Heidi Westerlund Bridging Experience, Action, and Culture in Music Education

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Sibelius Academy

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ABSTRACT

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This dissertation examines two contemporary theories of music education within a pragmatist frame of reference. By using methods of analysis and synthesis it shows how Bennett Reimer's and David J. Elliott's philosophies of music education manifest individualism and thus undermine the actual social context of music education. Predominantly through the use of John Dewey's philosophical tools, the work searches for a perspectival and holistic orientation in which music is understood as an embodied situational experience and learning as a process in and through social contexts.

The study illustrates the continuity between the Cartesian-Kantian self, aesthetics and Reimer's theory. It points out that the dualistic isolation of the subject from the object, the mind from the body, and the individual from the social and communal is a shared tendency. Through its historical perspective, and by making a comparison to the traditional African conception of the self and its musical manifestations, the work argues that Reimer's theory is ethnocentric, and hence, narrows rather than widens the transformative possibilities of music as experience in education. It also shows how Reimer's notion of aesthetic experience is incompatible with his use of Dewey's holistic ideas.

Elliott's Aristotelian praxis theory of music education tries to overcome the Cartesian "errors" by abandoning the notion of aesthetic experience in favour of musical action and emphasising music as authentic rule-based cultural information. The study analyses how Elliott's cognitive theory seems to neglect the sensing and feeling body, the student's perspective, and the actual context of learning and thus the ethics of praxis. Moreover, this research shows how the aesthetic and performance-oriented praxialism that Elliott poses as being in opposition can be combined in a Deweyan music education.

Finally, the work discusses how Dewey's pedagogical ideas together with his commitment to cultural plurality, can bring forth a more socially, communally

concerned and context-sensitive music education than either the individualistic theories of Reimer or Elliott do. Themes such as the project approach, democratic learning community, ‘oeuvres’, and framing musical events are discussed in the search for holistic view of music education.

Key words: music education, pragmatism, pluralism, contextualism, experience, action, culture.

ABSTRAKTI

Heidi Westerlund. 2002. Kokemuksen, toiminnan ja kulttuurin yhdistäminen musiikkikasvatuksessa.
Sibelius-Akatemia. Musiikkikasvatuksen osasto.
Väitöskirja. 254 sivua.

Väitöskirja tarkastelee kahta musiikkikasvatuksen nykyteoriaa pragmatistisessa viitekehyksessä. Työ osoittaa analyyttisin ja synteettisin menetelmin, kuinka Bennett Reimerin ja David J. Elliottin musiikkikasvatusfilosofiat manifestoivat individualismia eivätkä kiinnitä riittävästi huomiota musiikkikasvatuksen sosiaaliseen kontekstiin. Pääasiassa John Deweyn filosofisiin välineisiin nojautuen työ rakentaa holistista viitekehystä, jossa musiikki on situationaalinen, ruumiillinen (embodied) kokemus, ja jossa oppiminen konstituoituu sosiaalisessa kontekstissa ja sen kautta.

Työ tarkastelee karteesis-kantilaisen ihmiskäsityksen, estetiikan sekä Reimerin teorian välistä jatkumoa. Se osoittaa, että niillä on samanlainen dualistinen tendenssi erotella subjekti ja objekti, mieli ja ruumis, sekä yksilö ja sosiaalis-yhteisöllinen. Historiallisen näkökulman avulla ja traditionaaliseen afrikkalaiseen ihmiskäsitykseen ja sen musiikillisiin ilmenemismuotoihin vertaamalla työ argumentoi, että Reimerin teoria on etnosentrinen. Se pikemminkin kaventaa kuin laajentaa musiikin transformatiivisia mahdollisuuksia kasvatuksessa. Työ osoittaa myös, kuinka Reimerin käsitys esteettisestä kokemuksesta on yhteensopimaton hänen käyttämiensä Deweyn holististen ajatusten kanssa.

Elliottin aristoteelinen praksiaalinen musiikkikasvatusteoria yrittää välttää karteesiolaisuuden hylkäämällä esteettisen kokemuksen käsitteen, fokusoimalla musiikilliseen toimintaan ja tarkastelemalla musiikkia autenttisena, sääntöihin perustuvana kulttuurisena informaationa. Väitöskirja analysoi, kuinka Elliottin kognitiivinen teoria ei kuitenkaan riittävästi ota huomioon tuntevaa ja aistivaa kehoa, oppilaan näkökulmaa ja aktuaalista oppimiskontekstia ja näin ollen praksiksen etiikkaa. Tutkimus osoittaa myös, kuinka deweyläinen musiikkikasvatus voi yhdistää esteettisen käsitteen ja esittämis-painottuneen praksialismin, jotka Elliottin mukaan ovat yhteensopimattomia.

Lopuksi työ pohtii, kuinka Deweyn pedagogiset sekä kulttuurisen pluralismin ajatukset voivat luoda vahvemmin sosiaalisesti ja yhteisöllisesti suuntautuneen,

konteksti-sensitiivisemmän musiikkikasvatuksen kuin Reimerin tai Elliottin yksilökeskeiset teoriat. Projektilähestymistavan, demokraattisen ja oppivan yhteisön, yhteistaideteoksen ja musiikillisen tapahtuman “kehystämisen” teemojen kautta väitöskirja etsii holistisempaa lähestymistapaa musiikkikasvatukseen.

Avainsanat: musiikkikasvatus, pragmatismi, pluralismi, kontekstualismi, kokemus, toiminta, kulttuuri.

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London, 1 November, 2002
Heidi Westerlund

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Parts of this thesis have been published in my earlier articles and have been used here with the kind permission of the editors and the publishers.

CONTENTS

INTRODUCTION

1. 1. Positions

This book arises from an interest in understanding the practical reality that music education wants to capture and create. In my research I have reflected upon the types of guidelines that the so-called philosophy of music education outlines for this practice, and particularly, why theories may direct music educators in certain ways. I have considered which conditions for music education philosophy of music education acknowledges, focuses on, takes for granted, ignores, or even denies. Philosophy of music education gives us clues and suggestions as to how to answer those questions, sometimes directly, sometimes more indirectly.

The nature of a philosophical view of music education depends largely upon the way music, the subject matter, is defined[1]. There is an agreement that music education is, above all, about the enhancement of musical learning, growth and the enrichment of people's musical life. However, theorists do not agree on what the essence of music is, on how to learn and teach it, or on what we mean by musical growth. In fact, there is no consensus over whether or not music has an essence at all. Music is seen as an important part of human life and, thus also, education, but the justifications vary. It has been claimed that the status and function of music depends on the culture, and that it is the task of education to educate students to understand these different functions in human life. On the other hand, music can be seen as autonomous and in its own magnificent way quite different from mundane everyday-life. On this view the task of music education is to study the inherent values and qualities of musical objects. According to this autonomism, music is not a servant for other practices. Rather, the less instrumental music is—the less good it is for anything else than art itself—the better it is.

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[1] By philosophy of music education I mean general theories of music education for understanding and justifying music in education. Philosophy of music education is also directly interested in educational aspects of music. Philosophy of music education entails, however, usually a more conscious normative "voice" than theoretical work in general.

A music teacher can find both views beneficial. On the one hand, autonomism in music resists instrumentalism in which music becomes a platform for other ends, or in which it is studied mainly for other than "musical" purposes. For example, the justification for music in schools should be musical and artistic and not grounded upon arguments concerning how music, for instance, improves mathematical skills, concentration, or spatio-temporal reasoning. On the other hand, it is problematic at least that many of the important perspectives related to music in human life—or through which musical practices can be examined—become easily transparent when the musical is cut from the non-musical, when music is isolated from other life-practices and experiences. The demarcations between the musical and non-musical often imply that music is not seen as something to be enjoyed for bodily pleasure, social enjoyment, therapeutic purposes, political manifestation, or entertainment, to mention but a few aspects that the autonomy view so easily overlooks. My position is that the transparency of the multiple functions of music is not just a conceptual trill but instead deeply rooted in western culture. It also has practical implications for education.

My work defends neither autonomism nor instrumentalism in their extreme forms. Rather, it is dedicated to respecting and increasing the multiplicity of ways in which to make life musical. It proceeds on the premise that there are a variety of "good" ways to make *education musical* and *music educational*. This suggested view is based upon something more than just questions of pedagogical style, ways of motivating the student, or empirical variety in terms of musical sounds. It is based upon a holistic understanding of human beings and their experiences. The work thus shifts the focus from learning music that exists 'out there' towards human beings in their musical and educational practices whilst still preserving the idea that music nevertheless is a unique phenomenon in human life.

Bridging Experience, Action, and Culture in Music Education examines music in education as lived *experience*. The general problem that this research faces is the problem of how individual experience and learning is related to the social world where music exists and where it is practiced for various purposes. The basic questions that have given direction to the theoretical search for a more *inclusive holism*:

- How to conceptualize music as a social endeavour and how could one steer between the extremes of subjectivism and collectivism?
- How should one conceptualize music as interpretation whilst avoiding subject-object and mind-body dualisms?

- How could one conceptualize music in education in a manner which takes the individual and social transformational aspects into account?

From these general starting points I shall steer between the general philosophical dilemmas concerning 'the self' and articulations in music education that at least implicitly construct the relationship between the self and music: between the individual and the social, the mind and body, musical experience and context.

The alternative I am suggesting is a holistic, antifoundationalist, pluralist, contextualist and naturalist pragmatism in which experience, action and culture are combined in transformational agency. In this view, "experience" arises through the activities that constitute the life of a human organism. Musical experience is gained through navigating the world of musics, through interaction with the social and material environment. In education, musical experience can be seen as a continuous *process* that grows out of ordinary doings and undergoings, of trials and errors, into knowledge, thoughtful action and the search for musical meaning. These processes of interaction create the culture of education, which is another way of looking at experience. Experience thus involves multiple aspects: musical experience changes students and students can change their own musical environment; students can create their own individual as well as collective musical worlds. Within the continuous series of experiences there are qualitative differences between fulfilling and less fulfilling experiences. It is the challenge of music educators to understand how to provide the students, who each bring their own histories to the educational situation, with tools that help them in their work towards good and fulfilling musical experiences.

In this suggested holistic view, experience is seen within a wide interactive frame of reference. The social is treated as a real feature of musical agency and not simply as a perspective that musical structures reflect or exemplify[2]. The term social is not used here in monistic terms. We can make a distinction between sociality in music and sociality in musical life, as Shepherd has done[3]. How sounds convey sociality, on the one hand, and the social circumstances that surround musical consumption, on the other hand, can be seen as intimately related questions. I am interested in understanding how individual human musical thought and experience are parts of the social world, and moreover, how musical action in education *creates new*

[2] The latter is the usual way to understand the question of the social in music in literature of music education. The perspective is in the functions of music and not in actual human experience and agency (compare, e.g., Jorgensen 1997, 35).
[3] Shepherd 1992, 128.

social realities. In this sense I am testing a holistic view of the human being in her life-conditions—with its multiple social associations, relationships, and networks—against a view where the human mind is given an omnipotent "inner" nature in relation to musical objects as such.

In this suggested holism, the individual and the shared social world, the *vertical first-person perspective* and the *horizontal third-person perspective* are combined (see Figure 1.)[4]. The vertical perspective of "my subjective experience" is always unique, whereas the horizontal perspective refers to commonalities of ideas and publicity of meanings and behaviour, to music as shared practices with rules, principles, and traditions. The vertical perspective is not an atomistic view of the human being, but rather a perspective in which autonomous musical agency and individuality are developed in relation to shared habits and practices, "wholes", so to speak. However, a holistic view is "culturalist" in the sense that it pictures individual human beings as not just surrounded and influenced by the social and physical environment but also capable of thinking only through a common fund of ideas, in this case musical ideas. Contextual facts inextricably permeate the field of the subjective and the psychological.[5] In this sense individual life-experience, despite its uniqueness, can be seen as part of larger wholes.

Combining the vertical and the horizontal perspectives does not mean that there is any new synthesis. Perspectivalism in this context refers to the relevancy of *multiple aspects* in understanding musical experience. One cannot explain either perspective in its complexity through the other. Individuals as parts of larger organic wholes are interdependent, relational and irreducible whereas wholes, or social relations and networks, are of a constitutive character. However, the wholes are not something

[4] The terms 'horizontal' and 'vertical' have been taken from Pettit (1993, 165). In his view, horizontal defines how far participants are affected by social life and one another, whereas the vertical issue is of how social regularities comprise the individual psychological status. Pettit's approach is slightly different and I cannot go into details in that discussion. However, Pettit also searches for holism where individuals are treated as intentional creatures but where thinking takes place in and through the social and thus public world.

[5] Holism should not be confused with the collectivist claim that there is a common state of thinking within the society that an individual becomes a permanent part of. According to Pettit (1993), the debate between holism versus atomism and the questions of individual agency versus collectivism should be kept apart. In the latter, individuals are seen as non-autonomous parts of a collectivity (ibid., 111-112). When the whole-part view is combined with a collectivist thesis, there is no room for an autonomous individual agency. On the other hand, if the whole is considered to be a sum of its parts, we entertain atomism. (See ibid., 173-174). Neither collectivism, in the above-mentioned sense, nor atomism is defended in this work

greater above and beyond the parts and should not be treated as centres of individual consciousness, even though a whole can possess authority over a part just like an orchestra can have power over its individual musicians. There is no mysterious collective agency making decisions for individuals, just as the character of an individual player does not vanish into nothingness within the orchestra that shapes musical behaviour and thinking.

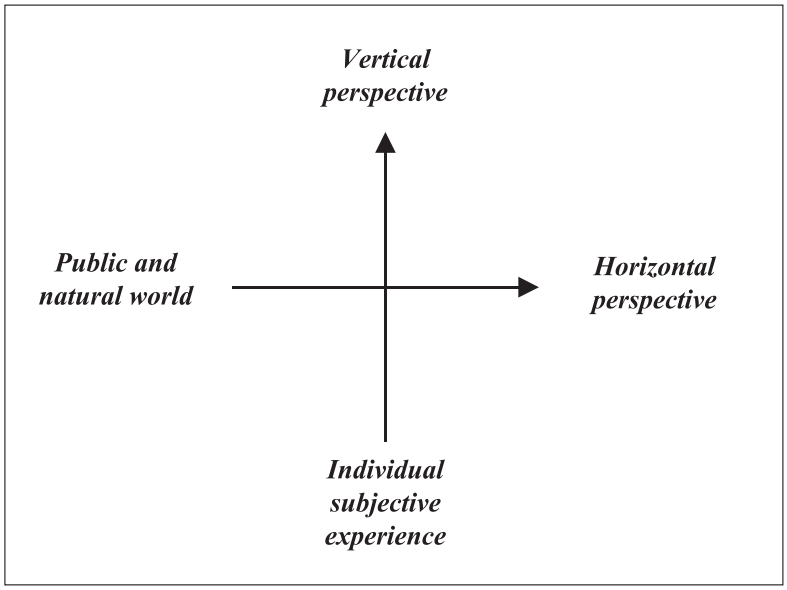

FIGURE 1. Combining the horizontal and vertical perspectives in holistic music education.

In fair holistic culturalism, which grants room for real individual agency, experience is not understood as a copy of the reality that the senses mediate for the experiencing subject as in the empiricist *tabula rasa* epistemology. Since I am trying to defend a view in which the social would condition individual experience, the approach distances itself also from the Kantian tradition, which has been continued in education through Piaget. Piaget's theory on the internal formation of cognitive structures rejected the notion of mind as *tabula rasa* but it inherited a socially somewhat undermined, individualistic view. The perspective for which I am searching should not even be read in the light of such a contemporary constructivist educational psychology that treats individuals as Kantian terminal interpreters, in which the individual human mind is the organizing scheme of the organized (musical) content. In the suggested holism, individuals learn to be sensitive and to develop themselves

in relation to the material and social environment. Depending on the problem at hand, we can examine either the individual perspective and "story" or the context and larger "structures". This requires the ability to change the horizon and dimension in order to give relevant answers to educational questions.

In my search for perspectivalism and for a view of music as an experience *in* and *through* its environment, I have found philosophical pragmatism, and more specifically, John Dewey's (1859-1952) later philosophy and many of his interpreters helpful[6]. By rejecting the radically autonomous rational individual of the Enlightenment, by simultaneously leaning on the Romantic themes of self-realization and self-fulfilment and accepting the progressivist themes from the Enlightenment modernism, Dewey promoted a contextual approach that allows even radical educational differences in different contexts. A contextual approach tries to reveal how our very notion of music and music education is *conditioned*. Besides contextualism, this work defends antifoundationalist pluralism[7]. Historically, the search for the ultimate characteristics and essence of music, the foundation or core justification for music, on the one hand, and negligence about our own—or others'—cultural conditions, on the other hand, has transferred the focus in music education to "our" cultural beliefs and notions. Contextualism together with antifoundationalism allows us to build upon actual educational contexts and upon widening our very notion of the self.

Consequently, the position taken here bears some similarities to certain general outlines of postmodernism as well as to many so-called multicultural approaches to education: the attempt to see and value difference and 'otherness'; the distrust of so-called grand narratives that somehow lead to development and freedom independently of the context; and the attempt to resist totalitarian resolutions in arts

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[6] It has to be noted that Dewey's early philosophy has some idealist features that deserved critique and that are difficult to treat without referring to the direction in which he developed his thinking. In this work, however, I have tried to concentrate on how Dewey tried to avoid the dilemma of the 'individual' and 'social' and on what kind of educational implications follow from his solutions. As Tiles (1999) has explained, Dewey's position developed by being stirred up by the controversy between functionalism and structuralism as well as behaviorism and introspectionism (ibid., 51).

[7] Foundationalism refers to an epistemological view according to which knowledge is supported by a foundational belief. Foundational beliefs are self-evident and need no justification. Antifoundationalism, on the other hand, means here that we know the world without certainty and that justification of beliefs arises from relations of mutual support between beliefs rather than from basic ones.

and education as well as in politics and science[8]. The abandonment of the quest for certainty symptomatic of western philosophy is a feature of both classical pragmatism and postmodern discourses. However, despite the similarities and common interests, this research draws mainly from pragmatist philosophy[9]. I find that my interest in pluralism and multiculturalism is a postmodern challenge within a classical pragmatist framework; not in the sense that pluralism and many of the ideas of multicultural education would not be in line with Dewey's thinking—they are—but rather because I think that the contemporary world is much more conscious of the variety of ways one can educate and be educated musically than the world in Dewey's day.

