

Part 1

Tensions and Negotiations

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Something is amiss in general education at all levels, where the study of the humanities and the world's musical traditions are diminished and marginalized. Much is lost when intellectual, inspirational, imaginative, spiritual, and humane experiences are devalued in education. Bypassing education in the sense of the search for wisdom—what philosopher Alfred North Whitehead (1929, 14) termed “religious” education—through literalist thinking devoid of artistic soul creates a myopic focus on the mastery of technical skills and prosaic vocational information. In the United States, notwithstanding calls during the past decades for a broader view of musical study within a wider societal and cultural context,¹ academic curricula in music education remain comparatively narrow, technical, and vocational. Elementary and secondary school music programs are pervasively populist and performative and place less emphasis on the study of esoteric musical traditions that require a musical education within the context of the humanities. Constitutional prohibitions against the establishment of religion have lately been read by the courts to require exclusion of religious music, or any course or program whose title smacks of religious music, from publicly supported music study and performance in schools (Perrine 2013, 2016, 2017). Although the earliest school music textbooks included sacred songs and hymns, the use of religious music and texts has declined to the point where today's textbooks are manifestly secular (Keene 2009; Mark and Gary 2007). The study of religious music in publicly supported universities and colleges is justified mainly on aesthetic, artistic, and vocational rather than religious grounds.

Rich possibilities exist for engaging religions, emphasizing the importance of music and the humanities in music curricula, and recognizing the power of intellectual, sensual, inspirational, imaginative, spiritual, and humane experiences in music among the other arts and humanities. As I explore some of the contributions and pitfalls of teaching music as a humanity and critically engaging religions in music education from an internationalist perspective, but situated in the United States, my focus in this chapter is on three questions that are central to an examination of the role of religion in music education. They are: Why should music education broadly construed critically engage religions? What conceptual challenges arise for music education when it engages religions? How can music educators navigate practically the intersections of music, education, and

religion?² I approach these questions as a citizen of the world and resident in the United States, with an international perspective gleaned in my native Australia, during sojourns in Canada and England, and from travels in Europe and Asia.

Although the languages and means by which one expresses oneself musically, educationally, and religiously differ in important ways, and the questions they address are distinctive, these symbolic systems also share important commonalities. Human expressions of felt life—emotional, physical, and intellectual—are done and undergone, holistic and atomistic, literal and figurative, conscious and unconscious, enacted and ideational, theoretical and practical, sensual and spiritual, traditional and transformative. Straddling these disparate polarities, they encompass what philosophers of education Israel Scheffler (1991) and Iris Yob (1997) have termed cognitive emotions and emotional cognitions, respectively—that is, feeling in the service of thought, and thought in the service of feeling. Practically speaking, in navigating this territory, I find myself in what philosopher of education Deanne Bogdan (1998, 73) has characterized as “the eye of paradox.” Music, education, and religions dwell in realms of imaginative, intuitive, and figurative thought and action.³ As musician educator June Boyce-Tillman (2000) has observed, musical, educational, and religious ways of thinking and doing have been subjugated in the West (and in some other parts of the world), and they are fragile, vulnerable, and susceptible to being rendered lifeless. The animating, enriching, and ennobling qualities of their dynamic thought and practice can be literalized, systematized, strangled, desiccated, and destroyed. Because of these possibilities, music and religious educators, and protagonists of the other arts and humanities need to remain watchful and ensure that music, education, and religion thrive. With these considerations in mind, I turn to the questions at the heart of this chapter.

Why Should Music Education Critically Engage Religions?

