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### On Teaching Music with Care

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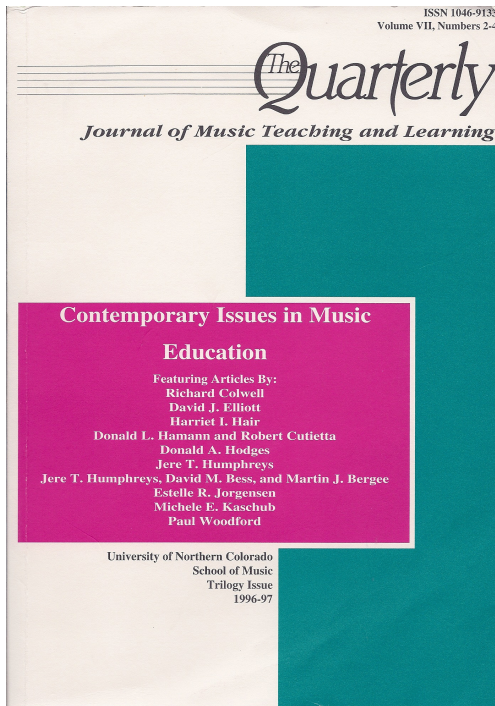
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# On Teaching Music With Care

**By Estelle R. Jorgensen**

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In a recent essay, I discussed some issues surrounding the teacher's musical obligations in a multicultural world.<sup>1</sup> My present project is to tease out ethical aspects of what it means to teach with care. In so doing, I shall distinguish between caring and carefulness and unpack some of the implications of this distinction for music educators.

## Caring For People

It is an educational commonplace that teachers have an ethical obligation to care for their students. The history of public education has been more or less predicated on a sense of this obligation. Recent philosophical approaches also exemplify concerns about how to care for students in the context of contemporary social realities; witness Jane Roland Martin's argument that the school should fill a void in the care of children once filled by the home.<sup>2</sup>

The idea that music educators have an obligation to care for their students is defended on the basis of carings' contribution to and necessity in humane society. There are at least two contrasting views of caring. The first and traditional one is rooted in moral rules and imperatives, prescriptions and proscriptions grounded in societal, religious, and philosophical belief systems that are translated into compassionate actions. This view is exemplified by Lawrence Kohlberg's

theory of moral development which illustrates the importance of rule governed systems in male approaches to ethical behavior.<sup>3</sup> Teachers care for their students because they are obligated by societal rules, religious precepts, or philosophical principles to do so, irrespective of the particularities of their relatedness to students. Caring carries the baggage of duty, of dispassionate obligation, rather than of desire, or connectedness with the other.

A second, more recent explanation takes its cue from Carol Gilligan's finding that females tend to ground their moral behavior in human relationships rather than logical rules.<sup>4</sup> Notions of relationship and reciprocity between the caregiver and the recipient of care and situational specificity characterize educational caring in this view. Building on Gilligan's work, for example, Nel Noddings developed a "feminine" philosophy of moral behavior based on reciprocal notions of caring and grounded in natural predispositions to care that are institutionalized within a framework of ethical values.<sup>5</sup> Noddings argued that the decision to care for another is a difficult one, rooted in questions about whether, or under what circumstances, one can responsibly give to or care for this person. For Noddings, teachers care because they have extrapolated beyond a natural human tendency to care for significant others to a wider, more dispassionate care for students under their charge. They care not only for the other but for the self, and the ensuing relationship between self and other, of caregiver and cared-for is reminiscent of the mutuality and respect Martin Buber describes in his book, *I and Thou*.<sup>6</sup>

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The differences between these two perspectives on caring which I shall call, for the purposes of exposition, the rational and relational views, respectively, should not be underestimated. Madeline Grumet shows how schools undermine the relational approach to caring because they are preeminently patriarchal institutions. As she puts it, "Like the *paidagogos*, the Greek slave who used to escort his young charge on the walk from home to school, we too pass the children from our kitchens, still sleep-creased and milk-moustached, through the doors of the public institution." "When we take them to school we take them to our father's house."<sup>7</sup> Seeing as schools are chiefly designed, organized and administered by men, it is not surprising that the ethic that grounds them is a pervasively rational one, except insofar as it can be and is subverted in the classrooms of the women who constitute the majority of teachers.<sup>8</sup> I do not wish to be read as saying that women are the sole purveyors of the relational view of caring, however, it is significant that they have been among the forefront of those who have advocated it in educational and other circles.<sup>9</sup>

Approaches to caring differ in the importance of receiving as opposed to giving care. The rational view sees caring as a largely one way process, whereby the caregiver provides for the needs of others. The caregiver may or may not be responsive to the wishes of those to whom care is provided. Rather, there is an unequal power relationship between caregiver and cared-for, such that the caregiver as the more powerful person provides what he or she believes should be given to the less powerful other. By contrast, relational views of caring emphasize the importance of respect for, receptivity, listening, and even vulnerability to the other.<sup>10</sup> For example, Marjorie O'Loughlin shows how the Australian aboriginal concept of lis-

tening differs from western notions of listening in its involvement of "heeding," "continuity," and "a sense of the collective nature of hearing and receiving."<sup>11</sup> Also, Noddings underscores the receptive aspects of intuition, the sense of "pedagogical helplessness" when learners "are seized" or allow themselves "to be seized" by the world and the other<sup>12</sup> — a perspective on learning that implies the kind of profound respect for different others that O'Loughlin is plumping for.