This work is theoretical in nature and consequently does not involve empirical, qualitative or quantitative, data on music education. In order to make the relationship between philosophy and music education more understandable, David Elliott has made a comparison between philosophy and maps. A philosophy is like a map that gives a comprehensive overview of a given place or country[10]. It is supposed to be practical and in coherence with the empirical facts, but it is by no means a detailed picture of the described area nor does it replace the experiences of being and acting in the given area. Also Dewey used the map metaphor by concluding, however, that maps, like philosophy, are not interest free[11]. There are maps for drivers and maps for pedestrians; maps for those who use public transportation or maps to describe the density of population or climate. Both maps and philosophical analyses—while being simultaneously "realistic"—involve horizons, selectivity and choices that are often based on practical criteria and priorities of use. By suggesting how to understand the world, philosophy is thus normative. The "basis" of the philosophical map is not *the* snapshot of the musical world, an apodictic foundation, but rather that it consists of a contextual network of ideas that tries to fulfil certain purposes within human life at a certain time and in certain contexts.[12] Discussion in the theory of music education is therefore also influenced by many other fields of investigation. In my case, the

[8] The definition for the postmodern in educational discourse has been taken here from Toiskallio (Toiskallio 1993, 36).
[9] Pragmatists particularly have considered their relationship with regard to postmodernists rather than vice versa. (See Stuhr 1993, fn 4). The common "laissez-faire attitude" and individualism that is characteristic of some postmodern articulations is not defended in this work as will be explained later on.
[10] Elliott 1995, 9.
[11] See Dewey 1958, Chapter 10, e.g., page 413. On Dewey's map metaphor, see Boisvert 1998a, 150. See also, Bowman 1998, 16.
[12] See Boisvert 1998a, 150.

threads, which are combined into the pragmatist philosophical frame of reference, are taken from anthropology, philosophical anthropology, philosophy of mind, African studies, cultural studies, and critical multicultural pedagogy[13].

In this study, I have tried to reserve the valid and good aspects of the chosen theories of music education and avoid extremes. I have deconstructed what the theories have selected and reflected why this has been done. The outcome is not, however, a comprehensive overview, a map of music education. Following Elliott's analogy, the work tries to be general enough to encourage further rethinking of music education in its various forms.

Through these above-mentioned starting points and personal contextual interests, this work examines two opposing philosophical views of music education; the work by Bennett Reimer, and the work by David J. Elliott. It would be an extreme interpretation to claim that their opposed discourses represent current views in philosophy of music education. However, a great deal of recent literature articulates differences and tensions between Reimer's "music education as aesthetic education" and Elliott's "praxialism"[14]. The discussion between the two theoretical "camps" has appeared as a colourful 'it's my turn now' fight for the right justification for music education[15]. "Music education as aesthetic education" has been seen as driving

[13] In my attempt to understand the questions of the self and cultural context I have been influenced, for example, by the work of the Canadian philosopher Charles Taylor, the anthropologist and music educator John Blacking, psychologist Jerome Bruner, and by many others, such as Clifford Geerzt, Brian Morris, and Paul Willis. Critical pedagogues, such as Henry Giroux and Peter McLaren have influenced in my reading cultural studies in relation to schooling and education. Although I have tried to understand Dewey's conception of human mind and consciousness, in my analysis, I have been driven into the contemporary discussion on the complicated questions of mind. Max Velmans, G. H. von Wright, and many pragmatist writers such as Eric Bredo or Pentti Määttänen gave direction to my understanding.

[14] These terms are used quite regularly in the discipline. The discussion between music education as aesthetic education (MEAE) and the so-called praxialists has been established not only in Elliott's works, but also in Koopman's (1998) article in the *Journal of Aesthetic Education* or, in Sundin's (2000) article in the *International Journal of Music Education*. See also, Westerlund 1997. Although the aesthetic approaches vary within theorists of music education, one can identify a shared notion of music as one of the aesthetic arts in education. According to Reimer, "music education as aesthetic education" since its first explicit forms in the late 1950s has urged for a better justification for modern music education. (E.g., Reimer 1989b). The praxial writers have in various ways benefited the Aristotelian notion of praxis in their emphasis on music as a practice of its own. If the MEAE philosophies, according to praxialists, undermine the importance of performance and lay value on the autonomous musical objects as such, the praxial music education sees the value of music in musical action in its various cultural-contextual forms. Music education as praxis in their discourse means, generally speaking, voluntary or goal-directed musical action done for its own sake.

[15] See, e.g., Reimer 1991c.

music education toward listening and knowing "the life of feeling" at the expense of making music[16]. The praxial version of music education, on the other hand, has been criticized as being elitist, a "performance-obsessed" view that represents a species of music education fundamentalism, a "curriculum as impracticum" instead of "curriculum as practicum", a problem rather than a solution[17]. The praxial focus on 'doing' music links music education to "athletics" rather than to aesthetics and therefore makes a return to the traditional conservatory approach[18]. This study continues the either-or debate with the hope of giving new angles of looking at it. The holistic view works as an alley between the two approaches and is not only meant for critique but also for bridging the two theoretical opponents by not searching a third extreme.

Despite my attempt to situate myself in neither of these two theoretical camps, this study follows and has been inspired in many fundamental ways by "the praxial school" in music education. The praxial philosophers of music education, although consisting of a heterogeneous group of writers (e.g., Elliott, Regelski, and Bowman), have criticized that to represent music education as a case of an individual student, and more or less autonomous sonic musical object, is misleading. They argue that the tendency to reify music has subordinated manual arts and the pleasures of manual crafts to contemplation, or purely symbolic fabrications. Generally speaking, praxial philosophy promotes a view that considers music as socially constructed action. Following Elliott's praxialism, I defend the importance of action in understanding music in education. But more importantly, this work tries to show that since praxialists have so concentrated on musical action and cognition, they have neglected the sensing and experiencing individual as a whole. Human experience and its conditions are therefore set at the centre of examination in this work.

My general claim is that both Reimer's and Elliott's theory have an undermined view of the social in music and music education. Although this work is not trying to solve the problem, it is a preliminary attempt to reveal the problem of individualism that the two writers manifest differently in their work. Subsequently, *Bridging Experience, Action, and Culture in Music Education* is an attempt to examine the general conditions of music and music education from a wider perspective.

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[16] See Elliott 1995, 28, 31.
[17] Reimer 1995a & 1996; Reimer 1997a, 37.
[18] Detels 2000; Knieter 2000.

The emphasis of contextuality and the situational nature of musical experience is one of the main aspects that distances my own approach from both Reimer's and Elliott's theories. Since Reimer examines music and education from the experiential perspective, many of his thoughts come close to mine. However, as my intent is to bring Dewey's pluralism and social responsiveness into focus, I distance myself from Reimer who fixes his theoretical emphasis between the inward subjective experience and the musical object and by doing so, presents music education as unresponsive to the actual social and communal values. On the other hand, by seeing music as experience, my work searches for useful threads in Reimerian philosophy; a turn that has looked bizarre from the praxial perspective. Dewey's understanding of aesthetic experience as a mode of social interaction, an aspect missing in Reimer's interpretation of Dewey, seems to form the missing link between Reimer and Elliott, too.[19] Dewey's pragmatism is therefore the mirror for my reflection on the theories of music education. It should be noted that although this reflection has required an extensive reconstruction of the general pragmatist framework, Dewey's philosophy is not taken as an orthodox canon for music education. Rather, it is taken as an alley between Reimer's and Elliott's different approaches. Dewey's views are not unproblematic. However, his general attempt to bridge the gap between an individual experience and the social environment is an alternative worth considering.

Besides the fact that there has been a growing interest in Dewey's writings in recent years, there are a few more considerations which warrant a second look at what Dewey or experts in Dewey's philosophy have written. Firstly, Reimer seems to misread Dewey's notion of 'experience'. If Dewey's term 'experience' is used in its usual way to refer to something "that goes on inside an individual", then his entire philosophy will be misunderstood or misused[20]. Secondly, in their criticism of the aesthetic, the praxialists have ignored Dewey's praxial notion of the aesthetic which seems to escape their praxial critique of the notion. Thirdly, Dewey belongs to the line of thinking that benefits from the Aristotelian-Hegelian praxis theory—a fact that Reimer and the praxialists seem to have missed—that tries to say something

[19] The direction of my aims is similar to that of some other European writers. Spychiger (1997), Koopman (1997) and Väkevä (1999a) have all seen the need to search for, if not an intermediate position, at least an alternative between the two "camps". It also joins to Goble's (1999) pragmatist critique in certain respect.
[20] E.g., Fott 1991, 34; Miettinen 1999 & 2000.

substantive about the normativity of our ongoing practices[21]. Elliott, despite his general focus on doing and his otherwise pragmatist attempts, has not recognized the importance of Dewey in his search for an action framework[22]. In this work, Dewey's ideas contribute in several ways to the praxial music education that Elliott and others have developed[23].

One additional, although intimately related, aim of this research is to build a continuum from Elliott's praxialism towards the tunes of critical pedagogy in which the politics of hope and change are constructed via a dialogue between experience and larger socio-cultural conditions. Critical pedagogy in general, as developed by contemporary North American educational researchers, takes the operations of power within education more seriously than Elliott's multiculturalism or Reimer's universalizing approach.[24] Although I cannot fully develop this theme here, the underlying idea is that in order to reconstruct music education from a pluralist and multicultural perspective, one needs to re-examine the question of the individual

[21] See, e.g., Lothstein 1992; Chambliss 1990, 114,121; Antonio & Kellner 1992; Boisvert 1998a, 161. The similarities with the Greek philosophers is found, e.g., in Dewey's naturalism, contextualism, pluralism, functionalism and in his notion that ethics are discussed in relation to the agent in her social context. If one wants to situate Dewey in a more contemporary philosophical map, his post-Kantian and praxis-centered philosophy is naturalistic and biologized and closer to Heidegger or Merleau-Ponty than Hegel to whom Dewey is often related to (see Margolis 1998a, 240).

[22] Knieter (2000) has made the same remark.

[23] According to several writers, American pragmatism in general is going through a revival (see, e.g., Antonio & Kellner 1992; Denzin 1996; Biesta 1996; Johnson 1999). There has been several new interpretations and publications such as *Reading Dewey: Interpretations for a Postmodern Generation*, edited by Larry A. Hickman (1998), *John Dewey: Rethinking Our Time*, edited by Raymond Boisvert (1998b), *Dewey Reconfigured*, edited by Casey Haskins and David I. Seiple (1999), or John Shook's *Dewey's Empirical Theory of Knowledge and Reality* (2000) and William Caspary's *Dewey on Democracy* (2000). In 1998 Larry A. Hickman and Thomas M. Alexander published two thematically arranged volumes of Dewey's essays (Dewey 1998. *The Essential Dewey*. Vol. 1-2). Several journals have had a special issue on pragmatism or Dewey. Such are *Monist* 1991, *Symbolic Interaction* 1992, 1993, *Elementary School Journal* 1998*, Philosophy of the Social Sciences* 1999, *American Journal of Political Science* 1999. Richard Shusterman's pragmatist aesthetics is one sign of a recognition of Dewey's legacy in philosophy.

[24] The critical pedagogy that Peter McLaren and Henry Giroux have developed draws, for example, from Dewey's pragmatism in its call for democracy and communication. The difference between Habermasian critical theory and Deweyan pragmatism is that the former does not entail a similar notion of embodied experience and sensitivity to indeterminacy, contingency, and chaos in its emancipatory agenda (Shalin 1992; also Caspary 2000, 111). According to Hollinger (1994), they do both share, however, the notion of the great community (ibid., 155-156). In this research I shall use Dewey's views, which I still find useful in giving tools for the examination of music as an embodied experience and music education from a holistic perspective.

versus the social-cultural being within a transformative frame of reference. Students are seen as active agents who can change their own experience and social environment. In this process, music is not only information, but it also becomes a field of possibilities and change. In this work, in general, the dualisms are left unresolved to foster continuities rather than compartmentalization. In this sense the research is working with a dialogical method without synthesis[25]. Dewey's general attempt to avoid strong dichotomies, to cherish continuities and to be reconstructive rather than to simply deconstruct, forms one of the main attractions of his philosophical principles in this work as well.

However, although leaning on Dewey's pragmatism, the work in hand is strictly speaking not about Dewey's thinking; it does not therefore unfold the entire complexity of his holistic philosophy. Rather, I have constructed a Deweyan theoretical lens in order to reconstruct the philosophy of music education, to rearrange conceptual relations between experience, action, and culture. Besides, there is no one Deweyan pragmatism and my research represents only one reading[26]. This reading is meant to function not as much as "the map" for other music educators but rather a way to meet the mundane questions of life that face music educators with varying and different interests and emphasis in mind. Thus, the dialogue that inspired me to do the study, whereof this book is only one tentative moment, hopefully continues.

1.2. Theses

My general thesis is that music in education needs to be examined within its actual contexts and from a holistic perspective in which individuality is developed in and

[25] Hence, Dewey's notion of the reconstruction of either/or's is not a Hegelian dialectical process whereby these either/or's are transformed into a new synthesis; the dialectic process is not symmetric, but rather mediates between the two edges. Hegel's historicism entailed the notion of a larger absolute unity according to which history can be seen as a progress towards freedom. Dewey dropped this notion and examined how institutional pressures and the struggle for biological survival harden distinctions into dualisms. (See Haskins 1998, 21).

[26] My reading of Dewey has to be distinguished, for example, from the experiential learning of Kolb. Miettinen (1998, 2000) has pointed out that Kolb's interpretation takes Dewey's epistemology toward methodological individualism and lacks the creation of joint activities and collaboration. In Kolb's experiential learning, the variety and modes of human experience are replaced by a narrow and particularistic conception of experience and the immediate peak experience is combined with a highly individualistic anthropology.

through the environment. The work suggests that individual experience needs to be seen through action and that action needs to examined in relation to cultural meanings. Actions and meanings are not, however, only occurrences in individual experience or individual brains, but realities of social interaction and context. The purpose of my analyses is to show how a type of individualism that does not acknowledge the actual context and social interaction pervades our thinking in music education in various ways. Individualism is here defined as a view that through psychological reduction takes the single person as the basic unit of analysis and analyzes aspects of learning and transformation in education only through this person. Moreover, if music in education searches for some justification for its existence, then it should be acknowledged that music as a meaningful experience is not a question of individual subjectivity or know-how only, but has also social significance on many levels.

Chapter 2 (*Pragmatist Tools for Philosophical Reconstruction*) constructs starting points for the suggested holistic view of the human being in and through social-cultural contexts. According to the holistic view, an individual is not just an end in itself but part of "larger wholes", social practices or networks of relations that can be examined as such. The chapter intends to clarify the continuity of individual experience and action to the natural and practical social and material world; how musical experience and learning is not simply a private undertaking but one developed in the middle of shared practices and even social battles. On the one hand, *the individual vertical perspective* cannot be understood without *the horizontal perspective*. On the other hand, a holistic view acknowledges the first-person vertical perspective of the child or student, the embodied experience in educational context without simply deducing it from the social world. The attempt is to combine the two perspectives. Perspectivalism is considered important in order to understand what agency means in music education. An agent, one who acts, is someone who takes control of doing things instead of just letting events happen to or in him/herself.

The chapter examines how questions of knowledge, transformation and critical thinking too, are dependent on the context and the social environment, and how the universal and the particular are seen in Dewey's pragmatism as promoters of this transformation. Moreover, the chapter discusses how philosophical argumentation itself relates to context. Chapter 2.5. clarifies the tools of argumentation in this work, how cultural comparisons and historical lines of thinking are used in pointing out tendencies towards individualism in theories of music education. The supporting

idea is that music as an enjoyed experience also provides models for the self and for the agency and that models as normative suggestions can vary depending upon cultural context and practices. Philosophy of music education, through its intellectual culture and practices, can therefore carry simultaneously a suggestion not only for understanding music but also for a conception of the self.

Chapter 3 (*Structural deconstruction of Reimer's music education: Historical lines and cultural comparisons*) examines the philosophical background of individualism and how it appears in aesthetics and art. In order to point out the focus of the individualistic framework, the rise of the western self is examined by using the dualities between subject/object, mind/body, and individual/social. The same tools are used in Reimer's theory of music education to show how it manifests the paradigmatic individualistic lines of thought[27]. Reimer's views are further compared to the traditional African notion of the self and music, so that the text creates a deliberate west versus non-west dualism in order to illuminate the focus of Reimer's theory.

The motivation for examining music from the viewpoint of self-concept is based upon the idea that the orientation towards the self is always pregnant with an ideal image of the human being. The conception of the self functions in a parallel way to our notion of growth and possibilities[28]. Since the conception of the self is manifested through music, also the possibilities of transformation are manifested within and throughout musical practices. An individualistic orientation leads us away from an analysis of cultural and social conditions of learning, which for their part can be seen as essential to any serious enterprise promoting change. If music education treats social interaction as transparent, then no conscious social change is possible.

In Chapter 4 (*Structural Reconstruction of Elliott's praxialism: Bridging experience and action in music education*), I take Elliott's praxialism as an attempt to overcome the problem that Reimer has with the 'social' in music. His theory, expressed in

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[27] By paradigm I mean a loosely interpreted Kuhnian conception of a framework within which scientific work, or any work, is proceeding and which guides policy and action. A framework means a system of explanations as well as related material, tools, etc. According to Kuhn, it is difficult for other systems of explanations to emerge when a certain paradigm has been established and dominates in discourse. The more or less flexible frame is upset when it is stressed by an accumulation of anomalies that cannot be resolved within its framework. (See Kuhn 1969). Paradigm is here applied also to culture. S. Hall (1992) uses the term discourse approximately in the same sense. A discourse restricts ways of representing the world.

[28] See also, Hirsjärvi 1985, 91, 95.

Music Matters—A New Philosophy of Music Education, is therefore examined with different emphases. For Elliott, action and culture are in a central place in music education. However, Elliott also seems to repeat in some respects mentalistic and individualistic lines of thinking although he simultaneously does not put satisfactory emphasis on the subjective and experientially embodied student's perspective. The holistic premises that underlie my critique of his theory are: a) the vertical perspective of musical experience is not reduced to the brain activities of this person; b) the horizontal perspective in music is neither identical nor reduced to the vertical perspective of music; c) in music education transformation covers not only the vertical experience but also the social consequences.