Among the possible responses to this question, I focus on the following: the relationship between religion and spirituality, the interrelationship of music with other aspects of culture, the presence of explicit religious connections within music, the importance of critiquing the values that underlie religious beliefs and practices, the challenges to religious power structures and institutional resistance to critique, and the importance of resisting fundamentalism and dogmatism. Religion has often been associated particularly with spirituality, but this is not always the case.⁴ Spirituality can also be experienced through the arts, myths, rituals, and the like. To borrow US philosopher Susanne Langer’s (1957) approach, there is Spirituality with a capital S and spiritualities, some of which may be religious and others artistic or musical. A study of religion is not necessary for students to experience spirituality; they may also know spirituality through such subjects as music and the other arts, literature, science, and mathematics. Still, when music educators engage religions, students may access a broader array of spiritual experiences than they may know through a secularized music education. Teachers can prompt such experiences and evoke a sense of

reverence, wonder, and awe in the face of beliefs and practices that may at once be musical and religious. As they critique and construct these experiences, teachers and their students can gain a deeper insight into themselves, the world around them, and whatever lies beyond. Yob (2011) argues for the importance of spiritual experience in education, which she sees as accessible through the arts as well as through religion. Her argument shares much with Langer's approach of distinguishing between Art with a capital A and the arts, of which music is one. Briefly put, although religions and the arts share elements, they also have their distinctive interests and features.

Coming to know music is a matter of grasping its interconnectedness with the other arts, the humanities, the institutions, and the sociocultural contexts within which it is experienced. During the past few decades, researchers such as Alpers (1987), Clayton, Herbert, and Middleton (2003), DeNora (2003), Scott (2002), and Shepherd (1991b) have compellingly made the case for the interconnectedness between music, society, and culture. Music is variously regarded as subject and object; structure and function; process; a distinctive art form with its own beliefs, practices, and norms; and a holistic enterprise that involves ritual, dance, the visual arts, storytelling, drama, song, speech, and instrumental music making. Often music is strictly codified and sometimes carries religious and mythical significance. Over time, music has become a specialized art form, and classical traditions have evolved independently from the vernacular traditions from which they draw inspiration and to which they contribute. The distinctiveness and esotericism of these classical traditions have set them apart from ordinary musical practices and other art forms. As they have become institutionalized, they have taken on a life of their own in a preoccupation with the mastery of their own beliefs, values, and practices that are intellectualized, specialized, reified, and objectified. This self-absorption is in tension with the cultural, societal, and institutional elements that make them possible and support, undermine, or otherwise affect them.

While the case for these tensions in classical traditions may be especially clear, other musical traditions also have devotees for whom musical practices remain separated from everyday life. I think, for example, of a young Hmong singer, instrumentalist, and dancer, the son of the village shaman in a Laotian village, whose exquisite performance of his traditional music, as I witnessed, could be thought about and intellectualized, specialized, and reified.⁵ As I reflected on the singer's performance, it seemed important to dignify the artistry of his unforgettable musical performance. His performance evidenced the same devotion, intensity, fidelity, spirituality, power, and artistry as have some outstanding performances in the classical traditions that I have witnessed.⁶

Notwithstanding the clearly articulated links between music, the other arts and humanities, and the wider societal and cultural context, the process of coming to know music intimately and in practical terms often tends to become focused on the music itself, as if it were something apart from the rest of lived life. This need not be the case. Within the Western classical tradition, watching Anu Tali conducting the Sarasota Orchestra in a performance of Prokofiev's

Symphony no. 1 and Sibelius's Symphony no. 2 (Rife 2014; Williams 2014), I was struck by what this Estonian conductor brought to these performances that reflected her own grasp of Nordic culture and the traditional music of Finland, Russia, and the Baltic states. During rehearsals of this music, the musicians' attention was undoubtedly on their ability to collectively express the scores, and their rehearsals were no doubt driven by the urgency of preparing a performance within a limited time. Still, their performance expressed these cultures and constituted a window into them. Where performances are augmented with a wider systematic study of the cultures of which they are a part, music is better understood as part of a social and cultural experience.

The varieties of music of the world are also shot through with religious references and elements. Composer Arvo Pärt is quoted as describing the role of his faith as an Eastern Orthodox Christian on his composition as follows: "Religion guides all the processes in our lives, without us even knowing it. . . . It is true that religion has a very important role in my composition, but how it really works, I am not able to describe" (Robin 2014).⁷ A vast part of the Western classical choral repertoire especially consists of music written explicitly for liturgical purposes. Much US country music is affected by Christian belief and interrelated with gospel music, and one better understands jazz as one grasps the power of blending traditional African and Christian beliefs and practices in jazz performances. In the East, as I witnessed the performance of a Chinese orchestra in Singapore with its interplay of Western and Eastern elements and tunings, I began to grasp the power of Chinese mythology and storytelling and the important theatrical role in music making. A brilliant water-puppet performance accompanied by traditional instrumentalists and singers who doubled as narrators, which I attended in Ho Chi Minh City, Vietnam, was likewise evocative of animistic and mythic thought. These examples illustrate the seeming impossibility of coming to a rich knowledge of music without also understanding the myths and religions that shape, contribute to, and are influenced by musical beliefs and practices.

