

SONGS TO TEACH A NATION

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In this symposium, I first briefly respond to Randall Allsup's piece, "Extraordinary Rendition: On Politics, Music, and Circular Meanings" with some general remarks on the distinctions between fundamentalism and liberalism, and internationalism, nationalism, and localism, and the importance of exercising judgment in order to find a middle ground between extreme positions. Against this backdrop, I reflect on the songs we need to teach the nation to sing and, as a case in point, consider the National Anthem Project launched by the MENC—The National Association for Music Education. I suggest that at the very least the "Star-Spangled Banner" ought not be the only song to teach the nation at this time and it is important to carefully consider which songs we ought to teach the nation. And I propose that music teachers need to take a measured approach that eschews fundamentalism, rampant militarism, and excessive patriotism, embraces musically the tensions between internationalism, nationalism, and localism, and expresses a sensitive world-view through the choice of songs that cultivate and express liberal and democratic ideals and foster peace internationally.¹

Allsup's attention to the political character of research reminds us of the important consequences of any activity in the public and private spheres. Our endeavors as researchers are inherently ethical and have political consequences because as music teachers, we act on behalf of what John Dewey terms "the public."² Dewey's "public" arises out of the need for social activities to be collectively organized, especially given the presence of the young, the poor, the ill, the elderly, the needy, and those who are otherwise dependent on others. Politics concerns the organization and governance of the public, that is the collective activities on behalf of society. For Dewey, educational activity cannot escape being ethical and political (construed positively) by the very fact of its undertaking on behalf of a public in the phenomenal world.³

My understanding of fundamentalism is that it is, by definition, antithetical to liberalism. Whereas liberalism embraces surprise, entertains the possibility of doubt, and includes the "*responsibility to choose*,"⁴ fundamentalism is closed-minded and refuses to be surprised or to doubt the certainty of beliefs that have been accepted. Israel Scheffler notes that there is a safety in dogmatism in which one does not need to face the unsettlement of surprise that one might be wrong and one's beliefs mistaken.⁵ This quality of fallibility and openness to the possibility of surprise renders a liberal democracy fragile. Without cultivating

capacities and dispositions to open-mindedness and critical thought and action on the part of all the citizens of the democracy, it is open to being high-jacked by closed-mindedness and fundamentalism and thereby subject to dictatorial action on the part of those who seize political power.⁶ In difficult times, certainty may seem to be safer than open-mindedness that weighs possibilities and thinks through the complexities with which the public must deal. As Paul Woodford argues, if music education is to serve the interests of liberalism, it must likewise cultivate critical thinking and I add the caveat, as a means of defeating fundamentalism and literalism that would destroy liberal democracy.⁷

Liberalism depends on the assertion of certain universal principles of ethical conduct. Seyla Benhabib's reconstruction of universals in what she terms her "post-Enlightenment project of interactive universalism" takes account of important postmodern, feminist, and communitarian insights and understands universals as "interactive not legislative, cognizant of gender difference not gender blind, contextually sensitive and not situation indifferent."⁸ In this frame, it is only possible to sustain liberalism on the assumption of action that takes for granted that others ought to agree with one and act in such-and-such ways. Whether these principles are referred to as "commonalities" or "universals" in the Benhabibian sense, one appeals to certain propositions on which ethical and political action should be predicated even if one is also open to the possibility that one could be wrong and may need to rethink one's position in the future. And given the fragility of liberalism, it is particularly important to re-articulate and preserve its undergirding assumptions and positions at a "conservative" time when fundamentalist thought and practice threaten democratic societies.⁹

Nel Noddings also posits an important human need of a sense of "home" or rootedness in this particular place.¹⁰ In antiquity, this sense of home might be situated within a clan even though it wandered from one location to another. Later, it became associated with the city-state as societies formed around permanent settlements. Still later, we see the rise of the nation-state exemplified in the United States as colonies became welded together into a unity and states were later added through purchase or conquest.¹¹ Today, we are conscious of a global-state in the sense that we are all inhabitants of planet Earth in a far-flung universe. Such a global consciousness necessarily delimits the aspirations of nation-states while it also prompts societal and cultural fracturing and fragmentation as people retreat to the safety of local places or even nuclear or extended families or tribes.¹² The nationalism associated with nation-states now comes into conflict with "international-mindedness"—a more cosmopolitan position that takes a broader view of our human interconnectedness on Earth.¹³ Nation-states naturally resist both the pressures toward fragmentation and retreat to localism on the one hand and unification and advance toward globalism on the other.