The analysis first shows how Elliott's reductive and materialist framework seems to lose the first-person embodied experience by its emphasis on the third-person perspective of brain functions in the face of cognitive challenges, and how it breaks the continuity of cognitive musical experience from its bodily-felt sensual aspects. My critique is therefore that Elliott's theory needs to reconstruct the role of the body in musical experience. Secondly, the analysis shows how music in Elliott's theory can be interpreted as a reinvented apprenticeship approach and how the view of music as a set of socially constructed rules guiding the individual brain reduces the socially shared experience and its socially transformative aspects to individual pleasure in one's own cognitive skills. My critique is that instead of equating music with knowledge and thinking, completed by an individual learner, Elliott should consider music as an experience in a much wider sense of the term. Thirdly, I examine how Elliott's notion of praxis strengthens his individualistic cognitivism. Moreover, I show that Elliott's critique on the aesthetic concept, the central concept in Reimer's theory, is not valid when Dewey's notion of the aesthetic is in question. On the contrary, it seems that Dewey's notion of art as aesthetic experience can contribute to Elliott's individualistic praxialism. Dewey's aesthetic does not limit music as aesthetic to its cognitive aspects but relates it to the whole sensed and felt situation. It also sees aesthetic experiences as not only individually but also socially valuable.

Due to their individualistic emphasis or reduction, both Reimer and Elliott undermine the transformational and socially reconstructionist goals of music education. Chapter 5 (*Social significance of music education*) deliberately takes this issue as its focus and discusses music education as an ethically concerned *social* praxis. With the term multiculturing music education, I suggest a more conscious approach to culture

in which contextual reconstruction and transformation of the here-and-now actual social context is a real and experienced part of the process of cultivation in music. I examine how 'social bonding' or 'bridging' and democratic communal life in Dewey's thinking can be intimately related to the process of culturing and how musical events in education need not reproduce established cultural articulations. Rather, education (re)articulates and (re)frames music for educational purposes.

The guiding *hypothesis* in my work is that pluralism within various levels of experience and values strengthens rather than weakens the multiple aims of music education, and that music needs to be brought back into the lives of the people. Pluralism, as a general tolerance of different and competing aspects of the world, is the requirement and the goal of democratic education, but it manifests itself differently depending on the educational context. The basic starting point is, therefore, that we need to examine our experience through the context.

My general methodological approach is both analytic and synthetic drawing from many realms of investigation. It is a theoretical attempt to construct conceptual networks and to show how emphasis and absence within a larger framework of ideas changes our understanding of music education. This does not mean that Reimer's or Elliott's work would represent 'prototypes' of certain network of ideas. My aim is to point out and make conscious their implicit orientations that imply certain emphases to music education in order for us to better transform our educational practices. The work tries to construct a deliberate focus in order to open up new lines of thought. In this sense my research is heuristic. It discusses music education within the limits of a vast body of literature, however, taking the main arguments and sources from Dewey and pragmatist research[29]. Although the critique on the philosophy of mind in Elliott's work is based on pragmatist ideas and writers, it discusses the issues by using a variety of sources that are not directly related to pragmatist views. In terms of literary sources, both the historical reconstruction of western individualism and the description of traditional African thinking form independent parts.

[29] The main sources of Dewey's work used are his *Experience and Nature* and *Art as Experience*, which are used as separate editions alongside Jo Ann Boydston's edition of *The Collected Works of John Dewey*: The Early Works (5 Volumes), The Middle Works (15 Volumes), and The Later Works (17 Volumes) marked in the text as Dewey EW, Dewey MW, Dewey LW. (Volume four and page 15, for instance, is marked as follows: Dewey LW 4:15.) I have considered it necessary to also defend my reading with more recent work on Dewey's thinking. Therefore, the amount of "secondary sources" on Dewey is high, ranging from Putnam and Shusterman to lesser known researchers.

2. PRAGMATIST TOOLS FOR PHILOSOPHICAL RECONSTRUCTION

> *There is no harm in hearing all music in our own way, and it may be more realistic to admit that we can never hope to do more than that. But since both the makers of the different musics and their audiences have acquired their skills from others in the context of a particular social system, it should be possible for an outsider to understand the social system and to learn how to listen to the music in exactly the same way as one brought up in the tradition, but neither will all who are brought up together have identical sensations, because each one has a unique social experience and correspondingly unique responses to the music associated with that experience. Nevertheless, because music is a shared experience about which there is at least some agreement within a given social group, there is a level at which its significance can always become known to an inquiring outsider. Through this knowledge, and especially its application in performance, it may be possible to hear and experience the sounds with more or less the same attitudes and ways of thinking that were involved in their creation. (Blacking 1980, 195).*

2.1. General outlines for contextual holism

The purpose of Chapter 2 is to examine the basic tools and framework for a contextual and pragmatist understanding of musical and educational practices. The chapter functions as a general lens through which I shall proceed to the following chapters. I will return to the main points later but the reader might occasionally find it necessary to return to this p art of the book.

Some general terminological clarifications may be necessary in order to give direction to what is said later. *Contextualism* in my use here has several dimensions. Every child, while entering an educational situation, experiences in a spatial-temporal context and through certain existential conditions. These conditions give direction to his or her experience. Every educational situation is relational to its context by being characterized by something ‘from which’ and ‘to which’. Learning does not happen in vacuum and the use value of what has been learned needs to be examined in relation to the surrounding environment and its future. Also every thinking on such educational situations has an intellectual and existential background that needs to be taken into account when music education and its development are discussed. Thinking is done against certain sensitivities, affections, and concerns that the thinker

has developed during his or her lifetime. Every reading of an educational text is done using certain contextual tools. We do not read a text without a *co*-text[30]. Context is incorporated in everything we do and say. Context sets the conditions for music, music education, and for philosophy of music education. On the one hand, context is the 'background', the whole temporal and spatial environment that needs to be taken into account in music education[31]. On the other hand, context is not *merely* the background in the sense that it gives a particular relevance. Education needs to be examined in relation to *who* teaches or educates *whom*, *where, when* and *why*. Every educational situation, everyone that is educating or is being educated, has a past and it depends on this past as to how relevant the *what* and *how* in education is.

Since context is to some degree implicit in all thinking, it is pregnant with bias and the selective interests that people bring to it. There are always aspects that are taken for granted, often tacit and in this way "understood".[32] Context thus approaches that which we can understand as culture. Various aspects of context can be raised into consciousness in order to achieve a wider meaning, to change meanings and ways of thinking, and in order to alter practices. The whole contextual background, however, never comes into question but is in this respect only potential.[33]

Contextualism is here loosely related to the discussion of *multicultural education*. I am using the word loosely, since the term multicultural could be replaced in this case by a normative concept of pluralism. *Pluralism* can be defined as a philosophical perspective that emphasizes multiplicity and difference over conformity and sameness[34]. It leaves room for contingency, liberty, novelty, and accepts unity where it finds it without forcing the vast diversity of events and things into a single rational format[35]. My work differs from the more common discussions on multiculturalism in music education since it does not set out to examine different musics, music as sound patterns or structures, but rather differences in more basic anthropological issues, such as how we construct ideals for human beings and their musical education. In this context of discussion, multiculturalism refers to an attempt to reveal the perspectiveness of the shared world, the different orientations one can have to one's own musical being.

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[30] See also, Lehtonen 1996 and Garrison 1994a.
[31] Dewey LW 6:10-11.
[32] Ibid., 4.
[33] Ibid., 12, 14.
[34] See Puolimatka 1995, 285.
[35] Dewey LW 2:8. Dewey speaks here with the voice of William James.

In this regard, I am not suggesting anything new. As Winch and Gingell write, questions of multiculturalism are the basic questions of the self, and those questions are the most fundamental for educational systems and for the modern world[36]. Also Walker holds that questions of multiculturalism are an expression of deep and troubling questions about who we think we are and where we think we might be going[37]. Such questions are always normative in nature involving taken-for-granted aspects. My study of the chosen theories of music education is therefore an attempt to understand how these theories construct the relationship between the learner's self and the musical world and what values they reflect at the same time. Through Dewey's ideas, this study searches for resources for a more pluralistic and socially inclusive music education without remaining within the question of eurocentricism versus multiculturalism[38]. Culture or multiculturalism is in this sense understood as a normative processes of articulating and negotiating in and through the context.

2.2. *Horizontal perspective* of the public and natural world

The purpose of the next chapters is to examine in what sense Dewey thought that the social permeates our subjective life-experience, how musical experience and agency are developed in and through the social and material world. Experience thus has many aspects. In education, the first-person phenomenal perspective of the individual is the starting point for transformation, but the means of education and sources of knowledge, however, are found in the public world, in socially shared practices. The horizontal perspective is therefore related to questions about the means of education and its conditions. Action, habits, and meanings have a public and social nature that become an intimate part of our subjective life-experience so that our individual lives can be examined as being a part of the social world. The assumption is that in order to understand *music as experience* in education we need to understand the conditions of experience in general.

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[36] Winch & Gingell 1999, 151.
[37] Walker 1990, 7.
[38] See also, Putnam & Putnam 1993, 363.

2.2.1. Action, rules, and principles

Dewey held that although it is an individual that undergoes experience, this experience could never be separated from action. He wrote: "Everything that man achieves and possesses is got by actions that may involve him in other and obnoxious consequences in addition to those wanted and enjoyed. His acts are trespasses upon the domain of the unknown."[39] Hence, action needs to be understood in its context and in its temporal importance. Action is not a linear process or series of discrete, separate 'actions', but rather a cyclical process through familiar and unfamiliar contexts[40]. A human being carries his or her past in action[41].

Interaction with the social-material environment is always situational and contextual. Our acts, acting, and experience through the cyclical process of action are limited by the social world and its normative practices. The familiar contexts become in this way part of the reality a human being carries in action. Dewey's view is anthropocentric, differing however from a Kantian philosophical tradition. In the latter the world is a human construction and the limits of experience are considered to be universal. Instead of examining the limits for the reality of the transcendental subject (of 'my world' that in Kant's version was a universal horizon, the Archimedean-point), pragmatist philosophy sees the conditioning limits, not only in the biological characteristics of the human being, but also in a crucial way *within the human community*. Dewey opposed the Kantian view that makes a distinction between sense data that comes from the world outside of the mind and concepts that are part of the perceiving subject[42]. He criticized that besides the fact that knowing requires the ability to choose and combine (not just the ability to conceptualize sense impulses), interpretative thoughts are contingent and conditioned instead of streaming from some general universal human capacity. In pragmatism, life is seen as unavoidably contingent and conditional, whereas in the Kantian tradition the individual subject was set against what was universal. In pragmatism, the conditions for our experience and action are dynamic, socially and historically changing and in many ways

[39] Dewey 1958, 43.
[40] Kilpinen (2000) explains that *action* in pragmatism means continuous oscillation between habituation and acute problem solving (ibid., 104).
[41] E.g., Dewey LW 3:32-33.
[42] Kant held that these two categories are joined within the inner mind simultaneously so that the object of knowledge is simply a reproduction of what is out there.

conditional themselves.[43] The context of social action conditions not only our musical experience but also our very relationship to musical transformation.

The close connection between pragmatism and praxialism in music education can be acknowledged in this general action framework[44]. Music is seen as a matter of socially conditioned and contextual action instead of merely a perception of sonic data. Elliott explains in *Music Matters*:

> The musicianship underlying any practice of music making and listening has its roots in specific communities of practitioners who share and advance a specific tradition of musical thinking. Musical practices swirl around the efforts of practitioners who originate, maintain, and refine established ways and means of musicing, as well as cherished musical histories, legends, and lore.[45]

Musical action is seen from its temporal perspective where an effort is always conditioned by former efforts and established ways of musical action. Individual cognition does not therefore work against universal categories but in relation to practice-based rules and strategies that guide action and give it permanency[46]. Elliott explains further, by referring to Fiske, that the link between acoustic cues and the detection and identification of auditory patterns is a set of rules, which are known by both performers and listeners[47]. Rules as requirement of thought can thus be defined as normative constraints that determine, as Pettit writes, that "one member—or perhaps one subset—of a set of options is more appropriate in some way than alternatives"[48].

For Dewey, rule following was an interactive process and therefore human practices, as they also involve forms of rule following, must be determined by interpersonal interaction[49]. This means that individual musical thinking is dependent in one way or

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[43] Pihlström (2001) has argued that Kant should be treated "as an ally rather than an enemy in Deweyan pragmatism" (ibid.,47).The idea of the social in the individual was developed later by Wittgenstein who argued that an individual practitioner is acting according to a communal network of "language games" and according to conceptual experiences within these socially shared games. (Wittgenstein 1958, 5e, 7). Putnam (1995b) and Pihlsröm (1995) thus define Wittgenstein's later philosophy as a form of pragmatism. Wittgenstein accepted the contingency of human life and, unlike Kant, did not search for an ahistorical, absolute perspective to conscious acts or to a condition of knowledge and experience.
[44] See, e.g., Määttänen 1996; Regelski 1998b, 23.
[45] Elliott 1995, 67.
[46] Ibid., 83, 94, 142.
[47] Ibid., 83.
[48] Pettit 1993, 65.
[49] Dewey LW 13:86.

another on interaction with the other people involved with the musical practice. Pettit explains how rule-following functions:

> The thinking subject aims to be faithful to a rule of judgment that is exemplified by certain examples and, if those examples fix a rule that is determinate enough to allow error, that is because normal and ideal conditions for reading off the rule in question are fixed by how things are with the subjects themselves, not merely by a methodological convention. They are fixed by the practices of negotiation that the subjects follow, intrapersonally and with one another.[50]

From this point of view, the development of musical thinking means that the subject, generally speaking, learns rules for musical negotiation. As Dewey writes: "No rules, then no game"[51]. Rules are omnipresent in every mode of human relationship, functioning as criteria for judging the value of behaviour[52]. Art is no exception in this respect. Musical practices can thus be judged by their distinct rules: "different rules, then a different game"[53].

Dewey, however, generally preferred the term *principles* to *rules*. Genuine principles, that are here considered in a musical context, are general ideas that function as *aids* and *instruments* in judging values and analyzing a special situation. Rules, for him were prescriptions that exist in and of themselves and "as if it were simply a question of *bringing action under them* in order to determine what is right and good"[54]. Principles are evolving whereas rules are taken as something ready-made and fixed. A principle, as a final method and scheme for judging, is primarily intellectual and only secondarily practical. A rule is primarily practical.[55] A musician is not necessarily following rules because that is expected as a part of the "game", but rather, rules as principles function as instruments in negotiation. Negotiation estimates the conditions and situation and fixes deviations when needed. Principles function as facilitating tools for exploring emergent situations[56]. I shall return to this nature of "rule-following" in the "musical game" in Chapter 4 where Elliott's theory is examined.

If thinking develops through interaction, the development of thought and the very capacity for thought requires that *enjoyment* is found in interaction[57]. People must

[50] Pettit 1993, 97.
[51] Dewey LW 13:32.
[52] Ibid., 209.
[53] Ibid., 32.
[54] Dewey LW 7:276, my italics.
[55] Ibid., 276-280.
[56] See also, Caspary 2000, 95.
[57] Pettit 1993, 106.

have some sort of need to share and to be understood. Pettit argues that even if one accepts the possibility of intrapersonal interaction to be sufficient for thought, interaction across persons is always involved in practice. Practice is a common possession and the rules that it involves are not based on intrapersonal interaction alone.[58] Pettit writes: "The thinker may withdraw from social life but she will still carry the voice of society within her into her place of retreat. If the voice were absent, then scrutable *human thought would be impossible*."[59] Dewey for his part argues: "When the introspectionist thinks he has withdrawn into a wholly private realm of events disparate in kind from other events, made out of mental stuff, he is only turning his attention to his own soliloquy", which in fact "is the product and reflex of converse with others"[60]. Mental life is lived with others, it is shaped to be communicated, and unfolds with the aid of meanings, traditions, and the like. Human thinking is "neither solo nor conducted unassisted"[61], even when it seems to go on 'inside the head'.

Hence, musical thought arises not only within the limits of one's own history of past interactions but also in interaction with other people. In this sense a composer does not compose of and from an inner solipsistic world, but is completing the process (that involves intrapersonal interaction) in order to be understood musically, enjoyed and in order to communicate within a community of people. Similarly, a concert audience may not have the same thoughts about the music but a similar more or less specified expectation that the composer or performer wants to communicate in a practice-relevant way. Various kinds of principles can be used in judging and analyzing the composition, but the principles do not simply work like a set of rules to be followed.

If music in education is seen from this perspective, then, the social context of learning music becomes important. We learn what music *is* by what it *does* in our social and material environment[62]. Students learn what musical sounds mean to them as individual bodies but they also learn what sounds mean to the teacher or to other people. In this social interaction the relationship between the self and the other is dependent on errors in behaviour and have in this sense similarities with learning a

[58] Ibid., 179, 181.
[59] Ibid., 191, my italics.
[60] Dewey 1958, 170.
[61] Bruner 1996, xi.
[62] See also, Singer 1992, 483.

rule-based game. Any meaningful social action is oriented to the actions of others[63]. The process of learning musical action is thus permeated by social relationships and in this process "[c]hanges in how one behaves have implication for one's relationship with others, just as these relationships have implications for one's behavior"[64], as Bredo writes. Although musical interaction may not always involve concrete actions with other musicians, which is the case with soloists, it still requires the above-mentioned elements of communication. However, musical negotiation, such as playing in an orchestra, requires that one coordinates one's actions not only intrapersonally with general principles or rules, but also that one acts by accommodating the actions of fellow musicians. Apart from the fact that the role of fellow students becomes important, the teacher's role in education is also not transparent. The teacher is not merely a medium of access to the subject content, but, as Dewey argued, particularly with young children, her personality becomes fused with the subject content[65]. Musical action in education is therefore not a matter of sounds and independent sound-related psychic operations but something lived within and throughout the social context of education. This social context can also condition transformation and our notion of our own powers.