Regarding music as an interrelated part of the wider culture also requires understanding the values that ground beliefs and practices and, as I have suggested in earlier writings, a systematic transformation (Jorgensen 2003, for example). The need for critical perspectives on music, education, and religion that are the premise of this book arises from the importance of interrogating the values that underlie them. One's practices express the beliefs, ideas, and ideals by which one lives and that one prizes and loves. When widely held, these beliefs become a common means of adjudicating music, educational practices, and religions. They may be so deeply and commonly held as to be unconscious. Tiryakian (1973, 199) uses the term "assumptive frames of reference" to connote these commonplaces. Gendered ways of musical, educational, and religious expressions are among such underlying, perhaps unquestioned, values. Throughout history, women and girls have been less able to receive educational opportunities or contribute to musical and religious formal practices.⁸ The claims of contributive and distributive justice require that these practices be interrogated (Jorgensen 2015). If practices arise from belief systems as they also contribute to them, this interrogation

requires a critique of the values that are expressed musically, educationally, and religiously. One may also speak musically of the alternative scale systems, tunings, and instruments that undergird sonic expectations and come to be cultural commonplaces. Challenging these systems and musical expectations likewise requires critiquing the values that give rise to them, often rooted in social and cultural beliefs and practices of which religion may be a part. It also means unsettling the taken-for-granted order of things in music as in wider society—a process that has ethical as well as musical repercussions.

This critique challenges the power structures underlying musical, educational, and religious institutions. Viewed organically, institutions form around shared beliefs, values, and practices that are manifested in social structures, functions, and processes. Self-interest in growth and survival propels institutions to resist and contest those beliefs, values, and practices that run counter to their own and to seek, where possible, to expand or maintain the sphere of their influence. Whether they be musical, educational, or religious, matters of power and influence are critical for the order they seek to maintain. Critiquing a musical tradition, educational system, or religion inevitably prompts institutional resistance to such criticism. Philosopher Michel Foucault's analysis of Western history in terms of the quest for power and the inevitable contest of ideas and practices that follow it suggests that this human predicament is inescapable, and that critique is not without risk.⁹

Institutions and the belief systems with which they are associated are also subject to fundamentalism. Where beliefs—be they musical, educational, or religious—are held narrowly, uncritically, literally, and rigidly, adherents may be unable or unwilling to see the value in alternative perspectives or to view the world more broadly in terms of “multiplicities and pluralities” (Greene 1988, especially chap. 4). As Scheffler (1991) notes, dogmatism, a sense of conviction, and the unwillingness to be surprised provide a sense of security. Although it can prompt a broader view of music and music education, too often fear of difference and of uncertainty fosters fundamentalist imaginations and contributes to narrow and rigid thought and practice. In the absence of a robust education in the humanities and public spaces in which ideas and practices can be debated, people do not develop the critical capacity to interrogate fundamentalisms wherever they appear or to think creatively, broadly, generously, and inclusively about different others. Even though critique carries a significant risk of the displeasure of those with vested interests in the status quo, ensuring a humane and civil society requires such interrogations. Critique is imperative as a means of contesting fundamentalist imaginations and opening public spaces for all human beings to participate fully in society and its cultural life, in what June Boyce-Tillman (ch. 15 in this volume) refers to as a radically inclusive stance.

What Conceptual Challenges Arise for Music Education When It Engages Religions?