Whereas rational approaches emphasize principles that are taken to be more-or-less universal, or at least pervasive within society, relational approaches evidence a concern for particularity as a grounding ethical principle. Noddings shows how the specific nature of particular situations and relationships impacts on individual moral judgements and Grumet criticizes traditional ethical perspectives that "repudiate the time and space and specificity that nurture requires".<sup>13</sup>

The approaches likewise differ not so much in their repudiation of rules or principles by which action is governed (although Grumet believes that Noddings' view of caring "substitutes relation for rules")<sup>14</sup> as in the basis for these rules, their application, and the ends to which they tend. In the rational view of caring, the teacher works back from the rule or principle to the particular situation to which it supposedly applies, more-or-less indiscriminately applying the rule from one situation to the next. By contrast, in the relational view, he or she works from the particular situation towards formulating a principle to guide action. While each of these approaches — moral legalism at one extreme, moral particularism at the other — is characterized by the search for grounding principles for action, the corresponding perspectives on caring have very different starting points.

The two views also differ in the sorts of obligations they engender. In the rational



view, caring may be a largely one way relation between the caregiver and the person who is cared for, seeing that the requirement to abide by a set of ethical rules underlying society may not necessarily obligate one to care for others. Rather, the caregiver acts from a sense of moral duty and is passionate about her or his convictions rather than the person to whom care is given. Rational passions arise from convictions about moral imperatives rather than from reciprocity in interpersonal relationships.<sup>15</sup> In this view, the caregiver acts out of concern for the principle of caring for the other rather than personal regard for the other, or expectation of reciprocity from the other, and the one who receives the care may not feel obligated to the caregiver to reciprocate. By contrast, in the relational view, reciprocity between the caregiver and the person cared for lies at the heart of interpersonal relations, and caring is construed in the context of this reciprocity. The caregiver is motivated by the particular circumstances of a situation, and the needs of given individuals within it, rather than by moral, religious, or political injunctions or principles to care or by rules about how to care.

In education, these differences between the rational and relational approaches to caring are suggested by contrasting attitudes towards the contracting of teachers. Historically, eastern teachers were typically not contracted nor did they accept payment for their services, and their students thereby remained in their debt indefinitely. Western teachers, on the other hand, often accepted payment for their services, and their students were able immediately and more or less fully to discharge their obligations to their teachers by paying for their instruction.<sup>16</sup>

David Neuman describes traditional music instruction in Northern India.<sup>17</sup> An ustad, or guru, typically relied on gifts from his disciples, or students. Not only did he choose his disciples carefully, but the latter considered it a privilege, a mark of their affection and high regard, to pay for their ustad's meals and purchase other amenities for him. After a period of initiation, ustad and disciple entered a life-long relationship of mutual interdependence and reciprocity. The roles of caregiver and person cared for were inter-

changed: the ustad shared with a disciple his understanding and wisdom and the disciple gave the ustad respect, loyalty, and love; the ustad received the disciple's trust and the disciple received the ustad's learning. Neuman shows that the ustad did not merely provide cognitive information, but also communicated feeling about a way of life rather than a body of knowledge. A gift of this sort was corporeal: the ustad was a model for the disciple, an exemplification and expression of a musician teacher; in return, the disciple acted out her or his love and respect for the ustad and sought to copy the salient features of his model. That these gifts exchanged between ustad and disciple were feelingful and corporeal made them life-changing. They could not be abandoned thoughtlessly.

The training of English cathedral organists during the late nineteenth century showed a similar reciprocity between organist apprentices and their master to that between the ustad and his disciples.<sup>18</sup> The cathedral organist's caring went beyond the ordinary contractual obligations to his apprentices; he engendered reciprocity with his apprentices and was concerned for their welfare. The apprentices received their master's instructions and accepted his hospitality, and they, in turn, took their education seriously, desired to please him, and assisted him by leading choral rehearsals, deputizing as organists, and in a variety of ways participating in the musical, religious, and social life of the cathedral community.