2.2.2. Habits and action

Elliott writes that although music is action, "music making is not a simple matter of habits"[66]. In pragmatism, however, habits have an important role in all human practices—also in musical ones[67]:

> If an act were connected with other acts merely in the way in which the flame of a match is connected with an explosion of gunpowder, there would be action, but not conduct. But our actions not only lead up to other actions which follow as their effects but they also leave an enduring impress on the one who performs them, strengthening and weakening permanent tendencies to act. This fact is familiar to us in the existence of *habit*.[68]

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[63] Eames (1977) has explained how in pragmatism action plays a crucial part in learning. A child constructs the world out of gross contexts of random activities, experiences 'bumpings', or feels shocks and pulsations in her life, and through these learns to symbolize objects and to communicate meanings, and to share the world. (ibid., 23).
[64] Bredo 1994b, 32.
[65] Dewey MW 6:218.
[66] Elliott 1995, 63.
[67] According to Kilpinen (2000), it is the conception of habitual action that connects various forms of pragmatism in philosophy to sociology (ibid. 34).
[68] Dewey & Tufts 1952, 181.

Habit has a wide meaning in Dewey's use. All action, including artistic action, is conditioned by the consequences of prior activities and habit formation is tied to these learning processes through prior activities[69]. Habit reaches "down into the very structure of the self"[70]. Dewey writes:

> The influence of habit is decisive because all distinctively human action has to be learned, and the very heart, blood and sinews of learning is creation of habitudes. Habits bind us to orderly and established ways of action because they *generate ease*, *skill* and *interest* in things to which we have grown used and because they instigate fear to walk in different ways, and because they leave us incapacitated for the trial of them. Habit does not preclude the use of thought, but it *determines the channels* within which it operates.[71]

Habits are therefore not set against thought but found in the middle of it[72]. They also are not merely attitudes. In Dewey's use of the term, habits need to be examined within the context of action.[73] Ostrow and Mixon have pointed out that Dewey's habit-concept and pre-reflective perspective carries the meaning of its Latin root *habere*, 'to have', 'to hold' meaning, being and becoming sensitive to the qualities of inhabiting an environment[74]. This principle of being and becoming sensitive to the qualities makes no exception for artistic contexts. Habit is not a fixed rule, cognitive scheme, or disposition that precludes the use of thought, but a *tool* for managing everyday situations. It is "a form of executive skill, of *efficiency in doing*" and "an ability to use natural conditions as means to ends. It is an active control of the environment through control of the organs of action"[75]. Habit is also not necessarily a conscious doing but a sensitivity of experience that enables us to believe, value, perceive, think and feel[76]. Habits provide situations with a practical unity of purpose, continuity and direction and the criteria for judgments of relevancy and importance.[77] In general, we need habits to establish continuity and stability to our daily life and to enable us to act without the need to think through and plan our actions at every particular step.

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[69] Dewey 1958, 279.
[70] Dewey LW 7:171.
[71] Dewey LW 2: 335, my italics.
[72] See also, Kilpinen 2000.
[73] Mixon (1992) examines how the inclusive nature of Dewey's concept of habit cannot be replaced by the concept of attitude. Attitudes can be feigned, habits cannot. The behaviour which represents an attitude is an abstracted task, whereas habit is related to the ways of behaving, to the powers and skills of the person.
[74] Ostrow 1987, 216; Mixon 1992.
[75] Dewey MW 9:51, my italics.
[76] Dewey LW 7:171.
[77] Dewey 1958, 101. Also Shusterman 1994, 134-135; Määttänen 2001, 56.

Accordingly, musical action involves habits without being simply a question of routine. We create habits to the level of skill but these habits are not merely a taken-for-granted behaviour or routine that is repeated, as the common-sense understanding of the term would suggest. At an advanced level, musical performing may involve routinization of certain acts, such as fingering on the flute. Yet this does not mean that certain passages would not need special attention in fingering and practice in order for the player to express sensitivity in the musical passage that without the automatization would not be a conscious vision[78]. Automatic movements do not thus the musician's consciousness a holiday, as Kilpinen writes[79]. Mixon argues that Dewey's use of habit should not be understood as repetitive *whats* but as reference to the way something characteristically is done. Habit is the *how* of doing.[80]

Since Dewey examined habits as part of the context and actual situations, habits are not located "in the head" of the subject in this sense. We cannot understand habits without extending our view of the whole interactive process where an individual learns to be sensitive. Habits incorporate environments within themselves by being "as much adaptation *of* the environment to our own activities as of our activities *to* the environment"[81]. The temporal and spatial context is no less than the habit, which means that there are no habits that would not be an expression of a process of inhabiting, of the interaction within and throughout the context. For instance, phrasing and intonation in singing, which Howard calls "performance facilities"[82], are not habits, as such, which should be learned without inhabiting their various musical contexts. They are contextual in the sense that, for instance, traditional choir phrasing is not a "performance facility" in the context of jazz or rock music. The skill-related habit of thinking of "the inner smile" in western classical singing is not the habit of a rock singer. Even a musical style does not freeze the involved habits but the style involves re-inhabituation depending on the context and the situation of the performance.

Habits are socially conditioned. They do not exist in isolation but are communicated and formed in view of possible future changes[83]. When a child learns the habits of

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[78] Howard (1982) points out that although practice is not "doing it without thinking", musicianship at some level involves routine in terms of easiness (ibid. 161).
[79] Kilpinen 2000, 128.
[80] Mixon 1992, 66.
[81] Dewey MW 9:52, orig. italics; See also, Fott 1991, 34.
[82] Howard 1982, 180.
[83] Dewey 1958, 280-281.

the adult world, it means an *anticipation* of action and its consequences. His or her attitude is proactive rather than reactive from the very start, as Bruner writes[84]. The child searches for predictive stability by modifying its habits. This is why talking about certain stable patterns of habits tends to bring exceptions to mind. Once we have learned a habit, through communication it does not then harden to become a non-communicating entity in our so-called minds but is renewed by new associations and use. Increased power of forming habits means therefore increased susceptibility, sensitiveness, and responsiveness[85]. According to Dewey,

> even if we think of habits as so many grooves, the power to acquire many and varied grooves denotes high sensitivity, explosiveness. Thereby an old habit, a fixed groove if one wishes to exaggerate, gets in the way of the process of forming a new habit while the tendency to form a new one cuts across some old habit.[86]

Elliott is therefore right in the sense that music education is not a question of the teaching of and learning of certain habits as such. Neither are habits merely customs although shared customs in our societies also operate as habits. Besides, not all habits are trained and some of them are harmful and limiting to our powers and skills. For instance, failures in music lessons qualify the experienced event and create a certain sensibility to further events and can thus create, if repeatedly experienced, a general habit of being prepared to fail in music. The habits of mind involved in habits of ear, hands and the body supply the latter with their significance[87]. Music classes provide, therefore, a context of possibilities for experience ranging from pleasure to boredom, from encouragement of curiosity and questioning to simple obeying, which qualify the sensibility that the students develop toward music in education[88]. Students do not only learn the *whats* but also the *ways* of musical interaction. This process involves habits that are not cognitive or even conscious. Students *in-habit* themselves in various ways and on various levels to the musical and educational context in their search for musical meaning and communication, and this process further modifies their prior habits and channels anticipation for further action. Habits as enabling sensitivities within various musical contexts can therefore be at the heart of understanding how musical interaction can be blocked and how it can be improved through education.

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[84] Bruner 1996, 71-72.
[85] Dewey 1958, 281.
[86] Ibid.
[87] Dewey MW 9:53.
[88] Ostrow's (1987) article entails good examples of how failure is in-habited in the classroom. See also, Scheffler 1989, 153.

2.2.3. Meaning as use

Learning, according to Dewey's interactionist framework, is not a matter of learning objects, but learning the meanings of objects and events[89]. Although meanings in general *involve* the use of language, within a pragmatist frame of reference they are not addressed at linguistic expressions only.[90] According to Dewey, artistic works, too, "are literally pregnant with meaning"[91]. Meanings are what make things and events shared.

In the action-framework, musical meanings are generally speaking rules for using and interpreting musical sounds. Interpretations are always an imputation of the potentiality for some consequences. Rules are necessary for generating action and they allow us to estimate the consequences and fix the meaning.[92] Meanings, for Dewey, were therefore neither something added to things nor labels that we can attach to objects. They are not *in* the things, in the musical sounds, for instance, but rather produced by social interaction. Meaning involves *use*. Dewey writes: "originally any meaning had, is had in and for use"[93]. It is primarily a property of behaviour, and secondarily a property of objects[94]. In music this does not necessarily mean that meaning and the meaning-search is possible only when music is performed by the agent him/herself. Meanings are shared by the whole community of users. On the one hand, music involves human action, skill and effort of many kind, therefore, meaning cannot be examined as being separate from the work of musicians. On the other hand, musician's actions are cooperative with the material and the social environment so that there is an agreement as to what is considered to be music, as excellency in the given style, and so on.

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[89] Dewey MW 6: 272.
[90] Dewey held that "[m]eanings do not come into being without language" (Dewey 1958, 299). I do not specifically examine the relationship between language and music here, but it is assumed that music as human practice *involves* linguistic communication. Musical communication involving cooperation and interpretation happens in many ways and on many levels so that distinctions and identification in music also involves language. Musical meanings are not, however, searched for at linguistic expressions, they are not directly comparable with linguistic meanings.
[91] Dewey 1934, 118.
[92] Dewey 1958, 188.
[93] Ibid., 290.
[94] Ibid., 179.

Active making and doing has, however, an important place in Dewey's educational thought. In *Democracy and Education* Dewey explained his theory of meaning by using an example of how a child learns the meaning of 'hat' through the use of a hat[95]. The use involves shared concern and joint activity instead of a mere correlation between the word 'hat' and the object of hat. Glover and Ward express the same idea when writing that learning musical meanings "involves 'using' and not just 'having' musical thinking. – – The learner is initiated into what it is to be a 'music-user'."[96] The child learns through social intercourse that certain qualities of action mean musical tones, learns how sounds are used as music[97]. Learning does not therefore mean only increasing skills, but also encompasses wider meanings and deeper understanding. We need to have repeated experience of the given music in order to deepen our understanding of its meanings.

According to Dewey's theory of meaning, music can be examined from multiple perspectives. Since the fixation of meaning by use of rules is not permanent, in principle, quoting Dewey, "[t]he same existential events are capable of an infinite number of meanings"[98]. An event can have an infinite number of meanings and selection involves beliefs, values, and ideology[99].

> A constant source of misunderstanding and mistake is indefiniteness of meaning. Through vagueness of meaning we misunderstand other people, things, and ourselves; through its ambiguity we distort and pervert. – – Vagueness disguises the unconscious mixing together of different meanings, and facilitates the substitution of one meaning for another, and covers up the failure to have any precise meaning at all. – – Totally to eliminate indefiniteness is impossible; to reduce it in extent and in force requires sincerity and vigor. [100]

Because of the indefiniteness of meanings, the challenge facing education is to guide students towards an understanding of the perspectives that musical meanings have, into a meaning-search that is directed toward the public and common, toward understanding each other, so that the student can use meanings in further meaning-search. The same music can be experienced as random or intelligible depending upon how we have eliminated the indefiniteness of its meanings. This does not lead to

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[95] Dewey MW 9:19. Dewey's *Democracy and Education* was first published in 1916. It is noteworthy that Wittgenstein's famous thesis according to which "meaning is use" is a later invention.
[96] Glover & Ward 1998, 65.
[97] Dewey 1958, 260.
[98] Ibid., 319.
[99] See also, Garrison 1994b, 11.
[100] Dewey MW 6:281-282.

a denial of the student's own interpretations or but rather a conscious search for perspectivalism. Learning means an increased ability to see music from different perspectives.

For Dewey, meaning is consumption where the act of judging involves not only the application of meanings but also growth[101]. Understanding becomes a matter of degree instead of a permanent state where meanings are had. Meaningful things are, as Shook explains Dewey's position, "'leading' to other experiences by suggesting what is now absent but could be present"[102]. Meaning does not have an object in the sense that this object would be something outside of possible experience. Since perceptions are in this way related to consequences and not to objects as such, it is these potential consequences that mark the thing[103]. Music "makes sense". In other words, thinking searches for meaning on the top of the meaning it already possesses and masters, so that what is absent directs our imaginative search toward some consistency and stability of meaning, toward understanding[104]. Meaning does not, however, fix the possibilities of experience for good. In music this would mean that anticipation of musical meaning through use leads towards a search for further meaning and understanding.

In spite of its naturalist assumptions, pragmatism does not reduce meanings to individual minds[105]. Meanings are public and in that sense shared, but not in our heads. Thus, the pragmatist theory of meanings also has to be separated from the kind of highly psychologized phenomenology where the social world is strictly speaking "my world" and a construction of consciousness[106]. We can talk about personal meanings, since each individual adds something unique in the process, but meanings are not subjective since we are already born into a meaningful world that can be examined from the horizontal third-person perspective as something going on with or without us. Music 'makes sense' publicly, so to speak, in order to be perceived as music[107]. This "publicity condition"[108], as it has been called by Pettit, means that the

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[101] Dewey MW 6:271.
[102] Shook 2000, 224.
[103] Dewey 1958, 183.
[104] Dewey MW 6: 273-275.
[105] Dewey's starting point does not follow the "scientific naturalist" or reductive materialists.
[106] Manicas 1992, 66.
[107] Dewey 1958, 183. This argument does not exclude the possibility of any random activity with sounds. It is more a question of what value these activities have in the life of the persons and whether these activities lead towards a wider meaning in life.
[108] Pettit 1993, 181.

cultural rules which guide and shape thinking and the search for meaning through use are not simply the possession of an individual thinker because of their being identifiable by others.

This stance is common, for instance, in the sociology of music or anthropology. Martin explains how we learn, whether by direct instruction or informal experience, "to hear music as meaningful and coherent patterns of sound, just as we learn to 'make sense' of everything else in our social world"[109]. We learn to use sounds for certain purposes and thus become sensitive to our musical environment, whatever it may be. An agent is not acting randomly but is enabled in certain ways and restricted in others. This means that culture and the meanings related to it are not social abstractions or contents that are poured into ourselves in socialization as such but rather a set of "control mechanisms", as Geertz calls them[110]. Culture does not give the meaning in an essentialist sense but rather suggests and persuades so that we become more sensitive to the consequences of certain particular choices and simultaneously less sensitive to other choices.

Since sensitiveness to musical meanings requires repeated experience, meanings are not in music to be observed. The actual moment where music comes into being is not a solemn point of meaning fixing. Shepherd has made the same argument[111]. Musical meaning-making as sense-making in actual musical moments is a result of multiple 'traces' coordinating in the actual moment of consumption. Shepherd explains how consumption is a moment of formation and the reproduction of many forces that, under change and transformation, are being penetrated by subjective processes and tradition. Many things affect the actual consumption both simultaneously and before the actual moment of consumption. 'Musical meaning' is therefore a heterogeneous field of relations where signs and signification as a sign of something else, as a guide for interpretation, are potentially present[112].

However, potential musical meanings only *actualize* themselves in a musical event in which music is consummated and where musical meaning is experienced as a

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[109] Martin 1995, 47.
[110] Geertz 1973, 44. Geertz holds that culture should be seen as a set of control mechanisms, plans, recipes, rules, and instructions for the governing of behavior instead of concrete behavior patterns, customs, usages, traditions or habit clusters (ibid., 44).
[111] Shepherd 1991.
[112] On sense, signs and signification, see Dewey 1958, 260-261.

meaning of the whole situation. Meanings arise only in their use in a particular context. Willis has come to similar conclusions by claiming that artistic meaning is contextual 'use value' in both instrumental and expressive terms[113]. Artistic objects allow a range of potential meanings but meaning does not arise autonomously in the possibilities themselves. It arises through human use. Willis writes:

> Although the 'objective possibilities' of particular forms are clearly influenced by their own 'object histories', especially by their commodity history – –, and by their previous signification in prior uses, signified meanings, as poststructuralism teaches us, are never fully stable. Meanwhile, their profane and non-linguistic synchronous content and structure, however derived and deposited historically, can be explored through concrete and contemporary exploratory use and experiment, their meanings fixed in new ways.[114]

For instance, a functional item may come into expressive use depending upon the conditions of the practices around it[115]. Martin points out how the same sounds can have different meanings in different contexts[116]. Examples are not difficult to find: a Grieg song in a rap context brings some traces of its prior use into the new context but the meaning in that particular actualization is a new meaning. On the other hand, Gamelan influences in Debussy's music did not change the western cultural practice into an Indonesian one. Moreover, the whole musical practice can gain altered meaning-connections, for example, a stronger nationalist meaning in an altered situation. A musical practice can become more important to a group and its survival in a new context and country than it was before immigration[117]. The meaning of cultural objects and artefacts only arise in human activity and, as Willis says, "'belongs' to human practice"[118]. In this sense they do not transcend the actual moment of consumption. Meanings arise only from transactions, in contexts of action, and they are produced, re-produced within and by traditions and transformed by the practice itself.

In Dewey's theory, a musical situation has a double function of meaning. The clews as indications guide our interpretation but it is the whole situation that "makes

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[113] Willis 2000, 25.
[114] Ibid.
[115] Ibid.
[116] Martin 1995, 72. See also, Määttänen & Westerlund 2001.
[117] Knudsen (2000) has examined how Cueca dancing has gained a changed function among the Chilean immigrants in Oslo as strengthening the identity of the Chileans who did not have a former experience of folklore. Music and dance forms a missing connection to the past and home country and yet participation in such musical events represents a breal in former habits.
[118] Willis 2000, 29.

sense"[119]. The whole situation in consumption is a feature which is always present on the level of meaning but which we are not fully conscious of. Dewey's notion of immediate meaning refers to this "lived experience" and "felt" sense. Meanings are "had", when they are sensed, felt and understood[120]. The felt sense and immediate meaning is only experienced in the actual moment of consumption, in the moment where music is perceived and experienced. Like Alexander explains, the instrumental side of meanings (meanings as use) needs to be connected to Dewey's notion of the immediate and qualitatively felt meaning in order to understand why, according to Dewey, art forms a paradigm of communication[121]. Sense in the aesthetic and art needs to be examined in a continuum of experience in which feeling (positively) and cognitive signification interact in a situation. Meanings are mediated however, in aesthetic experience the quality of the situation permeates so that what is *sensed* and what *makes sense* in music is neither sheer feeling nor simply cognitive signification. As an inherently meaningful experience, it is always a little more that. I shall return to Dewey's notion of the aesthetic in Chapter 4.4.

2.2.4. The nature of 'experience'

Dewey examined art as an experience. In my application of his thoughts, music is therefore viewed as a particular kind of experience, however, with similar conditions as experience in general. We have examined the general conditions of music as a common possession. These conditions can be viewed from the third-person horizontal perspective where the individual first-person vertical perspective is part of the public, shared world. There is a continuum from rules, habits and meanings to individual thought and the possible discrepancies between individual responses to them. We can talk about 'shared' experiences. An individual learns ways of acting musically by interacting in musical contexts. His or her musical experience is in this sense always part of the practices and the world that we can examine from the third-person horizontal perspective.

