The degree to which the pragmatic and utilitarian are truly in opposition is debatable. Consider quote from Woodrow Wilson at the height of the progressive era: "It is imperative that we distinguish between education and technical or industrial training. . . . We want one class of persons to have a liberal education, and we want another class of persons, a very much larger class, of necessity, in every society, to forego the privileges of a liberal education and fit themselves to perform specific difficult manual tasks." *Papers of Woodrow Wilson*, 18 (1909): 593-606.
- 14 MacIntyre correctly observes that the primary conflicts of liberalism are "exclusively between conservative liberals, liberal, liberals, and radical liberals. There is little place . . . for the criticism of the system itself." *Whose Justice? Whose Rationality*, 392. This theme (among others) has been further developed recently by Patrick Deenan, *Why Liberalism Failed* (New Haven, CT: Yale University Press, 2018).

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- 15 Alasdair MacIntyre, *Three Rival Versions of Moral Enquiry: Encyclopaedia, Genealogy, and Tradition* (Notre Dame, IN: University of Notre Dame Press, 1990), 40. The classification scheme I have applied in this paper (Liberal, Critical, and Classical) is obviously derived from MacIntyre's analysis; I have chosen different terms in order to avoid confusion with "Tradition" in referring to the "classical" tradition, as MacIntyre himself is at pains to emphasize that the Encyclopaedia and Genealogy are traditions by definition.
- 16 William F. Pinar, William M. Reynolds, Patrick Slattery, and Peter M. Taubman, *Understanding Curriculum: An Introduction to the Study of Historical and Contemporary Curriculum Discourses* (New York: Peter Lang, 2008), 452.
- 17 Charles Taylor, *A Secular Age* (Cambridge, MA: Harvard University Press, 2007), 542.
- 18 This circumscribed tolerance towards religious belief typically manifests as a "freedom of worship" as opposed to a broader freedom of religion. See for example, Herbert Marcuse, *Repressive Tolerance* (Beacon, MA: Beacon Press, 1965), 88: "indiscriminate tolerance is justified . . . in private religion." As traditional religion makes non-subjective truth claims binding on the entirety of believers' lives, relegating religion to a private sphere invariably curtails freedom of religious practice. This is why adherents of traditional religion are apt to agree with the critical tradition in its criticism of the purported neutrality of secular liberalism.
- 19 Taylor, *A Secular Age*, 441.
- 20 Paulo Freire, *Pedagogy of the Oppressed* (New York: Bloomsbury Academic, 1970), 168.
- 21 Ira Shor, *Empowering Education: Critical Teaching for Social Change* (Chicago, IL: University of Chicago Press, 1992), 114.
- 22 Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1987).
- 23 David Elliott, *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995).
- 24 The MayDay Group is an international think tank dedicated in part to the application of critical thinking to music education theory and practice. "Action Ideals." <http://www.maydaygroup.org/about-us/action-for-change-in-music-education> (Accessed May 25, 2018).
- 25 For example, John Kratus, "Music Education at the Tipping Point," *Music Educators Journal* 94, no. 2 (2007): 42-48; or David Williams, "The Elephant in the Room," *Music Educators Journal* 98, no. 1 (2011): 51-57.
- 26 For example, Randall Allsup and Cathy Benedict, "The Problems of Band: An Inquiry into the Future of Instrumental Music Education," *Philosophy of Music Education Review* 16, no. 2 (Fall 2008): 156-173.
- 27 For example, Robert H. Woody, "Popular Music in the Schools: Remixing the Issues," *Music Educators Journal* 93, no. 4 (2007): 32-37; or Lucy Green, "Popular Music in and for Itself, and for 'Other' Music: Current Research in the Classroom," *International Journal of Music Education* 24, no. 2 (2006): 101-118.

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- 28 Aristotle, *Nicomachean Ethics*, 1177a, trans. Rackham.
- 29 The quotation is from G.K. Chesterton, *Orthodoxy* (San Francisco: Ignatius Press, 1908/1995), 53. He continues: "Tradition refuses to submit to the small and arrogant oligarchy of those who merely happen to be walking about. All democrats object to men being disqualified by the accident of birth; tradition objects to their being disqualified by the accident of death."
- 30 While figures such as Augustine and Aquinas are pivotal in synthesizing the Greek philosophy of Aristotle and Plato with Christian thought, contemporary philosophers in the classical tradition also recognize the importance of thinkers such as Averroes and Maimonides in developing the tradition.
- 31 For example, see: John Henry Newman, *The Idea of a University* (Garden City, N.Y.: Image Books, 1852/1959); Dorothy L. Sayers, *The Lost Tools of Learning* (London: Methuen, 1948); C.S. Lewis, *The Abolition of Man* (New York: Macmillan, 1947); Jessie Wise and Susan Wise Bauer, *The Well-Trained Mind: A Guide to Classical Education At Home* (New York: W.W. Norton, 1999).
- 32 For example, see Anthony T. Kronman, *Education's End: Why Our Colleges and Universities Have Given Up on the Meaning of Life* (New Haven: Yale University Press, 2007).
- 33 While contemporary liberal theory tends to operate from a materialistic framework, it should be noted that early proponents of liberalism were not opposed to the possibility of the transcendent as such. This can be seen by frequent references to both Providence and Natural Law in early Enlightenment thought.
- 34 Taylor, *A Secular Age*, 551.
- 35 *Ibid.*, 98.
- 36 This type of definition for transcendence can be found in an entirely secular context as well; see Roy Bhaskar, *A Realist Theory of Science* (New York: Routledge, 1974/2008). While Bhaskar is not a classicist, his use of the term "Critical Realism" suggests an attempt to generate a new philosophical tradition out of the contradictions inherent in both the liberal and critical traditions.
- 37 James Matthew Wilson, *The Vision of the Soul: Truth, Goodness, and Beauty in the Western Tradition* (Washington, D.C.: Catholic University of America Press, 2017), 86.
- 38 Paul Woodford, "The Eclipse of the Public: A response to David Elliott's 'Music as/for Artistic Citizenship,'" *Philosophy of Music Education Review* 22, no. 1 (Spring 2014): 22-37.
- 39 The rejection of master narratives has been frequently refuted as providing yet one more master narrative to explain human existence. See for example Wilson, *The Vision of the Soul*, 237.
- 40 Herodotus, *Histories*, 1.32.
- 41 Taylor, *A Secular Age*, 717.
- 42 MacIntyre, *After Virtue*, 212.
- 43 Wilson, *The Vision of the Soul*, 219.
- 44 *Ibid.*, 242.

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- 45 Allsup, *Remixing the Classroom*, 26.
- 46 MacIntyre, *After Virtue*, 149.
- 47 Ibid., 187.
- 48 Thomas Regelski, "Curriculum Reform: Reclaiming 'Music' as Social Praxis," *Action, Criticism, and Theory for Music Education* 8, no. 1 (2009): 66-84.
- 49 MacIntyre, *After Virtue*, 190.
- 50 MacIntyre, *Three Rival Versions of Moral Enquiry*, 6.
- 51 MacIntyre, *Whose Justice? Which Rationality?*, 397. MacIntyre argues that this leads to fragmentation and compartmentalization of the self, which in turn is corrosive towards the common good of society.
- 52 Ibid., 335.
- 53 Estelle Jorgensen, "Western Classical Music and General Education," *Philosophy of Music Education Review* 11 no. 2 (Fall 2003): 130-140.

About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section IV – A Passage to Elsewhere

Chapter 18

In Defense of the Work of Art: I and Thou in Music Education

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Abstract

A change has been going on in both the philosophy of music education and the general philosophy of music during the last decades: a transition from a focus on music as an object or work to a focus on music as an activity and process. This certainly contrasts with the historical hegemony of the (Western) idea of music as objects. As a philosophical development this is unproblematic. However, a fundamental prerequisite for moving encounters between the human subject and music, in music education as well as in general, is the very idea of music as a work of art. This does not mean that music is to be considered solely as an object. The musical work of art is to be considered as both a subject and an object: a *part-person-part-thing*. In this chapter such ideas are discussed related to writings by Bohlman, Elliott and Small, romanticism, Benjamin's *aura* concept, Buber's *encounter* concept, and Aristotle's discussion of *happiness*.

To Have or Not to Have Moving Experiences Encountering Great Masterpieces of the Past

Professor Andersen is the main character in a novel called *Professor Andersen's Night* by the Norwegian author Dag Solstad. As professor of literature at the University of Oslo and an expert on

Henrik Ibsen, it is a bit surprising that Andersen expresses a fundamental doubt as to whether it is possible for us today to have moving experiences reading the great masterpieces of the past. With sorrow, Professor Andersen announces that he, concerning the idea of such possibilities, has now realized "that this was something humanity had invented in order to endure its own inadequacy":¹

True enough, for 2,500 years it had been necessary to maintain this illusion that human beings were creatures who allowed their inner selves to be stirred and moved by certain portrayals of the human condition, because although the ability was lacking both to create and comprehend such heights and depths in the understanding of human behavior in order to understand their purpose here on earth, so there had been a yearning for this to be possible, but now it isn't there.²

Professor Andersen's reflection is an expression of a quite well known attitude today: skepticism in relation to the belief in existential encounters with the "great works of art", especially if these works of art can be said to have their origins in the past.

This is not a new attitude, however. In the novel *The Devils* (also called *The Possessed* or *Demons*) by Fyodor M. Dostoevsky,³ the character Varvara Petrovna (who would like to take a position like the young nihilists) argues that nobody today is excited about the Sistine Madonna; nobody is spending time on it, except some grumpy old persons.

So, what about old works of art in the music education of today? In her book *Transforming Music Education*, Estelle Jorgensen very clearly formulates this:

The Western classical music tradition has come under close scrutiny and criticism for its historical association with the upper classes or society

establishment, its role taken to be symbolic of upper-class or establishment values and an agent through which the lower or economically and politically disadvantaged classes are oppressed. Its repertoire has been viewed as obsolete, sexist, racist, ethnocentric, and anachronistic; its performance venues regarded as sonic museums where people come to gaze with their ears; and its values largely ignored or rejected by the public at large. . . . And its Western roots have been seen as too limited and limiting, and criticized by music educators and others for constituting too restrictive a view of music in a multicultural society.⁴

Critique of the Hegemony of Western Classical Music In Music Education

In my Scandinavian context, Western classical music has certainly historically been *the* music in general music education and instrumental education at all levels. The Norwegian curriculum for general education from 1960, for example, distinguishes "good music" from "worthless ding-dong." "Good music" is pieces of Western classical music and Norwegian folk music; the "worthless ding-dong" is everything else, such as, for example, popular music.⁵ However, since the 1970s, this hegemony has been challenged. Today popular music is very well represented in

Scandinavian classrooms.⁶ This has to be seen in relation to discussions on cultural hegemony and processes of marginalization of different musical genres in society, including music education.⁷

What is hegemonic culture and what is not—in educational systems as well as in research, media, and societies at large—is truly changing over time. While Western classical music was hegemonic in Scandinavian music education and musicological research until the 1970s, the situation is certainly very different in 2020. In fact, today more people than just right-wing, populist “defenders of Western culture” worry about what some even dare to call the marginalization of Western classical music in general music education.⁸

This situation can be seen in light of how, during the last few decades, a change has been going on in both the philosophy of music education and the general philosophy of music: a transition from a focus on music as an object or work to a focus on music as an activity and process. This certainly contrasts with the historical hegemony of the (Western) idea of music as objects.⁹

As a philosophical development this is quite unproblematic. However, a fundamental prerequisite for moving encounters between the human subject and music is the very idea of music as a work of art. This does not mean that music is to be considered solely as objects. Rather, I argue that the musical work of art is to be considered as both a subject and an object: a *part-person-part-thing* (as a unity).

The Critique of the Idea of Music as Objects

Philip V. Bohlman claims that the “metaphysical condition of music with which we in the West are most familiar is that music is an *object*.”¹⁰ By raising and discussing a number of dichotomies like “die Musik/Musics,” “The Voice of God/The Struggle of the Everyday,” and “Vom musikalischen Schönen/On the Unremarkable in Music,” Bohlman—even using some German terms to underline his points—makes his critique of the traditional Western “metaphysical condition of music” very clear.

Bohlman’s text is related to what is labeled *New musicology*. The most important consequence of New musicology has undoubtedly been the debate on what is actually meant by the term music and the renewed interest in music’s function for individuals and society at large. Furthermore, it embodies a view of music as an activity and process and not solely as a composition or product—a realization that has proved crucial to music education philosophy and practice.

The emphasis on music as an activity and process—a natural, social activity in which participation is central—is not least addressed by Christopher Small: “Music is not a thing at all but an activity, something people do.”¹¹ According to Small, Western scholars of music “have quietly carried out a process of elision by means of which the word *music* becomes equated with ‘works of music in the Western tradition.’”¹² By

taking the concept of music in the direction of *musicking*, however, Small's wish is to underline the fact that music is to participate in a musical performance, be it as a performer, listener, practitioner, composer, or dancer; the main point being that musicking, through the social construction of meaning, becomes a ritual in which all participants explore and celebrate relationships that constitute their social identity. All musicking is to be regarded as a process in which we tell ourselves stories about our relationships and ourselves.

In his critique of concepts like *aesthetic*, *aesthetics*, and *aesthetic education*,¹³ David Elliott argues that the aesthetic concept rests on four basic assumptions, one of these being that music is objects or works.¹⁴ Elliott argues that the term *musical work* is closely related to classical instrumental music of nineteenth-century Europe and that the work concept is one component of the aesthetic concept of music as a product-centered art.¹⁵ Bohlman, Small, and Elliott then must all be said to have a highly critical attitude towards the hegemony of the Western idea about music as objects or works. After Kant, it often seems like Romanticism is to blame.

Romanticism

The renewed question in Romanticism is what music is capable of expressing when detached from its traditional functions. Is the meaning of music to be found, for example, in the

internal structures in the music or in references to something extra-musical? While the music in ancient times, and for a very long time after, was linked to mathematically oriented Pythagorean theories, there was a turning point at the beginning of the eighteenth century when music started to become associated with language. The meaning in music could be translated into verbal language to some extent. However, during the late eighteenth and early nineteenth centuries, there was a development towards emphasizing music as transcending verbal language: saying something that verbal language could not. Instrumental music in particular was considered to express something that transcended any verbal language, opening up for the unspeakable.¹⁶

Poets like Jean Paul, Hölderlin, Novalis, and Hoffmann, critics like Wackenroder and Tieck, and philosophers such as von Schelling and Schopenhauer all give different forms to a metaphysically colored philosophy of music. Arthur Schopenhauer, for example—like a number of other philosophers, including Plato—considers the physical, sensible world as a manifestation of something underlying: the meaning of existence. In an otherwise relatively depressing world of thought, music is a bright spot considered to be a way to gain insight into the deepest underlying cause of existence.

Thus, in the nineteenth century, an understanding of music was developed in the direction of metaphysics and mysticism. This means that the Romantic philosophy of

music opened up for what the ancients referred to as the *mysterium tremendum et fascinans*, an expression that suggests the chill and delight of facing the nameless. The work of art is given a certain “aura.”¹⁷ Elliott contextualizes the idea of music as works of art with these general philosophical and ideological ideas in the Romantic era:

At the heart of this new age and ideology was the belief that all men (but not women) were free, equal, and self-sufficient. The old social order, based on inherited wealth and privilege, was being overturned. . . . The heavy emphasis that past and present aesthetic theories of music place on a contextual, intrinsic, “distanced” contemplation of objects duplicates the basic tenets of this social ideology.¹⁸

To some extent I do follow Elliott’s argument.¹⁹ Let us, however, consider the term “distanced” in this quotation. Elliott seems to understand it as a problematic Romantic idea influenced by Kantian aesthetics, an understanding that underpins his critique of traditional Western classical ideas about music as objects. This way of thinking may be considered related to the historical loss of the aura, which includes loss of distance, of the works of art.