Among the conceptual issues at the intersection of music education and religion, I essay brief responses to considerations of the limits of music education, what is

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meant by the notion of “religious engagement” in music education, and the role of the context in which music education is conducted in shaping religious engagement. Thinking about the limits of music education, of what it is and what it is not or cannot be, I am left with an ambiguous solution. Some conceptions of education are narrower than others. For example, education construed as training focuses necessarily on the skills needed in musicking in a musical tradition, whereas music education construed as enculturation is a much broader conception that encompasses music as a part of the culture of which it is a part. Other construals that I have examined, namely schooling, education, pedagogy, and socialization, fall somewhere between focused sonic and technical skill formation and broad social and cultural formation (see Jorgensen 1997). While each construal has value, when taken alone it is found to be wanting.

Although my own broad conception of education has much in common with John Dewey’s (1916, 1929) ambivalence between the words *culture* and *experience*—an idea rooted in the ancient world—I am reluctant to relinquish narrower educational conceptions. As I’ve suggested in earlier work (1997), more restrictive notions of education have important insights to offer into discipline in schooling, growth in education, educational leadership and apprenticeship in pedagogy, social structures and processes in socialization, and anthropological perspectives and humane purposes in enculturation. I see these different insights on education dialectically, in tension, sometimes synergistically (as Reimer 2003 would prefer), and in dynamic intersection. The breadth of educational purposes might suggest that in the most specific of these definitions, education as training might exclude religious considerations in some settings, for example in secular school settings, and might include them in others, for example in the preparation of Church of England choristers in choir schools. Alternatively, conceived of broadly in terms of enculturation, or living a way of life culturally, religion is necessarily included because it constitutes a part of cultural life. My preference for a broad educational and cultural view leads me to suggest that music education in all settings include this array of types or facets of education, although possibly with different emphasis from time to time and place to place. Any music education that encompasses enculturation should necessarily engage religion because it is an aspect of human culture, and one would expect to find it included within music education broadly defined.

In terms of what counts as music, my response has been that music is what people say it is (Jorgensen 1997, ch. 2). In societies that do not have a word for music, what we think of as music in the West constitutes a part of an interrelated arts ritual in which instrumental and vocal sounds play an important part along with dance, theater, art, storytelling, and myth. This reality suggests thinking of music education as encompassing the polarities of a primarily sonic experience on the one hand and a holistic artistic ritual in which sound plays accompanying and even ancillary roles on the other. The degree to which music has been almost entirely focused on sound throughout history has varied. In our own time, I see a return to an emphasis on spectacle in musical performance, especially in popular culture. Likewise, music is importantly linked to the shared expectations evident

in the various institutions in which it is experienced, including family, religion, commerce, government, and the music profession. In schools conducted under the aegis of the public or the state, values articulated by the state are preeminent in music education, whereas in religious schools, religious values predominate (Jorgensen 1997). Each institution has its own values that underlie the music education conducted under its aegis. Thus, a music school conducted by the Yamaha company is expected to serve as an agent for selling Yamaha pianos and other musical instruments, an instructional website is expected to provide information on various topics of interest to people who choose to visit it, a music school conducted within a Jewish tradition is required to instruct the young in liturgical music, and an elementary school music program conducted by French political authorities is expected to represent French educational values.

My problem with an institutional derivation of music education is that all institutions are flawed and limited in one respect or another. One of them, taken alone, does not suffice as a vehicle for music education. Nor are institutions mutually exclusive. Religious imperatives may saturate much familial life and governmental policy. Commercial imperatives can affect much religious, familial, and governmental belief and action. Each impinges on the others. These realities mean that although one might wish to include them all within music education, in the process of including them tensions, conflicts, and synergies abound. As in the case of education, this approach to music can include more than it excludes. These intersections make it more difficult to limit the reach of music education. It is both a musical enterprise concerned with what people say music is—that is, the plethora of beliefs, practices, values, and traditions that count as music and are practiced around the world—and an educational enterprise that encompasses a gamut of activities ranging from quite specific training in technical skills to broader objectives of enculturation.