Thus, experience is in this frame of reference first and foremost intersubjective. Subsequently, Dewey's notion of 'experience' is different from the commonsense notion and from many philosophical notions as well. A pragmatistic understanding

[119] See Jackson 1998, 21.
[120] Dewey 1958, 182-183.
[121] Alexander 1992.

of experience is not the same as consciousness, subjective phenomena, or inward occurrence; it is not even merely what goes on, a sudden sensation, or *Erlebnis*, but a much richer and thicker concept that needs to be examined in the context of interaction[122]. According to Dewey: "Experience is no slipping along in a path fixed by inner consciousness. Private consciousness is an incidental outcome of experience of a vital objective sort; it is not its source."[123] Experience is a matter of interaction, or *transaction*[124]. And, as Dewey writes, "all human experience is ultimately social: that it involves contact and communication"[125].

For Dewey, experience was doing, trying out deliberately meanings in life, on the one hand, and undergoing, attending to the consequences of our activities as a control over meanings, on the other hand. Experience as undergoing has to do with such affairs as history, life, or culture[126]. Experience not only takes something from the people who have gone before but also modifies it for those who will come after us[127]. Dewey saw experience primarily as "a process of undergoing" since the human organism has to endure, to undergo, the consequences of his or her own actions[128]. Experience is "a process of standing something"[129]. Accordingly, our musical experience in a general sense is a process of undergoings in which we face, for instance, passions or frustration. We are taken to the musical world, which exists and has existed before us, but also we take part in that world in our active trying out of musical meanings.

However, Dewey wrote that experience is not just doing and undergoing in alternation, but "reciprocally, cumulatively, and continuously instrumental to each other"[130]. Doings and undergoings are not just occurrences but experienced as meaningful through agency. In a meaningful experience the action and its consequences are

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[122] See Määttänen & Westerlund 1999. Also, e.g. Jackson 1998, 3-4; Pappas 1997, 533; Haack 1992, 253; Scheffler 1989, 150. *Erlebnis* was used in early 20th German philosophy to denote the direct and immediate experience in contrast to *Erfahrung*, ordinary experience as mediated through intellectual and constructive elements. 'Erlebnis' is disclosive and eludes conceptualization.
[123] Dewey MW 10:8.
[124] Dewey preferred the term "transaction" over "interaction" as it better recognizes the partnership between an organism and her environment in activity (Schneider 1970).
[125] Dewey LW 13:21.
[126] Dewey 1958, 40; See also, Eames 1977, 22.
[127] Dewey LW 13:19.
[128] Dewey MW 10:8.
[129] Ibid.
[130] Dewey 1934, 50.

joined in perception. It is through a background of past experience that relations between undergoing and doing have depth or breadth. It is this relationship of undergoing and doing that gives us meaning and that gives experience pattern and structure.[132] Through this mutual relationship between doings and undergoings we develop, for example, musical agency and expertise within a practice.

Dewey wanted to build continuity not only between the (vertical) individual and (horizontal) social reality but also between nature and experience by claiming that human mental life is part of nature[133]. Experience is not only "in the world" in the historicist sense but also "of the world" in a naturalist sense. There is no separation between experience as something subjective and nature as something objective. He thought that a human being as a thinking existent belongs to nature and that it is developing systems of natural interactions in its natural environment. Mental life involves no mystical or spiritual elements that would not belong to the natural world. It goes without saying that art and the aesthetic are no exceptions in this respect. Thus, Dewey did not "spiritualize" art out of the natural world.

How is experience, then, natural and still human? Let us examine the question first by considering negative definitions. Experience is not considered to be a veil between our "inner self" and the "world outside" of our skin. It is not a psychic realm that exists to the side of the natural and material world. The question of experience is not posed as experience being something mental or an interpreted construction in the head or brain *about* the natural and objective world. It is not merely a projection of the world, of musical practices as sounds, for example. Our experience of music is neither something behind the musical action nor a representation of the sounds. It is interaction "between an individual and objects and other persons"[134]. Experience includes "the materials with which an individual interacts, and, most important of all, the total *social* set-up of the situations in which a person is engaged"[135]. We make sense of the world by interacting within it, materially and socially, so that our

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[132] Ibid., 44.
[133] Rather than describing his philosophy as humanist, Dewey wanted it to be understood as a naturalist, or humanistic Naturalism (Eldridge 1996, 184). It can be outlined that in this useful way our experience corresponds with the world 'out there'. As Velmans explains, "[j]udged in terms of utility, the phenomenal world is not an illusion. Observed phenomena are partial, approximate, species-specific but useful representations of the 'thing itself'". (Velmans 2000, 162). I shall return to this question in Chapter 2.4.1.
[134] Dewey LW 13:25.
[135] Ibid., 26, orig. italics.

experience is always 'of the world'. It is 'of the world' in the sense of 'in the world' where being involves interaction with both the physical and the social environment. This means that experience is not 'of the world' in a representational sense but in relation to it[136]. The experiencing self is therefore, as Pappas writes, "not behind what one does, but in what one does"[137].

In *Experience and Nature*, Dewey explained the continuity between the social-individual and the physical in experience: "Substitute 'experience' for 'house', and no other word need be changed. Experience when it happens has the same dependence upon objective natural events, physical and social, as has the occurrence of a house."[138] Experience means the whole matrix within which the human being confronts the world—the material and social environment, the ever-chancing flux of every-day life, and simultaneous doings and sufferings. "Our undergoings are experiments in varying the course of events; our active tryings are trials and tests of ourselves. This duplicity of experience shows itself in our happiness and misery, our successes and failures."[139]

In order to explain his naturalism, Dewey made a distinction between *connections* and *relations* in natural and "cultured" experience. In the perceptual flow, which happens to us, which can only be experienced and denoted, and which in its immediacy is not describable but 'given' and felt, at this level of experience we experience the actual operative presence of connections. In this sense individual subjective experience is always part of the objective physical world and experiences within the limits of individual biological characteristics. Relations, on the other hand, are formulated and symbolized. Yet, in experience there is no sharp demarcation between connections and relations but rather a line of continuous process, a continuum in the interplay of senses and signs.[140]

Since there is a continuum between connections and relations, our primary experience, despite its brute and direct qualitative "givenness" and "thereness", is no kind of uninterpreted, pure, or neutral given. It is *not* a question of connections *only*. Primary

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[136] We do not perceive directly as the empiricist or naive realist would argue.
[137] Pappas 1993, 86. According to Pappas, in this kind of understanding of 'experience', experience is always our starting point but it cannot be a foundation since we are in experience. (Pappas 1997, 533). See also, Teehan 1996 and Callaway 1996, 45.
[138] Dewey 1958, 232.
[139] Dewey MW 10:9.
[140] Dewey 1958, 261; See also, Eames 1977, 32 and Pikkarainen 2000, 116-117.

experience is always overlaid and saturated with the products of the reflection of past generations and by-gone ages as the historicist argument implies. In Dewey's words, life-experience is "filled with interpretations, classifications, due to sophisticated thought, which have become incorporated into what seems to be fresh, naïve empirical material"[141]. Primary experience is also not determined by one single cohesive factor. We do not experience ourselves as "trapped" in our subjectivity, language, race, or class. We do not even experience everything as culturally or socially acquired.[142] The less complex and more complex forms and functions of life gain their line of continuity in experience[143].

It is noteworthy that despite the "immediacy" and finality of primary experience our lives are dependent on events and experiences that are not entirely consciously thought out. The consumption of meanings, which involves multiple traces from past individual and collective experiences and consumption, is not always conscious and reflected. What is appropriate is familiar and what is familiar becomes increasingly unknown to us because of the feeling of familiarity, as Hegel already argued[144]. The interpretative frame that is present in our experience can therefore be equated with culture. Bourdieu, for example, argues that since culture is sustained and challenged in real situations, the experience in these situations is 'natural' rather than something called 'cultural'[145]. Due to this transparency and "effortless" nature of our day-to-day activities, action is forced into a more deliberate and conscious mode when the activities are somehow blocked. Then we are able to recognize how experience is not of directly 'given' sense qualities but also of ideas that support the given sense qualities. Hence, experience is empirical and cultural. Education is therefore always in various ways a cultural question whether acknowledged or not.

As experience from this perspective is not located *in* the experiencing subject, it is examined in its context. We engage ourselves to events that are already meaningful and interpreted and in this process our transactions are incorporated with the strictly physical environment of the cultural. Life goes on in an environment; not merely *in* it but because of it, through interaction with it[146]. Thus, environment does not

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[141] Dewey 1958, 37. Quoted also in Pappas 1997, 525.
[142] See Pappas 1997, 528.
[143] Dewey called this principle *the naturalistic postulate* (Dewey LW 12:25-58).
[144] Hegel 1978, 18.
[145] See Bourdieu 1977, 95. Note that 'natural' does not refer to naturalism as used in this thesis.
[146] E.g., Dewey LW 12:32.

mean only the material surroundings which encompass an individual. It denotes "the specific *continuity* of the surroundings" with an individual's own active tendencies[147]. According to Dewey: "the environment consists of those conditions that promote or hinder, stimulate or inhibit, the *characteristic* activities of a living being"[148]. Environment, or the situational context, is part of our thoughts and experience since the environment with its active tendencies is normative and since our thoughts anticipate conduit in and through that particular environment. This environment actualizes when we enter events and situations. A situational setting thus defines *permitted* lines of conduct. In this sense environment is not determinative but, rather, a conditioning of our acts. The setting not only facilitates some activities but also constrains others.

The spatial-temporal context of experience is not operating on information. We do not monitor the situation and environment as information and then register it in our minds as such or as a whole[149]. The way we engage ourselves in situations is practical rather than cognitive in nature. A spatial context is therefore neither in the head nor in a piece of information. Interaction involves selection and choice, intended and unintended, and not everything is present at all times. The conditioning role of the environment is therefore not a question of a correlation between the setting and the individual mind but rather related to the likelihood of certain activities and of the reduction of the possibility of others.

In music, for instance, a concert hall is an environment that permits certain lines of behaviour and meanings. Thinking and meanings will change somewhat when music is performed, for instance, in a city park. The musical experience is strictly speaking different. Likewise, in schools, teachers often vary techniques and material conditions in order to invoke different interactions. For example, even sitting on the floor in a circle tends to invoke a different style of thinking than the traditional classroom setting. Similarly, one can think that new technology in music education changes somewhat the setting and learning processes, attitudes, and procedures. "[I]nstruments are not mere vehicles", as Dewey wrote, but modifying the substance of music, which has become "evident in the way in which the piano, for example, operated in fixing the scale now in general use"[150].

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[147] Dewey MW 9:15, orig. italics.
[148] Ibid., orig. italics.
[149] Also Packer and Winne (1995) have made an effort to clarify the difference between the situational and the information approach in classroom settings.
[150] Dewey 1934, 228.

In summary, in my use the horizontal perspective of musical experience entails the notion that experience is part of nature. It is non-transcendental in the sense that there is nothing extra-natural in it. There is also no contrast between nature and culture. Humans as part of the natural world have created practices that form culture(s). Musical experience is partly *causally related* to the material acoustic and other related environment factors, partly with *social and cultural signification* so that in the actual, immediate, primary experience these aspects are inseparable. Any musical experience is always what it is—dependent on a transaction taking place between an individual and his/her environment. It is an expression of the connections and relations that are confronted in a particular musical situation with its historic existential traits where relevant features of the environment aid or inhibit one's action. The horizontal perspective of individual musical experience is trying to reveal in what sense experience is not an individual possession.

2.3. The subjective *vertical perspective* in and through commonalities and communities

Chapter 2.2. examined how the individual experience is enacted in and through the common and shared social reality and the natural material environment. Individual action and experience as active trying and passive undergoing is related to one's community, its relation to the wider society, how that society relates to other societies, and so on. But since Dewey emphasized the active role of the individual and phenomenal life-experience in this sense, we also need to examine experience from the first-person vertical perspective. It is not possible, however, to examine the experienced first-person perspective without its intimate connection to the world of meanings and making sense.

Dewey explained this by arguing that each individual existence has "a double status and import"[151]. The publicity principle is valid simultaneously as an individual has also *her own intentions and struggles* in relation to the material and social-musical environment. Miettinen calls this notion of experience and reality *heterogeneous constructivism* as distinctive from social constructivism[152]. According to Dewey,

[151] Dewey 1958, 245.
[152] Miettinen 2000, 69.

> [s]ociability, communication are just as immediate traits of the concrete individual as is the privacy of the closet of consciousness. To define one's self within closed limits, and then to try out the self in expansive acts that inevitably result in an eventual breaking down of the walled-in self, are equally natural and inevitable acts. – – [T]he dualism erected between the ego and the world of things and persons represents failure to attain solution of the problem set by this ambiguous nature of the self.[153]

The double status of the individual experience means that the vertical perspective of musical experience (from individual moments to the individual musical life) does not represent the "whole" in question. Even when we share musical rules and meanings, we do not have access to all aspects of other persons' musical experience.[154] In other words, as much as habits and rule-following form a "common world", there are all sorts of images and association that are not shared symmetrically by all practitioners. In each individual experience the social world is faced from the first-person vertical perspective that has its own temporal past so that socially shared meanings and rules involve personally experienced aspects. A person also anticipates action in relation to her personal past. As Pettit explains, "the rule that you follow is not distinguished just by how the inclination happens to lead you, for you take pause and seek out discounting factors whenever you find that there is, by your lights, an intrapersonal discrepancy of response or a discrepancy across your responses and mine"[155]. This means that musical practices, while being shared, are not shared in the sense that the practice would exist as similar representations in individual brains, for example. Because of this double status, it is possible to examine musical experience from the first-person vertical perspective in a so-called culturalist framework.

The same dialogue that goes on between an individual and the environment and fellow beings goes on also "within" an individual. For instance, musical sounds are instruments of thought and a means of social interaction and communication. The need to recognize one's self as an enduring and transformative self, for instance, in relation to foreign musical practices, is not contradictory with the notion of a musical practice having its relative stability in relation to traditions and rules. Individuals remake musical conditions and in this process the whole system of actions that is involved can be transformed. According to the holistic view, to say that the experiencing subject is transformed (from the vertical perspective) is not the same as to say that the musical habit or the physical sounds as an object are changed but both are possible.

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[153] Dewey 1958, 244.
[154] See also, Pettit 1993, 182-183.
[155] Ibid., 187.

I shall next examine the vertical view through Dewey's notion of a) temporality and continuity of individual experience, b) mind and consciousness, c) 'body-mind, and d) individual self.

2.3.1. Temporality and continuity of experience

Since individual experience is developed in and through complex social and material reality, pragmatism thus breaks the image of the self as a permanent possession or substance. The very notion of the self is not *in* the subject or simply produced *from* the subject. However, what we need to assume for the complicated formation of the self to exist is continuity[156]. Individual experience gains coherence by the temporal continuity of a series of events that the individual faces. The self relies on its history, on habitual tendencies, projections and desires, but also anticipates change in relation to the past. The relational nature of the self involves the idea that all aspects of experience are temporal.

Dewey's concepts of 'situation' and 'event' are useful in understanding the situational and temporal aspects of individual experience. Dewey argued that we never experience objects and events in isolation, but only *in the connection of a situation*. By situation he meant the interaction of an individual and his or her environment as experienced. To say that "individuals live in a world means – – that they live in a series of situations"[157]. Our life is constant interpretation and interpretation as the making of distinctions and relations is "instituted *within* a situation"[158]. However, situation is taken for granted, 'understood', or implicit, which means that we do not merely engage in situations cognitively, but rather employ thought while 'intuiting' the quality of a situation first[159].

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[156] Colapietro 1999, 69.
[157] Dewey LW 13:25. By situation, Dewey meant approximately the interplay of the two sets of conditions, objective and internal. (Ibid., 24; See also, Bredo 1994b, 29).
[158] Dewey LW 12:74, orig. italics.
[159] Dewey LW 5:249. Dewey explains that we, for example, experience something as problematic before we recognize of what the problem is. "The problem is had and experienced before it can be stated or set forth; but it is had as an immediate quality of the whole situation" (ibid.).

By event Dewey meant relatively well-specified situations. Event is "characterized by something from which and to which"[160]. It is an interaction of qualitatively tempered things, *an aspect of our situational experience*, which cannot be examined in isolation from the spatial-temporal contextual whole[161]. Although a musical event is a relatively well-specified situation, it is not self-enclosed. The vertical perspective of events means that the individual becomes part of the events but his/her thoughts are directed not only by the event itself, but also by previous events that the individual has attended and that give direction to his/her anticipation of further events. Hence, an individual is *a history of events* that he/she has faced within the flux of a diversified and qualitatively heterogeneous complex of events.

In my use the vertical perspective tries to capture the continuity that the self gains through situations and events that again can be examined as manifestations of practice, rules, principles, and so on. Musical events, as examples of relatively well-specified situations, determine the self in being part of the complex of events that the individual faces during his or her life. The vertical perspective of an individual experience is that it takes "its own part of the whole" so that an event, with its multiple possibilities, gains its status in relation to this particular perspective. Therefore, for instance, a musical event in education can be a success in the experience of an individual and simultaneously average in quality compared to other similar events, to "other wholes". It can also be assumed that the quality of an educational situation is not gained automatically through the quality of the music. If the students' cognitive engagement depends firstly upon the quality of the whole educational situation, then it is important, for instance, to start from a creation of positive habits and to make access to the subject easy. However, although an individual enters events through the whole situation, no one responds to the whole event with all its possibilities, but "picks out" things to which to respond. In this sense an individual "makes" its environment. There is, therefore, no permanent and fixed self. The self reveals its nature by what it chooses.[162] The choices are, however, limited by the objective conditions of our world, the social and material world, the "wholes", which offer possibilities for experience. In this sense the individual is always part of the "wholes"

[160] Dewey LW 6:10.
[161] Ibid.,10-11; See also, Singer 1992, 480-481; Garrison 1994a; Jackson 1998, 16. It is possible to examine sounds as non-spatial but temporal existents, like Addis (1999). However, here the interest is also in concrete situations in education and in musical events and how the individual faces these situations and events in her temporally experienced world.
[162] Morris 1970, 160; Pappas 1998, 110-111.

but is also constructing its own individual and subjective world out of the possibilities presented.