Caring on the part of religious and political communities throughout much of the Christian era was selective, and this is shown by the marginalization of musical education for girls. Even much later, while it is true that girls received musical instruction from private tutors in their households, and this education evidenced a reciprocity between tutor and pupil, it was often limited and patronizing.<sup>19</sup> However, within the thriving musical communities in some medieval and renaissance convents, eighteenth century Venetian conservatories, and nineteenth century European conservatories, there was a similarly reciprocal approach to caring to that in the training of male Hindustani musicians and English organists.<sup>20</sup>

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stract principles, and the other in interpersonal relationships and situational particularities — each have something to offer music education. The first emphasizes dispassionate, reasoned, and disciplined approaches to caring that move from the pervasive to the particular; the second underscores the passionate, intuitive, and person-centered aspects of caring that move from the particular to the pervasive. When taken alone, each is limited. The first takes insufficient account of the reciprocity of caring, its situatedness, and the interrelationships between the people involved; the second gives insufficient weight to the claims of reason and obligations to ethical principles, especially when desire to care falters.

These views of caring are dialectical in the sense that each takes center stage from time to time. Sometimes, the teacher works from a logical view of caring; at other times, she or he responds relationally to the particular situation and works outward from there in deciding what to do and how to care for others. That these views do not mesh easily or tidily may engender tension, disagreement and conflict. The relational view is the more fragile, especially since, historically, it has represented a feminine approach to ethical questions, women have been relatively powerless in the school, in formal music making, and in music education.

To base an ethic of caring on feeling may seem problematical to those who accede to the rational view. However, a half-century ago, Susanne Langer rightly saw that intellection is broader than reason and cognition.<sup>21</sup> Notwithstanding problems with her notion of feeling — the conjunction of cognition, emotion, and bodily sensation — subsequent writers have supported Langer's contention that intellection encompasses much more than reason, and knowing is a great deal fuzzier than some educators and psychologists may

have wished. Writers, such as Israel Scheffler, R. S. Peters, and Iris Yob, have persuasively argued for the interrelationship of emotion and cognition.<sup>22</sup> Others, such as John Shepherd and Grumet, have pointed to the epistemological importance of the body in musical experience and holistic conceptions of human beings in music and education.<sup>23</sup> Seeing that cognition, emotion, and bodily sensation are interrelated provides grounds for supporting a relational view of caring and suggesting its applicability to music education.

The spectrum of views of caring from the rational to the relational suggests an array of indicators that more-or-less characterize caring. Beyond the teacher's dispassionate consideration for a student on logical and ethical grounds, are the additional claims of reciprocity and relationship between teacher and student. Viewing education as relational caring means that the decision to care about someone or some thing cannot be taken lightly by teacher or student. Teaching and learning become vocations because they necessitate serious commitment, devotion, and preparation for the tasks at hand; they go beyond the limited scope of schooling to encompass knowledge that is absorbed by doing as well as receiving. Instruction takes on the spiritual quality of a pilgrimage because it involves the teacher and student traveling together on a journey in which the present is of the greatest significance; it goes beyond cognition to encompass emotion, intuition, imagination, and beyond the superficial to fundamentally affect attitudes, beliefs, and values.<sup>24</sup> Moreover, its end transcends the possession of particular knowledge or skills and constitutes a way of life; instruction includes understanding acquired by osmosis, by participating in life events, and focuses on how life should be lived. The present is invested with enormous importance because it constitutes a precious moment, an opportu-

nity that may never again be recaptured, that must be seized and used wisely; recognizing the importance of the present invokes in the learner and teacher such qualities as “duty and reverence.”<sup>25</sup> And if instruction is a pilgrimage, the fellow traveler, while more or less experienced, possesses dignity and humility in the face of diverse others, and is respected and valued as a human being; education takes on a dialogical and narrative character as teacher and student commune together.<sup>26</sup>

It may be that this ideal is only reached rarely, and that the teacher and student may often have to settle for much less, especially in the context of large class instruction or in situations where students and teachers have little choice of each other or the subject they are studying. There are circumstances, however, when relational caring seems to operate, and these occasions serve as a source of joy, hope, and encouragement for teacher and student alike. Such souls stay with us throughout our lives. Their faces and actions are indelibly etched on our memories. These are the ones who confronted us with the central issues of life, brought us face-to-face with ourselves, stirred dreams and aspirations that we never knew were there, believed in us, gave us hope, faith, and courage to attempt what we may otherwise have thought impossible, lived their devotion to music and left us their example to follow. These are the ones who understood that education is profound, significant, and joyous, not shallow, trivial, and tedious. They and their work stood out from the rest of those who passed by. We remain forever in their debt for we can never fully repay the gift they gave to us.

### Caring For Things

Caring extends beyond people to things,<sup>27</sup> for example, to the subject matter taught, specifically, music. Coming to know music is grounded in a sense of obligation. In his essay, “Performance and Obligation,” Morris Grossman describes some of the responsibilities and challenges performers have with respect to such things as the musical score, choice of instruments, tonality, tempo, memorization, among other things.<sup>28</sup> As Vernon Howard suggests, the rules that govern these obligations are learned through

teacher telling and showing. Learning to be guided by such rules and invoking them as means of critical thinking about what musicians do is a complex and sensitive process that cannot be undertaken lightly.<sup>29</sup> Coming to know the rules and working with and within them involves a serious commitment on the part of those who undertake this task. It necessitates not only knowing how to go on in music but understanding what is happening as one makes music. These obligations and rules cannot be grasped through a superficial treatment of the subject, but are gleaned as one digs deeply into the subject at hand.