The Age of Technological Reproducibility

Relating to what Max Weber defines as the general process of disenchantment of the world and existence since the time of

the Renaissance and Reformation in Europe, making the world more prosaic and predictable, and less poetic and mysterious,²⁰ Walter Benjamin discusses the transformation of our aesthetic relation to objects and the world entailed by the new technologies of reproducibility.²¹ Through the concept of aura, Benjamin holds on, deepens, and develops the idea of a reciprocal relationship between the subject and the world of things.²² The aura experience relates to our aesthetic relationship to things and the world in general, and thus also our relation to works of art and artistic practice. The transformations that occur in the field of art are results of changes that concern our basic perception of matter, time, and space. The most important change is how technology gives us a power over things that we previously did not have.

In the age of handicraft, we were at the mercy of the qualities of things. But with new technology, the mystical nature of things disappears. The handicraft tradition allows things to retain a kind of distance and mystery. Works of art, like all things, however, lose their aura when technological interference destroys their distanced mysteriousness. The ability to reproduce them—and, of course, the experience of them—takes from them their unique character. This is obvious when it comes to music, which we all know very well is accessible everywhere and anytime for everybody in our Western societies today. This may undermine any idea of experience as deep and transforming.²³

We cannot limit our appraisal of the critique of Romantic ideas about music as works to the strong engagements of the critics in favor of marginalized musics and cultures alone. We have to also consider the art's loss of aura that goes together with this critique. My point is simply that making music a very-everyday-experience of processes and activities—reducing to close to zero any interest in music as works of art—may bring it so close that we have problems acknowledging a work of art in its otherness, as something different from ourselves, or as Martin Buber put it: as a *Thou*. Thus, I argue that *distance* is a prerequisite for any recognition of how important our experience of something as an *Other* is for our own affiliation in the world, and that the very idea of music as works of art is a prerequisite for existential encounters between the subject and the music.

The Idea of Music as a Work of Art; Part-Person-Part-Thing

In an essay called “My Louise Bourgeois,” the American author Siri Hustvedt writes:

I have long argued that the experience of art is made only in the encounter between spectator and art object. . . . We are not the passive recipients of some factual external reality but rather actively creating what we see through the established patterns of the past. . . . But good art surprises us. Good art reorients our expectations, forces us to break the

pattern, to see in a new way.²⁴

This is a well-known idea. The recipient is definitely an active party when it comes to attributing quality and value to a piece of art. However, the last two sentences in the quotation can be interpreted as meaning that the artwork also offers us something other than the confirmation of ourselves. It can break our forms and patterns and exceed our past, our taken-for-grantednesses and blind spots. Good art surprises us. Hustvedt further emphasizes that we, in the artwork, meet something more than just a *thing*. A work of art carries the traces of a living consciousness and unconsciousness. . . . A work of art is always part person. . . . In art, the relation established is between a person and a part-person-part-thing. It is never between a person and just a thing.²⁵

Here, the work of art is considered a *Thou* and not an *It*, it is an expression of another person's consciousness and unconsciousness. There is something in the work of art waiting for us to encounter it. To have such encounters we need to relate to something we can call art: a work of art.

Existential Philosophy and Pedagogy

Otto Friedrich Bollnow's book *Existenzphilosophie und Pädagogik* was published in 1959.²⁶ The starting point for Bollnow's thinking seems to be that the pedagogical, naïve, optimistic belief in humanity has been lost, especially as a result of the experience of World War II.

Reality has forced us to accept that there also exists profoundly evil wickedness. According to the anthropological assumptions in existential philosophy, there is no continuity in a human subject and therefore no opportunity for continuous progress. There are only a few upswings followed by inevitable falls back into inauthenticity. We must always start over and over again. Human beings, as such, are discontinuous beings. This leads to the discussion of discontinuous means in our upbringing, a pedagogy of discontinuity, forms of influence that can intervene on an existential level. The continuous forms of education are not at all invalid. They must, however, be complemented by discontinuous means. In the wide variety of discontinuous forms of education, the concept of *encounter* is very central.

Martin Buber emphasizes that life can only be unfolded in interaction with another Thou. This Thou has a superb autonomy in relation to the *I*. The human subject becomes an *I* by the Thou.²⁷ In this context, Buber introduces the concept of *encounter*. An encounter (with a Thou) cannot be planned. Encounters suddenly appear, and they are also isolated from each other. Nevertheless, in each encounter the whole world is present. It is also important to emphasize that, with the concept of encounter, we do not talk about a fusion of the *I* and the Thou. It is rather the difference and strangeness in the Thou that the *I* encounters with frightening clarity.

Encounters do not only take place between two human subjects but with everything that can be named *spiritual realities*; for example, works of art. I encounter a work of art as a Thou. This Thou meets me as something completely different. Its strangeness asks me, and sometimes forces me, to reorient my life. There is something merciless or relentless in an encounter; it shakes and upsets me; I have to change my life. As the German philosopher Peter Sloterdijk says: "I am already living, but something is telling me with unchallengeable authority: you are not living properly."²⁸ However, there is no direction for this change. This is in itself very unusual in a traditional educational context, not least when the educational goals of today are determined in terms of specific skills that the student has to master after completion of teaching. In an encounter, no guidance is given. An encounter in this sense means the spiritual touch that takes place when a human being is hit by the reality of another human being in the present work; that is to say, existence encounters existence. Or, as the Polish author Witold Gombrowicz says:

The strength of the art, its immovability, its resilience, which is constantly reborn, comes from the fact that it is an individual who expresses themselves through it.²⁹

When a work of art is perceived as a Thou, a part-person-part-thing, it is not at all problematic to insist on the importance of being able to relate to music as a work of art. As said above, being able to relate to music as a work of art is a prerequisite for existential encounters with music as a Thou.

This Thou is something beyond and external to oneself; we are encountering someone else's existence.

However, this does not mean that we only have to relate to so-called "great art". What matters to a human being can meet them in different places. Therefore, we have to emphasize the importance of patient and broad educational work. Since we can never predict or plan encounters, the primary task of teaching must be to make young people aware of the different offerings our cultural life has to give.

For today's readers, Bollnow's ideas may appear both pretentious and outdated. Can such a text from post-war Germany say anything in a music educational situation today? I think so. We have all heard people tell stories about crucial encounters with some particular work of art, encounters that have influenced their lives. In the world of philosophy, ideas and values do not necessarily go out of date in the same way other socio-cultural distinctive characteristics from the time the text is written do. For example, musical existential encounters do not have to be related only to "the great works" of Western classical music because these are the cultural references of a person like Bollnow. On the other hand, since a) the teacher's task first and foremost has to be the broad orientation in the musics that exist and are available to our world of potential experiences; b) not all music offers the same chances for experience to everybody, anytime; and c) it *is* the Western musical tradition that has nurtured the very idea of

music as works of art, it is of course not an idea at all to marginalize or exclude Western classical music in general music education.³⁰

So What, Professor Andersen?

As stated in the introduction of this essay, Professor Andersen, in Dag Solstad's novel, doubts the possibility of moving encounters with works of art from the past. I will argue, however, that the harder it gets to imagine such a possibility, the more important it is to insist on the necessity of encountering works of art in this way; that is, as a Thou. We need our innermost selves to be challenged—as much in 2020 as when Bollnow wrote in 1959—in relation to our individual, social, and political lives. We need to relate to something we can call a work of art.

What this "work" is interests me less. It could be a Mahler symphony or a country song by Willie Nelson, a Norwegian folk tune or an Indian raga. To encounter any work as a Thou, however, we have to encounter it as *art*, not as entertainment. The ultimate criterion of entertainment is to please, and simple pleasure is not the meaning of an encounter with a Thou.³¹ It is interesting to discuss the distinction between art and entertainment in light of the Aristotelian distinction between *eudaimonia* (true happiness) and *hedoné* (superficial happiness). Aristotle's empirical psychological point of departure is the human being's natural affection for music. Music is by nature a source of pleasure and

joy. He is, however, skeptical about the growing acceptance of the pure pleasure aspect (hedoné) in the society of his time. He remarks that people sometimes miss the point by making pleasure the aim of life. The highest goal and purpose (*diagogé*) may well involve pleasure but not of a hedonistic kind (hedoné).³²

Aristotle then evaluates music's possible functions in the human being's development towards the highest purpose of life. In this development, the function of character formation/*Bildung* (*ethos*) is brought into play. Music may, in Aristotle's view, further the human being's development into a life in accordance with virtue and excellence (*areté*) by the formation of its character. This view is in accordance with the tradition from Plato. According to Aristotle, it is an empirical fact that music affects us. Tonalities, melodies, and rhythms are all considered carriers of character (*ethos*). As a consequence, one should use music that carries and furthers the right and good character. In contrast to Plato's stricter evaluation of tonalities, Aristotle maintains that it is possible to use any tonality, but in different ways and for different purposes.

Music's character formation/*Bildung* function thus opens the way for music's highest purpose and meaning: virtuous activity (*diagogé*). Through character formation with the help of music and the training of musical judgment ability, one reaches a level where it is possible to have a higher, spiritual, more virtuous and reflective experience of music. This

experience unifies the experience of pleasure and recreation with the experience of the good, the true, and the beautiful.³³ This function of music is the one that brings true happiness (eudaimonia).³⁴

Compared to hedoné, the immediate satisfaction, eudaimonia is about experiencing the *slowness* of true happiness through the *weight* of existential encounters. Thus, the slowness and weight of encounters with musical works as a Thou can be considered as aspects of experiencing life as meaningful and worth living.³⁵

The Pleasure of Slowness and Weight

The Czech-born author Milan Kundera, resident in France since the 1970s, writes about his longing for the slowness:

Why has the pleasure of slowness disappeared? Ah, where have they gone, the amblers of yesteryear? Where have they gone, these loafing heroes of folk song, those vagabonds who roam from one mill to another and bed down under the stars? Have they vanished along with footpaths, with grasslands and clearings, with nature?³⁶

As he longs for slowness, Kundera values the qualities in a concept such as weight, even if we often seem to prefer lightness:

[T]he absolute absence of a burden causes man to be lighter than air, to soar into heights, take leave the earth and his earthly being, and become

only half real, his movements as free as they are insignificant.³⁷

Some years ago, the two outstanding Norwegian researchers Dag Østerberg and Anne Danielsen had a public dispute about the place and function of Western classical music in the lives of people today, as well as in musicological research and the public sphere. The sociologist Dag Østerberg, from his neo-Marxist philosophical point of view, argued that the field of music—as it was formed in our Western societies during the last half of the nineteenth century—has radically changed since the 1970s. To him, the music of our time is either locked into a kind of research laboratory for specialists or is everyday life entertainment. The inclusion of pop and rock in traditional areas of high culture (such as the annual Nobel Peace Prize Concert in Norway) as if there exists no difference between art and entertainment, Østerberg suggested, narrows our horizons in a way that makes the essential features of the existing society more and more easy to take for granted.

The musicologist Anne Danielsen—expert on funk, Prince, and James Brown—started out by accepting the fact that Østerberg grieves over the loss of the weight of the great Western tradition of classical music. Further, Danielsen argued that the kind of slowness and weight that Østerberg finds in Western classical music comes from another time, another experience of existence. However, as Danielsen—maybe a bit paradoxically—accepted Østerberg’s longing as legitimate, she saw no other sources for such experiences than to reactivate the great

musical works of the past. In spite of their disagreements, Danielsen and Østerberg then seemed to agree that Western classical music has some aesthetical qualities, related to slowness and weight, that pop and rock music do not have.³⁸

Every discussion about aesthetical quality exists in the tension between a belief in universal norms on the one hand and relativism on the other.³⁹ However, there is a third possibility between these two extremes: a *particularistic normative* position.⁴⁰ From this point of view, the question about quality is always related to certain musical genres, certain groups of people, certain pedagogical situations, and certain educational goals. From such a position it is, for example, possible to consider choices of music educational content in relation to the purpose of the pedagogical situation.

As said above, it is a banal fact that all music does not offer the same possibilities for experience to everybody, anytime. And, since we can never predict or plan encounters, the primary task of teaching must be to make young people aware of the different offerings our cultural life, including all kinds of musics, has to give. Furthermore, a prerequisite for strong encounters between the human subject and music is the very idea of music as a work of art, a part-person-part-thing. Even further, as pointed out by Bohlman, Small, and Elliott, it *is* the Western musical tradition that has nurtured the idea of music as works of art. From these factors I think it is time, in my cultural context, to rethink and

revitalize the relationship between general music education and the tradition of Western classical music, transcending the critique of its focus on music as works

(objects), to offer our children and youth spaces for encounters with music as a Thou.

Notes

- 1 Dag Solstad, *Professor Andersen's Night* (London: Vintage, 2012), 112.
- 2 Ibid., 112-13.
- 3 Fyodor M. Dostoevsky, *The Devils* (London: Penguin Books, 1953/1971. First published in Russian, 1872).
- 4 Estelle Jorgensen, *Transforming Music Education* (Bloomington and Indianapolis: Indiana University Press, 2003), 78–79.
- 5 Øivind Varkøy, *Musikk – strategi og lykke [Music—Strategy and Happiness]* (Oslo: Cappelen Akademisk Forlag, 2003), 192–93.
- 6 Even Ruud, *Pop og rock i klasserommet [Pop and Rock in the Classroom]* (Oslo: Norsk Musikforlag, 1981).
- 7 See, for example, Pierre Bourdieu, *Distinction. A Social Critique of the Judgment of Taste* (Cambridge, MA: Harvard University Press, 1984); Simon Frith, *Performing Rites: Evaluating Popular Music* (Oxford: Oxford University Press, 1996); Simon Frith, “Music and Identity,” in *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay (London: Sage, 1996); Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998); Tia DeNora, *After Adorno* (Cambridge: Cambridge University Press, 2003); and Pamela Burnard, Ylva Hofvander Trulsson, and Johan Söderman, eds., *Bourdieu and the Sociology of Music Education* (Farnham: Ashgate, 2015).
- 8 I am very well aware that within the tradition of cultural studies it is regarded as problematic to call a cultural tradition marginalized when it has been the hegemonic one for centuries. This concept is more or less reserved for cultural traditions with a history of marginalization in and exclusion from school subjects and society in general.
- 9 See Jorgensen, *Transforming Music Education*, 80–92, for a brilliant, in-depth discussion of what she calls “Five Images”: music as aesthetic object, music as symbol, music as practical activity, music as experience, and music as agency.
- 10 Philip V. Bohlman, “Ontologies of Music,” in *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 2001), 18.
- 11 Christopher Small, *Musicking: The Meanings of Performing and Listening* (Middletown, CT: Wesleyan University Press, 1998), 2.
- 12 Ibid., 3.