And as music teachers responsible for cultivating cultural expression by which these political entities identify and shape themselves, we are caught between these differing forces of localism, nationalism, and internationalism.

How shall we resolve these claims? It is useful to take Aristotle's concept of virtue as a starting point.¹⁴ Aristotle claims that virtues are defined by a moderate and temperate stance that avoids extremist positions by situating the self in the middle ground by avoiding too little or too much of a good thing. Thus, the mark of courage is neither cowardice nor rashness, proper pride is neither undue humility nor empty vanity, and liberality is neither meanness nor wastefulness.¹⁵ Positions in the middle ground are difficult to defend because one can be caught in the crossfire of opposing positions. Notwithstanding this difficulty, I share Aristotle's commitment towards restraint and positions that seem closer to the messy middle ground of the phenomenal world where things are not painted only in blacks and whites but also nuanced in shades of grey. For Immanuel Kant, this position necessitates the exercise of judgment that he triangulates with pure and practical reason. And the arts are among the useful ways of developing and expressing it.¹⁶ While we are now especially sensitive to the interplay of the powerful interests struggling for this middle ground and may see its defense in more problematic terms than Aristotle or Kant may have done, nevertheless, Benhabib is right to urge us to think and act critically in exercising judgment as a cornerstone of liberality.

Judgment requires delimiting the powerful interests of localism, nationalism, and globalism and finding ways in which practical reconciliations, or as Allsup hopes, "peaceful coexistence" can be found.¹⁷ For music teachers, such perspectives require resistance to all of these forces while also finding the means to forward them in some sort of reciprocity. It may be tempting, for example, to ally ourselves with the powerful forces of nationalism and militarism in this country and see the claims of patriotism to the United States as imperative. And aligning ourselves with or taking advantage of these forces may have led to the present initiative for music teachers to teach the nation "The Star-Spangled Banner," approved by an act of Congress in 1931 as the national anthem of the United States just as it did in earlier movements in support of war.¹⁸

Paul Nettl observes that the origins of "The Star-Spangled Banner" lie in "To Anacreon in Heaven," a song with Masonic connections, around in the eighteenth century, and noted as the tune by Francis Scott Key in the poem's first printing.¹⁹ Incidentally, the Masonic words are

To old Hiram in Heav'n where he sat in full Glee
A few brother Masons sent up a petition,
That He their inspirer and Patron would be,
To help Masons Orphans, and mend their condition,

The Gods were all mute, when he mention'd our suit,
 They gave their consent, and donations to boot.
 (Chorus)
 Then who would not wish, like Celestials divine,
 In a cause, like the present, to cheerfully join.²⁰

Of course, the “Star-Spangled Banner” is not the only national anthem to have associations with masonry and Nettl notes that the British Royal Anthem, “God Save Our King,” the tune for “America,” or “Our Country 'Tis of Thee,” is another case in point.²¹ Still, this anthem is a song that serves national interests (and if one grants the Masonic roots, Free Masonry as well). At the very least, music teachers need to be thoughtful about what else we shall do in the public spaces to forward more international interests, for example, the learning of the United Nations anthem²² or music of other cultures, and local anthems, such as state and local songs like Ray Charles’s “Georgia,” or vernacular songs such as the spiritual, “Balm in Gilead.” In short, selecting “The Star-Spangled Banner” as the focus of a national campaign to teach the nation to sing can be read as too narrow an objective in that it forwards the limited claims of nationalism to the exclusion of building international and local affiliations and identities. Rather, music teachers need to resist the claims of excessive nationalism in order to ensure that these other interests are also served.²³ At the very least, we cannot simply forward this one song.