This experience with subject matter is transformative, much as John Dewey’s metaphor for artistry — the wine press in which juice is ex-pressed from the grapes invokes metamorphosis as the grapes become wine, or that for education — the growth of the organism — invokes qualitative as well as quantitative changes in the person.<sup>30</sup> Experience in the hard rather than soft sense refers to a life-changing interaction between individuals and their environments in the context of an educational or artistic situation and is foundational to education and art. Seeing that traces of each situation remain afterwards, Dewey is concerned that each experience be educative rather than miseducative, that is, conducive to, rather than stunting of, continued artistic and educational development.

Examples of the depth of caring about things, of feeling about cultural artifacts abound. In Europe, the Greeks want back the Attic vases, Elgin marbles, and other artifacts brought to England and housed within the British Museum, and the French also want back the paintings taken as war booty and held for half a century by the Russians in St. Petersburg.

Elsewhere, Native Americans have faced the prospect of people outside their communities practicing their spirituality, building sweat lodges, and the like. Their imitators came to them seeking information about their way of life, seeking wisdom about the earth and their place in it, and Native Americans taught them what was, and remains, for them a precious heritage. In so doing, they expected that these people would become one with them, not just wrench out of con-

text parts of a total lifeworld that they found appealing. These outsiders took up practices that they incompletely understood, or collected their research data and departed, without fulfilling their obligation to maintain connection with the Native American people. They built sweat lodges and practiced Native American spirituality, but did not also take care of the earth, the trees, the rivers, the animals. Native Americans gave them a great gift of their knowledge, but those who received it were often insensitive to its richness and to their obligation to reciprocate this gift.

Likewise, the Australian aboriginal people found to their dismay pictures of the Dreaming, or ancient times, sold as T-shirt decoration, didgeridoos and bark paintings collected by travelers, and their artifacts treated as curiosities. Their songs might track a continent, and their music and art have rich spiritual significance, yet researchers and entrepreneurs persuaded them to tell their stories, sing their songs, play their rituals, paint their bodies, and share their rock and bark paintings. They saw their culture reduced to a profit on goods sold, data in an ethnographer's published study, musical transcriptions projected on a screen at a musicians' conference, cuts on a compact disk recording, or paintings in an Aboriginal art gallery. Aboriginals may now wonder if they should continue to share their precious things. They taught their songs to outsiders, and in the singing, breathed into them their spirit. They painted scenes from the Dreaming time, and in the painting, communicated the richness of their religious and mythical life. Now, they feel misunderstood, even betrayed, their traditional nomadic way of life more-or-less curtailed, if not destroyed, by white people who exploited parts of their culture and left them depleted.

Why are these people so very passionate about their cultural life and artifacts? In the case of the Greeks and the French, an obvious reason lies in western concepts of property ownership. Where personal rather than corporate ownership is an underlying societal value, people want their things back because they believe they have certain rights of ownership, of control and possession of things that they believe to be theirs. They regard

the taking of what is theirs as not only immoral or even illegal but an affront to their personhood or citizenship. So much so, that they are sometimes willing, if necessary, to pay a high price to redeem their treasures.

More than this, however, vases, marbles, paintings, and the like, are not mere things. They have symbolic value. They represent and express the spirit and soul of a people. They are prized. They constitute a part of a people's historical and cultural identity, and their groundedness in a particular place. In wanting their things back in their country, the Greeks and the French want to feel whole. They want to connect heritage and home, to find themselves in their place with their things around them. In wanting to preserve the sacredness of their cultural life, the aboriginal peoples of Australia and North America regard their culture and artifacts as an extension of their personhood or their being. This sense of home constitutes a grounding for an entire people. For them, as for us, their culture provides a sense of identity, and a perspective on perennial philosophical questions faced by all human beings: "Who am I?" "Why am I here?" "Where am I going?"

### Caring and Carefulness

It is important to underscore the connectedness between people and things, and the symbolic value of things. However, I want to move beyond this attitude of caring to explore the notion of carefulness that characterizes one's approach to people and things for which one cares. John Passmore goes further than the soft sense of the word carefulness — to be filled with care — to examine the hard sense of the word and to distinguish between two sorts of carefulness — extrinsic and intrinsic.<sup>31</sup> One traditional notion of carefulness is the meticulous adherence to certain rules in the absence of care about the subject matter itself. Some students approach learning as toil or as a game, as painstaking and boring effort toward perfection or playing by the rules. They may attain a high level of virtuosity in musical skills, and yet they do not regard their musical learning seriously, and consider the acquisition of these skills to be drudgery. At the

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first opportunity, they cease making and listening to music. According to Passmore, this is the "wrong sort of carefulness," *extrinsic* as distinct from *intrinsic* carefulness, the sort of carefulness that is, relatively speaking, ornamental rather than the sort that is essential to a form of activity."<sup>32</sup>