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- 13 See Hanne Fossum (now Rinholm) and Øivind Varkøy, “The Changing Concept of Aesthetic Experience in Music Education,” in *Nordic Research in Music Education. Yearbook Vol. 14, 2012*, 9–26, for a critical discussion of Elliott’s philosophy concerning the concept of aesthetic experience related to the German concept *Ästhetische Erfahrung* and the Norwegian concept *estetisk erfaring*.
- 14 David Elliott, *Music Matters: A New Philosophy of Music Education* (New York/Oxford: Oxford University Press, 1995), 23.
- 15 Ibid., 25-26.
- 16 See Øivind Varkøy, *Hvorfor musikk? [Why Music?]* (Oslo: Gyldendal Akademisk, 1993/2015), chapter 5, for a slightly longer discussion of the philosophy of music in Romanticism. There is also a German translation of this book: *Warum Musik?* (Esslingen: Helbling, 2016).
- 17 Walter Benjamin, “The Work of Art in Its Technological Reproducibility,” in *Walter Benjamin, Selected Writings, Volume 4, 1938–1940*, ed. Howard Eiland and Michael W. Jennings (Cambridge, MA, and London, England: Harvard University Press, 2003).
- 18 Elliott, *Music Matters*, 23-24.
- 19 What surprises me in Elliott’s historical and sociological contextualization of the idea of music as works of art, however, is that no focus is given to the positive impact of the idea of the autonomous individual, not any more controlled by “arbitrary laws handed down from aristocracy.”
- 20 Max Weber, *The Protestant Ethic and the Spirit of Capitalism* ([First published 1904] New York: Oxford University Press, 2011).
- 21 Walter Benjamin, “The Work of Art in Its Technological Reproducibility.”
- 22 Benjamin’s aura concept is very different from the theosophical and anthroposophical use of the term.
- 23 Concerning Benjamin, see Dag T. Andersson, “Erfaring og mimesis. Et redningsmotiv i Walter Benjamins filosofi” [“Experience and Mimesis. A Rescue Motif in the Philosophy of Walter Benjamin”], and Mikkel Bolt, “Benjamin og Trump. Fascisme, kontrarevolusjon og æstetisering af politikken” [“Benjamin and Trump: Fascism, Contrarevolution, and Aesthetification of Politics”], both in *Agora. Journal for metafysisk spekulasjon*, no. 2–3 [*Agora: Journal for Metaphysical Speculation*] (Oslo: Aschehoug, 2017).
- 24 Siri Hustvedt, “My Louise Bourgeois,” in *A Woman Looking at Men Looking at Women: Essays on Art, Sex, and the Mind* (New York: Simon & Schuster, 2016), 25-26.
- 25 Ibid., 26.
- 26 Otto Friedrich Bollnow, *Eksistensfilosofi og pedagogikk [Existential Philosophy and Pedagogy]* (Oslo: Fabritius og Søønners Forlag, 1969).
- 27 Martin Buber, *I and Thou* (London: Continuum, 2004).
- 28 Peter Sloterdijk, *You Must Change Your Life* (Cambridge, UK, and Malden, MA: Polity Press, 2013), 25.

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- 29 Witold Gombrowicz, *Dagboken 1959-1969* [*The Diary 1959-1969*] (Oslo: Flamme Forlag, 2013), 76 (my translation from Norwegian to English).
- 30 This is why the defense of the work of art in this article, includes a defense of Western classical music in music education. However, the idea of music as works of art is not limited to Western classical music; it exists for example even in contexts of jazz and rock.
- 31 Dag Østerberg, "Musikklandskapetets forvandling" ["Transformations in the Field of Music"], *Nytt Norsk Tidsskrift* 3-4 (2009).
- 32 See Joar Vittersø, ed., *Handbook of Eudaimonic Well-Being* (Cham, Switzerland: Springer, 2016).
- 33 See Hanne Rinholm's (former Fossum) essay elsewhere in this book.
- 34 Aristotle, *Politikken* [*Politics*] (Oslo: Vidarforlaget, 2007), and *Den nikomakiske etikk* [*Nicomachean Ethics*] (Oslo: Bokklubbens Kulturbibliotek, 1999). See also Øivind Varkøy, *Hvorfor musikk?* [*Why Music?*] (Oslo: Gyldendal Akademisk, 1993/2015), chapter 1, about the philosophy of music and music education in Greek antiquity. There is also a German translation of this book: *Warum Musik?* (Esslingen: Helbling, 2016).
- 35 See Hubert Dreyfus and Sean D. Kelly, *All Things Shining: Reading the Western Classics to Find Meaning in a Secular Age* (New York: Free Press, 2011). Dreyfus and Kelly surely disagree with "Professor Andersen."
- 36 Milan Kundera, *Slowness* (New York, London, Toronto, Sydney: Harper Perennial, 2002), 3.
- 37 Milan Kundera, *The Unbearable Lightness of Being* (New York: Harper & Row, Publishers, 1984), 5-6.
- 38 Dag Østerberg, 2009. Anne Danielsen, "Kunsten forgår, musikken består – om popmusikk og kunst i globaliseringens tidsalder" ["The Art Perishes, the Music Lasts—On Pop Music in Times of Globalization"], *Nytt Norsk Tidsskrift* 3-4, (2009).
- 43 While it seems problematic to find researchers in music education today arguing from a universalistic position, relativism has permeated musicological and music pedagogical literature for decades (at least in my part of the world). Simon Frith is a classic in this context. In *Performing Rites: Evaluating Popular Music* (Oxford: Oxford University Press, 1996), and "Music and Identity," in *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay (London: Sage, 1996), he argues, for example, that musical experiences are constituted discursively as relations between music, subjects, and groups, as well as the social and cultural contexts of these connections and relations. What seems to be purely aesthetic always carries subjective and collective interests, values, and identities. However, there is reason to ask whether this ideological agenda is a productive impulse in today's Scandinavian context, where music education based on a strong focus on the cultural interests of the youngsters—something which of course is a good thing seen from a democratic perspective—has found itself in a new democratic problem, because it is depriving pupils of a wide spectrum of musics and musical forms of expression. See, for example, Eva Georgii-Hemming and Maria Westvall, "Teaching Music in Our Time: Student Music Teachers' Reflections on Music Education, Teacher Education and Becoming a Teacher," *Music Education Research* 12, no. 4 (2010). Furthermore, it seems like we are facing a situation where the power of definition concerning artistic quality has moved from an old cultural elite with universalistic attitudes to a new cultural elite with a relativistic position. The ways of thinking within this new cultural elite

exist in an unintentional and/or unconscious alliance with an economic elite, often favoring popular culture—not least as a commercial arena. Continued argument about marginalization of popular culture in music education and continued critique of the power of definition of the old cultural elite—without any interest in the fact that in Scandinavia today, this is primarily of historical interest—will easily end up like a “useful fool” for right wing populism in favor of so-called ordinary people. See Petter Dyndahl and Øivind Varkøy, “Hva er musikk godt for? B: Om musikkundervisning, likhet og ulikhet” [“What Is Music Good For? B: On Music Education, Equality and Difference”], in Øivind Varkøy, *Musikk – dannelse og eksistens* [Music—Bildung and Existence] (Oslo: Cappelen Damm Akademisk, 2017).

40 Frede V. Nielsen, “Quality and Value in the Interpretation of Music from a Phenomenological Point of View—A Draft,” in *Zeitschrift für Kritische Musikpädagogik*, ed. Jürgen Vogt (2002). See also Øivind Varkøy, “La oss snakke om kvalitet. Et forsøk” [“Let’s Talk about Quality. A Draft”], in *Utdanningsforskning i musikk – didaktiske, sosiologiske og filosofiske perspektiver* [Educational Research in Music—Didactical, Sociological and Philosophical Perspectives], eds. Siw Graabræk Nielsen and Øivind Varkøy (Oslo: Norwegian Academy of Music, 2017).

About the Author

Øivind Varkøy is Professor of Music Education and Head of Ph.D. programs at Norwegian Academy of Oslo, and a Visiting Professor of Music at Oslo Metropolitan University. Varkøy holds a doctoral degree in musicology. He has published a number of articles in *Philosophy of Music Education Review*, as well as in other journals and anthologies, on topics such as *Bildung*, instrumentalism and technical rationality, intrinsic value of musical experience, and musical experience as existential experience. In 2015 Varkøy (together with Frederik Pio) edited the anthology *Philosophy of Music Education Challenged: Heideggerian Inspirations* (Springer).

Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen’s Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section IV – A Passage to Elsewhere

Chapter 19

Rethinking the Good, the True, and the Beautiful for Music Education: New Visions from an Old Garden

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Abstract

This chapter reconsiders the notion of the good, the true, and the beautiful for music education in our time, inspired by the writings of Byung-Chul Han, Michel Foucault, Iris Murdoch, Axel Honneth, and Martin Heidegger. This classical notion is imagined as a garden in which to dwell philosophically and to be used as an inspiration for music teachers' pursuit of happiness, authenticity, and liberty. The chapter departs from, plays with, and extends ideas from Jorgensen's *Transforming Music Education* (2003).

Helmer: Nora—can I never be anything more than a stranger to you?

Nora (taking her bag): Ah, Torvald, the most wonderful thing of all would have to happen.

Helmer: Tell me what that would be!

Nora: Both you and I would have to be so changed that—

.....

Nora: That our life together would be a real wedlock. Goodbye.

Act III of Henrik Ibsen's play *A Doll's House*¹

In the closing dialogue between Nora and Helmer in Henrik Ibsen's play *A Doll's House*, Nora has realized that she needs to escape from her untruthful coexistence with her husband in order to become a real human being, not just a doll.

This interpretation of *A Doll's House* points to a longing that all humans likely share in one way or another: the yearning to have good things in their lives beyond the basic needs, such as truth, authenticity, freedom, goodness, and beauty.² Sometimes, it might even be necessary to put one's established existence at risk to set out on a search for these goods (again), as Nora feels she has to.

In the preface to her book *Transforming Music Education*,³ Estelle Jorgensen reports having met several "refugees from the classroom"—music teachers who seem to have lost their belief in music teaching and fear that what they know and value is no longer relevant in the world in which they live. Some of these teachers even confess that "I no longer enjoy teaching children" and "I no longer enjoy music." According to Jorgensen, weariness, discouragement, and ennui have replaced "the hope, joy, and love of connecting with students or of the art that led them to teaching in the first place."

Whatever the different and certainly good reasons for the music teachers' disenchantment might have been, they seem to be like Nora in that they have "lost their first love"⁴ in their personal and professional lives, respectively. How did this cynicism arise in the music teachers over time? It has been said that "Where there is no vision, the people perish."⁵ Did the teachers lack a community where they could deepen their reflections on the dreams, ideals and values that once moved them, and where they could be invited to

widen both their worldview and their view of themselves in light of their challenging position as music teachers?

In this essay, I will ponder the meaning of the notion of the good, the true, and the beautiful in music education in our time. In particular, I will consider the importance of this notion for music teachers with regard to nurturing and maintaining a vision for their personal life and professional work. The essay departs from, plays with, and extends ideas from Estelle Jorgensen's *Transforming Music Education*. Due to limited space—but also to the philosophical perspectives I have chosen to delve into—the beautiful will play the main role in this essay as the value from which the good and the true derive. I will discuss this issue in light of contributions from a diverse selection of thinkers. Among these, Iris Murdoch's ideas about the role of art in moral development will be central. I regard the notion of the good, the true, and the beautiful as a classical theme that calls for reconceptualizations. This notion can be imagined as a garden to dwell in philosophically and as an inspiration for the pursuit of happiness, authenticity, and liberty in the personal and professional lives of both young and older music teachers.⁶ This pursuit is a lifelong process that requires a continual willingness to change, as a garden is a place of constant change.⁷ Moreover, willingness is required to radically break from established paths and dead forms and enter more profound processes of change, as Nora felt compelled to do.

A 21st century notion of the good, the true, and the beautiful must necessarily be grounded in a different view than was the case, for example, in the early 19th century, a time when it was taken for granted that these classical notions were closely connected to the greatest achievements of Western culture.⁸ However, in recent decades, this self-evident primacy—or even hegemony—of Western culture in music education has been thoroughly criticized.⁹ Today, it could be argued that it is rather the Western classical music tradition that is marginalized in music education in schools, as popular music culture currently seems to dominate, at least in the Scandinavian countries.¹⁰ Present-day music education thinking seems to take for granted that aesthetic experience, which is often solely associated with passive listening to “great” Western musical artworks, must be dismissed in music education for the benefit of contemporary culture and student activity.¹¹ In my view, a contemporary, genuinely pluralist position should not take any stance for granted. However, in this essay, it is not my agenda to discuss the choice of educational content. As already mentioned, I am interested in the possible meaning and function of the notion for music teachers today in a more general, existential sense. My contribution will further—considering the limited space available—take the form of a sketch presenting some preliminary ideas rather than a comprehensive theoretical position that accounts for all possible consequences of my suggestions.

Of Other Spaces

In his essay “Des Espaces Autres,” Foucault describes our time as the epoch of *space*, in contrast to the 19th century’s obsession with *history* “with its themes of the ever-accumulating past”¹² Foucault depicts the epoch of space as an epoch of simultaneity and of juxtaposition, that is, of the side-by-side. In my reading of this essay, Foucault is pointing to a side-by-side of different worldviews and approaches to life. He presents the idea of the *heterotopia*, which means “other place” and which exists as a simultaneously mythic and real counter-site. Heterotopias are spaces that give room for dual or several layers of meanings, which may be conflicting and divergent. In comparison, utopias are places where everything is good, while dystopias are places where everything is bad. Heterotopias, on the contrary, are places where things are different and whose inhabitants or participants live and act together side-by-side in spite of their differences.¹³ Arguably, Foucault’s heterotopia is a secular version of the notion “my Father’s house has many rooms.”¹⁴

One of the both mythic and real “other spaces” Foucault mentions as an example of a heterotopia—the oldest example—is the garden. Since early antiquity, the garden has been a universalizing heterotopia, a sort of happy “other place,” according to Foucault. The garden exemplifies Foucault’s third principle of the heterotopia,¹⁵ which is its capability of juxtaposing several sites that

are in themselves incompatible or foreign to another. The traditional Persian garden was a sacred place that was supposed to bring together the four parts of the world in its rectangle as a sort of microcosm. The garden thus can be seen as representing the totality of the world in all its diversity in a small parcel.¹⁶

In our time, which is characterized by relativism, pluralism, diversity, and complexity, I regard Foucault's heterotopic garden as a suitable model for envisioning an appropriate space for the good, the true, and the beautiful in music education. With that said, the choice of the garden as a metaphor, as well as the choice of the notion of the good, the true, and the beautiful in the first place, could indicate a somewhat romantic and idealistic view of music education. And yes, I will not deny that this is true to a certain degree. I actually *have* ideals for music education, and I regard it as vital for music teachers to be aware of the values and ideals upon which their practices are based. What is more, considering the paramount shift towards the ordinary and the everyday in music education in recent decades,¹⁷ which arguably may be characterized as a sort of "disenchantment of the world of music education,"¹⁸ I will argue for "re-romanticizing" this same world. In this context, this means, among other things, a return to a sense of awe and wonder connected to music and musical experiences.¹⁹

In his recent book about the meaning of gardens and gardening in our

time, the Korean-born German culture theorist Byung-Chul Han argues—with reference to Novalis—for "re-romanticizing the world."²⁰ Novalis defines romanticism as follows: "When I give the commonplace a higher meaning, the customary a mysterious appearance, the known the dignity of the unknown, the finite the illusion of the infinite, I romanticize it."²¹ For Novalis, romanticizing involves re-describing the world poetically, allowing us to disclose and articulate our fragmentary existence for what it is and live our lives more meaningfully. This may be accomplished by attending to the beautiful in nature and art.²²

In view of what Han calls "the digitalization of the world," which according to him deprives the world of any secret and unfamiliarity and transforms everything into "likes" and "unlikes,"²³ that is, into the familiar, the banal, and the same, he suggests re-romanticizing the world by rediscovering the poetry of the earth, giving her back her enigmatic dignity, her beauty, her majesty and sublimeness. The digitalization of the world, which implies the total humanization²⁴ and subjectivation of the earth by "covering her with our own *Netzhaut*,"²⁵ both makes the earth disappear to us and makes us blind towards the Other.²⁶

The issue of values and ideals as well as the concept of romanticism may be said to be among the concepts that are "playing the role of the scapegoat" in "the conceptual drama that is going on in today's academia,"²⁷ where being concerned with

romantic ideas as well as with meaning, values, and ideals does not seem very relevant.²⁸ However, I claim, along with Gert Biesta, that education is always based on values, whether we are aware of this or not. When we discuss the direction of education, we necessarily make value judgments.²⁹ Additionally, I find that a genuine pluralist position, which the Foucaultian garden invites, should represent a more open and tolerant approach than the mere political correctness of today's academia.³⁰ Therefore, as the reader has probably already realized, I intend to accommodate ideas that may be seen as somewhat old-fashioned alongside more currently accepted views in my account of the good, the true, and the beautiful.

