

School Music Education and Change

By

Estelle R. Jorgensen

Indiana University Jacobs School of Music  
Bloomington, Indiana, USA

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Thinking hopefully about the problems and possibilities of school music education, particularly in the United States, I suggest ways in which we might think and act more broadly, inclusively, humanely, and musically toward transforming our thought and practice.<sup>1</sup> Rather than urging change for change's sake, it is necessary to carefully and critically reflect on our present situation and consider what we need to do in the foreseeable future. And in so doing, it is important for all the stakeholders in music education, including teachers, students, parents and guardians, administrators, politicians, and the public-at-large to converse together about the ways in which music education needs to change and act in solidarity not only on behalf of school music but general education in the public sphere.

### *Problems*

As we consider our situation as music teachers in elementary, secondary, and tertiary schools, there are several problems that cut across the particular settings in which we teach. Among them, we often individually and collectively experience a sense of powerlessness in the face of pervasive expectations of us by governments, businesses, religions, music professionals, and the public at large. Among the most potent of these forces are requirements concerning assessments of the effectiveness of our work and our students' learning. Much of what we are able to do is regulated by our employers and other educational stakeholders. Teacher certification requirements, curricular mandates, legal rules, and teaching evaluations exemplify this regulation of our work and restrict our freedom as teachers. As a result, we are often in a reactive mode, responding to the mandates of more powerful others and feeling a lack of dis-

empowerment when, as often occurs, we are not consulted actively in the formation of these expectations and regulations. Added to our sense of powerlessness to effect changes in the way we think and do things we are sometimes vulnerable and marginalized in the schools in which we work. Often, the missions of, and ways in which, schools are organized are at odds with our requirements as music teachers. For example, school timetables are sometimes arranged in ways that do not afford us the most effective frameworks in which to do our work during the regular school day (e.g. in block scheduling, we may have a surfeit of instructional time in one part of the year and a deficit of it in another). It may also be necessary to attempt to offer quality musical instruction on the margins of the school day (e.g., in the early mornings and late afternoons and evenings). Since most of us take our work seriously, these realities mean that we often work long hours for salaries that too often require moonlighting or additional employment in order to supplement our livelihoods. When it is necessary to work long hours under stressful conditions, it may also be difficult to sustain happy marriages and cultivate long-term relationships with family and friends. Given these realities, it should not be surprising that music teachers often experience low job satisfaction and burnout within a few years of beginning to teach. If present trends continue in music teacher salaries and working environments, Julia Eklund Koza may be right to expect the future music teaching force to be populated mainly by privileged upper-middle-class white women whose wages merely supplement their family incomes.<sup>2</sup>

Beyond the expectations of others in the particular institutional contexts in which we teach are problems inherent in the ways in which we are prepared as teachers and the scope of the tasks before us. It is bad enough to be hemmed in on every side by strictures that determine

our work but even more difficult to also be professionals where it is necessary to respond to the interests and needs of our students, cultivate the sorts of environments that are conducive to musical learning, foster the active engagement of all of our students, assist them to successfully overcome obstacles in their paths, assess their progress, and relate to all of the other interested parties to this education—parents, guardians, extended family members, administrators, colleagues, politicians and those who hold the educational purse strings, and members of the public who are interested in music education as a part of wider cultural education. We may also begin to teach with a sense of inadequacy at not knowing all that we might wish or even need to know. Instrumental teachers during the course of pre-service education spend limited time studying instrumental performance and pedagogy, ensemble literature, conducting techniques, music history and theory, musics beyond the Western classical traditions, composition and improvisation, vocal techniques, rehearsal and teaching strategies, classroom organization, and the like. The same is true of choral teachers who may be fortunate to study instrumental pedagogy, vocal pedagogy, choral literature, choral conducting, among other musical and educational subjects. General music teachers may only be able to spend time with one of a number of classroom instructional methods, let alone several of them. Much of the professional reading of pre-service and in-service teachers is taken up with technical manuals on the practical skills that are needed in order to survive and thrive in the classroom. There seems to be little time to read or participate in the field's scholarship, reflect on what music teachers should do, or read widely on music and education. So we may begin our working lives as teachers in a baptism by immersion into school music teaching and often with a profound sense that we do not know all that we need to know in order to do our work effectively. And in this regard, we share

much with other artists and professionals who learn much of what they know through prolonged practice of their professions.<sup>3</sup>