Instead, students should learn "to *care about* carefulness as distinct to knowing how to be careful." Only when they have learnt to love the values underlying a particular skill will they persist in its attainment, especially when "there is strong pressure upon them not to do so..."<sup>33</sup> Passmore is interested in *intrinsic* carefulness, in a genuine care for the skills to be mastered, a valuing of them, such that learning is not mere toil or a mere game but "a labour of love." In this way, "*care within* what he [or she] is doing is one aspect of his [or her] *care for* what he [or she] is doing."<sup>34</sup> The kind of carefulness that Passmore seeks cannot be divorced from care for the thing under study. Only when one has a "passion" for one's subject will *intrinsic* carefulness be evident, and the extremes of "pedantry and woolliness" be avoided.<sup>35</sup> Even if the teacher's achievement is more modest, and he or she turns out pupils "who have at least a mild affection for, a friendship for, as distinct from a hostility towards, the main forms of intellectual activity..." this is "by no means to be despised."<sup>36</sup>

For Passmore, carefulness is a virtue in humane society. It is essential in a democracy where one relies upon communication to settle disagreements. Without it, civilization disintegrates. Yet in today's world, it is often belittled. Some are "indifferent or positively hostile towards art, science, literature, philosophy, history" and many parents "may be hostile to the intellectual life."<sup>37</sup> Further, children and adults expect instant results. Technology has fostered a fascination with

the novel and a preoccupation with change rather than the preservation of past traditions. In music education, instructional methods are calculated to provide immediate solutions, fully worked out strategies that require little effort and preparation on the part of the teacher and designed to produce immediate success on the part of students. Sometimes there is disdain for the research enterprise, and teachers are only interested in those results that can immediately be put to work in the classroom. Many students and their parents are unwilling to invest the time and effort in developing musical skills that do not immediately yield dramatic results. Some pre-service teachers have little sense of vocation, and are concerned more with securing the external trappings of musical education than with developing the skills and understandings they will need in their professional lives. Such persons may become teachers who are more concerned with fulfilling their positions perfunctorily than in passionately living the way of life of a musician and teacher. These manifestations of a lack of value for carefulness within contemporary society, and even within the music education profession, make it difficult for teachers and their students to foster what Passmore thinks of as *intrinsic* carefulness when all around them are exhibitions that at best qualify as *extrinsic* carefulness.

Change is inevitable, especially at some points in history and in a society's development, yet it can and should be guided.<sup>38</sup> Historically, music teachers have helped shape musical experiences as much as they have transmitted them. This task has been made more challenging in our time because the role traditionally assumed by music teachers of inculcating musical value has been successfully assumed by a mass media that is very successfully molding the public's



musical tastes. Some of the values the media espouse and propagate undermine civility and culture. Proponents and users of technology and mass communication have a self-interest in change; they foster novelty and pander to public desire because of the profits that accrue from constant change. Notwithstanding technology's potential to enrich musical experience, it may also have a detrimental affect on live music making. For example, Peter Etzkorn is concerned about how music educators can continue to ensure live music making, given the real prospect of its demise in some quarters a threat brought about as much by societal changes and economic contingencies as by a lack of interest by students in learning musical instruments.<sup>39</sup>

I am concerned about the potential loss of such values as formality, dignity, elegance, restraint, subtlety, intellectual prowess, virtuosity, accuracy, diligence, fidelity, respect, humility, spirituality, inclusivity, discipline, persistence, among a host of others that enrich humane society and constitute attributes of civilized behavior. The essence of culture is its development of refinement in contrast to rawness and crudity.<sup>40</sup> The various classical traditions of the world — including the Chinese, Indian, and European — are alike in fostering such values, although they are not the only musics to do so. Notwithstanding their flaws,<sup>41</sup> they draw from popular and folk traditions and represent human genius at work. If, on the other hand, the public's time is spent mainly with musics that encourage such things as informality, crassness, license, vulgarity, disrespect, arrogance, exclusivity, immediacy, among other qualities, young and old alike are educated toward these ends, and it would not be surprising to see the decline of civility, humanity, respect for different others, and cultural understanding.

The time in which we live calls for devotion to music and evangelism for its role in public education that was the hallmark of the early pioneers of public music education. I know of no music better suited to inspiring students to care about themselves, their cultural life, and the culture their children will inherit, than the greatest musical works, the finest examples of a musical genre. In taking the position that music education must be

about inculcating in the young a love of excellence, musical and otherwise, I concur with Zoltán Kodály that no music is too good for their study, and with the philosopher and poet Friedrich Schiller who urged the artist-teacher to "...surround them with noble, great, and ingenious forms, enclose them all round with the symbols of excellence..."<sup>42</sup> Teaching students to care and to be careful necessitates providing them with exemplars — ideals to pursue beyond the ordinary — that are absorbed by osmosis as much as they are directly taught.