This said, one may still sharpen the definition of music education by remembering that music and religion are distinctive. Yob (1992, 1995a, 1995b, 2003) observes that religions want answers to existential questions: Where did I come from? What is the meaning of my life? Where am I going? The arts, however, are interested in how these meanings are made in ways that are grasped through the various sensory modalities. Religious answers to these questions are enormously potent because the reality of mortality and the mystery of human existence leave one fearful of the unknown and of ceasing to exist in this world. Human fear of ceasing to be and a desire for satisfying existential explanations empower the religions with their various myths, rituals, and beliefs designed to answer these questions and alleviate these anxieties. While grasping these matters, musicians give voice to human experience through sound, sight, and touch within an array of private and public rituals. When musicians confront these existential questions, as they often do, their interest lies in how they express thought and feeling and represent it intelligibly in musical ways and constructions. When performing or listening to a performance of the Mahler Symphony no. 2 (Resurrection), for example, one understands Mahler's idealism and optimism in the face of death, while also attending to the host of stylistic, formal, and structural details

in the composition combined within a sense of the whole. These musical ideas are represented in the musical score and its performance within a familiar concert ritual on a specific occasion. Problematic though it be in its sheer breadth, I cannot see how one can escape this reality. Despite one's interest in intrinsically "musical" questions, religious questions remain. Practically speaking, I cannot separate the reality of Mahler's theological worldview from this composition. For me, the composition and its composer are integral to grasping and illumining each other. Obviously, this may not be the case with every piece of music. Still, when it is, and religious issues are clearly implicated, religious questions also need to be addressed within music education.

Music education also transpires in different religious contexts. In some countries, such as the United Kingdom, religion is established; that is, it is the state religion. When such is the case, a music educator can freely engage religious music. Indeed, it is to be expected that a teacher would include music that would enable the young to fully participate in the established religion. Such a position privileges the established religion over other religions, and its music over that associated with other religions. In other countries that take an antiestablishment position on religion, such as the United States, in which general education is conducted in ways that avoid establishing a religion, including religious music in the music curriculum becomes more challenging, and a secular approach may result.

In today's multicultural world with its global impacts on societies, large minority populations who espouse different religions than the majority complicate the situation in countries in which a religion is established. Even where religions are not formally established, or where an antiestablishment view of religion is maintained by the state, the presence, for example, of large Muslim minority populations in historically Christian, Hindu, and Buddhist countries or of religiously diverse populations resulting from mass immigration can lead to heightened religious sensitivities in state-supported schools and colleges. Since democratic societies committed to humane and civil values seek to protect the rights of minorities as well as the majority, the religious values, beliefs, and practices of minorities are also accommodated to some degree in publicly supported schools. For example, the children of Jehovah's Witnesses may be excused from singing patriotic songs, just as Muslim boys and girls may be afforded instrumental music education in private settings that do not offend their religious values. Holiday concerts may be substituted for Christmas concerts to avoid offending atheists, agnostics, or the adherents of other faith traditions. Whether religion is established or not established, the necessity of these accommodations within a multicultural milieu suggests that it is easier for music teachers to avoid repertoires with specifically religious or liturgical associations and to secularize their music curricula than to directly engage religions and the music associated with them. Where music education dwells on the fringes of the core curriculum in general education and is offered primarily as an elective that relies on attracting students, teachers may reason that avoiding the possibility of religious conflicts and appealing to largely secular musical interests would be a safer course of action for them to pursue.

Rather than abandon engaging religions and religious music in music education, especially in publicly supported educational institutions, a better solution would be to interrogate religious values and their claims in public spaces. For example, social justice construed in terms of natural law would suggest that all have a right to a knowledge of their musical culture (Jorgensen 2015). This position is taken in the United Nations *Convention on the Rights of the Child* (United Nations General Assembly 1989). Yet, this view clashes with notions of social justice construed in theological terms, in which gendered differences are enshrined in religious beliefs, where some may have more rights to musical participation than others (Jorgensen 2015). For example, notwithstanding her wishes to learn to play a didgeridoo, an Australian Aboriginal girl does not have the right to do so within her traditional culture. The didgeridoo is a male preserve, undergirded by assumptions about masculinity, femininity, and musical and spiritual power. Where the claims of these different value sets are contested in the public spaces of publicly supported education, democracies rely on dialogue as a means to a practical solution in the interests of civility and humanity. The Aboriginal girl may learn to play the didgeridoo in a publicly supported school, even though she is denied it in her traditional culture. Once she knows how to play the instrument, her prowess may necessitate changes in her people's culture. This is exactly what happened in North America when women learned how to sing in the colonial singing schools: they then demanded to participate fully in the singing of their churches (Howe 2014).¹⁰ Public education also brought about a liberalization of theology in the American Protestant churches as people sang their way into different theological conceptions of God and into different understandings of their direct access to God and their equal standing before God. The process of change in understanding is often messy, especially when religious interests are unwilling to compromise, authorities are intransigent, and adherents resort to violence. If democracies are to survive, music educators, as educators generally, need to cultivate critical thinking and the capacity to interrogate the interests and values of institutions and groups that are not necessarily aligned with humane thought and practice.