The Beautiful

As indicated, I will draw special attention to the beautiful because of its potential for keeping music teachers' "first love" alive, which is the backdrop for my interest in the theme of this essay. I regard the love for music and music teaching as a vital part of a music teacher's professional identity. Without this fundamental component, what would be the driving forces that motivate the music teacher's work? Again, a scriptural passage on the issue of love may illustrate the state of being: "If I speak in the tongues of men or angels, but do not have love, I am only a resounding gong or a clanging cymbal."³¹ One could say that the music teacher's professional life would have lost its "music,"

and there would be merely empty "Klingklang" left.³² Continuing to work as a music teacher in spite of a lost love for music and music teaching comes close to acting as a type of "prostitute," whereby one would be objectifying and reifying oneself with the risk of doing harm to oneself.³³ Axel Honneth claims that reification, as a form of modern rationality, follows when we adopt a distanced and objectifying attitude to something that actually demands emotional engagement and participation.³⁴ Honneth points to the danger that based on such an attitude we could treat both ourselves and others as "things." Reification happens when we forget something fundamental about ourselves, namely, that we are humans living in this world under the condition of intersubjective recognition. Thus, according to Honneth, reification is "forgetfulness of recognition."³⁵ I regard the beautiful to represent a source of vitality as well as professional psychic health,³⁶ which can contribute to avoiding such "prostitution" among music teachers. Therefore, in my view, aesthetics and ethics, the beautiful and the good, are and should be interrelated conceptual frameworks in a music teachers' professional life.³⁷

However, I am not the first who sees aesthetics as pointing towards ethics. Plato is probably the most well-known exponent of this view, as he saw the arts as a necessary step towards both goodness and truth.

Iris Murdoch on the Significance of the Beautiful for the Good

In line with Plato, Iris Murdoch claims that an appropriate understanding of the moral self involves both aesthetics and ethics. She regards art as “the most educational of all human activities and a place in which the nature of morality can be seen.”³⁸ The fundamental moral problem for Murdoch is acquiring clarity of vision, which for her is the necessary condition for taking the right action.³⁹ Experiencing the beautiful in art sets in motion processes of “unselfing,” through which our personal moral vision is cultivated into “virtuous consciousness.” In Murdoch’s view, “since art is actually a human product, and certain arts are actually ‘about’ human affairs in a direct sense,”⁴⁰ it provides the most edifying arena for developing virtuous consciousness. Through art experiences, we are able to attain a realistic vision; they make us “see” others as they really are with a loving, emphatic gaze that not only respects the virtues in others but also has a regard for others, especially when they suffer or fail to live up to certain standards of virtues.⁴¹ As Murdoch writes, art “exhibits to us the connection, in *human* beings, of clear realistic vision with compassion. The realism of a great artist is not a “‘photographic’ realism, it is essentially both pity and justice.”⁴² Simultaneously, the kind of vision necessary to see the real implies a form of “detachment” similar to scientific observation: “It is obvious here what is the role, for the artist or spectator, of exactness and good vision: unselfish, detached,

unselfish, objective attention. It is also clear that in moral situations a similar exactness is called for.”⁴³ However, there is no discrepancy between this “scientific” view and the empathy and compassion characterizing Murdoch’s account. Seeing others clearly with this detached gaze occurs through the creative use of aesthetic sensibility, attention, and imagination, which are guided by love as the primary virtue that reveals the fullness of others.⁴⁴ Consequently, attention, imagination, passion, empathy, and not least, love, are involved in the development of Murdoch’s moral self.

Murdoch’s account articulates criteria for morality that go beyond choices and the will, as opposed to Continental-existentialist⁴⁵ and Anglo-Saxon moral philosophy, which have tended to see morality as related with questions about what we ought to do. Charles Taylor uses an image of three less-restricted and rules-directed spaces to illustrate Murdoch’s change of position within moral philosophy:

We were trapped in the corral of morality. Murdoch led us not only to the broad field of ethics but also beyond that again to the almost untracked forests of the unconditional. . . . This takes us beyond the question of what we ought to do to that of what it is good to be, and then beyond that again, to what can command our fullest love.⁴⁶

Murdoch no longer believes in following abstract moral principles as an act of the rational will for developing morality. In her view, she advocates of theoretical ethics

isolate the ethical situations they want to discuss into moral idealizations in which “the messy details” that bring complexity and ambiguity into our lives are not accounted for.⁴⁷ Instead, Murdoch believes that morality is best exhibited in art, and that we may be attracted to the good through “seeing” beauty in artistic expressions, such as when we are unable to put aside a good book because we are so deeply engaged by its characters.⁴⁸

Murdoch for Music Teachers?

The question remains, however, exactly how and by which powers—or through which psychological or spiritual processes— does the transformation of Murdoch’s moral self come to pass. The same critical question applies to Plato’s account. In both cases, it seems to be assumed that art or music has an intrinsic power that unfolds its good, transforming impact almost automatically, as if it were a medicine or a magic potion.⁴⁹ It is also somewhat hard to believe that human beings are actually capable of becoming other-directed to the extent they are expected to through the process of unselfing.⁵⁰

Then again, in spite of this impression of “too good to be true” in Murdoch’s account, there is something very real and familiar about her vision. Arguably, love, which is the guiding principle of her idea of virtuous consciousness, is nearly “too good to be true” for this world, but still we hope for it, believe in it, and experience

it, and it is seen as one of the basic needs of human existence.⁵¹ The impact and significance of art and music on humans may be difficult, even impossible to prove empirically, but still, art and music have always been and still are central to all cultures, and humans see music as a vital part of their lives even today.⁵² Furthermore, the other-directedness in Murdoch’s account may arguably be compared to values such as tolerance, respect, inclusion, and cooperation—imperatives that are central in most current educational settings, for example, in education for democratic citizenship.

Trying to understand how transformation through unselfing into virtuous consciousness happens may not be all that different from trying to understand how processes of *Bildung* come to pass,⁵³ such as how students may develop into mature and reflective professionals within a few years. We usually rely on these processes and regard them as a natural outcome of education, even though it is actually quite unclear how this can happen, as we know very little about what is going on inside of our students. As Heidegger writes: “At bottom, the ordinary is not ordinary; it is extraordinary.”⁵⁴ So, should not unselfing, as a type of *Bildung*, be possible? The outcomes of unselfing, for example, the development of a “clear realistic vision with compassion” that has regard for others even when they fail, is a capacity that in my view is central to a music education that takes into consideration the dignity of all students.⁵⁵ Likewise, “seeing others as they are” with a

“detached attention” is fundamental to teachers’ ability to view their pupils as a diverse group of individuals.

A Norwegian study found that teachers often talk about both individual pupils and whole classes in stereotypes, for example, as “strong” and “weak,” and that such views are easily adopted in the school’s culture and become part of the informal talk in the teachers’ lounge.⁵⁶ This is a quite typical but subtle way of “not seeing” and thereby objectifying and possibly marginalizing pupils and students. This makes Murdoch’s focus on attaining “a clear realistic vision with compassion” very relevant.⁵⁷ In music classes, a hasty generalization can be made about “those who can sing” and “those who cannot” or about “the talented” and “the not talented.” Such use of stereotypes might lock pupils into roles it is hard to escape, and it may hinder their musical development as well as their positive relation to music for the rest of their lives.

The Uncovering of Truth in the Artwork

Byung-Chul Han’s concept of re-romanticizing the world deals with the issue of “seeing” as well. In both Han’s and Murdoch’s accounts, their agenda is a matter of attaining a state of being that enables one to see the world “as it is.” This form of seeing implies the ability to see the Other with a realistic, “detached,” and at the same time passionate gaze, without the veil of assumptions and superficial “likes”

that hinder one’s true seeing. Thus, both accounts are essentially about attaining a more truthful, “uncovered,” humble, and passionate view of the world and the Other through the initial experience of beauty in nature and art.

The opening of this essay with the last words of Ibsen’s play *A Doll’s House* gives us the opportunity to experience how art uncovers truth. We immediately sense the artistic power of this artwork. With the entire play in mind—I suppose the storyline is known to most readers—these few words evoke in us compassion for Nora, and also for Helmer, as we empathize with their existential misery. At the same time, we can sense not only fear but also excitement in thinking about Nora’s courageous act and what her future will be like. According to Murdoch, we can empathize in this way because this work of art is “about human affairs,” that is, “it is essentially both pity and justice.” We can see parts of ourselves and our own lives in *A Doll’s House*, as in a mirror. It unveils truths about ourselves and the human condition that we would otherwise not see. In the context of this essay, it even uncovers “truths” about music education.

Among the strongest claims about artworks’ power to uncover truth are those proposed by Martin Heidegger in *The Origin of the Work of Art*, where he writes, “Art is . . . a becoming and happening of truth. . . . The essence of art . . . is the setting-itself-into-work of truth.”⁵⁸ Heidegger points to art’s power to let truths about the human condition and about ourselves occur: “The

artwork opens up in its own way the Being of beings. This opening up, i.e., this revealing, i.e., the truth of beings, happens in the work.”⁵⁹ Heidegger’s point of departure is the condition that we are struck with a certain blindness, an “oblivion-of-being,”⁶⁰ which makes us unable to see the world as it is and ourselves in it. This is especially the case in our time, the “age of technology,”⁶¹ in which we “experience everything including ourselves as resources to be enhanced, transformed, and ordered simply for the sake of greater and greater efficiency.”⁶²

Heidegger’s vision for a way out of oblivion-of-being is to attain a state of being called *Releasement* (*Gelassenheit*). This shift will be attainable to us through a two-sided comportment:

Releasement towards things and openness to the mystery belong together. They grant us the possibility of dwelling in the world in a totally different way. They promise us a new ground and foundation upon which we can stand and endure in the world of technology without being imperiled by it.⁶³

By using the word “mystery,” Heidegger refers to the characteristic way in which the phenomena of the world at the same time reveal and hide themselves. This is remarkably obvious in an artwork, which brings us face to face with being and allows us to regain a forgotten way of thinking. The attitude of releasement is characterized by a certain humbleness and contrasts the attitude of the sovereign subject in the age

of technology, whose primary ambition it is to control and predict reality. The sovereign subject has lost sight of the greatness of being.⁶⁴ Arguably, attaining releasement is a process of *Bildung* as well, comparable to Murdoch’s notion of unselfing. Unselfing is about refraining from applying one’s own selfish perspective to everything.

A Garden of the Good, the True, and the Beautiful for Music Teachers

So, how could such a vitalizing garden of ideas, values, and ideals with heterotopic and transformative qualities, but also with the beautiful—the artistic—as an attraction in its center, be established in practice? I have already stated that re-romanticizing the world of music education means rediscovering a sense of awe and wonder in relation to musical experiences. Behind this statement lies the assumption that there is a connection between music teachers’ own experiences with music, or their love for music, and their choice of profession. I believe that it could be advantageous for disillusioned music teachers to revitalize the values that once motivated them to become music teachers.

In her doctoral dissertation, Eva Georgii-Hemming, based on five music teachers’ life histories, studied the significance of the teachers’ earlier musical experiences for their teaching.⁶⁵ She found that what was vital to their teaching was what they had *derived* from their musical experiences: pleasure and play, skill, a sense of community, and an outlet for

emotion. This was what they wanted to pass on to their students. Georgii-Hemming's findings suggest that there actually seems to be a close relation between the teachers' own experiences with music and their picturing of themselves as music teachers.

Many music teachers have an identity as artists and musicians as well as teachers.⁶⁶ In the everyday life of the music teachers, the artistic part of their professional identity may dwindle. Many music teachers work a lot, and they have sound around them all day, which may result in a situation where silence is all they want when they are by themselves. They may feel that they have no energy left to put into their own musicianship. These music teachers might be in the situation described by Heidegger in which they "experience everything including [them-]selves as resources to be enhanced, transformed, and ordered simply for the sake of greater and greater efficiency."⁶⁷ In such cases, the way is short to Honneth's reification, which involves adopting "a distanced and objectifying attitude to something that actually demands emotional engagement and participation."⁶⁸

There are surely many reasons why music teachers could become in danger of losing their first love of music. How could this be prevented? As stated in the beginning of this essay, I believe that music teachers need a personal vision for their professional work, and that they need to keep this vision alive. I think that such vision-building should be nurtured in

student teachers in the beginning of their careers, as a treasured part of their identity as music teachers throughout their professional lives. I have personally sought to initiate philosophical reflection connected to significant musical experiences with students to motivate such vision-building.

Building A Vision for Music Teaching

The idea has simply been to start the school year with a round table discussion. The students have been invited to present themselves by telling about an experience with music that was special to them. They have further been invited to reflect on what their relationship to music has to do with the fact that they have chosen to become music teachers. Even though not all students have undergone special musical training, most of them have reported that they have had significant experiences with music or a strong commitment to it. These experiences and this commitment have contributed to their choice of doing a major in the subject.

I believe that an initial foundation for maintaining the music teachers' engagement with music and music teaching is laid here, in the circle of peers, where musical experiences and dreams connected to music and music-making are shared. Over the years of study, the students will have rich opportunity to share and reflect on both the successes and disappointments connected to their own development as musicians and music teachers and, not

least, to share musical experiences and their love for music. They will grow in maturity, experience, and knowledge as they delve into and discuss profession-relevant problems that makes them rethink their approach to their profession.

A similar effort, based on the Heidegger-inspired pedagogical concept of *Wonder*, has been implemented in a research development project with students at the Pedagogical University of Denmark. The project rests on the assumption that an ontological turn in teacher education is vital, which calls for a pedagogy that engages students as persons, not merely as knowers.⁶⁹ Such an educational approach acknowledges that openness, wonder, commitment, and passion are integral to learning.⁷⁰

What applies to student teachers in this approach holds equally true for experienced teachers. Openness, wonder, commitment, and passion are integral to music *teaching* as well, and teachers should be engaged as persons as well as knowers. In this fellowship, the music teachers could reflect on what is really important to them in their jobs as music teachers—as well as what is less important.