Our sense of inadequacy as beginning music teachers can be reinforced once we settle into our work. We are rarely asked what we think we should do as music teachers. Instead, we are kept very busy with the sheer volume of work necessary to keep our music programs running smoothly, and there are few opportunities to mull things over and converse together about what we are doing and why we are doing it. Rather than reveal our shortcomings, it is natural to suggest that all is well and cover any worries with a bravado that suggests that we know what we are doing and are successful at doing it. Any lurking fear that all may not be well can be silenced by dogmatism, or the avoidance of surprise by a false certainty that what we are doing is the only way things should be done.<sup>4</sup> Fears of inadequacy and isolation are exacerbated especially in smaller rural, suburban, and urban schools where we may be the sole musician in a department or we must cover a wide array of music teaching and learning beyond the scope of our initial training or comfort. As a choral specialist who was expected to lead an instrumental program, or even organize a school choir program, I know how it feels to attempt to teach things for which one is unprepared. Other teachers have told me similar stories as they tried to teach what they did not fully understand or feel confident in teaching. Having insufficient time to reflect on our work or opportunities to cultivate the art of musical and pedagogical conversation, to read about music education and discuss our situations, and work cooperatively and collaboratively with other music teachers only aggravate the isolation and inadequacy that too many music teachers feel in the face of many different demands of us.

These difficulties are compounded by profound changes that are taking place in contemporary cultural life. Reflecting on the many ways in which traditional ways of music

making and taking are being challenged by new ways of doing and experiencing music may leave teachers with a growing sense of unease that students today may not wish to learn what we know how to teach. To find ourselves out of tune with what students long to learn, especially when we are unsure that we know enough about or how to teach them what they want to know, is very unsettling. We can be forgiven for any resistance to changing the ways in which we do things because there is some security in sticking with what we already know what to do and it is natural to desire security in our work as much as in the rest of our lived lives. Unsettlement, openness to surprise, wonder, and even awe in the face of changes to the realities we know can evoke fear in those whose identities and livelihoods are bound up in doing things traditionally. Cultural changes around us challenge our complacency, especially those of us who are older, and suggest that we may need to change what we do, that our education thus far may not suffice, and it may be necessary to discover other ways of thinking, doing, and being that meet the needs of our students in today's world. At the same time, we struggle to hold onto those things from the past that we treasure and wish to pass on to future generations. We are reluctant to let go of those things that we have been taught or come to regard as precious simply because of cultural pressures that emanate from the mass media, political and economic agencies, and religious institutions, and with which we may disagree, sometimes profoundly. It is tempting to build edifices by which it can be demonstrated that we are excelling in our work, whether it be systems of competition or performances that reveal our prowess. We may forget that when we excel, others must necessarily do less well. Since music teaching is only as strong collectively as its weakest link, our self-interest to excel may collide with our collective responsibility to help our colleagues do the best work possible.



Thinking about the state of the schools in which we teach, we lament the unevenness of musical opportunities and school musical programs across the nation, the barriers that stand between people of different ethnic backgrounds, languages, religions, colors, ages, and sexual identities, and the ethical problems we face in public education. In some schools, musical riches abound; in others, students have access to far more limited opportunities to engage with music. Whether in rural, urban, or suburban schools, the increasing diversity in our cultural life and the tendency of public schools to be places mainly for poor and disadvantaged students who do not have the means or opportunities to attend select, private, charter, parochial, or home schools only exacerbate a disturbing flight of the most privileged students away from public schools. The public's failure to adequately and fairly support public schooling threatens to undermine the American democratic experiment which relies for its success on an engaged and informed citizenry—a point that John Dewey underscored in arguing for the importance to democracy of publicly supported education and the public's engagement with its schools.<sup>5</sup> As in other times of war, we may become the agents of militarism and extreme nationalism rather than proponents of peace and critical reflection about what we are and should be thinking and doing in and to the world.<sup>6</sup> Our profession is largely silent in its protest of the inequities in, and lack of support for, what Jonathan Kozol refers to as the “shame” of America's public schools.<sup>7</sup> We are too often bereft of the strong leadership given, in time's past, by music supervisors who were leaders of teachers, especially at the local and state level.<sup>8</sup> The voices of music teachers are also collectively muted in opposition to the public's failure to recognize the diversity that is the American reality. And we long for concerted action on behalf of inclusiveness, humanity, justice,

and freedom so that all who dwell here and abroad can have the self-same access to, and quality and benefits of, musical and cultural education.