There are also important questions about what “religious engagement” by music educators means. In the context of publicly supported music education, I use the term to refer to approaching religions dispassionately and comparatively as a means of understanding the beliefs and practices of each one. Instead of proselytizing one's students or indoctrinating them into a religion, one seeks to help them understand the various faith traditions, their beliefs, practices, and values and critically interrogate them to grasp their contributions and detractions and their intersections with music.¹¹

Musicians approaching these matters are likely to examine such questions within the context of repertoire. Studying musical pieces and performing them can open an understanding of how particular theological perspectives are expressed variously within the pieces studied. In earlier writing (Jorgensen 1993), I apply and extend theologian Paul Tillich's (1986) analysis of the interrelationship between the visual arts and ultimate reality and unpack several types of religious

experience expressed in particular musical examples. It becomes clear in this analysis that various conceptions of God and of spirituality are expressed and reinforced in various types of religious and musical experience, be they mythical, mystical, prophetic-protesting, prophetic-critical, or ecstatic spiritual. Each of these experiences offers aspects that the others lack. While I am left with the prospect of a dilemma, in which it is important to rescue the best of each while avoiding the worst, the broad and comparative view I propose offers a problematic, inclusive, and critical approach to engaging religions in music education. The broader and richer the array of the repertoire, the more likely teachers and their students can grasp religious perspectives comparatively and experience the variety of approaches to spirituality associated with religious and musical traditions. Philosopher of religion Martin Marty (2005) conceives this broad and comparative approach to religions through the metaphor of hospitality, in which there is an openness to the insights of different faiths, their various expressions of spiritual life, and their different intersections with the broader societies and cultures in which they are embedded. In music education, Charlene Morton (2004) expresses a similar idea in her view of musical cosmopolitanism as a music educational value.

Within contexts in which religion is established, or in religiously supported schools, religious engagement may easily be restricted to indoctrination, as the young are inducted into the religion of which they are expected to become members. Although indoctrination has a place in all education that seeks to inculcate certain beliefs and values, if it results in closed-mindedness or dogmatism, it may stunt further growth and development by failing to value sufficiently those perspectives that diverge from the beliefs and practices being inculcated. There is wisdom in approaching the religions broadly, critically, and comparatively as a means of helping the young in a faith tradition to better understand the various beliefs and practices of others. Education construed as wisdom grasps both the breadth of multiplicities and the depth of particularities in knowledge of religion, music, and other things. One is better able to see, both literally and figuratively, the distinctions between religions and the threads that draw them together within human experience. In music education, one can experience them, to some degree, spiritually; one may know them not only intellectually but sensually and emotionally. The engagement I envisage is constructive and critical, theoretical and performative, thought and felt, spiritual and sensual, dispassionate and passionate.

Aside from these conceptual issues, the question of how to engage religion and music within music education remains. Music education straddles the realms of the theoretical on the one hand and the practical on the other. Equally pressing are matters concerning how music teachers can address religions in the work of music education. Such matters are somewhat vexed, and the approaches teachers might wish to enact are sometimes difficult to implement because of their relative powerlessness in the wider educational process. Finding solutions often means thinking systemically in matters of public policy.

How Can Music Educators Navigate Practically the Intersections of Religion and Music Education?