Building such a community is like gardening; it is a matter of cultivating and treasuring values and ideals that are vital for living a good life as a music teacher. Dwelling in this garden can motivate disillusioned music teachers and let them re-experience awe, wonder, and astonishment when faced with the beauty,

magic, and mysteries of music. For disillusioned music teachers, it is essentially a matter of rediscovering the lost “music” of their professional lives.

It might be a temptation for the music teachers to hide inside of this quiet and beautiful place to escape from their problems, free from all concerns and directives that obstruct their work. However, the garden should not be used to withdraw from reality. As Murdoch puts it, “(we) use our imagination not to escape the world, but to join it.”⁷¹ Moreover, the harmonizing and preserving effect that may follow from such a focus on the beautiful and good should not prevent the teachers from standing up for their own and others’ rights when this is required, or to protest against unjust and wrong practices. Furthermore, such a community needs to be heterotopic in nature in order to provide space for diverging and even conflicting views, for the incompatible and foreign, for “the messy details” of our lives, and for the changing of views.⁷²

In essence, the notions of re-romanticizing the world, recognition, unselfing, and releasement, which I have been discussing in this essay, refer to educational processes of change comparable to *Bildung*. In education, we usually think of the students as the ones who have to go through such processes. In this essay, I have focused on the teachers. Not only for the sake of the students but also for themselves, teachers should be learners as well and continue to go through processes of *Bildung* throughout their

entire professional careers. It can be challenging to enter into such processes of change. However, processes of change also involve a certain excitement, which even Nora may have felt as she set off for the pursuit of a more truthful existence. This ambivalence is described precisely, and yet with optimism by the Swedish poet Karin Boye:

In Motion

The sated day is never first.
The best day is a day of thirst.
Yes, there is goal and meaning in our path—
but it's the way that is the labour's worth.
The best goal is a night-long rest,
fire lit, and bread broken in haste.
In places where one sleeps but once,
sleep is secure, dreams full of songs.
Strike camp, strike camp! The new day
shows its light.
Our great adventure has no end in sight.⁷³

Notes

- 1 Henrik Ibsen, "A Doll's House," in *Four Great Plays*, trans. Robert Farquharson Sharp (Toronto, New York: Bantam Books, 1981 [1879]).
- 2 What is seen as good and beautiful will of course differ depending on the cultural context.
- 3 Estelle Ruth Jorgensen, *Transforming Music Education* (Bloomington: Indiana University Press, 2002).
- 4 Revelation, 2:4. *New American Standard Bible*.
- 5 Proverbs 29:18, *Holy Bible*, King James Version.
- 6 My argument in this essay on the importance of having a vision for music teachers resembles Jorgensen's argument on music teachers' need for having a personal philosophy for their music teaching. Where I use the garden as a metaphor for the space where this vision is nourished, Jorgensen uses the picture of a house:
"Philosophers clarify meaning as a maid sweeps clean the house of ideas, and they also design the conceptual framework of the profession, much as an architect designs the house," Arguably, the most important ethical questions in the "house of ideas" are, for Jorgensen, those about "what we ought to do," while I aim at the ethics of "what it is good to love." See Jorgensen, "Philosophy and the Music Teacher: Challenging the Way We Think," *Music Educators Journal* 76, no. 5 (Jan., 1990): 17-23; Charles Taylor, "Iris Murdoch and Moral Philosophy," in *Iris Murdoch and the Search for Human Goodness*, eds. Maria Antonaccio and William Schweiker (Chicago, The University of Chicago Press, 1996), 3-28.
- 7 See Jorgensen, "Garden and Growth," in *Pictures of Music Education* (Bloomington and Indianapolis: Indiana University Press, 2011), 111-130; Byung-Chul Han, *Lob der Erde: Eine Reise in den Garten [Praising the Earth: A Journey through the Garden]* (Berlin: Ullstein Verlag, 2018).
- 8 See Jorgensen, *Transforming Music Education*, 2.

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- 9 See, for example, David Elliott, *Music Matters: A New Philosophy of Music Education* (New York, Oxford: Oxford University Press, 1995), 193.
- 10 The current Norwegian curriculum plan for music in lower secondary school is free from Western classical music; instead, “rhythmical music” is the genre that is worked with at this stage—which is assumed to be the “youth’s own music.” In Sweden, popular music is dominant as well. See, for example, Eva Georgii-Hemming and Maria Westwall, “Music Education—A Personal Matter? Examining the Current Discourses of Music Education in Sweden,” *British Journal of Music Education* 27, no. 1 (2010), 21–33. DOI: 10.1017/S0265051709990179 [accessed January 20, 2019].
- 11 See Hanne Fossum and Øivind Varkøy, “The Changing Concept of Aesthetic Experience in Music Education,” *Nordic Research in Music Education, Yearbook 14* (Oslo: Norwegian Academy of Music, 2013), 9-26.
- 12 Michel Foucault, “Of Other Spaces” [Des Espaces Autres], *Diacritics* 16 (Spring 1986): 22-27.
- 13 Walter Russell Mead, “Trains, Planes, and Automobiles: The End of the Postmodern Moment,” *World Policy Journal*. 12, no. 4 (Winter 1995–1996): 13-31.
- 14 John 14:2, *Holy Bible: The New International Version*.
- 15 In this essay Foucault presents six principles characterizing the heterotopia.
- 16 Foucault, “Of Other Spaces.”
- 17 The “turn to the ordinary” in contemporary arts may be seen as a reaction against the elitist Western aesthetics after 1945. This turn has influenced music education since the late 1960s or early 1970s, when popular music started to be played and sung in schools.
- 18 An allusion to Max Weber’s notion of “Disenchantment of the World.” Max Weber, “Science as a Vocation,” in *From Max Weber: Essays in Sociology* (Oxon and New York: Routledge, 2009), 129-158.
- 19 I find parallels to my own ideas in Jorgensen’s writings, this time in the notion of “reverence,” the sense that one is standing on holy ground, which is the second virtue in her quartet of values established in *The Art of Teaching Music*, 20-25.
- 20 Han, *Lob der Erde*, 24-34.
- 21 Richard Samuel, Hans-Joachim Mähl and Gerhard Schulz, eds., “Logologische Fragmente,” [“Logological Fragments”] II, 545, #105, *Novalis’ Schriften. Die Werke Friedrich von Hardenbergs* (Stuttgart: Kohlhammer, 1960-2008); Han, *Lob der Erde*, 31.
- 22 Terry Pinkard, *German Philosophy 1760–1860: The Legacy of Idealism* (Cambridge, Cambridge University Press, 2002), 148.
- 23 This resembles Charles Taylor’s framework of strong and weak evaluations, where the first concerns existential questions that really make a difference in our lives and the latter are mere preferences, evaluations made by the radically individualistic modern self. See Charles Taylor, *Sources of the Self: The Making of the Modern Identity* (Cambridge, Massachussets: Harvard University Press, 1989) as well as Hanne Fossum, “From Relevance Rationality to Multi-Stratified Authenticity in

Music Teacher Education: Ethical and Aesthetical Frameworks Revisited," *Philosophy of Music Education Review* 25, no. 1 (Spring 2017): 46–66.

- 24 This word is here used in a negative sense, implicitly referring to Heidegger's assertion that the individual's relation to reality has developed from "letting beings be" to "mastery" and "control." In the current paradigm of *enframing*, we increasingly deal with objects, including ourselves, as resources to be exploited. See Hanne Fossum, "Towards an Ontological Turn in Music Education with Heidegger's Philosophy of *Being* and His Notion of *Releasement*," in *Philosophy of Music Education Challenged: Heideggerian Inspirations, Landscapes: The Arts, Aesthetics, and Education* 15 (Dordrecht: Springer Science + Business Media, 2015): 75-97.
- 25 The German word "Netzhaut" refers in a double sense to both the eye's retina—with which we can see/cannot see the world—and the Internet ("im Netz sein"—to be on the Internet). This is Han's version of Heidegger's view of how technological rationality in modernity narrows our view of the world, making us lose sight of more primordial modes of world disclosure. See Fossum, *Ontological Turn*, 90.
- 26 Han, *Lob der Erde*, 20-34.
- 27 The literary theorist Hans Ulrich Gumbrecht uses these expressions to point out how certain concepts and terms have become problematic in postmodernity. Other names and concepts that share the scapegoat position are "metaphysics," "hermeneutics," "Cartesian worldview," "subject/object paradigm," and "interpretation." Still, Gumbrecht himself, who criticizes the "old-fashioned" idealistic hermeneutic paradigm with its trust in the interpretation of underlying meaning from a historical perspective, knowingly uses Gadamer, the master of hermeneutics, as his main source to justify his argument for an aesthetics of presence. Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford: Stanford University Press, 2004), xiv.
- 28 Adorno is a prominent critic of romantic and idealistic stances, which in his view are naïve. Even the concept of "meaning" has for him become problematic after Auschwitz. See Alexandra Kertz-Welzel, "The Pied Piper of Hamelin: Adorno on Music Education," *Research Studies in Music Education* 25 (2005); Petra Kiedaisch, ed., *Lyrik nach Auschwitz? Adorno und die Dichter* [*Poetry after Auschwitz? Adorno and the Poets*] (Stuttgart: Philipp Reclam Jr., 1995), 14. See also Denise Dutton, who, with reference to Judith Sklar's book *After Utopia*, argues that we know too much to fall into even the slightest utopianism, and that therefore a reasoned skepticism remains the sanest attitude for the present. At the same time, she asks how this skeptical stance can give us enough to live by. Denise Dutton, "Between Hubris and Humility: Considerations on Cynicism as a Form of Democratic Faith," Paper presented at the annual meeting of the American Political Science Association, Philadelphia Marriott Hotel, Philadelphia, PA, Aug. 27, 2003.
- 29 Gert Biesta, *Good Education in an Age of Measurement* (Boulder, London: Paradigm Publishers, 2009), 12f.
- 30 See also Øivind Varkøy, "Perspectives on Uniformity, Sameness, and Homogeneity and Proclamations of Pluralism, Diversity, and Heterogeneity," *Philosophy of Music Education Review* 25, no. 1 (2017): 4-9.
- 31 1 Corinthians 13, 1, *Holy Bible*, New International Version.

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- 32 Hans Blumenberg, "Sprachsituation und immanente Poetik [Linguistic Situation and Immanent Poetics]", *Poetik und Hermeneutik II. Immanente Ästhetik. Ästhetische Reflexion. Lyik als Paradigma der Moderne*, ed. Wolfgang Iser (Munich, Fink, 1966), pp. 145-55 (p. 151).
- 33 See Hanne Fossum, "Musikkundervisning og verdighet [Music Education and Dignity]," *Musikkpedagogen [The Music Educator]* 4, no. 15 (2015): 61–4.
- 34 Axel Honneth, *Reification: A New Look at an Old Idea* (Oxford: Oxford University Press, 2008).
- 35 This alludes to Heidegger's notion *oblivion of being*. See Martin Heidegger, "Letter on Humanism," in *Basic writings*, ed. D. F. Krell (London/New York: Routledge, 2011), 165.
- 36 Varkøy argues that one of the reasons why music teachers should reflect on the fundamentals of their profession is to preserve their psychic health. Varkøy, *Musikk–strategi og lykke: bidrag til musikkpedagogisk Grunnlagstenkning [Music—Strategy and Happiness: A Contribution to the Foundations of Music Education]* (Oslo: Cappelen Akademisk Forlag, 2003).
- 37 See also Jorgensen, *The Art of Teaching Music*, 27.
- 38 Iris Murdoch, *The Sovereignty of Good* (London: Routledge & Kegan Paul, 1970), 99.
- 39 Maria Antonaccio, *Picturing the Human: The Moral Thought of Iris Murdoch* (Oxford: Oxford University Press, 2000), 131.
- 40 Maria Antonaccio, "Contemporary Forms of Askesis and the Return of Spiritual Exercises," *The Annual of the Society of Christian Ethics* 18 (1998): 86.
- 41 Ibid.; Lita, *Seeing Human Goodness*.
- 42 Iris Murdoch, *The Sovereignty of Good* (London: Routledge & Kegan Paul, 1970), 87.
- 43 Iris Murdoch, "Vision and Choice in Morality," *Proceedings of the Aristotelian Society*, suppl. 30 (1956), 32-58.
- 44 Lita, *Seeing Human Goodness*.
- 45 See, for example, the discussion of Søren Kierkegaard's theory about the stages on life's way and the necessity of choosing in Øivind Varkøy and Inger Anne Westby, "Intensity and Passion: On Musical Experience, Layers of Meaning, and Stages," *Philosophy of Music Education Review* 22, no. 2 (Fall 2014).
- 46 Charles Taylor, "Iris Murdoch and Moral Philosophy," in *Iris Murdoch and the Search for Human Goodness*, eds. Maria Antonaccio and William Schweiker (Chicago, The University of Chicago Press, 1996), 5.
- 47 Lita, *Seeing Human Goodness*.
- 48 In Murdoch's account, vision is inseparably connected to the fundamental motive energy of human beings, which is *Eros* or desire. Murdoch's Platonic use of vision is here supplemented with a Freudian account of the psyche. See Antonaccio, *Picturing the Human*, 132 ff.
- 49 Adorno criticized the German *Jugendmusikbewegung* for such a belief in music's transforming power, which he found to be romantic and naïve. He argues that the *Jugendmusikbewegung's* belief in

“the aesthetic forces” of music and music-making merely represents a secularized version of earlier religious and metaphysical-beliefs, such as those of Plato, where the religious ritualistic function of music has been transferred to a belief in the social effects of music. Theodor Wiesengrund Adorno, *Dissonanzen. Musik in der verwalteten Welt [Dissonances: Music in the Administered World]* (Göttingen: Vandenhoeck & Ruprecht, 1956/2003). See also Hanne Rinholm and Øivind Varkøy, “Music Education for the Common Good?: Between Hubris and Resignation--A Call for Temperance,” in *Humane Music Education for the Common Good*, ed. I. Yob and E. R. Jorgensen (Indiana, Indiana University Press, forthcoming).

50 Ana Lita holds Murdoch’s concept of virtue being a rigorous one, as it comes closer to the holiness of a saint than to the excellence of a hero. Lita, *Seeing Human Goodness*.

51 Abraham Harold Maslow, “A Theory of Human Motivation,” *Psychological Review* 50, no. 4 (1943): 370–396. Murdoch writes, “I want now to speak of what is perhaps the most obvious as well as the most ancient and traditional claimant, though one which is rarely mentioned by our contemporary philosophers, and that is Love.” Iris Murdoch, “The Sovereignty of Good over Other Concepts,” *Existentialists and Mystics: Writings on Philosophy and Literature*, ed. Peter Conradi (Allen Lane/The Penguin Press, 1997), 384. Axel Honneth has also included the notion of love into his moral grammar as one of the three types of recognition. Honneth, *The Struggle for Recognition: The Moral Grammar of Social Conflicts*, transl. Joel Anderson (Cambridge, MA: MIT Press, 1996).

52 See, for example, Tia DeNora, *Music in Everyday Life* (Cambridge: Cambridge University Press, 2000).

53 See Varkøy, “The Concept of ‘Bildung,’” *Philosophy of Music Education Review* 18, no. 1 (Spring 2010), 85-96; Werner Jank, “Didaktik, Bildung, Content: On the Writings of Frede Viggo Nielsen,” *Philosophy of Music Education Review* 22, no. 2 (Fall 2014), 113-131.

54 Martin Heidegger, “The Origin of the Work of Art,” *Basic Writings*, ed. F. Krell (London/New York: Routledge, 2011), 115.