### *Possibilities*

Against the backdrop of these and other problems are possibilities and potentialities that give us hope. Among them, it is personally satisfying to have the privilege of working as teachers with our colleagues, students, and their families, and we have many opportunities to enrich the cultural, artistic, and spiritual life of the communities in which we live. Sometimes, we are in a position to be catalysts in our communities as we foster the arts, contribute to social and community events, and light the musical life of the places in which we work. We also have the joy of engaging young people and those who are older with music, and if we are fortunate to stay in a particular teaching situation for long enough, we may come to know extended family members and generations of families.

As musicians and teachers, we stand firmly against crass materialism and for a broad, liberal, and humane education. Even as we foster a love of music and the skills to make and take it in our students, we may also be able to contribute in important ways to a general education that goes beyond mere literacy, numeracy, and technical skills. And we are in a position to imbue lived life with imaginative thought and practice and nourish the hearts, minds, souls, and bodies of young and old alike.

In planning our musical instruction, there are also many opportunities not only to make and take music, but to relate music to other school subjects, to contribute to an integrated and holistic general education, and to enrich the educational experiences of students throughout the

school. We are in a position to leaven the lump of the school. As yeast works in bread, its effects spread throughout the whole loaf which rises and expands. Think about the many ways in which what we do as musicians can benefit the schools in which we teach. The musical ensembles and cooperative classroom experiences that we design for our students can foster social and leadership skills in our students, and give them opportunities to express themselves musically in such ways as song, dance, musical theater, and instrumental performance, and together experience moments of excellence and profound concentration that go beyond the ordinary and mundane. We are able to open worlds of music to our students as we connect them to the musics of earlier times and in sundry places around the world. As we along with our students come to know the musics of others, we may better understand our own culture and our own selves. For example, in contrast with the pervasive informality of our time, we may learn of the formality in social interactions of earlier times expressed musically, say in the Baroque suite, just as we may consider how the differing attributes of social life today are expressed in a myriad different musical traditions around the world. As such, we have opportunities to think about how we ought to be or could be as people dwelling together not only in the United States but as earthlings, what our social engagements and musical expressions have to offer our nation and the world, and what we might learn from different others. And as we come to know music, we can learn how to dwell peaceably together in ways that respect different others while also valuing the precious traditions to which we are heirs.

We may also think about the possibilities of particular musical subjects that students would clamor to study in schools. At the Mountain Lake Colloquium for Teachers of General Music Methods in May 2007,<sup>9</sup> I asked teachers of classroom music what their students would

love to study. Ideas for subjects and topics bubbled up everywhere. These teachers came alive with suggestions that they believed would cause such intense interest in musical study in schools that there would be a surfeit of students eager for musical instruction and an immediate need for more music teachers to teach them. They had terrific ideas about what to do, and the more they talked, the more ideas they generated. Their faces glowed as they shared their ideas with each other, and their conversation clearly suggested that music teachers have many good ideas for school music that students would yearn to study if only they had the opportunity. Sometimes, it may be necessary to rethink what we have done in the past and do things differently; or, we might want to do some of the old things in new ways or abandon the old things altogether; or the curiosity and esoteric nature of the old things might hold enormous interest for our students. As I reflected on this conversation, I realized that teachers' imaginings constitute a deep reservoir of possibilities for rethinking school music instruction in ways that could re-situate music centrally in general education as it was intended to be at the dawn of American common schooling.<sup>10</sup> And it seems imperative to tap into this reservoir far more than we have done in the past.