Also, considerations of *which* national songs we choose to teach the nation to sing are of vital importance because the singing of these songs serves to forge a sense of our collective identity as much as reflect it.²⁴ Here, I briefly sketch some musical and textual considerations.

We shall want to choose songs to sing that are singable by the great majority of people rather than just a few musicians. It is thought that “To Anacreon in Heaven” may originally have been an instrumental piece because of its large melodic range. It shows up in a late-eighteenth century vocal glee for three voices with the bass carrying the verse and two treble voices in response.²⁵ Given this anthem’s original heroic character, it is more soloistic than choral, more easily rendered by professional than amateur singers, and not easily amenable to part-singing. Also, knowing what we know of the development of the singing voice, it would be reasonable to expect that we look for songs to teach the nation (especially its young) that have more limited ranges and that most people are likely to be able to sing with ease. And here we might take a cue from Martin Luther who believed that if we are teaching the nation to sing, simplicity and accessibility are musical values of especial importance.²⁶

In terms of its text, the “Star-Spangled Banner” glorifies the 1814 war, in particular, the siege of Fort McHenry.²⁷ There can be no denying this violent and

revolutionary past of the United States or the wars of conquest that shaped this country's beginnings and continue to impact its collective consciousness. We naturally want to foster brave citizens who are not cowered by aggression and willing to stand up against oppression. Still, over the past generations, the Cold War, the Vietnam War, the Gulf War, wars on drugs and violence, and now the global war on terror manifested especially in wars in Iraq and Afghanistan have shaped a pervasive American mentality of being in a continual state of war against something or other and fostered a climate of fear on the part of the citizenry. *Contra* Plato who would prefer us to take our young to war in order to cultivate bravery,²⁸ we may prefer that they be surrounded with more peaceful and natural images. Wars are fought when powerful interests clash and ideologies struggle for supremacy over different others who are then demonized. They are often brought about by such forces as extreme nationalism, economic pressures, political interests that reify war, and rampant fundamentalism. We remember the nationalistic movements in the 1930s (when the National Anthem of the United States was adopted) that led to the outbreak of a worldwide conflict and terrible loss of human and animal life and the devastation of cities, towns, villages, and rural landscapes. In our own time, fundamentalist movements, both Christian and Islamic, likewise threaten the peace and a program of global terrorism has broken out that is symptomatic of a cultural clash between West and East. Given this climate, we need to teach the nation songs that promote a love of tranquility over unbridled violence, law over brute force, and an informed grasp of social obligations over a simplistic world view in which our particular notions of justice prevail. Such an affirmative action on our profession's part would constitute what Neil Postman sees as an isomorphic approach to remedying particular cultural or societal deficits and thereby offsetting and balancing reductionistic and nationalistic forces with broader views of the subtleties and complexities of human existence.²⁹

As we search for songs for the nation to sing, my sense is that William Woodbridge, Lowell Mason, and Elam Ives Jr. were right in their desire to teach songs that speak of the beauties of the natural world, inspire hope, courage, bravery, humanity, civility, love for this place, this country, and this world, and carefulness in enabling all living things to thrive.³⁰ Such songs are inspiring in the sense that we want to join in singing them. For example, in September 2005, I met with a group of music teachers and professors of music education at the mountain resort of Myōko, Japan. One evening, after a riveting and dramatic performance enacted by drummers from Sado Island followed by teachers participating in the dance and drama, one of the senior professors of music education arose to lead the group in a song. In the way of those who do not quite know what is going on, since all around me was transpiring in a language with

which I was unfamiliar, I watched transfixed as these musician-teachers broke into a four-part *a capella* rendition of a beautiful song. I later discovered it to be “Furasato,” or “Hometown,” a school song from the Meiji Period with music composed by Tatsuyuki Takano and text by Teiichi Okano. Such was the power of this music—its tranquility and strength, the aptness and in-tuneness of the part-singing, and the joy on the faces of those singing beside and around me—that I wanted to join in singing this song. It seemed that I was caught up in it. I did not know the words but the tune was clear, its range modest, and voice leadings natural and I quickly began to hum and sing along with the others. When the song finished, I asked a woman standing nearby what it was. Lost for English or even Japanese words to tell me, she said that it was a song about home, family, friends, and this place. It seemed that few teachers could tell me much more than it was a precious song beloved throughout Japan and it spoke of cherished values that inspired those who sang it. My guide, Masafumi Ogawa, shared its tune and text. Its first verse, in English translation, goes like this:

Back in the mountains I knew as child,
Fish filled the rivers and rabbits ran wild.
Memories, I carry these wherever I may roam
I hear it calling me, my country home.