55 See Fossum, *Musikkundervisning og verdighet* (Music Education and Dignity).

56 Sidsel Werner, *Tilpasset opplæring og læreres bilder av en mangfoldig skoleklasse; en undersøkende samtalesyklus med lærere fra tre skoler* (Adaptive Education and Teachers’ Picturing of a Diverse School Class: An Investigative Cycle of Dialogues with Teachers from Three Schools). Doctoral diss., University of Oslo, 2008.

57 There are clear parallels between Murdoch’s notion of “seeing” and Axel Honneth’s theory of recognition. *Social invisibility* is one of the subtle forms of exclusion that he points out as a *loss of recognition*. Axel Honneth, “Invisibility: On the Epistemology of ‘Recognition,’” *Supplement to the Proceedings of the Aristotelian Society* 75, no. 1 (2001): 111-126.

58 Heidegger, “The Origin of the Work of Art,” 127.

59 Ibid., 105.

60 The first, simplest, and most fundamental question one in a state of “not seeing the forest for the trees” has forgotten to ask is the question of Being: “Why are there entities at all and not

nothing?" Heidegger, *Introduction to Metaphysics*, trans. Gregory Fried and Richard Polt (New Haven/London: Yale University Press, 2000), 1.

61 The word "technology" is not to be understood too literally in Heidegger's account. In his critique of technology, Heidegger is more interested in how technology influences human attitudes and thinking than in technology itself: "Yet it is not that the world is becoming entirely technical which is really uncanny. Far more uncanny is our being unprepared for this transformation, our inability to confront meditatively what is really dawning in our age." Heidegger, *Discourse on Thinking* (New York: Harper & Row, 1969), 52.

62 Hubert Dreyfus, *Being-in-the-World: A Commentary on Heidegger's Being and Time, Division I* (Cambridge/London: The MIT Press, 1991), 337-338.

63 Heidegger, *Discourse on Thinking*, 55.

64 Ibid.

65 Eva Georgii-Hemming, *Berättelsen under deras fötter. Fem musklärares livshistorier* (The Story Beneath Their Feet: Five Music Teachers' Life Histories). Doctoral Diss., *Örebro Studies in Music Education* 1 (2005).

66 See Elin Angelo and Signe Kalsnes, eds., *Kunstner eller lærer? Profesjonsdilemmaer i musikk- og kunstpedagogisk utdanning* (Artist or teacher? Dilemmas in Professional Music- and Arts Education) (Oslo: Cappelen Damm Akademisk, 2014).

67 Dreyfus, *Being-in-the-World*, 337-338.

68 Honneth, *Reification: A New Look at an Old Idea*.

69 Finn Thorbjørn Hansen, "The Phenomenology of Wonder in Higher Education," in *Erziehung. Phänomenologische Perspektiven*, ed. M. Brinckmann (Würzburg: Königshausen & Neumann, 2010).

70 See Gloria Dall'Alba and Robyn Barnacle, "An Ontological Turn for Higher Education," *Studies in Higher Education* 32, no. 6 (2007), 679-691.

71 Antonaccio, *Picturing the Human*, 140.

72 However, as Jorgensen points out, in a society preoccupied with change, there is a danger of failing to recognize the value of traditional things, which might be precious and should be kept at all costs. Hence, there should not be change for change's own sake. See Jorgensen, *Transforming Music Education*, 9.

73 Karin Boye, "In Motion," in *Complete Poems*, trans. David McDuff, (Newcastle upon Tyne, Bloodaxe Books Ltd, 1996).

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>

Section V

An Epilogue for the Unfinished

Section V – An Epilogue for the Unfinished

Chapter 20

Cultivating Hope in an Uncertain World: Engaging with a Pedagogy of Hope in Music Education

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Abstract

In this chapter, I explore ways in which a disposition of hope can sustain a music teacher's professional career and personal well-being at a time of uncertainty and changing values and professional practices. I approach hope as a spiritual human disposition capable of motivating action, sustaining energy, and transforming positively those engaged in education. Themes addressed include: the relevance of hope in the context of schooling today, contemporary approaches to the phenomenon of hope, synergies that give rise to hope in education contexts, and ways of engaging with a pedagogy of hope with implications for music teaching and learning.

The hope that things can be better than they now are, the faith and trust in young people as well as in those who are older, and the courage to press on in the face of challenges are essential qualities of successful music teachers. . . . Sometimes, the door opens a crack and the sun shines in and we know the joy that comes when we are surprised by hope and rewarded by courage.

Estelle R. Jorgensen,
*The Art of Teaching Music*¹

In the spirit of exploring the book's theme of *Life, Liberty and the Pursuit of Happiness*, I approach hope as a spiritual human disposition capable of motivating action, sustaining energy, and transforming positively those engaged in education. Historically, hope has been associated with human virtue in theological contexts; in recent decades the concept has become secular and has entered the discourse of several disciplines—among them, educational philosophy and theory, positive

psychology, social work, and peace studies. It is a central and fundamental concept underpinning the scholarly works of Estelle R. Jorgensen—from her writings on the aims of education,² issues of social justice,³ religion and music education,⁴ and the art of music teaching⁵ to her approach to transforming music education.⁶

Celebrating the theme of hope that is threaded through Estelle’s writings, in this chapter, I gather the threads and continue the interweaving, addressing the relevance of hope in the context of schooling today, describing various approaches to hope, and identifying the conditions that give rise to hope in educational contexts. I identify ways of engaging with a pedagogy of hope and end with implications for music teaching and learning.

Relevance of Hope in the Context of Schooling

As a social institution, the school is a microcosm of the political ideologies, economic priorities, cultural trends, and technologies that shape everyday life and determine the values that motivate human behavior. Since the advent of mass public schooling in the early nineteenth century, external political and social forces consistently challenge the work of teachers and school administrators and demand that schools serve to advance a variety of agendas—from maintaining a distance between the institutions of state and church, building national identity during

wartime, assimilating immigrant peoples from diverse cultures, and promoting social justice to nurturing citizens with a strong moral and ethical character. In our time, teachers face challenges rooted in social inequality, accommodation of heterophonic cultures in the classroom, media saturation, and changing social norms and values.

Teachers carry out their daily work at the intersection of school and society, and the personal vision they bring to that space can determine in large part the enduring significance of their pedagogy as well as their ability to sustain a vibrant and healthy life in teaching. In his compelling book, *The Call to Teach*, David Hansen confronts the realities of enacting a vocation and sustaining a practice like teaching, while locating hope at the center of the process:

The moment one steps into public life, as all teachers do when they walk through the doors of their schools and classrooms, one enters an unpredictable world that will require compromise and adaptation. . . . Teaching is bound to fail when conducted in a spirit of pessimism—and certainly, of hopelessness. Teaching presupposes hope.⁷

For Paulo Freire, hope is an “ontological need” and “an existential concrete imperative.”⁸ His philosophy of education is founded on his ontological approach to hope.⁹ In his book, *Pedagogy of Hope*, he admits not understanding “human existence and the struggle needed to improve it, apart from hope and dream.”¹⁰ But living from a place of hope

encompasses a range of emotions, from “rage to love,” as Freire puts it. Freire writes that “[i]t is imperative that we maintain hope even when the harshness of reality may suggest the opposite.”¹¹ Regardless of the perspective through which we appreciate “authentic educational practice,” he argues, “be it gnoseologic, aesthetic, ethical, political, . . . its process implies hope.”¹²

Several contemporary scholars address the urgency for narratives of hope in today’s schools. David Halpin looks to their potential as “an antidote to cultural pessimism” and “an alternative to currently fashionable narratives of professional decline.”¹³ Similarly, editors of the book, *Discerning Critical Hope in Educational Practices*, urge educators to turn to resources for hope:

Given the ongoing and cataclysmic developments on the international stage in the late twentieth and early twenty-first centuries, new social arrangements, and new culture of communication modalities and practices, it is timely to reconsider our resources for hope, including central texts on hope, and how they can be interrogated to address the challenges posed by our times.¹⁴

In her writings, Estelle Jorgensen consistently integrates the language of hope into her vision for transforming music education, particularly in the context of the music teacher. Her focus on hope and the necessity of hope in teachers’ lives is rooted in the writings of scholars who looked to

schools as contributing to a better society. Drawing on Whitehead’s book on the *Aims of Education*, she insists that “music teaching needs to be about bringing life and hope to young and old alike.”¹⁵ And her advocacy for a discourse of hope is integral to her vision of education as social transformation, as she applies the ideals of John Dewey, Paulo Freire, and Maxine Greene among others, to music education. The following two quotations attest to this deep connection.

All our writers—Dewey, Freire, and Greene—albeit in different degree and for various reasons, share the hopeful anticipation that their vision for the present and future—whether it be a just and cultured democratic society, or a sensitive, humane, and imaginative people—can be realized. They write in the belief that transformation in society is not only possible but probable, convinced that human faith, hope, and courage can be relied upon to accomplish the remarkable societal and educative transformations they seek.¹⁶

Education ought to realize such ideals as freedom, justice, equality of opportunity, and civility, and a more just, humane society. I agree with Freire that hope provides the impetus in the struggle to improve the situation. . . . The arts provide means whereby hope can be instilled and a more humane society foreshadowed.¹⁷

Other scholars cited by Estelle in her writings also place hope as central to the process of education. bell hooks views

teachers as “keepers of hope,”¹⁸ an incredibly powerful responsibility to bestow on the teacher. That image of hope is omnipresent in Hansen’s study of four teachers in big-city schools “who put at the center of their vision of teaching the hope of having a positive influence on students.”¹⁹ In his preface to Hansen’s book, *The Call to Teach*, Larry Cuban concluded that “to teach is to be full of hope.”²⁰

Based on the central place assigned to hope in education among scholars, I argue in this chapter that the presence of hope in a teacher’s vision and the cultivation of hope in students are key to enacting a larger vision for the role of schooling in society. As an ideal for sustaining a life in teaching, hope can be drawn on as a source of meaning, a will to move forward and persevere, a foundation for enacting personal goals, a contributor to mental health, and a well-spring of courage.

A Context for Approaching Hope in the Realm of Education

The presence of hope can contribute powerfully to the process of living a fulfilling life—envisioning, anticipating, bringing goals to fruition, and using the outcome as a source of even greater hopefulness. Hope has served differently across time and discipline. It has a strong basis in faith and religious traditions. Theologian Joan Chittister writes that embedded in each of the major spiritual traditions—Hinduism, Buddhism, Judaism, Christianity, Islam—is

“a spirituality of hope that imbues their followers with the power to believe in life, to cope with life, to live life, whatever the burdens that come with the daily dyings of life.”²¹ Indeed, as Jorgensen points out, Christian hope is embodied in many choral works—for example, Bernstein’s *Mass*, Mahler’s *Second Symphony*, Orff’s *Carmina Burana*, and the spirituals of African American people such as *Oh, What a Beautiful City* and *In That Great Getting Up Morning*.²² Poets also highlight its fundamental presence in the human condition, among the most famous that Emily Dickinson who wrote:

“Hope” is the thing with feathers –
That perches on the soul –
And sings the tune without the words –
And never stops – at all –

Writing on radical hope and teaching, Julian Edgoose interprets the meaning of Dickinson’s words as hope being “the animator of the soul and that which gives the tune to the words of our life song.”²³ Dickinson continues the powerful and evocative metaphor to show that in times of struggle hope buffers the wildest storms. In recent decades, across a variety of disciplines, scholars draw on a realistic and pragmatic view of hope that includes struggle and grief. In fact, Chittister calls struggle “the seedbed of hope,” and argues that optimism is not the answer, pretending grief does not exist.²⁴ She concludes that “[r]eality is the only thing we have that can possibly nourish hope.”²⁵

The paradoxical and multidimensional nature of hope and

hopelessness is sometimes expressed in the binary of utopianism and dystopianism. Jorgensen resists the pitfalls of dystopian or utopian mind-sets, “settling, instead, in the region of optimistic realism.”²⁶ Halpin frames the mindset similarly as “utopian realism . . . rooted in a sensitive appreciation of the potentialities of the here and now.”²⁷ And the here and now is also the locus of a hopeful mindset for hooks and Freire. hooks writes that “[o]ur visions for tomorrow are most vital when they emerge from the concrete circumstances of change we are experiencing right now.”²⁸ To maintain hope alive, Freire writes, “educators should always analyze the comings and goings of social reality. These are the movements that make a higher reason for hope possible.”²⁹

However, as Hytten warns, care must be taken not to conflate hope with wishful thinking or naive optimism; instead, she offers, as Jorgensen does, a pragmatist vision of hope “that compels us to act thoughtfully and creatively in the present so as to open up yet unimagined possibilities for the future—a hope that is generative, resourceful, engaged, and communal.”³⁰ A state of optimism on its own, as Halpin points out, “is a mood that often misses the ambiguity of the world.”³¹ He turns to the term “good utopias,” which he defines as, radically progressive conceptions of the future of education that eschew mere wistful yearning (“wouldn’t it be nice if”) thinking in favour of positive, unusual, but ultimately practicable visions for the reform of schools and

teaching and learning generally . . . [with emphasis on] identifying the forces and resources within the present social order that are capable of transforming it for the better in the future, so as to provide a significant dynamic for action in the here and now.³²

Transforming the present social order is core to Jorgensen’s reasoning for “optimistic realism” or John Gardner’s vision for social renewal in “an endless interweaving of continuity and change.”³³ Intensifying the potential of hope in social transformation, Henry Giroux wants to reclaim pedagogy “as a form of educated and militant hope” which begins with the crucial recognition that,

education is not solely about job training and the production of ethically challenged entrepreneurial subjects and that artistic production does not only have to serve market interests, but [they] are also about matters of civic engagement and literacy, critical thinking, and the capacity for democratic agency, action, and change.³⁴

And Freire similarly advocates powerfully that pedagogy must go beyond “the sole teaching of technique or content” and include “the exercise of a critical understanding of reality.”³⁵ A pragmatic, critical hope is at the basis of a recent reconsideration of hope in educational settings, *Discerning Critical Hope in Educational Practices*.³⁶ The book posits the notion of critical hope not only as “a crucial conceptual and theoretical direction, but

also as an action-oriented response to contemporary despair.”³⁷

A pragmatic, critical approach to hope that takes the here and now as the source and looks positively to the future is pervasive in contemporary literature on education, and Jorgensen’s writings belong there. What educational conditions allow for hope to be generated and cultivated?