Developing carefulness begins with the musical repertoire to be studied. Only as the teacher teaches towards a love and understanding of music will carefulness in students be fostered. Regarding repertoire, the teacher must answer important questions: Am I convinced of the value of this text/repertoire? Will it foster carefulness with respect to developing the student's mind and musical prowess? Does it exemplify values that enrich civility and cultural development? Will it connect vitally with the student and foster within her or him a love of the musical art and a passion for learning? Answers to these questions will doubtless differ, depending on the particular circumstances of the teacher's situation.<sup>43</sup>

To teach this way is sometimes to go against the grain, even to be an irritant to society, to give students what they need rather than pander to what they want. It is to possess the courage to confront the uncivilizing elements in society, to stand up to those who care little for the high arts, to oppose those who would abandon public education for all children and who would undermine musical education in the schools. It is to articulate one's aspirations, expectations, and ideas, and persuade others of one's beliefs and convictions. And it is to possess a passion for excellence that overcomes apathy and resistance and ignites in students a desire for wisdom and understanding.

Teaching students to care and be careful necessitates that the teacher knows her or his subject. Inculcating values of intrinsic carefulness towards music requires an extensive apprenticeship; it takes time to acquire a musical language and the skills for its practice. Teachers and students alike are fallible, and



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it is important to recognize that there are distinct limitations on what one may teach or learn well. The need to delimit music curricula may partly explain why most twentieth century instructional approaches to music have been predicated on the assumption that acquiring one musical “mother tongue,” namely the western classical tradition, ought to constitute the focus of musical education. While this approach has been criticized by proponents of popular music culture,<sup>44</sup> its resilience may be explained by its appeal to trained musicians who know, love and wish to teach it, and the fact that it represents an important aspect of western and international culture.<sup>45</sup> Notwithstanding the undeniable advantages of reaching beyond a limited musical perspective toward a global view of music, students also need a well-grounded sense of the musical language of their particular culture and civilization, the place in which they have been born or seek to live as immigrants.<sup>46</sup>

An indicator of mastery is attention to detail. Whether it be musical composition, performance, and listening, the finer points make the difference between an outstanding, acceptable or poor result. Qualitative judgments both within and between musical practices are regularly made by musicians on the basis of details. And mastery of skills, specific knowledge, ability to notice the particular features of a composition or performance, to analyze its formal structure and specific function, to be able to go on in music as opposed to knowing about it, all indicate a person’s depth of musical understanding of the practice in question.<sup>47</sup>

At a time in which carefulness in the sense in which I have described it here is not widely valued, it is important to underscore the fact that the young need to be taught what to care for and how to care. If music

educators wish to introduce their students to classical and traditional musics as means of developing values consonant with caring and carefulness, they should remember that these musics are likely to be foreign to their students; mediated music, or that propagated for and through the media, is so pervasive internationally, and has been marketed so successfully all over the world that most young people have greater affection for popular western music (or westernized music) than for the classical or traditional musics of their country.

Given this situation, music educators are faced with devising ways of effectively teaching music that meet present day realities. It is clear that the present strategy of school music education is insufficiently powerful to meet the enormous musical influences outside the school — from the home, church, temple, or synagogue, business, among other institutions engaged in musical education. This reality necessitates a far broader view of music education than the traditional view of music instruction in elementary and secondary schools. In recent years, the music education profession has seemed to move toward a wider view, as evidenced by the strategy of co-opting business and political interests in defending school music education.<sup>48</sup> However, this effort will need to go even further if music educators are to constitute a truly potent force for mass musical education.<sup>49</sup>

### Implications

In sum, teaching with care involves negotiating the tensions between rational and relational approaches to caring for people, valuing the obligations entailed in making and listening to the musics of the world, and caring about carefulness in teaching and learning. Developing carefulness requires an approach to teaching that builds on the relationship between teacher and student and

invites the student's active participation. Carefulness is learned as teacher and student together engage the subject matter as fellow travelers. It is acquired through receiving and listening as well as making and producing, through attention to educational means as well as ends.

Such a view necessitates acknowledging the partiality of one's understanding, accepting the incompleteness of one's knowledge, and having humility in the face of one's ignorance. Teaching music carefully fosters such personal qualities as caution, patience, perseverance, respect for rules that underlie practice, concern for authenticity, contextual understanding of musics, and passion for learning — values that are the hallmark of civility and culture.

Music educators who teach music with care can leaven the schools, communities, and societies in which they live and work. They can be agents for good in a society that seems to care little about caring and carefulness. In so doing, they will be assuming a role music teachers have had since antiquity, that of enriching culture, enlightening understanding, and ennobling humanity.