The temporal aspect of individual experience can be examined as dependent not only on the stages of life but also on the traits that the stage of life involves. Similarly as each initial stage of life is both a beginning of one course and the close of another, each stage of life has traits that have a history of a certain kind. In this serial process, human life anticipates probable courses and consequences so that each successive event is both expectant and commemorative.[163] The fact that musical practices exist in the temporal world involving traits of all kinds is therefore not the same as this vertical view of how an individual faces the common and public world.

Since the self is not a stable possession of the individual, there is no perfect picture of what one's self is, not even for the person herself. Dewey writes: "Neither observation, thought, nor practical activity can attain that complete unification of the self which is called a whole. The *whole* self is an ideal, an imaginative projection."[164] As in relation to the whole, each individual builds a vision of a whole out of one's particular experiences. This vision is a perspective and the continuities within the perspective are always plural.[165] The responsibility of music education is therefore not only to develop the musical self of the student by building up continuity in individual's temporal experience but also to strengthen a positive vision of the imaginative musical self and to offer real possibilities for the student's conscious change of her own perspective of herself. The image of one's own musical self can therefore be constructed in many directions.

2.3.2. Mind and consciousness

Dewey tried to clarify the situational and multilayered nature of individual perception and experience by making a distinction between the *mind* and *consciousness*. This distinction is related to his historicist argument. Mind denotes the whole system of meanings as they are embodied in the workings of organic life, whereas consciousness denotes awareness or perception of meanings[166]. The field of mind as a kind of

[163] Dewey 1958, 101.
[164] Dewey LW 9:14, orig. italics.
[165] See also, Eames 1977, 39.
[166] It is noteworthy that by 'perception' Dewey meant neither recognition nor simply seeing,
(footnote continues on next page)

background, and as referring to a larger system of meanings, is wider than that of consciousness. Consciousness is the perception of actual events—whether past, contemporary, or future—in their meanings. It is the having of *actual* ideas.[167] Thus, consciousness as a concept transfers the perspective to the individual first-person vertical perspective that is in relation to the background horizontal processes[168].

Mind is yet more than the changing background. It is primarily a verb—minding: interaction with the environment, constant assimilation and reconstruction or a process of growth instead of a fixed thing[169]. As interaction it denotes the whole set of meanings. Dewey wrote: "'to mind' denotes an activity that is intellectual, to *note* something; affectional, as caring and liking, and volitional, practical, acting in a purposive way"[170]. Also Brosio has explained:

> In Deweyan terms, the mind is a quality of behavior, a purposive direction within the movement of things. Mind can be said to function well in the conduct of one who anticipates consequences. – – It is through learning by participation in the ways of one's community that a person achieves a mind, and becomes human. Mind is the power to understand things in terms of the use made of them. A socialized mind is the power to understand in joint or shared terms. Mind is comprised of the system of meanings that has developed through experience. Mind emerges and is learned behavior.[171]

Within the objects of primary experience there are potentialities which are latent in experience. It is consciousness that can bring such latent potential to fruition and actuality[172]. Individual consciousness judges the course of events in the light of its probable course and consequence. In this process, consciousness can refashion habits.

Although mind refers to shared meanings as embodied in individual organic life through action, mind is not yet "located" in the head of the individual. This seems to be a central point in understanding the heterogonous nature of experience and the need to see it from different perspectives. Tiles argues that Dewey's 'mind' could be considered in abstraction from individuals and individual responses, (in

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hearing, or touching. Perception is referring to sensing that makes sense, which partakes of its meaning. (E.g., Dewey LW 16:323).
[167] Dewey 1958, 303; Tiles 1996, 397; Winn 1959, 84, 16.
[168] See also, Velmans 2000, 243.
[169] Dewey 1934, 263-266.
[170] Ibid., 263; See also, Brosio 1972, 39.
[171] Brosio 1972, 40.
[172] Ibid., 39.

my vocabulary, viewed from the horizontal perspective). Since Dewey used the term culture as a label for a complex system of organic responses or habits[173], mind means in a sense culture. Mind could then in principle be shared unlike consciousness but not all of it is consciously apprehended.[174]

Dewey himself compared mind and consciousness by writing that mind is contextual, structural and substantial, persistent, a constant luminosity, a constant background and foreground, which I call here the where-and-when third-person perspective, whereas consciousness refers to the focal, transitive, intermittent, a series of flashes of varying intensities, the situational, which in my analysis, is the vertical here-and-now process[175]. Musical performance as a manifestation of the given practice is always offering multiple perspectives of which a conscious readjustment of the self with the musical sounds is an occurrence. To 'mind' musically is to act in a purposive way so that the act can be estimated by other persons; it is in this sense a public act. Mind conditions consciousness since in the process of minding consciousness sets various goals for the self so that by consciously employing thought she is able to 'mind'.

This notion implies that there is also a difference between the mind and consciousness in terms of *change*. Dewey argues:

> Mind changes slowly through the joint tuition of interest and circumstance. Consciousness is always in rapid change, for it marks the place where the formed disposition and the immediate situation touch and interact. It is the continuous readjustment of self and the world in experience.[176]

The task of education is to search for meaning by focusing consciousness in various aspects. However, it is through the same process that mind (in abstraction from individuals) can deliberately be changed.

Hence, Dewey made a distinction between the shared embodied mind as a background and consciousness as a foreground of actual ideas. However, the distinction is blurred when we acknowledge that the subconscious is a more extensive concept for Dewey than was consciousness. This is why his pragmatism is not individualistic in the

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[173] Response means responding to something as meaningful rather than to something that simply acts as a stimulus.
[174] Tiles 1996, 397.
[175] Dewey 1958, 303.
[176] Dewey 1934, 266.

sense of individuals "constructing" their own worlds. It is the subconscious, the mind, or culture (as a cautiously used term), that gives us the cause of rightness and wrongness, to choose, select, reject, and so on. Mind in this sense is partly implicit in any conscious act. We do not always or even most of the time make conscious cultural choices but just act in what we think is a relevant way to act in the given situation. A trained music teacher, for instance, does not consciously think of every step and act that is involved in playing a piece of music, however, her consciousness picks up aspects in a student's approach that are not "right" within the style. With experience she also knows which aspects are the hardest and can make them conscious even before the student tries them out. By focusing consciousness the student learns various aspects of the style and consequently needs not to focus on all of them at one time. However, it is a different approach when we want to change the mind consciously, so to speak. Then, we use our conscious powers in order to find out a different and better way of minding. In education this process can be seen as a change in individual embodied experience leading towards wider meaning and a plurality of habits.

2.3.3. The sensing 'body-mind' in action

> *When the 'mind' is artificially separated from the body, or thought is separated from the feelings and movements of the body that generate it, both parts suffer. – – [I]t is in the verbalization and mentalisation of the essentially nonverbal, manual 'arts' that we see the most insidious and dehumanizing attack on the further evolution of man and culture. (Blacking 1977, 17-18).*

The individual body has an important role in the temporal continuity of experience and thus in education. Since the musical mind is an aspect of the *transactions* between a person and his/her environment, then the body needs to be in a central place in inhabiting the world. The body forms a natural *centre* for orienting one's self within the flux of ever-changing experience by shaping and supporting the instrument-assisted strategies. Every movement, whether it is a whole organism that moves in a territory or a change of position, starts from this bodily self. The self can therefore be seen, as explained above, as an organization of habits in a world of meanings, and its relatively stable nature as a result of the relatively stable and enduring—and yet not fixed—nature of these habits[177]. According to Dewey,

[177] See also, Benson's (2001) cultural psychology (ibid., 6-8).

> [t]he constancy and pervasiveness of the operative presence of the self as a determining factor in all situations is the chief reason why we give so little heed to it; it is more intimate and omnipresent in experience than the air we breathe.[178]

From this perspective it looks as if music education needs to acknowledge, if not focus on how the *operative self* of the student relates to its environment. The bodily way of engaging with situations has consequences that modify the individual. Although the body in a particularist sense stays relatively stable, there is no permanent and fixed bodily self, an essence, so to speak[179]. It is the task of education to modify habits so that students can alter how they anticipate, recognize and respond to future experiences. Learning requires a reconstruction of habits, however, it should be by establishing a continuity within experience in which the body self is at the centre. It is also in this respect that music educators need to acknowledge the vertical perspective of an individual. Learning takes place through the bodily felt and sensed nexus.

Although we now talk about the body instead of the mind, opposing the dichotomy between the mind and body was at the heart of Dewey's philosophy. The problem he tried to solve was to address agency to the whole human being and not just to the intellect or some kind of mental realm of the self[180]. In order to change the mentalist tradition, Dewey launched the term '*body-mind*'[181]. In his view of the body-mind there is a continuity between biological and learned aspects in experience as there is a continuity between bodily and "intellectual" aspects[182]. In this continuity body and mind are functional distinctions of a situated *organic whole*[183]. The body-mind simply

[178] Dewey 1958, 246.
[179] This view does not exclude the possibility of examining individual biological capabilities as relatively fixed aspects of the possibilities of experience.
[180] See also, Varela 1992. Varela explains that the traditional Cartesian problem is that the body is not considered as intentional but rather the terminal point of causal relations with the mind. Agency is a matter of mind over body. In Dewey's philosophy this problem is solved by imposing intentionality onto the whole organism in its environment, the 'body-mind'.
[181] See Dewey's *Experience and Nature*, Chapter VII.
[182] Dewey 1958, 284-285.
[183] As Shusterman (1994) argues, Dewey's position is not a newly inverted dualism. Alexander (1998) has explained, that according to Dewey's emergentism, consciousness cannot be reduced to neurophysics. He points out: 1) the emergent traits are not "supervenient properties" but creative transformations or reconstructions of nature; 2) Nature cannot be reduced to the objects of physics and that 3) novelty, individuality, and relation are features of nature. Alexander thus argues that it is "a serious mistake to read Dewey as belonging to the mechanistic, reductionistic naturalistic tradition of Democritus, Hobbes, Spencer, or Dennett. Nor is he an epiphenomenalist regarding consciousness as an impotent byproduct like Santayana or Paul Churchland" (ibid., 19). Bredo (1998) has pointed out that in Dewey's philosophy the body is in a more central place in experience than, for example in many versions of contemporary cognitive psychology. In cognitive approaches, mind is treated as
(footnote continues on next page)

designates what actually takes place when a living body is involved in situations of discourse, communication and participation[184]. According to Dewey, perception occurs only through the senses and the senses are the capabilities of the biological body and mind together:

> The soul is not only in the body, but it is in it in definite, particular ways. The body as a whole is not only the organ of the soul, but the various structures of the body are differentiated organs, of various capacities and tendencies, of the soul. That is the meaning of the localization of function, or of the fact that certain activities have certain, more or less defined, nervous centres in various portions of the spinal cord and brain. [185]

The body-mind as a whole relates not only to the social environment, but also to the material environment and situations, to a complex of meanings. In this sense we can examine the body-mind and bodies from the horizontal third-person perspective. Mind is not located in the body or under the skin of the organism, but rather it is searched for in interaction. The body with its biological aspects plays an irreducible part in this interaction.

Dewey explained also how the bodily felt individual experience is closely related to shared meanings. In human culture qualities of feeling are important since they are not just felt (and in this sense subjective) but become significant and make sense. Qualities of feeling are shared in this sense. Since it is interaction that establishes and identifies the differences between different feelings, the feelings are no longer *in the organism* but also *in the interaction*. Hence, feelings as immediate meanings and as sensations (that make sense) are as much qualities of the things engaged upon as of the organism.[186] Immediate meaning cannot, however, be re-created by description. The meaning *is* the undergoing. This continuity from the subjectively felt to shared feelings is important from the perspective of music and music education. Feelings employed in music can be shared, they are learned but they also make sense to the individual self as "felt sense". They are produced—while anticipating good experience, as he/she has learned—by the interaction of this particular individual with his/her past experience and within the limits of it.

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an information-processing system, which receives inputs from bodily sensors and sends outputs to motor systems. The view inherits the assumption that mind and self can be isolated from the body. (Ibid., 459).

[184] Dewey 1958, 284-285.

[185] Dewey EW 1:108.

[186] Dewey 1958, 258-259.

The shared body, or body-mind, is not a new idea in musicology and anthropology. Blacking has examined how bodily movements and gestures are formed in a social environment. The human body is not only executing those tasks that the individual gives to it but the body itself is an instrument for *being* a social human being. While the body is the medium through which the self expresses him/herself within social interaction, it is also, partly unconscious of its cultural embeddedness. Blacking writes:

> [T]echniques of the body are not entirely learnt from others so much as discovered through others. The cognitive consensus that makes both the social and the sociophysical bodies possible is not always fully perceived or cognized. Many things happen to us for which society has no labels.[187]

However, Dewey's approach comes not simply from aspects of sociology or anthropology, but it emphasizes the transformative side of the bodily experience. The body is not a stable fleshy nexus of what happens to us in life in our cultural context. Behaviour is goal-directed and in this sense intelligent and forming habits provides us with efficiency in doing. Since the principal function of individual consciousness is to reorganize old habits in novel circumstances, then in this process, the mind and body appear not as separate entities but as related, as the relatively reflective and unreflective activity of the body-mind. For example, in music making the mind and body are inseparable so that consciousness focuses on what is to be accomplished and the body moves, feels and experiences within and through the conscious process. By reorganizing habits the bodily-felt experience is transformed into a more meaningful one.

We can extend the view of the transformative body even further. Shusterman has shown how Dewey's idea of transformation through conscious focusing can be reached to the improvement of the actual bodily aspect of experience in order to change and transform it. This process does not need to refer to the appearance of the body, but rather to how the body feels and what is the experience of bodily acts.[188] This view exceeds, inclusively, the phenomenologically embodied notions such as the body-subject and body-image[189] and the social habits and disciplined

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[187] Blacking 1977, 4.
[188] Shusterman (2000a) makes a distinction between *representational* and *experiential* forms of transformational methodologies. Diets, forms of dress, cosmetics, body piercing, and scarification can be classified as representational forms that emphasize the body's external appearance. Experiential forms, such as Zen meditation or Feldenkrais Method focus on the aesthetic quality of experience. (Ibid, 142).
[189] Views that stem from, e.g., Merleau Ponty's philosophy.

body that was of interest to Blacking[190] and examines 'body techniques', therapy, and transformation[191]. Transformation of body refers to the body that is "empowered".

There are several views one can have of music and transformation of which improvement of bodily felt experience is one. The clear implication of applying Dewey's notion of 'body-mind' is that music education can also include therapeutic aspects as possible goals of transformation. Conscious involvement with musical sounds can focus on various aspects of experience and no particular focus is better as such. Our ways and needs for better experiences vary and the focus is determined by the educational context and situation.[192] I shall return to this question when Elliott's notion of the mind-body is discussed (see Chapter 4.1.).

2.3.4. Development of individuality

For Dewey, mind, consciousness and subconsciousness as such are not *a personality*, a self. 'Self' and 'mind' or, as explained, 'self' and 'consciousness' are not synonymous. *Individuals with minds* can be examined from a third-person horizontal perspective, as occurrences of mind. However, this was not what Dewey meant by *individual mind*[193]. He explained:

> [T]he whole history of science, art and morals proves that the mind that appears *in* individuals is not as such individual mind. The former is in itself a system of belief, recognitions, and ignorances, of acceptances and rejections, of expectancies and appraisals of meanings which have been instituted under the influence of custom and tradition.[194]

Mind becomes individual when an individual (with the mind) introduces deviations as instruments in the pre-existing order. The individual mind then occurs in the middle of the old and new.

Development of individuality is related to the question of the double status and import of individual experience discussed earlier. Dewey clarified this:

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[190] Bourdieu and Foucault are the leading philosophers who have influenced investigations on how culture and the social environment, the Deweyan mind, "educates" the body and bodily habitus.
[191] E.g., Alexander technique.
[192] See Juntunen & Westerlund 2001.
[193] Dewey 1958, 218, 220; See also, Tiles 1988, 80-83.
[194] Dewey 1958, 219.

> There is the individual that belongs in a continuous system of connected events which reinforce its activities and which form a world in which it is at home, consistently at one with its own preferences, satisfying its requirements. Such an individual is in its world as a member, extending as far as the moving equilibrium of which it is a part lends support. – – Then there is the individual that finds a gap between its distinctive bias and the operations of the things through which alone its need can be satisfied; it is broken off, discrete, because it is at odds with its surroundings. It either surrenders, conforms, and for the sake of peace becomes a parasitical subordinate, indulges in egotistical solitude; or its activities set out to remake conditions in accord with desire. In the latter process, intelligence is born—not mind which appropriates and enjoys the whole of which it is a part, but *mind as individualized*, initiating, adventuring, experimenting, dissolving.[195]

An individual mind is therefore not escaping the social but rather reconstructing it in an intelligent way[196]. According to Dewey, we tend to see the individual and society as different entities whenever interaction faces difficulties. His solution was neither to "free" the individual from social constraints nor to impose social control on him or her. Rather, Dewey thought that we should search for better ways of organizing joint activities. Without habits and techniques we cannot see and perceive and so we can only refine the habits and techniques, which first enable us to perceive. The actual and real situation is then transformed instead of transcended.

This transformation is achieved by the use of practical reason that Dewey called *intelligence*[197]. Dewey thought that it is a characteristic of human thought to search for tools and resolutions to restore harmony between him/herself and the environment. Humans as organisms act to change their own stimuli by engaging in doings and undergoing the consequences of their actions until a wanted condition has been brought about. The process of searching for a reconstruction of the situation involves use of practical reason, or as Dewey called it, use of intelligence.

The use of intelligence is teleological in the sense that action is judged by its success in securing the desired consequences[198]. It is not reflective in a distancing way but rather in its reorganizing of the elements of a problematic situation. It is important to note that intelligence as rationality of practical conduct in this way precedes

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[195] Ibid., 245, my italics.
[196] Ibid. 246.
[197] In the individual level Peirce called this interplay between the one who has the habit and the innovative self that challenges the habits a critical self (Colapietro 1989, 93).
[198] Dewey MW 10:15-16. Putnam has reminded that Dewey's notion of intelligence was not a transcendental faculty but "simply the ability to plan conduct, to learn relevant facts, to make experiments, and to profit from the planning, the facts, and the experiments" (Putnam 1995c, 270).

consciousness and not the reverse[199]. Conduct of life determines and explains singular acts. Dewey argued:

> [T]he heart and life blood of *intelligent* behavior consists of continued and deliberate attention to the relation of things which are viewed and treated as means to those which are viewed and treated as consequences, the connection between them being thoroughly reciprocal[200].