Conditions That Give Rise to Hope

Freire reminds us that “without a vision for tomorrow, hope is impossible.”³⁸ Visions for tomorrow are vital, hooks writes, “when they emerge from the concrete circumstances of change we are experiencing right now.”³⁹ What, then, is needed for the kind of visionary thinking implied by Freire and hooks? A positive disposition, a belief that “something good” can materialize, and an anticipation “*in the here and now* of a better future,” Halpin writes.⁴⁰ Freire strikes at the core when he writes that “what makes me hopeful is not so much the certainty of the *find*, but my movement in *search*.”⁴¹

Another condition of hopeful thinking is “the development of imaginative solutions” in response to the difficulties and struggles of looking ahead realistically.⁴² Focusing on the social imagination, Maxine Greene describes it as, “the capacity to invent visions of what should be and what might be in our deficient society, on the streets where we live, in our schools.”⁴³ She

goes on to say that what she’s describing is “a mode of utopian thinking: thinking that refuses mere compliance, that looks down roads not yet taken to the shapes of a more fulfilling social order, to more vibrant ways of being in the world.”⁴⁴ Such thinking, according to philosopher Patrick Shade demands the three central habits of persistence, resourcefulness, and courage: “Habits of persistence sustain us, while habits of resourcefulness guide our active exploration and attempts to transcend our limitations. Courage undergirds our ability to persist and to explore by enabling us to face arduous tasks.”⁴⁵ These habits of hope function within a “relational construct,” in which outgoingness and openness towards one’s environment and the people in it are crucially important.⁴⁶

Thus, the notion of hopeful living places individuals in relationship with community. The great advocate of teaching and teachers, Parker Palmer, expresses the centrality of relationship in imparting hope to others:

Imparting hope to others has nothing to do with exhorting or cheering them on. It has everything to do with relationships that honor the soul, encourage the heart, inspire the mind, quicken the step, and heal the wounds we suffer along the way.⁴⁷

The building of such relationships is propelled in the context of community building and social and political activism that challenges unjust systems. Hytten argues that it is only when we act on both individual and systemic levels can we sustain the kind of pragmatist hope that is

so necessary in schools.⁴⁸ A state of being hopeful, then is not a passive or empty one. On the contrary, it implicitly involves “adopting a critical reflective attitude” towards prevailing circumstances.⁴⁹

Even with supportive, positive conditions to foster hope, there is a steadfast struggle. Hope is fragile and can be dashed. The enemies of hope, those conditions that work against a hopeful vision, include:

cynicism, fatalism (“It’s just the way things are”; It didn’t work then, so why should it work now?), relativism (avoids commitment of any kind and leaves its followers in a quandary about what it is reasonable to look forward to); fundamentalism and traditionalism (evangelical-like adherence to tradition, which places limits on what we can look forward to).⁵⁰

To end this section, I return to Hansen who connects hopeful teaching with an evolving sense of teaching as vocation. He observed four teachers teach in big-city public and private schools for two years; he listened to them as they struggled with their doubts, and he recorded their thoughts and feelings. He found that even in the face of doubt,

[T]he teachers somehow retained a vibrant hopefulness, knowing full well that they will again and again face disappointment over lapses in their performance and that of their students. This developing sense of vocation—it evolved over time—helped them manage the inexorable

doubts that arose about what they did; it helped them grasp the wondrous thread of hope that makes teaching far more than just working in a school.⁵¹

Sources of Hope for the Music Teacher, With Implications for Pedagogy

What does it mean to teach from a place of hope and hopefulness? Emerging from the above discussion, and drawing on Jorgensen’s and other scholars’ writings, I offer six sources of hope for the music teacher: inspiration from the past, the power of transmission, teacher agency, student growth and creativity, musicing as a language of hope, and teaching as a vocation.

Inspiration from the past. The music teacher does not function in a professional void. She is part of a long lineage of teachers who labored before her to engage students in music making and advance democratic ideals through the art of music education. With that broader historical backdrop, Hansen writes, a teacher can “keep the results of past human effort in view, and see that they were sometimes achieved in conditions far more difficult than those one faces today.”⁵² The teacher stands on the threshold of promise and possibility between past and future. Chittister highlights the nature and role of remembering in facing current challenges when she writes: “[Hope] is grounded in the ability to remember with new

understanding an equally difficult past—either our own or someone else’s. The fact is that our memories are the seedbed of our hope.”⁵³ If we accept that premise, then it behooves teacher educators to build awareness of the past and bring past struggles into discussions of present issues in music education.

The Power of Transmission. The threshold of promise and possibility I refer to above is particularly visible in the context of music transmission, serving as a vital source of hope in music teaching. Jorgensen captures the essence of that powerful and responsible cultural moment: “[I]t is important to learn to hope, take heart, and be courageous. Without our efforts, musical traditions bequeathed to us will die. Much hangs on our transforming and transmitting the wisdom of the past to new generations.”⁵⁴ She further illuminates the moment:

I am very sympathetic to those teachers of oral traditions who regard what they teach as a treasure. To entrust it to a student is to hope profoundly that it will likewise be treated with great love, care, and respect. It is to wish that we (the embodiment of what we teach) will transmit a legacy to our students that will live on in the future.⁵⁵

Also embedded in that powerful cultural moment is the opportunity “to transcend past practice, to go beyond more than merely transmit knowledge of the past, . . . [and] to subvert more than only sustain extant musical traditions.”⁵⁶

Teacher agency. A dominant source of hope for the teacher is the belief that one can make a difference at individual and collective levels. Jorgensen asks teachers to lead with a hopeful disposition and to make hopeful openings in pedagogical spaces.

The hope that things can be better than they now are, the faith and trust in young people as well as in those who are older, and the courage to press on in the face of challenges are essential qualities of successful music teachers.⁵⁷

Student growth and creativity. Regardless of the circumstances and conditions of teaching, the teacher has every reason to believe in students—their potential, their creativity, their futures, their well-being, and their ability to influence or contribute to the transformation of cultural life. Defining “a discipline of hope” in teaching, Herbert Kohl writes that it is, “the refusal to accept limits on what your students can learn or on what you, as a teacher, can do to facilitate learning.”⁵⁸ He goes on to situate the role of hope in teachers’ influence on students:

Through engaging the minds and imaginations of children, teachers can help children develop the strength, pride, and sensitivity they need to engage the world, and not to despair when things seem stacked against them. Even though hope is not sufficient to provide a good life or even guarantee survival, it is a necessity.⁵⁹

The critical engagement of students is foregrounded by many authors, stressing

the development of a mindset that envisions a transformative role for them in society. “So as teachers, we continue to hope for and have faith in our students.”⁶⁰

Musicing and/as a language of hope. The language used in and around pedagogical settings can have a powerful effect on how teachers and students perceive the value of what they encounter, how they connect what they do in a content area to living hopefully and with a positive mindset about the future, and how music can embody and express visions for a more democratic society and world. Hansen provides an example of fostering hope through an expanded view of the language of pedagogy, believing that,

some teachers may discover that strictly occupational or functional language is inadequate for describing why they teach. They may find themselves resorting to language with spiritual overtones, speaking, for example, of their hopes for and faith in their students.⁶¹

Each philosophical approach to the nature and meaning of music draws on a corresponding language of transmission—from the symbolic language of Susanne Langer, the aesthetic vocabulary of Bennett Reimer, the metaphorical and spiritual frameworks of Paul Haack and Malcolm Tait, the language of praxis as adopted by David Elliott and Marissa Silverman, and Tom Regelski, or the language of change, transformation, and openness as espoused by Estelle Jorgensen and Randall Allsup. The ways in which language is used to frame music teaching and learning can influence

the impact of such experiences on those who participate. In what ways, if any, does such language foster hope—now in the moment of musicing, then through recollections of past experiences, or to come, borne on the rays of joy and anticipation stretching out into the future. What is the nature of the alignment and resonance between the words read or spoken about and the artistic essences experienced in listening, creating, and performing? How does language enhance or hinder access to the wellsprings of hope possible in the act of musicing? Jorgensen speaks to this space in “The Artist and the Pedagogy of Hope.”

The wealth of idealistic and hopeful musical expressions indicates the desire among many artists to create a thing of extraordinary rightness or value, even if composed and performed in the context of quite ordinary occasions.⁶²

Teaching as a Vocation. This source of hope is embodied in the lifelong view of teaching as vocation, as a calling that embraces all dimensions of a teacher’s life—the “range of accomplishments accessible to any serious-minded teacher” and “the opportunities present circumstances afford them.”⁶³ After Hansen documented the journey of four teachers over two years, he concluded that “having a sense of vocation may enable teachers to identify those very opportunities in the first place.”⁶⁴

Toward A Pedagogy of Hope

Parker Palmer recently identified hope, of all the virtues, as “one of the most-needed in our time.”⁶⁵ Freire regards it as “indispensable for happiness in school life.”⁶⁶ Throughout her scholarly career, Estelle Jorgensen has interwoven themes of hope in philosophical writings on music education. In concluding her book of *Pictures of Music Education*, she mused: “I love the possibilities and the hope in these pictures. . . . [They] remind us that as music educators and those interested in its work, we are engaged in an artful, humane, and hopeful undertaking.”⁶⁷ She imagined for us the promise and possibility embedded in a pedagogy of hope. She advised beginning teachers about the role of faith and hope as they sow seeds of change:

So I say to beginning teachers, rather than being frustrated with a teaching situation, doing nothing about it, or walking away from it too soon, begin to sow the seeds of changes that need to occur. Remember that there can be no harvest without the effort of preparing the soil, planting the seed, and nourishing it. And then wait in faith and hope for the harvest.⁶⁸

In her vision for a transformative music education, she provided sources of hope for teachers living in an uncertain and changing world by “helping them forge a basis for personal faith and conviction and cope successfully with the changes and uncertainties they confront in their lives.”⁶⁹ Her adoption of the stance of “realistic optimism” is resonant of the many scholars who confront the paradoxical nature of hope as “the place where joy meets the struggle.”⁷⁰ She draws us into the spiritual dimensions of teaching as vocation and begins to define the unique ways art and the artist in a pedagogical role can cultivate hope through the medium of music education.

In moving toward a pedagogy of hope, Estelle Jorgensen provides a solid foundation and inspiration for opening doors and advancing the dialogue. To honor this aspect of her legacy, I attempted to place her ideas onto the broader canvas of discourse on the nature of hope in education. Voices of many influential scholars add depth and urgency to the profession’s need to bring hope, an important ontological need and existential imperative, as Freire put it, to the center of pedagogy.

Notes

1 Estelle R. Jorgensen, *The Art of Teaching Music* (Bloomington, IN: Indiana University Press, 2008), 284.

2 Estelle R. Jorgensen, “The Aims of Music Education: A Preliminary Excursion,” *The Journal of Aesthetic Education* 36, no. 1 (Spring 2002): 31-49.

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- 3 Estelle R. Jorgensen, "The Artist and the Pedagogy of Hope," *International Journal of Music Education* 27, no. 1 (May 1996): 36-50; "Pax Americana and the World of Music Education," *Journal of Aesthetic Education* 38, no. 3 (2004): 1-18; *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2008).
 - 4 Estelle R. Jorgensen, "Religious Music in Education," *Philosophy of Music Education Review* 1, no. 2 (Fall, 1993): 103-114.
 - 5 Estelle R. Jorgensen, *Pictures of Music Education* (Bloomington, IN: Indiana University Press, 2011); *The Art of Teaching Music*.
 - 6 Estelle R. Jorgensen, "Music Education as Community," *The Journal of Aesthetic Education* 29, no. 3 (Autumn, 1995): 71-84; *Transforming Music Education*.
 - 7 David T. Hansen, *The Call to Teach* (New York and London: Teachers College Press, Columbia University, 1995), 160.
 - 8 Paulo Freire, *Pedagogy of Hope: Reliving Pedagogy of the Oppressed*, trans. Robert Barr (London: Bloomsbury, 1994), 2.
 - 9 Darren Webb, "Paulo Freire and 'the Need for a Kind of Education in Hope,'" *Cambridge Journal of Education* 40, no. 4 (2010): 327-339.
 - 10 Freire, *Pedagogy of Hope*, 8.
 - 11 Paulo Freire, *Pedagogy of the Heart*, trans. Dolando Macedo and Alexandre Oliveira (New York: Continuum, 1997), 166.
 - 12 Ibid, 107.
 - 13 David Halpin, *Hope and Education: The Role of the Utopian Imagination* (London and New York: Routledge, 2003), 44.
 - 14 Vivienne Bozalek, Ronelle Carolissen, Brenda Leibowitz, and Megan Boler, "Introduction," in *Discerning Critical Hope in Educational Practices*, eds. Vivienne Bozalek, Brenda Leibowitz, Ronelle Carolissen, and Megan Boler (New York: Routledge, 2014), p. 1.
 - 15 Jorgensen, *The Art of Teaching Music*, 279.
 - 16 Jorgensen, "Music Education as Community," 80.
 - 17 Jorgensen, "The Artist and the Pedagogy of Hope," 36.
 - 18 bell hooks, *Teaching Community: A Pedagogy of Hope* (New York and London: Routledge, 2003).
 - 19 Hansen, *The Call to Teach*, 158.
 - 20 Larry Cuban, in David T. Hansen, *The Call to Teach* (New York and London: Teachers College Press, Columbia University, 1995), xi.
 - 21 Joan D. Chittister, *Scarred by Struggle, Transformed by Hope* (Grand Rapids, MI, and Cambridge, UK: William B. Eerdmans Publishing Company, 2003), x-xi.
 - 22 Estelle R. Jorgensen, "Religious Music in Education," *Philosophy of Music Education Review* 1, no. 2 (Fall, 1993): 103.

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- 23 Julian Edgoose, "Radical Hope and Teaching: Learning Political Agency from the Politically Disenfranchised," *Educational Theory* 59, no. 1 (2009): 106.
- 24 Chittister, *Scarred by Struggle, Transformed by Hope*, ix.
- 25 Ibid., 104.
- 26 Jorgensen, *Transforming Music Education*, 142.
- 27 Halpin, *Hope and Education*, 60.
- 28 hooks, *Teaching Community*, 12.
- 29 Freire, *Pedagogy of the Heart*, 107.
- 30 Kathy Hytten, "Building and Sustaining Hope: A Response to: 'Meaningful Hope for Teachers in a Time of High Anxiety and Low Morale,'" *Democracy & Education* 19, no. 1 (2011): 1.
- 31 Halpin, *Hope and Education*, 19.
- 32 Ibid., 59.
- 33 John W. Gardner, *Self-Renewal: The Individual and the Innovative Society*, rev. ed. (New York and London: W. W. Norton & Co., 1963), 7.
- 34 Henry A. Giroux, "Educated Hope in Dark Times: The Challenge of the Educator-Artist as a Public Intellectual," April 6, 2018 <https://truthout.org/articles/educated-hope-in-dark-times-the-challenge-of-the-educator-artist-as-a-public-intellectual/> [Accessed September 19, 2018.]
- 35 Freire, *Pedagogy of the Heart*, 44.
- 36 *Discerning Critical Hope in Educational Practices*, eds. Vivienne Bozalek, Brenda Leibowitz, Ronelle arolissen, and Megan Boler (New York: Routledge, 2014).
- 37 Ibid.
- 38 Freire, *Pedagogy of the Heart*, 45.
- 39 hooks, *Teaching Community*, 12.
- 40 Halpin, *Hope and Education*, 15-16.
- 41 Freire, *Pedagogy of the Heart*, 106.
- 42 Halpin, *Hope and Education*, 16.
- 43 Maxine Greene, *Releasing the Imagination: Essays on Education, the Arts and Social Change* (San Francisco: Jossey-Bass Publishers, 1995), 5.
- 44 Ibid.
- 45 Patrick Shade, *Habits of Hope: A Pragmatic Theory* (Nashville, TN: Vanderbilt University Press, 2001), 77.
- 46 Halpin, *Hope and Education*, 15.
- 47 Parker Palmer, <http://www.couragerenewal.org/parker/writings/friendship-love-rescue/> [Accessed August 17, 2018.]