Moreover, the passage of a unanimous resolution in the United States Congress in support of school music education<sup>11</sup> suggests that there is wide support among the nation's politicians and a great deal of musical goodwill that would provide support for and enable us to do things differently and even better in the future than we have done in the past. Education is a long and slow business, often taking generations to reveal its possibilities.<sup>12</sup> Think of the creativity and imagination of the people of this country, the republic's more-or-less consistent devotion to the power of education, and the values of freedom, equality, and justice that undergird the constitution of the United States. When things go wrong in this country, inequity

increases, freedom is challenged, and violence is done to those here and abroad, it is easy to forget the possibilities of this comparatively youthful nation. As an immigrant and new American, I know how this land is a beacon of hope to those abroad who long to live here and share in its bounties. Our experiment in school music goes back about 170 years—a short time, relatively speaking, yet in that time, the idea of school music as a part of general education has moved beyond the confines of a particular town to spread across a nation.<sup>13</sup> We might fault the ways in which it is presently conducted, yet the efforts of music teachers in communities across the entire country have made a difference in people’s lives. Bands, choirs, orchestras, opera houses, concerts, musicals, films, and occasions of informal music making and listening to music continue to contribute to the fabric of cultural life in communities large and small. In churches, synagogues, temples, and sacred groves, music is heard in religious life as it also flourishes in secular life. People make and take music in their private places as they also participate in it on public occasions. Whether it be the musical concerts that marked the nation’s collective mourning in the aftermath of 9/11 or the annual Memorial and Independence day remembrances broadcast live from the Capitol grounds in Washington DC, music is intimately tied to our public and private consciousness. This resilience and power of music must be due, at least in part, to the efforts of generations of music teachers who have labored to instill a love of music in their students in a myriad places across the land. And we can take heart in the long term consequences of, and our responsibilities for, musical instruction in schools, colleges, and universities that are manifest in the rich and diverse musical life of this nation.

*Changes*

How should we respond collectively and individually to these present problems and possibilities? How can we avoid the worst of the problems that beset us while realizing the best of the possibilities that lie before us? How can we decide what to do and how to act together for the betterment of school music education as music and education generally? I suggest several principles that can be helpful in working through these issues. Notice that these principles do not constitute a set of answers to our problems and possibilities. Rather, they are ways of searching for answers that fit our particular situations. In a democracy, it is incumbent on us all to intelligently and critically identify the problems we face, the solutions proffered to them, and decide individually and collectively what to do.<sup>14</sup> We cannot afford to let others do our thinking for us. And we all need to play our part in deciding what we shall do about music education in the future.

First, we need to engage in dialogue not only as music teachers but in conversations with the important stakeholders in music education construed broadly. Our work in public schools relates to that of private music teachers, teachers of the other arts and other school subjects, religious educators, community music organizations, the executive and legal branches of government at state and local levels, professional performing organizations, associations of artists and arts educators, instrumental manufactures, music publishers, school principals associations, parent and teacher associations, university music teachers, home-schooling organizations, and associations of students. So it is important to work with these and other stakeholders to find ways to coordinate our efforts on behalf of musical and cultural education, amass strong grassroots support on behalf of music, and agree upon certain directions in which we commit to move in the future. In our time, this extended and inclusive conversation has yet

to occur in the United States. And professional organizations of music teachers can play a crucial role in spearheading and facilitating them.

This dialogue needs to be conducted in a manner that is respectful of the different and sometimes conflicting efforts of those with a stake in the cultural life of this place. Rather than personalize our criticisms of what may not be going on to our liking within our sphere of particular influence or pointing our fingers at others, it is important to think together about the truly significant issues that we face, especially since problems in social organizations are often long-standing and develop gradually despite the best intentions of those involved in them. Our actions have unexpected consequences that are both good and bad. Rather than bemoaning our problems, it is important to think pro-actively about what we might be able to do together and formulate plans not from a sense of powerlessness but courageously and determinedly, especially as we succeed in empowering those committed to enriching cultural life through music education. As we talk, it is also necessary to act, to become alert to things that we need to do differently and committed to changing those things that we agree are deleterious to music and education.<sup>15</sup> As we talk and act together, it is possible that we shall think of things together that we might not have imagined individually,<sup>16</sup> and we shall gain the courage to act even in the face of public apathy or opposition to those things to which we are committed. Education is not a value-free activity. It cannot avoid being profoundly ideological as abstract ideas are expressed as practices in the lived world. So we need to be particularly careful to interrogate the particular ideologies that vie for our attention and support.