According to Dewey, the right attitude to this search for resolutions in practical life is an *experimental attitude*. By experimental attitude and method Dewey meant that the search for resolution and answering questions happens only by trying, by organized effort[201]. For instance, a student uses intelligence in organizing his or her efforts to find a better way of expression. His/her consciousness picks up certain aspects or things, which can be altered in order to change the consequences. In order to develop his or her individuality, this search should be encouraged towards unusual, personal solutions to the problems. It is important, however, to note that individuality and individual mind are neither at odds with the social and habitual nor is the individual mind marginalized.

Organized effort and experiment does not mean random action that attempts to catch a glimpse of creativity. Learning becomes possible by making hypotheses and thus makes the process more than merely a process of trial and error. Dewey related problematic experience to the distinction between *primary* and *secondary* (reflective) experience[202]. Reflective thought and learning takes place when the individual faces failure in primary experience, i.e. in material interaction with the physical and social environment. Secondary experience that is reflective makes the environment and its facts and deeds objects of reflection and knowledge.[203] Reflection thus has a "*double movement*"[204] from the given partial and confused data to a suggested comprehensive entire situation, and back from the suggested whole, or idea, to the particular. "Roughly speaking", Dewey explains, "the first of these movements is inductive; the second deductive"[205]. Thinking involves both. Musical thinking involves both. "A complete act of thought involves both, – – a fruitful interaction of observed

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[199] See Kilpinen's (2000) explanation of the difference between the Kantian rationalists and American pragmatists (ibid., 95).
[200] Dewey LW 16:448, orig. italics.
[201] Dewey LW 11:64.
[202] Dewey 1958, 4.
[203] Dewey MW 6:186-187; Also Miettinen 2000, 65.
[204] Dewey MW 6: 242.
[205] Ibid.

(or recollected) particular considerations and of inclusive and far-reaching (general) meanings"[206]. The solution is not only an outcome that reconstructs the situation but also, indirectly, the production of a meaning that can be used as a resource in forthcoming problem solving situations[207].

According to Dewey, meaning-production through reflective thinking in education follows the following principles: 1) Reflective thinking should be related to "wholes" so that particular pieces of information are suggesting a view of some larger situation in which the particulars are included and thereby accounted for[208]. 2) Induction is stimulated but is not carried over into the reasoning phase without the student being able to elaborate the relationship between the parts and whole[209]. 3) Reflective thinking should not begin with definitions, rules, general principles, classification, and the like as it simultaneously benefits the usefulness of generalizations and systematization in concrete experience[210]. 4) No deductive generalization is ever fully understood until it has been employed in new situations. 5) It is the task of education to create an environment for experimenting principles[211]. Reflective thinking is therefore not a psychological state or a process going on in the head of the student but intimately linked to habits and ways of doing things[212].

It is here that context also becomes important: use of intelligence that is interested in consequences cannot be estimated outside of context[213]. Since use of intelligence cannot be estimated without the horizontal perspective of practices and habits, it is in this explained sense that culturalism and individuality can be matched in one approach. Use of intelligence is not streaming as such from the solipsistic innermost of the individual self. Instead of the Kantian bifurcation of individual freedom and determinism, Dewey's pragmatism sees that the problem is rather, that an individual needs to realize her genuine interests, understand the sources of constraints and limitations and then act to transform these to "needed, wanted and empowering sources of determination"[214]. We can move back and forth from the first-person

[206] Ibid.
[207] Miettinen 2000, 67.
[208] Dewey MW 6:255.
[209] Ibid, 256-257.
[210] Ibid., 257.
[211] Ibid. 257-258.
[212] See also, Miettinen 1998.
[213] See also, Cherryholmes 1994, 16.
[214] Manicas 1992, 71.

vertical perspective to meanings, habits, culture and larger structural issues of the horizontal perspective depending on our particular interest. We cannot, however, separate individual life, action and experience from social practices, habits, and meanings in order to make sense and to be understood. It is also, however, because of this very perspective that individual life is not without constraints and why individual embodied experience becomes important as a condition for transformation.

2.4. Context and transformation: actual in the middle of past and future

2.4.1. Knowledge as an instrument

In general, philosophy poses the questions of knowledge in relation to the understanding of experience and reason. Unlike pragmatist understanding, we can regard experience, or immediate perception, as a veil standing somehow between the subject who experiences and the so-called "external world"—musical objects, for example. This is the view of classical empiricism. According to Hume, for example, knowing is a result of observations and experiments in the empirical world. By experience we unavoidably recognize causal relations in the world. For Kant, the nature of reality is cognized by the individual due to the general structure of the human mind. One can also hold that our experience involves interpretations of this external world. We do not experience any 'pure' reality or human reality as such. This is the stance taken in hermeneutic philosophy[215].

Similarly to philosophical hermeneutics, the characteristic of pragmatists is their attempt to integrate the questions of knowing and being with interpretation. In pragmatism, however, as explained in Chapter 2.2.3., meanings are analyzed in terms of action. Human action is therefore also at the centre of Dewey's conception of

[215] Gadamer's hermeneutics made a shift from conditions for human knowledge to conditions for human beings being-in-the-world, a shift from epistemology to ontology. Gadamer maintained that our understanding is linguistically informed and, therefore, language is the medium of human understanding. Heidegger's hermeneutic phenomenology comes even closer to pragmatism since it sees the importance of not only language but also the practical world in our understanding of being-in-the-world.

knowledge[216]. Dewey refused to establish such dichotomous distinctions as subjective-objective, mental-physical, or spectator-participant, central to classical empiricism and Kantian tradition[217]. Although art, for Dewey, was not knowledge in a strict sense, Dewey's general epistemological stance is worth examining since it covers artistic practices as well. Music involves knowledge and knowing although the role of knowledge is instrumental in the enrichment of experience through control over action[218].

Dewey uses the term *inquiry* when referring to knowing. As an aspect of the more general use of the intelligence characteristic of humans, inquiry refers to learning[219]. There is thus also a distinction between knowledge and intelligence. 'Knowledge' is the outcome of special inquiries undertaken whilst facing problematic situations, whereas intelligence is the product and expression of a cumulative funding of the meanings that have been reached in these special cases of inquiry[220]. However, Burke maintains that Dewey's inquiry does not simply mean cognitive problem-solving, but should be understood more generally, in terms of an adaptive stabilization propensity of organism/environment systems[221]. Also Bredo believes that since in the embodied view of mind problems are had and felt in actions, the difficulty is tangible and precognitive so that active problem-solving takes place in immediately present conditions rather than through a predefined problem-space "in the head"[222]. In this sense knowledge grows out of habitual experience and ways of action, and is stated in wider terms than merely individual lives or dispositions.

What is important from the educational viewpoint is that, for Dewey, knowledge is related to *change in experience* within problem solving situations. Inquiry is addressed to the solution of concrete problems considered in context and knowledge occurs when an interruption in experience is stabilized through inquiry. This, as Dewey tried to explain, did not mean that: "things (or, ultimately, Reality, Being) *are* only and just what they are *known* to be or that things are, or Reality *is*, what it is for

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[216] The direction Dewey took in his epistemology may be, as Garrison claims, that of a constructivist view of knowledge and a behaviorist theory of meaning (Garrison 1994b, 5).
[217] See, e.g., Haskins 1998, 20.
[218] Dewey 1934, 290. I shall return to this question in Chapter 4.
[219] Shook (2000) has explained that inquiry, the learning aspect, which is capable of modifying habits, is just one aspect of intelligence (ibid. 179).
[220] Dewey LW 14:6.
[221] Burke 1994, 140.
[222] Bredo 1994a.

a conscious knower"[223]. Dewey questioned our way of talking about the real objects of knowledge in relation to a knower, or a student, when what is given, according to him, are dynamic relations between real things[224]. Despite its realism (according to which reality in a realist sense exists despite our consciousness), Dewey's pluralist view escapes a copy-theory of representation. His view was that we know about facts on the basis of concrete transactions[225]. In inquiry, "[*t*]*he problem fixes the end of thought* and *the end controls the process of thinking*"[226]. Knowledge involves connections among real things and interactions that are learned by engaging oneself in them. Knowledge *is* of the real world but in the sense of the connections among existents and the consequences of the things in human use. Accordingly, musical knowledge is not a matter of a correlation between students' minds and a musical object or acted piece (or practice, or rule) but "*a matter of the use that is made of experienced natural events*, a use in which given things are treated as indications of what will be experienced under different conditions"[227]. Since all we have is experience and since the actual present experience is only one instant of a chain of other experiences, reality in this sense is made and always perspectival.

Dewey explained this perspectival epistemological pluralism in his example of how a horse is experienced. We experience a horse differently depending on whether one is a horse trader, someone who wants a ride, a jockey, a zoologist, or a paleontologist. These perspectives do not make the horse any less real or the experience of different persons less objective. There is therefore no need to contrast a reality with phenomenal representations of reality[228]. We can try to include all possible perspectives and anticipate conflicting ways of representing things, nevertheless, "we must not ever assume we have reached this happy state, or that without it knowledge is impossible"[229], as Tiles explains Dewey's position. Similarly, there is no *one* correct representation of music or musical practice for us to know and understand.

Dewey's inquiry is not necessarily an individual enterprise but is used in a wider sense. The same action-based world-involvement that is inherent in all experience, takes place when knowledge— change in experience—is in question. Knowledge

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[223] Dewey MW 3:159, orig. italics. Cited also in Shook 2000, 221.
[224] Dewey MW 10:31.
[225] See Määttänen 2001, 56.
[226] Dewey MW 6:190, orig. italics.
[227] See Dewey MW 10:33, orig. italics.
[228] Dewey MW 3:158-159.
[229] Tiles 1988, 119; Also Määttänen 2001.

needs to be examined *in relation to doing* and *doings* and the consequences of doings are judged in terms of meanings that are social. If there are no consequences, there is no object of knowledge either[230]. Knowing is not something that is located in the head of an individual but is examined in a larger framework where the individual is participating in her (social-material) environment. Inquiry, as a process where knowledge is acted out, is developed within a matrix of culture and pervades our 'common-sense' activities[231].

Dewey's epistemology is clearly anthropocentric in the sense that when a thing becomes known, it is really altered as a thing[232]. Knowledge of horses as racing animals changes one's experience of horses. Knowledge of a musical practice, according to Dewey's notion, really changes the music, or, what it *really* was in previous experience[233]. Knowledge changes the engagement with the musical practice, with a particular piece of music, and so on. Subsequently, musical knowledge does not pre-exist in any one place, in the knower's brain, or musical forms or in rules. It is enacted when a musical piece is played or sung or danced[234]. Knowledge, for Dewey, is an instrument and means for right action and for directing our activity and for helping us to make our plans. For instance, knowledge of musical notation or solfeggio are not objects of knowledge as such, but instruments for dealing with the musical material, for increasing control over the production or listening of music.

In pragmatism the real world in realist terms, or the "external permanency"[235], as Peirce defined it, forms the objective criteria that ends the regression of choosing arbitrary criteria of knowledge[236]. *Naturalist* pragmatism does not reduce existence,

[230] Brosio 1972, 37. Also Haack, emphasizes that, for Dewey, knowing is not isolated from practice. Knowing is "itself a kind of practice – to be judged, like other practices, by its purposive success rather than by some supposed standard of accuracy of reflection of its objects" (Haack 1996, 652).
[231] See also, Kennedy 1970, 70-71.
[232] Shook 2000, 222.
[233] Dewey talks of possible experiences in relation to present experiences instead of ontological differences between objects as such and mental constructions of these objects.
[234] The main difference between this kind of thinking and idealist tradition is that pragmatist did not analyze experience independent of human thought. In absolute idealism, that Dewey opposed, knowledge is a mental recreation of the known object. For idealists, Dewey's dependence on actual human experience and the directly experienceable, is not acceptable. Similarly as dualist realists, absolute idealists think that knowledge exists prior to any particular human experience. They both hold that the existence of the known object is not dependent on whether the object is ever known by any human mind or not.
[235] Peirce, 1931-1958, 5:384.
[236] According to McCarthy (1996), in this sense we can combine a realist ontology and a pragmatist epistemology. Cunnigham (1996) has critized McCarthy's view and argues (footnote continues on next page)

reality, or being, into physicalism but holds onto "ontological parity", which means that there are no ontological degrees of reality that prioritizes our search for explanations[237]. It is not the real things *per se*, musical sounds as such or sounds with "intrinsic properties", for example, that are the object of knowledge. However, these properties are not unimportant since action and interpretation takes place in relation to natural things, such as sounds. The view concerning the human being is not so much a matter of a biological base and surface or of any cumulative construction. Musical transactions are real in empirical terms although they involve interpretation in which musical signs have certain consequences and thus in this sense objective meaning. Hence, musical knowledge is always in some ways related to musical action and to the organic and biological bodily behaviour.[238]

For Dewey, as Shook explains, it was not possible to comprehend human knowledge without it being known by a human mind[239]. This is the reason why Dewey has often been accused of idealism. Dewey's alternative to dualistic realism and idealism was the notion that all perception is natural and on the same ontological par as nature. He was not really interested in saying anything about things "in themselves" before they are experienced. What Dewey was interested in was the "known objects" as *objects qua known*.[240] In order to separate Dewey from the idealist tradition, we can

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that Dewey rejected the idea that there would be anything "thoroughly independent" of any individual's, or group's beliefs. Cunnigham argues that in a Deweyan framework it is not possible to 'discover' relationships, which exist prior to our knowing them. Objects of knowledge are "real, but they are not 'mind-independent' entities waiting to be 'discovered', 'learned', or 'identified'" (ibid., 31). McCarthy's view could be compared to music education in which musical practices are taken as pre-existing information, waiting for the students to discover them from a neutral 'understanding' perspective. From Dewey's perspective, we may find musical practices in the sense that they pre-exist and go on existing as humanly organized action, but nevertheless they are not learned or known as information. Musical knowledge that is "of the world" in terms of connections (and real in this sense) changes the engagement in the musical practice giving, for instance, a wider musical meaning. Knowledge is not of the connections but of the use one puts them.

[237] See Teehan 1996. Teehan (1996) applies the term 'ontological parity' from Buchler and Randal (ibid., 85). It entails that subjectively felt "good" is as real as any "good" but whether this judgement is actually "good" is an open question that needs to be examined in real situations of social practices.

[238] As explained earlier in Chapter 2.3.3., also qualities and qualitative distinctions are the result of this interaction and not merely in the objects as such. This kind of relativism needs to be separated from subjective emotivism based on a positivistic philosophy. (See Teehan 1996, 87).

[239] Shook 2000, 229. Määttänen (2001) explains the same in his response to Pihlström (see Pihlström 2000). Dewey was a naturalist who argued that the human mind is part of the natural, material world. Instead of being a sign of idealism, rather it is trivial that thinking uses the human mind.

[240] Dewey 1958, 242. This is characteristic to Peirce and James who both in this sense emphasized epistemology over ontology.

recall the previously examined principle of heterogeneous constructivism: the mind is not private and experience is in relation to social meanings and natural environment despite the fact that consciousness can be marked as an incommunicable flux of private events or a phenomenological narrative[241]. The relational nature of the mind and dissociation from idealism is clear in following quotation from Dewey:

> It is absurd to call a recognition or a conception subjective or mental because it takes place through a physically or socially numerically distinct existence; by this logic a house disappears from the spatial and material world when it becomes *my* house; even a physical movement would then be subjective when referred to particles.[242]

Moreover, Dewey did not address any ontological distinctiveness between reflected experiences and other experiences. The difference was of a qualitative nature. Things can be temporally *prior* to human experiencing, but since Dewey did not affirm any existence of things apart from human experience, there are no objects of meaning, or knowledge, *beyond* human experience[243].

Knowledge and inquiry are related to Dewey's notion of habit[244]. Flexible inhabiting requires inquiry. Habits involve thus a double aspect: on the one hand, habits are necessary to stabilize ways of doing things that function well and to predict recurring situations but, on the other hand, they need to be the object of reflection and change.[245] Since education is a question of change in experience, and since experience involves action and inhabiting ourselves in the environment, the questions of learning also need to be examined through habits and meaning-forming, through our need to 'make sense' in general. Dewey explained the relationship between habits and knowledge:

> Habit means that an individual undergoes a modification through an experience, which modification forms a predisposition to easier and more effective action in a

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[241] A consequential difference between Dewey and James is therefore that for James the finite self was private. According to Colapietro (1989), also Peirce did not grant such an importance to the private dimension of consciousness as did James (ibid., 62).
[242] Dewey 1958, 221, orig. italics.
[243] Shook 2000, 230. Shook analyses Dewey's position in respect of knowledge and realism by distincting transcendental realism into three options that all differ from Dewey's position: 1) Realism admits that the known object transcends experience; 2) it holds that the known object can exist as mind-independent as well as in human experience; 3) it holds that there are mental duplicates or copies of the known object that mediate between the mind-transcendent object and mind. (ibid.). Dewey's realism entails that the truths and concepts that science, for example, examines are not 'eternal' or fixed but mutable and partially created by our own active contribution.
[244] See Chapter 2.2.2.
[245] Dewey LW 2:336; LW 11:36.

> like direction in the future. Thus it also has the function of making one experience available in subsequent experiences – –. But habit, apart from knowledge, does not make allowance for change of conditions, for novelty. Prevision of change is not part of its scope, for habit assumes the essential likeness of the new situation with the old. Consequently it often leads astray, or comes between a person and the successful performance of his task, just as the skill, based on habit alone, of the mechanic will desert him when something unexpected occurs in the running of the machine.[246]

The function of knowledge is to qualify habit. There is therefore a difference between routine habits and intelligent ones[247]. Knowledge adds an aspect of intelligence to our inhabiting of new situations.