We might think of other patriotic songs such as “America the Beautiful” with text written by Katherine Lee Bates, in the past sung to the tune “Auld Lang Syne” but now to the tune “Materna” composed by Samuel A. Ward in 1882, and “America” now sung to the tune of the British Royal Anthem, “God Save our King.” Both of these songs have modest ranges, are harmonically and vocally accessible, seem prayerful invoking a sense of Providence, and may be songs that others would want to join in singing. Still, we may need to re-work their texts. For example, in “America the Beautiful,” the monotheistic male deity evoked in the phrase “God, shed his grace on thee.” might alternatively be rendered, when thinking of “Sophia” or the “Shekinah” of the ancient temple of Israel, “God shed her grace on thee.” A Buddhist, in the Japanese heritage, thinking of the god, Benai, god of art and matchmaking among the panoply of gods watching over wealth and business success, richness of the heart, purity and health, fertility, long life and living, respectfulness, and welfare might wish to sing “Gods shed their grace on thee.” And including all of these theologies in the song text, one might sing more ambiguously, “A grace be shed on thee.” Notions of “brotherhood” do not translate easily into “sisterhood” although we might sing this too. The brightness and utopian quality of the text bypasses other darker realities of the nation’s sometimes violent past, the claims of restitution for what was sometimes seized from others displaced from their homes and lands or used through

such means as enslavement, indentured labor, or inadequately recompensed work, and the present ubiquitous classism, sexism, racism, religious fundamentalism, homophobia, and ethnocentrism. We try to imagine, for example, how the statement “Thine alabaster cities gleam/Undimmed by human tears” could possibly be true. Verses might be added to remind us of the price at which this country has been bought and of those who are silenced in the public spaces, who do not see beauty anywhere, and for whom living here seems more a curse than a blessing. Although Bates recognizes these difficulties when she writes “God mend thine ev’ry flaw,” her references to the “pilgrim feet/Whose stern impassioned stress/A thoroughfare for freedom beat/Across the wilderness” must surely overlook the Native American perspective on these events. In these and other textual re-writings, we would be singing different things and including all of the people, not just some of them, in the song.

Worldwide, people value strong peacemakers. Abroad, many look to us to sing more peaceful songs than the “Star Spangled Banner.” This anthem is not a song they want to join in singing. Themes of the ascendancy of the United States invoked in this paean to warfare about our military pre-eminence and power, our flag as a symbol of that power, and our threat to “conquer we must when our cause it is just [sic]” are unattractive to these others who would be our friends.³¹ Singing more peaceful and inclusive songs can be a counterpoint to unreflective, uncritical, passionate, unrestrained, and extreme nationalism, and allow us to think about what we ought to do as a nation and what our role in the world should be. Such songs may interrogate the bright picture of our national facade and help us seek to repair our society’s breaches as we also rebuild its levees. Questioning our own national anthem, asking if we need new songs to express our attachment to home and this land, and teaching the nation to sing these songs can prompt us to wonder collectively how we might once again join not only with each other across this country but with many around the world who would willingly sing with us. And singing such songs could prompt new ways of thinking and acting as we hope for and work to ensure that our swords are beaten into ploughshares,³² ideals of truth, justice, and liberty for all shine brightly here and abroad, and the nations of the world bless the United States of America.