This need for critical and independent thinking and empowering teachers to act consistently with their ideas makes it vital that we think about change that comes “up” from the

grassroots as it is also initiated by administrators. Such a dialectical view of the mechanisms of change requires leaders who think of power as something exercised not so much *over* people as *with* them by means of their influence. Policy makers need to remember the words of Friedrich Schiller who remarked that the artist should think of people as “they ought to be” when one wants to “influence them” but of them “as they are” when one is “tempted to act on their behalf.”<sup>17</sup> Leaders forget this discontinuity between what people would like to do and what they can do to their peril. Even though it may be useful to once again empower music supervisors, consultants, or advisers, helpers, supporters, organizers, or leaders of teachers in local school districts, it is also necessary to empower music teachers to act fully as professionals and change their work in directions that they believe to be merited. And such a view implies that both administrators and teachers act in ways that are humane, collegial, and respectful of those with whom they work.

Second, we should not overlook the power of the models of excellent musical instruction that are flowering in our midst. The demonstration effect, or the impact of exemplars of music instruction in spawning imitations of them, has been around from antiquity.<sup>18</sup> Our public notices our actions more than our words. Our actions have a compelling quality to them, especially as they inspire others to emulate us. Whether it be model school programs that we wish all our teachers would be able to conduct, outstanding examples of music teaching that we long to see in common practice, or stellar music curricula that attract intense and broad student engagement, we need to publicize these exemplars in the media, organize pre-service and in-service music teacher education around them, study them systematically and rigorously, involve teachers actively in our research, and publish the results of this work in our scholarly journals. As we



focus on the things that music teachers are doing well and honor those who are among our best practitioners and thinkers, it is possible to imagine new ways of preparing our music teachers to be better reflective practitioners, that is, able to think intelligently, imaginatively, and critically about our work.<sup>19</sup> In some professional fields, such as law, business, and medicine, the study of examples has been systematized into a case study analysis whereby aspiring professionals are prepared through examining real-life situations similar to those in which they might expect to work. There is room for more of this kind of thinking and doing in our field.<sup>20</sup> When he advocated for the introduction of vocal music into the common schools of Boston in the early nineteenth century, William Channing Woodbridge combined concerts by *a capella* boy choirs singing in multiple parts and led by Lowell Mason with arguments about the power of music in people's lives and its importance in general education. Mason's *pro bono* demonstration of what could happen in schools when vocal music was a part of the school curriculum led administrators and teachers in other Boston schools to clamor for music instruction in their schools too.<sup>21</sup> As one town embraced school music, another also wanted it. So ideas and practices spread and grew in importance through the process of imitation. And the same can be true today.

Third, among the engines of the dialogue and exemplification that could drive the development of school music education are a love of learning, unsettlement of the taken-for-granted, and repudiation of self-satisfaction that brings about a sort of intellectual fossilization. If we are not growing as musicians and teachers, we are likely dying. Alfred North Whitehead speaks about an all-too-common problem of "mental dryrot," and the evil of inert or dead knowledge—knowledge that is no longer vital in the hearts and minds of those who possess it.<sup>22</sup> The great objective of education is that while there is life there is hope, hope to continue to grow

and develop, to keep knowledge alive, and to invite the possibility of changing hearts and minds. We may lament our lack of expertise and our limited vision, but the reality of our predicament is that we are always in the midst of repairing the ship at sea.<sup>23</sup> Education, in this view, is a monumental repair job conducted in the midst of fallibility and uncertainty. We cannot necessarily redesign the boat from scratch, stop it, or turn into harbor for repairs. For better or worse, the boat is already underway. So we are stuck with trying to do the best we can under the particular circumstances that present. Should we encounter a storm at sea, we have only to hope that our efforts, and those who have gone before us, will sustain us in the midst of peril. If we are forced to abandon ship, we can pray for the intervention of Providence and that we will be spared to journey again. We begin teaching before we are really ready and, along the way, we are constantly fixing things that we do not know. At best, we resolve, like Hippocrates of old, that we shall do no harm to those for whom we work.<sup>24</sup> And so we seek to embody a vital knowledge of music and the benefits that flow from its intimate connection with the rest of our lived lives, and to inspire our students by the power of our example—flawed though it may be.