Music educators confront the practical problem of how to plan a course of action that values the study of musical and religious beliefs and practices within the broader context of the humanities and fine arts in general education. It is also imperative to think critically about the possibilities and pitfalls that may eventuate when one plunges into this middle ground of intersections, synergies, contradictions, and dissonances. I suggest four principles that may guide the ways in which music education engages religions constructively and critically. These concern issues of music teacher empowerment and situational thought and practice, an interactive, dynamic, and contextual approach to music curriculum, music teacher preparation and the liberal arts, and the role of political action.

First, music teachers need to be empowered to make decisions about their own instructional situations wherever possible. In doing this, they need to think reflexively about their beliefs, values, attitudes, and practices. This critical interrogation needs to be an important aspect of their decision making, as they consider and determine what they should do. Regarding teachers as agents responsible for enacting practices consistent with their beliefs may be more easily accomplished in the academy, where the tradition of academic freedom is more firmly rooted than in elementary and secondary education. Still, the stress on the normalization and standardization of education at all levels, requirements by professional accrediting bodies, and the imposition of politically motivated strings attached to government funding and programming make it more difficult for music teachers at all levels to craft music programs with their own students in mind. Because sensitivities arise within a global policy context of engaging religions in musical education, it is easier for teachers to approach religions within the frames of their instructional settings and with their own students in mind. A teacher's choice of repertoire for study by their students makes it possible to deal with religious questions that can appeal to them in ways that standardized approaches may not. Particularities, divergences, and nuances are often crucial in effectively meeting these students' aptitudes, backgrounds, interests, impulses, and needs. The teacher's knowledge of her or his students is crucial in planning ways in which to deal with the religious questions that invariably arise in music making and taking.

This approach requires that teachers think critically and constructively about the most appropriate approaches in their situations and possess the courage and skill to determine and implement approaches that the circumstances merit. A situational approach to music teacher decision making is often at odds with public policy in the broader educational environment, which results inevitably in a patchwork of approaches rather than a uniform and focused approach. Accordingly, music teacher professional organizations needed to create public spaces that foster dialogue among music teachers and create opportunities for them to

work together to develop common ground and shared approaches. Instead of treating teachers as technicians who follow prescribed approaches, educational leaders and policymakers need to trust teachers more than is too often the case. They need to empower teachers individually and collectively as professionals to craft the ways in which their students engage the subject matter to effectively meet their needs and interests and guide them toward wisdom.

Second, implementing a program of music educational engagement with religions and the humanities necessitates a broad and liberal teacher preparation. Since music needs to be studied humanely and artistically, teachers require a background in the humanities to make the connections, which in turn requires a strong liberal arts component. If teachers are to engage religions critically while also meeting the needs and interests of their students, teachers need the courage and ability to critically examine the ideas and practices that they have been bequeathed and the skills to shape their own curricula in ways that help their students. This means rethinking much music teacher education that has traditionally focused on transmitting instructional methods developed by others and has not dealt extensively and critically with religions within the context of the humanities. Thinking creatively and critically this sort of curriculum development requires intellectual engagement, breadth of perspective, and diverse and specialized skill sets. Humanistic and intellectually engaged teaching requires, most important, imagination and intellectual verve. These expectations need to be built into continuing education for music educators. Without these qualities, attempts to engage religions within music education must surely flounder.

Third, the principal means whereby music teachers can engage religions is through their curricula—the points where their beliefs manifested themselves in the subject matter and their students' engagement with it. In thinking of engagement in this sense, I consider the ways in which students interrelate with the subject matter, view it, internalize it, reject it, transform it, or otherwise make it their own. Regarding curriculum as the intersection between subject matter and students recognizes the importance of the structures and processes of religious thought and practice as viewed by its experts and exponents on the one hand and the students' perceptions, interests, desires, and impulses on the other. Dewey recognizes that the young first approach subject matter intuitively or, as Whitehead would say, romantically, from the perspective of their own idiosyncratic understandings (Dewey 1902; Whitehead 1929). Gradually, however, throughout the educational process, students come to an understanding of the subject matter as experts and exponents would see it—a stage that Whitehead characterizes as generalization. Generalization need not mean that students necessarily internalize the values underlying that subject matter. Rather, they can distinguish between the ways in which the subject is articulated and their own preferences. These considerations provide useful ways of looking at the practical predicament of music educators who seek to engage religions in their curricula.