As we consider the matter of the songs that we need to teach this nation to sing, we are left without easy answers. This analysis complicates rather than simplifies the tasks that lie ahead of us. In reconciling our obligations to this place, this land, and this country with the wider ties that bind us to other peoples, we grasp the power of song as a means and expression of these identities. Avoiding extreme positions through the exercise of judgment in the choice of the songs we teach the nation requires us carefully to consider the words and tunes of songs

that may be forwarded. And as we make these choices, we can correct and temper unrestrained passion that would drive us apart from different others and facilitate and foster a sense of connectedness, belonging, and home that would draw us together.

NOTES

¹I have traversed the terrain of music and international relations elsewhere in my essay, "Music and International Relations," in Jongchuk Chay, ed., *Culture and International Relations* (New York; Westport CT, and London: Praeger, 1990), 56–71.

²For a definition of the public, see John Dewey, *The Public and Its Problems* ([1927]; repr., Denver: Alan Swallow, c. 1954), especially chap. 1.

³On educational values, see, for example, Dewey, *Democracy and Education: An Introduction to the Philosophy of Education* ([1916]; repr., New York: Free Press, 1944), 231–49. Cf. Israel Scheffler's point in his *Reason and Education* (Indianapolis and New York: Bobbs-Merrill, 1973), for example, chaps. 11 and 9 respectively, that education is an ethical undertaking with moral consequences and curriculum decisions are justified philosophically. Also, see his *In Praise of the Cognitive Emotions and Other Essays in the Philosophy of Education* (New York and London: Routledge, 1991), 24, 107–08.

⁴I am indebted to Mary J. Reichling for her comments on an earlier version of this paper and her underscoring the importance of making choice as a characteristic feature of liberalism. Private communication, February 26, 2006.

⁵Scheffler, *In Praise of the Cognitive Emotions*, 13–15.

⁶Dewey, *Democracy and Education*, 139–63, advocates an experiential and critical thought that goes counter to dogma (39).

⁷Paul G. Woodford, *Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice* (Bloomington IN: Indiana University Press, 2005). Susanne K. Langer, *Philosophy in a New Key: A Study of Symbolism of Reason, Rite, and Art*, 3rd ed. (Cambridge MA: Harvard University Press, 1957), 264, writes, "The worst enemy of artistic judgment is literal judgment."

⁸Seyla Benhabib, *Situating the Self: Gender, Community and Postmodernism in Contemporary Ethics* (New York: Routledge, 1992), 3.

⁹The term "conservative age" is coined, for example, by Michael W. Apple in his *Official Knowledge: Democratic Education in a Conservative Age*, 2nd ed. (New York and London: Routledge, 2000).

¹⁰Nel Noddings, *Happiness and Education* (Cambridge: Cambridge University Press, 2003), especially chap. 5.

¹¹Diane Ravitch, "Should We Teach Patriotism?" *Phi Delta Kappan* 87 (8) (April 2006): 579–581, believes that American culture needs to be taught in American public schools and that the teaching of patriotism, through patriotic rituals and the singing of such patriotic songs as "God Bless America," "Columbia the Gem of the Ocean," "America the Beautiful," and "My Country, 'Tis of Thee," have historically been an important aspect of public schooling. She writes, "Since the earliest days of public education, the schools were expected to teach students about the history, culture, and symbols of America" (579).

Commenting on a recent visit to a New York City elementary school in which students from many nations and cultures were “encouraged to have pride in their cultural heritage” she notes little attention to the teaching of American culture (579). And she regards it a “crying shame” to deprive children of a knowledge of “this land and its history and culture” while all the time promoting the musical cultures of other lands and peoples (581).

¹²See Seyla Benhabib, *Transformations of Citizenship: Dilemmas of the Nation State in the Era of Globalization: Two Lectures* (Assen, Netherlands: Koninklijke Van Gorcum, 2001) especially on issues of “deterritorialized politics” or the loosening and uncoupling of political realities with particular places, and the dilemmas that the massive transnational migrations during the last century raise for the nation state (including the growth of disenfranchised populations who are regarded as not having the “right to have rights”). She also notes the tensions between local, national, and international interests engendered by these political and cultural realities. As I write, the plight of the “undocumented workers” in the United States from Mexico and other countries in the Americas instances the impact of porous national borders and migration on cultural and political identity in this country.