Fourth, it is time for a discussion of the values that need to undergird our work—virtues such as humanity, justice, freedom, compassion, truth, reverence, and beauty—that have been with us since ancient times.<sup>25</sup> Max van Manen describes the role of teachers as leaders who beckon our students to journey with us and even follow us.<sup>26</sup> Since many of us work with the young, we invite them to leave behind the world of childhood and become adults who are fully engaged in the society of which they are a part. In today's diverse and multicultural societies, decisions concerning what ought to be the values to which we aspire are not always clear-cut or easily agreed upon. We do not always arrive at consensus. In some cases, we should expect or

even welcome dissensus—the decision not to agree. We need to converse about the musical and education values about which we agree or agree to disagree.<sup>27</sup> More than giving our students facts and information—they can find much of this on their own—our purpose is rather to provide them with lived opportunities to actively engage aspects of music, culture, and life that we regard as important and about which we are passionate.

Fifth, not all of what we shall do can be expected to be positive and agreeable. As a loyal opposition, it is sometimes important to protest, resist, and subvert those educational plans that stand against the public good. In countries that are a part of the British Commonwealth of Nations, a parliamentary tradition ingrains the value of a loyal opposition—the party not currently in the majority yet committed to the public’s interest. Those who loyally oppose beliefs and actions that go counter to the principles whereby they choose to think, act, and live, can fulfill an important role by pointing out to the public the limitations or excesses of the majority view. There is an important place for such opposition in today’s United States of America. We cannot uncritically accept the power of corporate and materialistic thinking or the present political ideology on our schools, the marginalization of the arts in general education, the public’s failure to adequately support its public schools, among other problems. The stakes are high because as music education goes, so goes public education and the democracy. And realizing the important links between the health of our democracy and our culture, as musician-teachers, we need to foster civil discourse, intellectual engagement, and respect for our differences, and struggle against inhumanity and oppression wherever they are to be found.

Sixth, it is important to consider practically how we may actualize the best of our possibilities and subvert the worst of our problems, realize our hopes and dreams of what we

might accomplish together in practical situations, honor and learn from the teachers among us whose work is exceptional, and foster attitudes of helpful cooperation rather than cloying competition that demoralizes losers while rewarding winners who “take all.”<sup>28</sup> Making practical plans means also requires us to move from a world of theory to that of practice. As Joseph Schwab reminds us, these two worlds are distinct and disjunct.<sup>29</sup> Since it is necessary to plan for the real worlds in which we work in the midst of uncertainty, confusion, and differences of views about the merits of the specific things that we seek, it is important to learn the art of compromise, and to regard our plans as contingent, works in progress that require revisiting along the way yet also patiently implemented. And since we do not always act in ways that we wish we could, and we disagree about our purposes and methods, we shall all need patience and forbearance in creating public spaces in which all are valued participants and can have a part in forging and evaluating the plans we make.

Seventh, rooted in this nation, a place inhabited from antiquity, we remember those who lived here in the past, from the first nations of inhabitants, early adventurers, traders, missionaries, and merchants, to the tides of people from Europe, Asia, Africa, and the Americas who in a host of ways lived off, mined, and farmed the land, manufactured, sold, and delivered goods and services, created new inventions and means of communication, and settled in isolated communities, hamlets, villages, towns, and cities. All of these people practiced music as they sang songs, danced dances, and played instruments formally and informally. Just as we now have a growing sense of being a part of an internationalized world in which capital and information flows around the world, and we can instantaneously come into contact with other earthlings, it is also important to claim the roots that we share in this place, and celebrate the

musics that arise from the peoples of this place. It is tempting to look only outwards to different others for musical inspiration. Throughout the nation, we also need to look inwards to ourselves, and lay claim to the musical traditions that have made us what we are as we also seek to transform them to humane ways. The musical rituals that make up the cultural life of the United States need to be honored and interrogated for what they say about us, and they are just as worthy of study by young and old alike as are those musics and musical traditions from afar; these things need to be central to musical study in publicly supported schools. Some European young people have the opportunity to make musical maps of the places in which they live.<sup>30</sup> As they learn the songs of their parents, grandparents, and great-grandparents, aunts, uncles, siblings, cousins and extended family members and the music of their particular places, bonds are forged between the generations as one becomes a bridge to another. Forging a sense of the continuity of time and place has a spiritual purpose of fostering transcendence and imminence and ought to be foundational to school music programs. And in a time in which we are, as Neil Postman notices, in need of bridges to earlier times and other places, music education that honors the particular places in which we live and work can be a glue that can hold together civil and cultured society.<sup>31</sup>