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- 48 Hytten, "Building and Sustaining Hope," 1.
- 49 Halpin, *Hope and Education*, 15.
- 50 Ibid., 18-24.
- 51 Hansen, *The Call to Teach*, x-xi.
- 52 Ibid., 161.
- 53 Chittister, *Scarred by Struggle, Transformed by Hope*, 104.
- 54 Jorgensen, *The Art of Teaching Music*, 284.
- 55 Ibid., 203.
- 56 Jorgensen, "The Aims of Music Education," 37-38.
- 57 Jorgensen, *The Art of Teaching Music*, 284.
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- 62 Jorgensen, "The Artist and the Pedagogy of Hope," 39.
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About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

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Section V – An Epilogue for the Unfinished

Chapter 21

When I Grow Up, Or Just Another Love Song

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Abstract

One's journey is never made alone. Relationships with the other begins with the desire to live mutually and responsively. Jorgensen's lives work has been to both broker and live these relationships with others; modeling scholarly and intellectual companionship that will reach beyond time now as it has been experienced. In this essay I frame Jorgensen's influence through the lens of Martin Buber, the caring relationship and the creation of spaces that embrace plurality.

This is a love story. Or maybe, a love song. Perhaps the typology is neither here nor there. Perhaps all that is important is that in this love also resides the turn of a story; unexpected joy, surprise, fulfillment. And as such, it should very much begin with, *once upon a time...*

Calling someone a teacher is therefore ultimately not a matter of referring to a job title or a profession, but is a kind of compliment we pay when we acknowledge—and when we are able to acknowledge—that someone has indeed taught us something, that someone has indeed revealed

something to us and that we thus have been taught.¹

I did not start out with the intent of thinking and writing theory. I had been teaching elementary music over twelve years and quite content in my Kodály teaching bubble. In fact, I was teaching Kodály so well I decided I needed a doctorate in curriculum and teaching in order to teach others to do exactly what I was doing. There is no irony in that statement. I was a true believer in every sense of Eric Hoffer's² definition; I was on a straight and narrow path without "wonder and hesitation."³ I am not sure I was ready

to die for Kodály, but I certainly had “a proclivity for united action” that led toward “blind faith and singlehearted allegiance.”⁴ I clung to this way of being because what else was there to embrace? I needed an identity, a way forward; I needed a way to teach, and Kodály provided that. It was never a matter of losing faith in myself but rather never having faith *in* myself. And as I embrace the literary device of the *bildungsroman* I wonder of the hero and who that might be in this reflection. Not so simple, I realize.

Clearly, I had no conception of what it would mean to read for a doctorate in Curriculum and Teaching. I entered thinking I would simply take the courses I needed and then produce something that opened the doors for more Kodály accolades/acolytes. While this inability to recognize the possibilities of scholarship and intellectual diversification was proof of my then “life in monologue,”⁵ more powerful was the way I handled my shame in discovering how my general discipline colleagues conceived music education. Those meaningless integrated units my colleagues embraced that used songs about dinosaurs or apples and songs as mnemonic devices had nothing to do with the real skills kids learned in a Kodály class. This interior doubt about what others thought about my discipline was disquieting, but Kodály supplied all the answers to deflect that shame; Kodály and its focus on “literacy” was the curative.

Reading Critical Theory

At some point in time I must have been required to read Michael Apple and Henry Giroux. I never remember the exact sequence of events that collapsed the refuge of Kodály, but I do remember that Delpit, hooks, and Freire all pushed me toward interrogating the integrated curriculum units people were creating centered on Gardner’s Intelligences.⁶ The focus of the subsequent article I wrote and presented (at a conference in Ithaca at which Howard Gardner was present) was still grounded in the context of teaching music through a Kodály lens, but the realization that a critical read of something seemingly sacrosanct would be welcomed by my colleagues both in and out of music turned out to be foundational. Until that article, I had no idea I was desperate for thinking, for dialogue, for new ways of being; no idea how lonely I was.

A series of events began to unfold, only realized now in retrospect, that helped me learn and find comfort in the uncertainty of a way forward. Paul Woodford convened a conference in London, Ontario in 1997 that focused on critical thinking. I have no idea how I discovered the call for papers for that conference – on a bulletin board most likely – but a paper I wrote that critiqued the ways in which music educators had leaped onto that late 90s bandwagon was accepted.⁷ Feeling my thinking welcomed, I was indeed further intrigued and flattered when Tom Regelski (in the guise of MayDay⁸) appeared at my side. At that

time, it was still the practice of MayDay to *invite* scholars into the organization, thus, this moment of being tapped on the shoulder and summoned into what seemed to be an exclusive club of thinkers was beyond my reckoning. Of course, my critical theorists had taught me to ask, at what price, who benefits, who does not, but clarity was swept aside as I was beckoned into something elite; for scholars and intellectuals, no less! Where else could I find this world?

The Coaxing of Imagination

Place based education has made us aware of the need for and belief in connecting lived experience, community engagements, and environmental responsiveness to the pedagogical and epistemological implications therein intertwined. Place can be as open as the community, found within pages, bound by walls; always, however, with the other and facilitated by, I would suggest, a moral imagination.⁹ Spaces (even/particularly conferences), as Gruenewald reminds us, “are pedagogical,”¹⁰ which of course begs the question, what is pedagogical, for whom and what purpose. Patti Lather is helpful in this context as she believes pedagogy is “the transformation of consciousness that takes place in the intersection of three agencies—the teacher, the learner, and the knowledge they together produce.”¹¹ A moral imagination calls for this transformation of consciousness, but also the need to

reimagine the notion of teacher and learner.

As Lederach writes the creative act of “the building and coaxing of imagination itself”¹² is a less than precise process and certainly not a process that is recognized by everyone as pedagogical, or even necessary. Estelle Jorgensen, like Lederach, understands the power of the provision of a place where “deep caring for people and the meaning of their experience”¹³ nurtures new ways of being. Estelle understood and understands choosing to take a chance on both others and this profession.

What possibilities for the young scholar standing before time, not realizing quite yet, that a voice recently found needs a home to be crafted and nurtured? Slowly recognizing, almost achingly, that the spaces one had encountered did not welcome thinking that was at odds with comforting and familiar narratives.

ISPME

In 2005 I attended my first International Symposium on the Philosophy of Music (ISPME) Education in Hamburg. I wasn’t sure of that timeline, so I went looking for the power point Estelle had put together: “A Short History of ISPME.”¹⁴ The history is indeed thought-provoking, but it is the images rather than the text that moved me to reflection: how young we all were in 2005 and how we have all grown

together! I scrutinized every photo and realized that the most important gifts ISPME had given me—not fully understood till now—was something much more vital than a tap on the shoulder.

Space for scholarship
Space for intellectual camaraderie
Time and the endurance of friendship
Joy, laughter, love

The extraordinary vision/imagination of a woman who understood the power and possibility of operating from within the margins led to the cultivation of spaces that began as physical and morphed into the metaphorical and spiritual. Seeking to confront the “dominance of positivism in North American music education research.”¹⁵ Estelle sought to move forward an agenda that established a space for the presentation of multiple and challenging views. Before any scholarship that addressed the power of margins, Estelle somehow recognized marginality as “a standpoint, a perspective, or a place from which an oppositional worldview is constructed”¹⁶ and “simply” pushed through a universe dominated by men to create a much-needed space for others to think alone, and more importantly, together. Of course, “simply” wasn’t simple and Estelle reflects on this period as one of “protracted struggle” where “competing interests and aspirations sometimes threatened to impose a master philosophy in music education and fragment the philosophical community.”¹⁷ Focusing these past years to carefully attend to the use of

language, I am drawn to the phrase “competing interests and aspirations” and I am reminded again of the fine balance between one’s own desire (need?) to be seen and heard and, as Hoffer writes, the “fundamental difference between the appeal of a mass movement and the appeal of a practical organization.”¹⁸ Rather than Master Philosophy (most definitely with a capital M), Estelle offered imagination and intervention through practical organization.

Forging spaces that challenge the status quo, however, are more apt to be “perceived by institutional gatekeepers as disruptive and destructive.”¹⁹ Teachers College Columbia University was the first disruptive space I had encountered as a scholar. Among like-minded and committed pedagogues I came to understand the need for such spaces as what could be, what should be. I also came to understand that gatekeeping is often disguised in small, and what might seem inconsequential, moments. It is not surprising gatekeeping found its way into the early days of the philosophy research symposia. Nor is it surprising that Estelle embraced the struggle to cultivate a space that encompassed both/and philosophical stances and welcomed multiple views. So many others might have seen this as burdensome, but one only needs spend a few hours with Estelle to picture her rocking back and forth, imagination spinning, with a smile of glee that can only be described as a bit wicked, relishing this challenge of a vision she knew to be true.

The ISPME conference spaces have always been about relationship building and grappling with presumed “otherness.” What it means to know and how we come to know takes a certain amount of epistemological humility and imagination. One cannot attend an ISPME conference and not come away understanding the problematics of assuming terms. *Bildung*, for instance, entered my lexicon at the 2007 ISPME conference in London, Ontario. I was responding to a paper Frederik Pio had written and I had no idea what he was referring to. What the hell is *Bildung*!? Since then, I have spent a fair bit of time grappling with that concept, which doesn’t mean I know everything there is to know, but I suspect many of my European colleagues would feel the same. Having the space to ask openly about constructs and ideas without fear of disapproval or disdain took my imagination, and my scholarship, to places I would never have known. There is no greater euphoria than that which comes from reading your own words in front of those whose thinking you respect and honor. The joy that comes from the gift of time to think out loud as others attend to your thoughts, as well as the anticipation found awaiting the carefully crafted response of another, is visceral. You come to understand that these moments with others, where you think differently—better—stay with you through the years that separate the companionship that comes from biennial friendships; knowing we are not, as Buber would ask of us, “bound by the aims of the hour.”²⁰ So often I am able to imagine the other there, on the opposite side of the world, living and

thinking just as I am living and thinking, and know that this memory of the easy laughter that was shared will be shared again in months and years to come.

Coaxing the Imagination is Nothing New to Estelle.

What does it mean to nurture young scholars? Does anyone talk about the price that comes with such nurturance? Who cares for the one caring?

The capacity and wherewithal to build and nurture such spaces must have an emotional curve to them. The singular focus of bringing scholars together from all over the world and the immense stimulation that comes from knowing it can be done surely must ebb and flow, as sustaining such spaces takes as much as gives. Estelle cares deeply for the profession of music education and for all those this profession and discipline touches.

Estelle’s way of being in relationship to her discipline and others is one of an ethic of care. Noddings reminds us that we can’t set up care as an objective goal, but rather that “[W]e approach our goal [of caring] by living with those whom we teach in a caring community, through modeling, dialogue, practice, and confirmation.”²¹ For Estelle, modelling manifests itself in multiple guises. First and foremost, Estelle is interested in dialogue: dialogue as we seek new understandings, dialogue as we think together transnationally, dialogue to consider what is important in and out of our

discipline, dialogue so that we may come to know the other. Watch Estelle in these moments: she is clever, almost sly in her listening; she nurtures as she listens and responds.

Noddings suggests that teachers have the responsibility to “help their students develop the capacity to care.”²² While not everyone may see or might have not seen themselves as a “pupil to Estelle’s teacher” (paraphrasing *SpongeBob Square Pants*, Artist Unknown), I know that I did, and that many others did and do as well. Quite honestly, who doesn’t want and desire a teacher to appear in one’s life? It’s almost as if that most bandwagon of all bandwagon slogans—constructivism—has convinced us one shouldn’t want to be taught. And yet, Estelle’s laughter and joy (definitely a manifestation of both intellectual caring and interpersonal care) reminds me I have so much to learn, so much I want to learn, that I want to be held in that caring relation of being taught, no matter how much I am sure I already know.

Biesta explores the difference between “learning from” and “being taught by” by asking us to consider that what one is “being taught” is the “truth that matters for one’s life.”²³ This kind of knowing and knowledge is based on “being in relation”²⁴ with others. It is not accidental, Estelle’s way of being in relation with others. This truth matters for my life had and has everything to do with recognizing my own potential, and this has everything to do with being seen by her, by her belief in my “working toward a better self.”²⁵

And yet, Who Cares for the One Caring?

I am unable to write this chapter without speaking of one whose presence was slowly made known to me; which does not indicate importance, but rather perhaps my own, oblivious, emergence. My first memory of Iris Yob was seeing her standing next to Estelle in front of one of the conference hotels. So long ago this must have been that I was taken, not so much by surprise, but by wonderment, by this woman who so clearly cared for and was cared by Estelle.

I know few others with whom I can just be. I realize this coming to know Iris as “becoming aware,”²⁶ where the genuine dialogue of which Buber writes happens each time she and I meet:

the response of one’s whole being to the otherness of the other, that otherness that is comprehended only when I open myself to him in the present and in the concrete situation and respond to his need even when he himself is not aware that he is addressing me.²⁷

As I sit near and with Iris, I often have to fight off my first inclination to succumb to a meta-wondering of why she is listening to me. Yet, this constancy is her natural response, a state of care and fidelity to the other. The stillness of Iris allows me to settle and “become aware,” as Buber would suggest. I have come to know and trust intent in these moments; the desire to “[establish] a living mutual relation”²⁸ as we

both recognize ourselves and the other. While I can't speak for Iris, it seems we are always able to meet without distrust, I do not listen for an "unconscious motive,"²⁹ nor do I seek confirmation from our conversations. I simply know that when we meet our heads will tilt toward the other, perhaps giggling over something seemingly inconsequential, but more likely of great consequence. We will simply be in common.

Once Upon a Time

How rarely we experience genuine acts of care. So rare that we often don't know how to respond and settle into fidelity. Being called to care for the "life of dialogue"³⁰ with others means, however, fidelity to both people and to our discipline through the recognition of something beyond oneself. This is the story Estelle has lived and continues to live for and with us. It is not so much that Estelle is teaching us how to live happily ever after, if what is meant by "ever after" is a story with no disruptions. If, however we come to recognize that ever after, even happily, is to live contentedly with disruptions, to seek and desire them, then this is authority of Estelle's gift.

At the most recent International Society for Music Education conference held in Baku, Azerbaijan in 2018, I attended

a panel which included Estelle and was moderated by Iris. During the discussion I attempted to think out loud about two of the presentations which were grounded in care and deep integrity (Kính T. Vũ and Kevin Shorner-Johnson).³¹ I use the word attempt deliberately, as I often do not think out loud very concisely. Estelle came up to me afterward. Our dialogue began with her mentioning my thinking during the session. In that moment I was the student to Estelle's teacher; not so much dependent on her affirmation but rather the reciprocity made manifest in the meeting of "intelligence to intelligence"³² in and through genuine dialogue.³³

I'm never quite sure of SpongeBob's motivation with Squidward, but I choose not to question his sincerity and deep affection when his eyes fill with tears of joy and incredulity as he discovers he is in class with Squidward: "You are the teacher? To my pupil? This isn't art class, it's Heaven!"³⁴ The discovery for many when we entered for the first time and continue to enter (whether in time, essence, or dialogue) the space that had been envisioned by this intrepid and resolute woman, is perhaps not Heaven. But surely, if we accept the terms of SpongeBob's constancy and hope in the impossible, Squidward's response, "Yeah. Well, grab a little piece of heaven and sit down" is an invitation for all of us to sit down and be the pupils to Estelle's teacher.

Notes

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- 18 Hoffer, *The True Believer*, 12.
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- 23 Biesta, "Receiving the Gift of Teaching," 1.
- 24 Noddings, *The Challenge to Care*.
- 25 Ibid., 25.
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- 27 Maurice Friedman, "Introduction," in Martin Buber, *Between Man and Man* (New York, NY: Routledge, 1947/2003), xvi.
- 28 Buber, *Between Man and Man*, 23.
- 29 Buber, "Hope for the Hour," 223.
- 30 Buber, *Between Man and Man*, 23.
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About the Author

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