¹³Theresa Hurley, “International-mindedness in an International School in Cairo, Egypt” (Ph.D. diss., Walden University, 2006), chap. 1.

¹⁴Aristotle, *Nicomachean Ethics* (*Ethica Nicomachea*), trans., W. D. Ross (Oxford: Oxford University Press, 1925), 1008b11–13, on virtue as the middle ground between deficit and excess of a desirable quality. For a commentary on the intersection of virtue and moderation, see Jan Steutel, “The Virtues of Will-power: Self-control and Deliberation,” in *Virtue Ethics and Moral Education*, David Carr and Jan Steutel, eds. (London and New York: Routledge, 1999), 131–32.

¹⁵For a short and accessible summary of Aristotle’s virtues and the mean, see Gordon Ziniewicz, “Aristotle: Nicomachean Ethics, Moral Virtues and the Mean,” at <http://www.fred.net/tzaka/arismean.html>, accessed on February 22, 2006.

¹⁶Immanuel Kant, *The Critique of Judgment*, trans., James Creed Meredith (Oxford: Clarendon Press, 1952).

¹⁷Randall E. Allsup, “A Response to Estelle R. Jorgensen, ‘Four Philosophical Models of the Relationship between Theory and Practice,’” *Philosophy of Music Education Review* 13, no. 1 (Spring 2005): 104–8.

¹⁸Similar wartime MENC National Anthem initiatives are evident in 1918 when the Service Version of the National Anthem was prepared, and again, in 1942, when “The Code for the National Anthem of the United States of America” was adopted by the National Anthem Committee, April 2, 1942; see <http://www.menc.org/guides/patriotic/reprise.pdf>, accessed February 22, 2006. As of January 20, 2006, sponsors of the National Anthem Project website at <http://www.tnap.org>, accessed February 22, 2006, were, in alphabetical order: American Musical Salute, ASCAP, Bank of America, Conn-Selmer, Gibson, Jeep, the History Channel, and NAMM. John Seybert, private communication, February 24, 2006, draws my attention to the fact that the MENC supported the wartime effort during World War II by devoting all the issues of the *Music Educators Journal* in 1942–43 to “Music Education during Wartime.” Among the articles that appeared was one by Charles Seeger, “Wartime and Peacetime Programs in Music Education,” *Music Educators Journal* 29 (3) (January 1942): 12–13. According to Seybert, the MENC also

collaborated with the Columbia Broadcasting System (CBS), the National Broadcasting System (NBS), and the Mutual Broadcasting Systems sponsored by the Federal Security Agency, the United States Office of Education, The National Education Association, and the Armed Forces in providing patriotic music in support of the war effort. Arguments in support of music's involvement in this effort were advanced by musicians such as William Revelli, "How Music Can Help Win the War," *Etude* (November 1942): 741, 749. And Seybert notes the radical response to Revelli's and the War Department's charge to music education in the following example. He writes, "For example, in Millbank, South Dakota, a photograph from the 1944–45 school archives shows the high school band pictured with a marching band drum. Painted on the center of the drum's head is a caricature of General Tojo and the Japanese rising sun flag. When struck in the middle of the drum, a mallet would hit Tojo in the face. The words "Hit 'em Hard!" were on the perimeter of the drum." See Jean Adler, "The Life and Times of Thomas Ernest Adler: From Farmboy to United States Army Band Musician, 1932–1955," (master's thesis, St. Cloud State University, 2003), 15–16, illustration 4.

¹⁹Paul Nettl, *National Anthems*, trans., Alexander Gode, 2nd enlarged edition (New York: Frederick Ungar, 1967), 203–08.

²⁰*Ibid.*, 205–06.

²¹*Ibid.*, 213.

²²*Ibid.*, frontispiece, suggests that a fitting anthem for the United Nations might be Beethoven's "Ode to Joy."