In sum, notwithstanding the problems and challenges that we face, we have important opportunities to improve the work that we do, revitalize school music education, and become central to the mission of public schooling and cultural life. In suggesting several principles that might guide our collective thought and action in the future, we have much to hope for and much work to accomplish in order to transform the house of music education. Rather than wringing our hands helplessly and pleading that we are powerless to make a difference, we may be certain that

we can do some things, and we can accomplish more as we work together than if we work separately. We can contribute to the greater good if we are hopeful for the future and the power of our ideas and practices, faithful to our convictions and our colleagues, and devoted to our students and the musical traditions we espouse. And I look forward to what we will continue to accomplish in this country and beyond.

## Notes

1. An earlier version of this article was presented as an invited address to the Wisconsin Music Educators Association, Madison WI, October 25, 2007.
2. On whiteness and music education, see Julia Eklund Koza, "Listening for Whiteness: Hearing Cultural Politics in School Music," *Philosophy of Music Education Review*, in press. Also see her "My Body Had a Mind of its Own: On Teaching, the Illusion of Control, and the Terrifying Limits of Governmentality," unpublished essay presented to the Gender SRIG, MENC–The National Association for Music Education, Salt Lake City, UT, April 2006, and public comments accompanying her paper.
3. Donald A. Schön, *Educating the Reflective Practitioner: Toward a New Design for Teaching and Learning in the Professions* (San Francisco CA: Jossey-Bass, 1987).
4. Parker J. Palmer, *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life* (San Francisco CA: Jossey-Bass, 1998), especially chap. 2.
5. John Dewey, *Democracy and Education: An Introduction to the Philosophy of Education* ([1916]; repr., New York: The Free Press, 1944); John Dewey, *The Public and its Problems* ([1927]; repr., Denver: Alan Swallow, 1954).
6. Estelle R. Jorgensen, "Songs to Teach a Nation," *Philosophy of Music Education Review*, 15 (2) (Fall 2007), in press.
7. Jonathan Kozol, *The Shame of the Nation: The Restoration of Apartheid Schooling in America* (New York: Crown Publishers, 2005).
8. For a list of the members of the National Council of Supervisors of Music Education, see <http://www.menc.org/ncsme/>, accessed May 21, 2007.
9. "Armchair conversations," Mountain Lake Colloquium for Teachers of General Music Methods, May 21, 2007, Mountain Lake, Virginia.
10. 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 (1983): 67-75; Estelle R. Jorgensen, "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; "Justifying Music Instruction in American Public Schools: An Historical Perspective," *Bulletin of the Council for Research in Music Education*, No. 120 (Spring 1994): 17-31.
11. "U.S. House Unanimously Passes Resolution Supporting School-Based Music Education," Web Wire, [http://www.webwire.com/ViewPressRel\\_print.asp?aID=34211](http://www.webwire.com/ViewPressRel_print.asp?aID=34211), accessed April 27, 2007. I am indebted to Carla Aguilar for bringing this website to my attention.
12. See, for example, Estelle R. Jorgensen, *Transforming Music Education* (Bloomington IN: Indiana University Press, 2003), p. 134.
13. Jorgensen, "Engineering Change in Music Education."
14. Paul G. Woodford, *Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice* (Bloomington IN: Indiana University Press, 2005), especially chap. 6.
15. Paulo Freire, *Pedagogy of the Oppressed*, new rev. 20<sup>th</sup>-anniversary ed., transl., Myra Bergman Ramos (New York: Continuum, 1993), translator's note, p. 17, and especially chap. 3.