Fourth, in those situations in which the music curriculum is dictated by state and accrediting bodies, it is important to find the political means to insist on change as a matter of public policy.¹² In the past, music educators have relied on

three principal sources of support in this process: the public at large, educators, and musicians (Jorgensen 1983). Politicians and educational policymakers have been susceptible to pressure by those with a specific agenda in the educational process, especially when such actors muster collective action. In today's world, the mass media and the internet are other possible sources of empowerment, especially when confronted with corporate influence in political and educational life. Musicians share interests with artists in other fields who can be allies. Demonstration also has undeniable power, as do example and musical composition and performance as ways of creating model approaches that others may want for themselves. One cannot think practically about music education change without also thinking and acting politically, economically, and in community with individuals and groups, organizations, and institutions that share one's interests. To this end, models of music programs that contextualize musical study within the wider culture and constructively and critically engage the religions in a broad approach to music education, would be a potent means of garnering the support of musicians, educators, and the public at large for systemic change in music education (see Jorgensen 2003).

Conclusion

In sum, I have unpacked responses to questions about the reasons why music education broadly construed needs to critically engage religions, conceptual problems that arise in the process, and practical ways in which music educators can engage religions. Clearly, although the responses to these questions are problematic, it is possible to deal constructively and critically with the conceptual challenges raised by the intersection of religions and music education and to develop practices consistent with these objectives.

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Notes

1. Shepherd (1991a) prods music educators toward a more critical and humane approach to musical study and notes music's contribution to intellectual development. In a similar vein, Hanson (2014) laments the decline of the humanities in the academy that has resulted in what he sees as a loss of an important source of intellectual development and wisdom as academic study has become pervasively prosaic, vocational, and technical. I am indebted to Forest Hansen for bringing this reference to my attention. Concerns about a possible decline in the importance of the humanities in education are also echoed in observations about the fate of classical music. See Vanhoenacker (2014).

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2. For a perspective on defending music education as a humanity in general, see Kim, "Humanist Defense," chapter 12 in this volume.
3. Some of these complexities are unpacked by Alpers in chapter 2 in this volume.
4. On the interrelationship between the spiritual and the sacred, see Varkøy, chapter 8 in this volume; Spychiger, chapter 9 in this volume; Heuser, chapter 10 in this volume; and Kertz-Welzel, chapter 11 in this volume.
5. Feld (2012) makes a compelling case for a growing understanding of the rich meaning underlying the traditional music of the Kaluli people of Papua New Guinea. Contrary to the notion that classical musical compositions have an exclusive claim to objectifying and reifying these traditions, Feld demonstrates that while the Kaluli people think of their music differently than classical musicians in the West might do, they nevertheless think about music aesthetically. Likewise, it was clear in the case of the Hmong musician that he thought deeply about his music making quite apart from his musical performance. For him, his music is spiritually powerful, and what he thinks and does is crucial in evoking a desired result.
6. This approach values the common humanity evident in distinctive musical practices. See Gaita (2000).
7. Pärt attended a series of performances in New York City and Washington, DC, in May and June 2014 as part of the Arvo Pärt Project.
8. For an early groundbreaking study of women and music, especially in relation to religion, see Drinker ([1948] 1995). Also see Jorgensen (1995). For a study of the restrictions on women's participation in congregational singing in the Massachusetts Bay Colony and the impact of the singing schools on changing women's roles in church music from the latter part of the eighteenth into the nineteenth centuries, see Keene (2009), chapters 1 and 2.
9. See, for example, Foucault (1977, 1982). For a short introduction to Foucault's ideas on power, see Felluga (2011).
10. On the connection between singing schools as part of wider social movements and women's participation in Protestant church singing, see Jorgensen (1995).
11. Väkevä examines aspects of the role of indoctrination in music education in chapter 7 of this volume.
12. See, for example, Yob, chapter 17 in this volume.

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