²³Samuel Johnson also speaks of a patriotism gone awry when he is reported to have said on April 7, 1775, "Patriotism is the last refuge of the scoundrel," in Boswell's *Life of Johnson*, Project Gutenberg Etext at <http://www.gutenberg.org/dirs/etext98/ljnsn10.txt>, accessed on February 22, 2006. I am indebted to Linda Bucklin for bringing this quotation to my attention.

²⁴In his statement, "Let me make the ballads of a nation, and you may make their laws," William C. Woodbridge, *A Lecture on Vocal Music as a Branch of Common Education* (Boston: Hilliard, Gray, Little and Wilkins, 1831), 12, is paraphrasing a maxim quoted by Benjamin Rush, *Thoughts upon Female Education* (Philadelphia: Pritchard and Hall, 1787), 20, of obscure origin; see *The Home Book of Quotations Classical and Modern*, sel. and arr., Burton Stevenson, 10th ed. (New York: Dodd, Mead and Co., 1967), 123.

²⁵Nettl, *National Anthems*, 206–07.

²⁶The simplicity of Luther's music is evident, for example, in his *Deutsche Messe*. See "Luther's Directions Regarding his *Deutsche Messe*," in Theodore Hoelty-Nickel, "Luther and Music," *Martin Luther Lectures*, vol. 4: *Luther and Culture* (Decorah: Luther College Press, 145–211).

²⁷Garrison Keillor cites poems by such Americans as Walt Whitman, Emily Dickinson, Robert Frost, E.E. Cummings, Gary Snyder, William Carlos Williams, and Billy Collins in his "The Anthem: If Famous Poets Had Written 'The Star-Spangled Banner,'" *The Atlantic Monthly* 297 (1) (January/February 2006): 94–95. I am indebted to Karen Gast for bringing this article to my attention.

²⁸Plato, *Republic*, trans., Robin Waterfield (Oxford and New York: Oxford University Press, 1993), Book 7, §537a, 271.

²⁹Neil Postman, *Teaching as a Conserving Activity* (New York: Delacorte Press, c.1979).

³⁰For example, see my commentary on songs that accompanied the Woodbridge lecture in my “William Channing Woodbridge’s Lecture ‘On Vocal Music as a Branch of Common Education’ Revisited,” *Studies in Music* (University of Western Australia), no. 18 (1984): 1–32., namely, “The Morning Call” from “Aufruf am Morgen,” “The Garden” from “Das Gärtchen,” and “The Rising Sun” from “Die aufgehende Sonne.”

³¹Richard Clarke explores matters of Chinese economic and political ascension, the United States’ defense of its interests in the Middle East, terrorism, and the threat of weapons of mass destruction in his novel, *The Scorpion’s Gate* (New York: G. P. Putnam’s Sons, 2005). As he notes in the flyleaf to his book, “Sometimes you can tell more truth through fiction. And there is a lot of truth that needs to be told.”

³²This Biblical reference from Isaiah 2:4 Revised Standard Version reads in full: “He shall judge between the nations, and shall decide for many peoples; they shall beat their swords into plowshares, and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more.” Rick Herrick, “Swords into Plowshares: Some Thoughts as to What Went Wrong,” in Chay, ed., *Culture and International Relations*, 239, notes that “the use of religion to justify conflict, particularly when violence is involved, violates the teachings of the world’s major religious traditions. Still, regrettably, as Herrick notes (247–48), religious people have advanced and been caught up in violence.

IN SEARCH OF A REALITY-BASED COMMUNITY: ILLUSION AND TOLERANCE IN MUSIC, EDUCATION, AND SOCIETY

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The two questions that arise in this symposium are: What kind of world engagement is required of music education? and Should music educators participate in political understanding? While my immediate response was and is: How we can afford not to? that is, not to engage fully with the world and not to do so politically, at the same time I also recognize the ways in which that has been problematic in the music education profession. Particularly, in how we continue to experience what I would call events without future: ersatz events made of illusions. Such a proposition is implicated in the following questions: How seriously are we committed to rethinking our practice and re-engaging with our ideals, traditions, visions, and discourses? Has our conception and practice of democracy disappeared (or remained unformed) in the insubstantiality of shadows? How do