### Notes

1. Estelle R. Jorgensen, "Musical Multiculturalism Revisited," *Journal of Aesthetic Education*, in press.
2. Jane Roland Martin, *The School Home: Rethinking Schools for Changing Families* (Cambridge, MA: Harvard University Press, 1992).
3. Lawrence Kohlberg, "Education for Justice: A Modern Statement of the Platonic View," in *Moral Development: Five Lectures*, intro., Nancy F. and Theodore R.Sizer (Cambridge, MA: Harvard University Press, 1970), 56-83. For a critique of Kohlberg's ideas, see R. S. Peters, *Moral Development and Moral Education* (London: George Allen and Unwin, 1981).
4. Carol Gilligan, *In a Different Voice: Psychological Theory and Women's Development* (Cambridge, MA: Harvard University Press, 1982).
5. Nel Noddings, *Caring: A Feminine Approach to Ethics and Moral Education* (Berkeley: University of California Press, 1984).

6. Martin Buber, *I and Thou*, transl., Walter Kaufmann (New York: Charles Scribner's Sons, 1970).
7. Madeline R. Grumet, *Bitter Milk: Women and Teaching* (Amherst: University of Massachusetts Press, 1988), 164, 188.
8. If Paulo Freire, *Pedagogy of the Oppressed*, new, revised 20th-anniversary edition (New York: Continuum, 1993), is right that the oppressed carry within them the image of their oppressors, it would not be surprising to find many women espousing the ethical systems, values, and approaches they have been taught by men.
9. According to Anthony E. Kemp, *The Musical Temperament: Psychology and Personality of Musicians* (Oxford: Oxford University Press, 1996), ch. 6, musicians tend to be somewhat androgynous, suggesting that they are amenable to and exhibit relational and rational caring.
10. Noddings, *Caring*, 161-70.
11. Marjorie O'Loughlin, "Listening, Heeding, and Respecting the Ground at One's Feet: Knowledge and the Arts across Cultures," *Philosophy of Music Education Review*, 5 (1) (Spring 1997), 14-24.
12. Noddings, *Caring*, 169, 170.
13. Grumet, *Bitter Milk*, 165.
14. Grumet, *Bitter Milk*, 177.
15. Peters, *Moral Development and Moral Education*, ch. 4.
16. Edward D. Myers, *Education in the Perspective of History* (New York: Harper and Brothers, 1961). There are western examples of teachers, like Franz Liszt, who did not charge for their services, preferring, rather, to receive gifts of support from their students (both present and former) and patrons, and to live according to their own resources and others' generosity. See *Music-Study in Germany from the Home Correspondence of Amy Fay*, Intro., Frances Dillon ([1880]; repr., New York: Dover Publications, 1965), 210.
17. David M. Neuman, *The Life of Music in North India: The Organization of an Artistic Tradition* (Detroit: Wayne State University, 1980), 46, 47.
18. Thomas Henry Collinson, *The Diary of an Organist's Apprentice at Durham Cathedral, 1871-1875*, ed., Francis Collinson (Aberdeen: Aberdeen University Press, 1982).

19. Percy A. Scholes, *The Puritans and Music in England and New England: A Contribution to the Cultural History of Two Nations* (Oxford: Clarendon Press, 1934), ch. 11, describes the musical education of Susanna Perwich who had a staff of musicians and dancing teachers at her disposal. The case of Fanny Hensel is also particularly interesting because she received musical training along with her brother Felix Mendelssohn (although Felix was clearly the central object of Carl Friedrich Zelter's attention), but her father later reminded her that composition must remain "an ornament, never the root of your being and doing." R. Larry Todd, *Mendelssohn's Musical Education: A Study and Edition of his Exercises in Composition* (Cambridge: Cambridge University Press, 1983); Carol Neuls Bates, ed., *Music: An Anthology of Source Readings from the Middle Ages to the Present* (Harper and Row, 1982), 144.
20. Jane Bowers and Judith Tick, eds., *Women Making Music: The Western Art Tradition, 1150-1950* (Urbana: University of Illinois Press, 1986); Neuls-Bates, ed., *Women in Music*; Bernarr Rainbow, *Music in Educational Thought and Practice: A Survey from 800 BC* (Aberystwyth, Wales: Boethius Press, 1989); *Music-Study in Germany*.
21. Susanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 3rd. ed. (Cambridge, MA: Harvard University Press, 1957).
22. Israel Scheffler, *In Praise of the Cognitive Emotions and Other Essays in the Philosophy of Education* (New York: Routledge, Chapman and Hall, 1991), 3-17; Iris M. Yob, "The Cognitive Emotions and Emotional Cognitions," *Reason and Education: Essays in Honor of Israel Scheffler*, ed., Harvey Siegel (Dordrecht, Boston, London: Kluwer Academic Publishers, 1997), 43-57; Peters, *Moral Development and Moral Education*.
23. John Shepherd, *Music as Social Text* (Cambridge: Polity Press, 1991); Grumet, *Bitter Milk*.
24. This metaphor is developed for religious educators by Iris M. Yob, "The Pragmatist and Pilgrimage," *Religious Education* 84 (4) (Fall 1989): 521-537, and could be extended for education generally.
25. Alfred North Whitehead, *The Aim of Education and Other Essays* (New York: Free Press, 1929), 14.
26. Haman A. Alexander offers that "fallibilism, which holds that commitments based on what seems now to be the best reasoning could be overturned later by more compelling arguments" requires humility on the part of the learner and the acknowledgment that "we might be wrong," provides a basis for dialogue between people with differing religious beliefs, values, and practices. His argument could be more widely construed to meet the challenges of music education in a multicultural society. See his editorial, "Inclusiveness and Humility in Religious Education," *Religious Education* 91 (2)(Spring 1996): 142-145. On dialogical education, see Freire, *Pedagogy of the Oppressed*, ch. 2.
27. Noddings, *Caring*, 161-62, is inclined to somewhat sidestep the notion of caring for things, content with what Harry Broudy has said on the subject, in the belief that "we behave ethically only through [things] and not toward them." Harry Broudy, *Enlightened Cherishing: An Essay on Aesthetic Education* (Urbana, IL: University of Illinois Press, 1972).
28. Morris Grossman, "Performance and Obligation," *What is Music? An Introduction to the Philosophy of Music*, ed., Philip Alperson (1987; repr., University Park: Pennsylvania State University Press, 1994), 255-281.
29. Vernon A. Howard, *Artistry: The Work of Artists* (Indianapolis: Hackett, 1982).
30. Compare John Dewey, *Art as Experience* (New York: G.P. Putnam's Sons, 1934) with his earlier *Democracy and Education: An Introduction to the Philosophy of Education* (New York: Macmillan, 1916) and his later *Experience and Education* (New York: Collier Books, 1938).
31. John Passmore, *The Philosophy of Teaching* (Cambridge: Harvard University Press, 1980), 183-197.
32. Passmore, *Philosophy of Teaching*, 184.
33. Ibid., 188.
34. Ibid., 193.
35. Ibid., 196, 190.
36. Ibid., 197.
37. Ibid., 196-97.
38. Pitirim Sorokin, *Social and Cultural Dynamics*, vol. 1 (New York: Bedminster, 1937). Based on Sorokin's analysis, Harold