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16. Maxine Greene, *The Dialectic of Freedom* (New York: Teachers College Press, 1988), pp. 16, 17.
  17. Friedrich Schiller, *On the Aesthetic Education of Man In a Series of Letters*, ed. and trans., Elizabeth M. Wilkinson and L. A. Willoughby (Oxford: Clarendon Press, 1967), ninth letter, pp. 60, 61.
  18. Jorgensen, "Engineering Change in Music Education."
  19. Schön, *Educating the Reflective Practitioner*.
  20. For example, Mery Leglar and Michelle Collay, "Research by Teachers on Teacher Education," in *The New Handbook of Research on Music Teaching and Learning*, ed., Richard Colwell and Carol Richardson (New York: Oxford University Press, 2002), 862-63, point to literature related to the use of cases in preparing music teachers.
  21. Jorgensen, "Engineering Change in Music Education"; Jorgensen, "William Channing Woodbridge's Lecture."
  22. Alfred North Whitehead, *The Aims of Education and Other Essays* ([1929]; repr., New York: Free Press, 1957), 1, 2.
  23. This image has been invoked by philosophers in various ways. William Kingdon Clifford, *The Ethics of Belief and Other Essays* (London: Watts and Co., 1877) used the example of the ship-owner who is unsure about the seaworthiness of his ship. William James, *The Principles of Psychology* ([1890]; Cambridge MA: Harvard University Press, 1983), 640, suggested an image of the ship in his statement: "Selection is the very keel on which our mental ship is built." Otto Neurath's image of repairing the ship at sea was made famous by W. V. O. [Willard Van Ormon] Quine, *Word and Object* (Cambridge MA: Massachusetts Institute of Technology Press, 1969), p. 3f, who described things this way: "We are like sailors who on the open sea must reconstruct their ship but are never able to start afresh from the bottom. Where a beam is taken away a new one must at once be put there, and for this the rest of the ship is used as support. In this way, by using the old beams and driftwood the ship can be shaped entirely anew, but only by gradual reconstruction." And more recently, Mike Degenhardt, "The Ethics of Belief and the Ethics of Teaching," *Journal of Philosophy of Education* 32 (3) (1998): 333-344, invoked "Neurath's image of repairing a ship at sea" in describing how beliefs can be changed over time.
  24. For a translation of the oath, see Ludwig Edelstein, *The Hippocratic Oath: Text, Translation, and Interpretation* (Baltimore MD: Johns Hopkins Press, 1943), reprinted at [http://www.pbs.org/wgbh/nova/doctors/oath\\_classical.html](http://www.pbs.org/wgbh/nova/doctors/oath_classical.html), accessed September 5, 2007. I also refer to this principle in my *The Art of Teaching Music* (Bloomington and Indianapolis: Indiana University Press, 2008), forthcoming.
  25. On ethics and education, see, for example, R. S. Peters, *Authority, Responsibility and Education*, rev. ed. (London: George Allen and Unwin; New York: Paul S. Eriksson, 1973); David Carr, *Educating the Virtues: An Essay on the Philosophical Psychology of Moral Development and Education* (London; New York: Routledge, 1991); David Carr, *Professionalism and Ethics in Teaching* (London; New York: Routledge, 2000). On ethics and music education, see, for example, David Carr, "The Significance of Music for the Promotion of Moral and Spiritual Virtue," *Philosophy of Music Education Review* 14 (2) (Fall 2006): 103-117.



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26. Max van Manen, *The Tact of Teaching: The Meaning of Pedagogical Thoughtfulness* (Albany NY: State University of New York Press, 1991), p. 38.
27. I have begun this conversation in Estelle R. Jorgensen, "Concerning Justice and Music Education," *Music Education Research*, 9 (2) (Fall 2007): 169-189.
28. See, for example, Robert H. Frank and Philip J. Cook, *The Winner-Take-All Society: Why the Few at the Top Get So Much More Than the Rest of Us* (New York: Penguin, 1995).
29. Joseph J. Schwab, "The Practical: Arts of Eclectic," *The School Review* 79 (4) (August 1971): 493-542.
30. See, for example, Eva Alerby and Cecilia Ferm, "Learning Music: Embodied Experience in the Life-world," *Philosophy of Music Education Review* 13 (2) (Fall 2005): 177-85.
31. Neil Postman, *Building a Bridge to the 18<sup>th</sup> Century: How the Past Can Improve Our Future* (New York: Vintage Books, 1999).