O.J. Brown, *The Senate Culture: Western Civilization Between Chaos and Transformation* (Dallas, TX: Word Publishing, 1996), described contemporary society as having lost a sense of its virtual rootedness.

39. K. Peter Etzkorn, paper to the Indiana Music Education Research Colloquium, February 23, 1996, "Music and its Audience: Challenges for Music Education." Charles Taylor, *The Ethics of Authenticity* (Cambridge, MA: Harvard University Press, 1992), 106, 107, points to the struggle to ensure the best uses of technology.

40. The definition of these qualities is culturally embedded. What is regarded as refined or crude in one society may not be so in another.

41. Classical traditions may exemplify narrow, ethnocentric, racist, and sexist values that merit critical examination. See, for example, Rose Rosengard Subotnik, "The Challenge of Contemporary Music," Alperson, ed., *What is Music? An Introduction to the Philosophy of Music*, 359-367; F. Joseph Smith, "Toward a Phenomenology of Music: A Musician's Composition Journal," *Philosophy of Music Education Review* 3 (2) (Spring 1995): 21-33.

42. *Selected Writings of Zoltán Kodály*; Friedrich Schiller, *On The Aesthetic Education of Man in a Series of Letters*, transl., Reginald Snell ([1954]; reprint, New York: Frederick Ungar, 1965), 55.

43. Broudy, *Enlightened Cherishing*, 50n, notes the problem of censorship that this may suggest and wonders, "We resist, for example, the idea of censoring art, but has anyone found a way of teaching values without discriminating among them? And has anyone found a way of teaching the young without imposing some things on them with-

out their rational assent? However, taking ethical values into account is not only accomplished by omitting a particular piece of music but by critically examining that piece within an ethical perspective. See, for example, Catherine Clément, *Opera, Or, The Undoing of Women*, transl., Betsy Wing, foreword, Susan McClary (Minneapolis: University of Minnesota Press, c. 1988).

44. Lucy Green, *Music on Deaf Ears: Musical Meaning, Ideology and Education* (Manchester: Manchester University Press, 1988).

45. Broudy, *Enlightened Cherishing*, 111, 112, notes that the high arts, in particular, require study to appreciate, and are sometimes highly experimental, and even alienating to the public.

46. Taylor, *Ethics of Authenticity*, 112, posits that modern society faces the danger of fragmentation and a loss of common purpose that undergirds a community. Educators presumably have the responsibility to criticize societal practices and build towards a common understanding that provides the basis for a concerted struggle against dehumanizing forces in society.

47. Broudy, *Enlightened Cherishing*, 57, suggests that education in the arts should involve the "training of imaginative perception."

48. *Growing Up Complete: The Imperative for Music Education*, The Report of the National Commission on Music Education, March 1991 (Reston, VA: Music Educators National Conference, 1991).

49. I have developed the case for radically revising the notion of music education in Estelle R. Jorgensen, *In Search of Music Education* (Urbana, IL: University of Illinois Press, 1997).