Dewey made a further distinction between *accomplished knowledge* and the *process of knowing* in which the former meant knowledge that played a proper role in purposive activity. For example, musical knowledge that is necessary for proceeding in the activity is this kind of accomplished knowledge. The process of knowing connotes both activity and a process in time so that in that process one increases the meaning of experience. In the process one increases successfully and usefully a thing's ability to suggest other absent things.[248] This reveals also Dewey's above-examined *instrumentalism*: the *objective of knowing* (that according to Shook is a better expression than the object of knowledge) is not a real object in realist terms. Objective of knowing is an achievement of our goal in a problematic situation. Shook writes: "Strictly speaking, for Dewey no knowing occurs when a person is engaged in unproblematic activity, using the meaningful objects in one's environment to attain goals"[249]. Strictly speaking, a public musical performance is not knowledge as such but rather that we need knowledge prior to the activity. It is a question of knowledge and inquiry when one searches for the "right" steps in a Cuban salsa performance and by trying, watching and listening solves the problem so that experience is transformed by new meaning-forming, skill and habits. However, strictly speaking when dance and music in a salsa-event are "performed", it is done in order to gain good experiences through steps, movements, rhythms, sounds, lyrics, and so on, and not in order to solve problems as in learning situations. These two aspects, inquiry and acquired knowledge are, however, interrelated and cumulative in education.

On the other hand, it is noteworthy that musicians are not simply repeating musical pieces on the basis of acquired knowledge and habits, but making deviations that

[246] Dewey MW 9:349-350.
[247] Dewey LW 14:7.
[248] Shook 2000, 256-257.
[249] Ibid., 258.

are not simply an outcome of problem solving. As Howard points out, musicians revise habits even when they function well: "In craft, ends and means may well require constant mutual vigilance but not necessarily constant mutual reevaluation (revision)"[250].

Here, however, the important aspect is, what is the function that knowledge plays in music education? Is it the outcome and end in view or is it a tool for better experience? For Dewey, the emphasis seems to be on the latter. "Knowledge is instrumental to the enrichment of immediate experience through the control over action that it exercises"[251], Dewey writes. Music as sensual, and in this sense immediate meaningful experience, is therefore always "something more than knowledge"[252]. I shall return to this question in Chapter 4.

2.4.2. The inescapable past and social in transformation

In general, multicultural music education is interested in the negative side of habits, of *habituation* as the subconscious leader of our thought, making us take things for granted and follow uncritically traditions and support ideologies[253]. We have a tendency to treat that, which is common as something more important and valuable than that which is diverse. Moreover, what for "us" makes sense, is thought to make sense for everybody else. The general critique of multiculturalism has been in that too often a so-called universal view treats an unquestioned tradition as educationally valuable and neutral. What is thought to be a "neutral curriculum" is rather defending the prevailing conditions[254]. As Regelski argues, socially-created beliefs and action can create paradigms that function as controlling powers in music education, too. Such paradigms, which are owned and which function as 'taken-for-granted', need pluralist critique.[255] Although pragmatist education searches for shared experiences, the diverse can therefore be more important for particular purposes than what is common[256]. Quoting Regelski: "[T]he more an institutional reality goes unquestioned,

[250] Howard 1982, 134.
[251] Dewey 1934, 290.
[252] Ibid.
[253] Dewey used the term habituation of the relatively passive habits that we take for granted (see Dewey MW 9:51).
[254] This, according to Puolimatka (1995), has often been the false assumption and so-called 'critical' aspect within Finnish educational discussion (ibid., 274-275).
[255] Regelski 1997.
[256] See also, Hill 1996, 234-235.

unanalyzed or uncriticized, the more it needs to be challenged and critiqued"[257]. In Dewey's framework we could express it as: the more the mind works subconsciously, the more it needs critique and the pluralist challenge.

The problem is then, how do we get the criteria for our critique. How do we know that our thinking is "better", or is not just a new ideology? Regelski has the answer: "The inertia and ineptness of institutional influences on musician-educators thus need to be identified, addressed and overcome *innovatively*, which it to say *ahistorically* (from past to present) and *asocially* (from present to future)"[258]. In Regelski's view, institutional influences are merely negative powers. To break such powers, a *universal aspect* and universal meaning of music needs to *exist* dialectically with the contingent[259]. Regelski suggests that we have to search for a consensual view and avoid pragmatically contradictory speech-acts[260].

Dewey searched for practical working solutions. However, the consensus view is not necessarily the same as the need to avoid privileged conditions and conformity. The latter was Dewey's goal. From Dewey's perspective the "universal conformity", the ahistorical and asocial horizon is always inevitably contingent and partial. There is no point where such transparency of contradictions could be achieved without losing the perspective of real experience and building a gap between theory and practice. There is no "reason" that could be isolated from the agent's experience[261].

Therefore, for pragmatists, the universal is not a criterion against the contingent. As Rorty argues, "there is no overarching, ahistorical, context-free criterion to which one can appeal when asked to shift from one paradigm of explanation to another"[262]. The intelligent individual mind that interacts between the habitual and the innovative self always sees from somebody's perspective. Or as Putnam writes, Dewey's arguments for democracy "represent the fruit of our collective experience" from the empirical conditions and not from transcendental hypotheses[263]. Agency is not absolute but fused with inescapable embodiment in habits and institutions. It is not simply an

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[257] Regelski 1997, 103.
[258] Ibid., 105. The disctionary meaning of 'asocial' is 'withdrawn from society and its conventions and standards, inconsiderate of others, selfish, egocentric.'
[259] See Regelski 2000b,137-139.
[260] In an ideal speech situation participants are supposed to be able to give expression to the values of rational consensus.
[261] Caspary 2000, 111.
[262] Rorty 1998, 104. See also, Rorty 1982.
[263] Putnam 1995a, 195.

ethical 'ought' that conduct *should* be social. It *is* social, whether bad or good. Paradigms are established for certain human purposes and one must examine what factors and features of the paradigm are worth preserving and which ones need to be altered and developed. "We are never interested in changing the *whole* environment"[264]. There is no possibility of escaping history or social functions since individual experience is both social and individual, or, at the nexus of a multilayered network of interpenetrating habits[265]. Also Sullivan explains:

> In contrast to the unchanging, ahistorical, acontextual nature of a foundational objectivity that is divorced from concrete existence, a situated and dynamic objectivity is both grounded and changing, providing standards with which to discriminate between truth claims at the same time that it is held responsible to the people and situations guided by those standards by means of critical inquiry into them.[266]

Change and innovation does not guarantee success but will always have two sides. Eames explains that change and innovation requires "energetic impulsion" that resists and defies the group's habits and customs positively[267]. Then, the channelled impulsions as new acts create new habits, new ways of doing things, and perhaps new customs. Yet, innovation in itself is not always creative but can also be destructive and even suicidal. Only when the innovative way of life increases meaning and value in human experience, may the activity be judged creative.[268] A pragmatist view thus proceeds from the basic assumption that human self-consciousness develops not only *in* a society but also *through* intersubjective relations and a situation of shared living; through the community in which we live. Consequently, changes of habits and the *changes that deal with people*, such as institutional changes, need always to be carried out socially. It is important to distinguish this from a notion that education should take place along traditional lines or that it should reproduce culture as if culture would be a thing outside of us that we adapt ourselves to or alternatively abandon. Criticism is exercised within culture and against culture but not without it since we never abandon everything that makes sense. Values are in this sense made and remade in social and cultural action.

A universal notion of the human self and what knowledge is and in which direction life should be developed is thus always an idea that might also be destructive as

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[264] Dewey MW 9:52, orig. italics.
[265] See also, Carr 1995, 85.
[266] Sullivan 1997, 404.
[267] Eames 1977.
[268] Ibid., 56-57.

well. Separating meanings from actual socially lived life is a risk and one should at least know that a completely culturally unpolluted view is not possible. To take an example from South Africa, where schooling has historically been based on western traditions and the values of Christian churches, school education, including music education, has been unconnected to the lives and traditional values of black Africans.[269] However, in the post-apartheid situation there has been no simple return to an appreciation of African traditions although equal respect for the indigenous African culture has been required in general. Educators report that even blacks see western schooling, which has in various ways alienated students from traditional African values and from their families or older generations, as the gateway to well-paid careers and an enjoyment of economic mobility. Stonier argues that in this situation the universalist assumption that 'all children are the same' has only created an attitude in which teachers have ignored obvious differences and have been unable to rethink and replan the new complex situation from the basis of actual reality.[270]

For Dewey, education was a context for creating conditions for reciprocity and genuine partnership that does not necessarily pre-exist anywhere to be learned as imposed knowledge[271]. A genuine partnership and situated objectivity is, however, grounded in the needs and experiences of the given community. As White writes, "[a] pragmatic analysis of curriculum, pedagogy, and images uses an engagement that is not given and not received but constructed in a relationship between content covered and those questions and conversations that emerge from the lives of students and their communities"[272].

From this perspective, there is therefore no value-neutral existential vacuum where curriculum issues could be examined without any political implications. Dewey reminded us that there is in fact a moral aspect of almost everything we do. Also Bruner holds that since education has consequences in the later lives of the students it is instrumental to the culture and the institutions in the society[273]. Even when educators do not desire to "politicize" education through radical pedagogy or multicultural critique, they need to deal with the fact that education is a little more than a question of one student's life in one moment even when that is considered most

[269] Stonier 1998, 216-217.
[270] Ibid., 221-222.
[271] See Hill 1996, 238.
[272] White 1998, 222.
[273] Bruner 1996, 25, 29.

important. Education involves an idea of whose interest we teach. Bruner argues that by definition, nobody in a culture knows all there is to know about it and that it is precisely the problematic situations, which tend to articulate reality. He thus writes:

> So what do we do when we get stuck? And what are the problems we run into in getting the knowledge we need? Starting answering that question and you are on the high road toward understanding what a culture is. In no time at all, some kid will begin to recognize that knowledge is power, or that it is a form of wealth, or that it is a safety net.[274]

Consequently, no universal criteria outside of the educational context could *guarantee* success and growth. Educational decisions need to be examined in a holistic way within the contextual situation of education and reform needs to be carried out in relation to socio-historical relevancy toward a better social organization. I shall return to these questions in Chapter 5.

2.4.3. Mediating between the universal and particular

There is a need to examine in more detail the question of the universal and the particular, since it is an issue that is intimately related not only to the question of music and culture but also to debates around working solutions in music education and to the question of musical experience itself. Although there is no one way to use the term 'universal', the usual way to understand universalism in education is to refer to a metacultural descriptive system in which a particular character, behaviour, or principle is universally and equally valid for all cultures and times. As an opposite in meaning, particularism emphasizes singularity and uniqueness. According to the universalist view, plurality in cultural practices, such as music, is treated as a varying sign of something basically universal and common in humanness. Wolterstorff gives examples of claimed universals[275]: Beardsley's universals in aesthetically good objects, such as musical works, are the features of unity, complexity or expressiveness, whereas for Huizinga, the play-element as a generator of art is the universal principle. On the other hand, one can see common features in music or learning music as such universals. Campbell, for example, argues that aural learning, modelling, imitation, vocalization, solmization, and mnemonic systems in the processes of teaching and learning music can be treated as universals and that there are many more such

[274] Ibid., 52.
[275] Wolterstorff 1998, 421-422.

universals in the processes than there are differences[276].

By musical universals we can also refer to the fact that the structure of the human brain and the nature of sounds together limit the range of possibilities as to how sounds are arranged as music. Human beings as biological organisms set a universally valid limit for musical phenomenon. On the other hand, a defender of universalism can dilute obvious cultural differences by claiming that individual differences as particulars are bigger than that which learned culture causes in behaviour. A universalist music educator may also think that it is illogical to claim that all music is contextual and relative since people seem to be able to learn each other's music.

The pragmatist search for multiple perspectives is related to the need to see music *as experienced*, i.e., always within its context in some degree. Education should start from this life-experience towards transformation and wider meaning and sharing. The fact that human beings have certain natural universal characteristics is a question that does not answer the multiple practical problems of music education. The denial of a satisfactory explanatory force of universals or a reduction to universals as a privileged method of examining music and music education does not mean, however, that the search for commonalties amidst diversity would necessarily be useless. For example, Goodman argues that unity in different world versions can be sought, "not in an ambivalent or neutral *something* beneath these versions but in an overall organization embracing them"[277]. Hence, one way to look at the question is to focus on commonalties that appear as particular general purposes in a particular context. Commonalties form then the basis for culture and meaning. Solmization might have a wide utility in general but it does not mean that it is a universal method of learning music independent of the context, or even less, that it *should* be applied universally in education.

In general, multiculturalists do not share one opinion on how to deal with commonality and diversity in education. They often abandon, however, universals as objects of knowledge or the notion of the universality of perception and experience. I join this line of thinking by leaning towards Geertz who pinpoints the pragmatist side of the discussion between the particular/local versus universal by asking, what do we

[276] P. S. Campbell 1993.
[277] Goodman 1978, 5, orig. italics. Moreover, according to Goodman, reduction is almost always partial and seldom, if ever, unique.

expect to gain by taking one track or the other?[278] What do we gain by searching for universals in music? What do we gain—or expect to gain—by claiming that solmization is a universal method of learning music? In theory or philosophy of music education such claims seem to involve a normative load as to what one ought to do when teaching or how one ought to learn music. My motivation for defending multicultural "relativist" contextualism instead of universalism is based on the belief that it better promotes institutional change against excluding musical practices, which do not accommodate the criteria that are thought to be universal. Campbell, for instance, has examined how the idea of 'music as universal language' as developed from the beginning to the 20th century did not after all clear a space for non-European musics in music history[279]. Thus, relativity stems from the general difficulty of acknowledging one's own cultural habituation and values.

On the other hand, the universal and particular do not need to be set in opposition to each other. Dewey argued that a universal that is exclusively or even predominantly philosophical is "a sure sign of isolation and artificiality"[280]. For him, universals were not laws above the disordered contingent keeping the latter in order. It is the Aristotelian way of thinking through the modern world and Latin Christianity that, according to Dewey, has taken the universal as if it were final[281]. To make the point, Dewey introduced the term *relative universality*, or *warranted assertibility*, to truth, by which he meant that non-dogmatic experiments of scientific theories search for systems that have applicability[282]. Application is not a complete tool, which is put to uses that are external to it. Rather, it is an extensive interaction in which distance and obstacles are eliminated and possible. Applicability means application *in* rather than application *to*. For Dewey, the term universal was instrumental in explaining how meanings are common and generic, and how these objective generalizations (universals) are then used as a means to particulars. Universals, as character, kind, sort, likeness, fall within the universe of meaning and meaning involves use and interpretation.[283] He wrote: "Standardizations, formulae, generalizations, principles, universals, have their place, but the place is that of being instrumental to better approximation to what is unique and unrepeatable"[284]. Hence, solmization as a general

[278] Geertz 2000, 138.
[279] P. S. Campbell 1997, 35.
[280] Dewey LW 6:21.
[281] Dewey 1958, 116.
[282] See Dewey 1958, 162-165, 436; Also Haack 1992, 254.
[283] Dewey 1958, 330, 188-189.
[284] Ibid. 117.

tool referring to interaction can be widely applied but not independent of where we learn, what we learn, why we learn, and so on.

This kind of contextualism does not imply a context as a closed system since meanings are not in the things but in the use[285]. Meanings are generic. Music educators, such as Swanwick or Reimer, have feared that if meanings are formed within a cultural context, then an outsider cannot understand the meanings that a cultural practice offers to its practitioners in the given cultural context. This search for the contextual *emic* perspective seems to suggest, as Reimer argues, "we can only stand in mute ignorance before an example of art from a past or different culture"[286]. The *emic* perspective easily leads to interpretations and conclusions in music education according to which it is necessary to spend some time in a jungle with 'native peoples' in order to justifiably teach 'their music'. Although context is not a closed system, it might be considered possible to examine music also from the *emic* perspective. For instance, Campbell holds that musical skills do not necessarily transfer from one style to another. Even a musician listener who quickly cognizes musical components in a foreign music, imposes an outsider's *etic* perspective on it[287]. Singing James Cleveland's gospel songs or the choral works of Johannes Brahms requires differing skills, Campbell writes[288]. Rock does even more so. Similarly, as the individual vertical perspective is not identical with the public horizontal perspective that can yet be shared (individual life has its unique constraints and high moments), the *emic* perspective (at least usually) does not close the practice from those entering from outside. The *emic* perspective is referring more to the temporal aspect of experience within a cultural context. The access 'from outside' is not automatic but requires investment and learning. In spite of shared tools and ways of meaning-search and the experienced backgrounds of persons, the two *emic* perspectives can still be very far from each other.

In a quest for new, not-too-heavily-loaded terms such as universalism and particularism, Katsiaficas and Kiros have introduced the term *multiversal*. By

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[285] Pragmatist "culturalism" does not lead to a cultural closure (see also, Goble 1999, 71).
[286] Reimer 1991d, 11; See also, Swanwick 1988, 95.
[287] P. S. Campbell 1997, 36.
[288] Ibid., 74. For instance, Semple (1993) compares Arabic numbers to art while illustrating how certain symbolic systems are more widely applicable and how art on the contrary is rooted in a particular culture. Arabic numbers are intercultural reality. Art however does not present a world of final solutions. "It rather stresses problems and unmasks solutions" (ibid, 88).

multiversality in education they mean "a new way of integrating the passions and intelligences of many traditions and practices – – that captures the inherent diversity of the human species and the simultaneous presence of many disparate elements in any single event"[289]. This view, that addresses value to the change and plurality of a given educational situation, holds that education needs to engage students into communities of action. Past traditions meet in the actual and present. Goldberg, who also rejects universalism and particularism in his multicultural approach, uses the term 'incorporation' instead of assimilation or integration meaning that both the new included practice and the former dominant practice changes in the process of incorporation[290]. The idea of multiversality and incorporation can be combined with Dewey's idea of relative universality referring to the search for working solutions and applicability in the middle of the contingent and particular. Change and perspective are the elements that break the universal into flux and uncertainty, into relative universality, into constant reflectivity and negotiation. I shall examine what this contextual principle means in the theory of music education in the latter parts of this book.

The danger of relativism, which is often the reason for critique against the entire question concerning multiculturalism in education, is that the integration of passions and intelligences of many traditions and practices may be interpreted as an arbitrary fusion of musical elements. A Deweyan relativist pragmatism rejects, however, any uncoordinated cultural laissez-faire[291]. Neither a thoroughgoing relativism (in the sense that all options are equally valuable) nor absolutism or universalism is the way to solve life problems[292]. Respect toward all cultural values and the simultaneously making of value judgments about acceptable diversity and unacceptable diversity "here and now" is an *ethical* contradiction. What 'ought to be done', is a question that needs to be examined in a particular situation in the light of certain circumstances[293]. Relativity needs to be linked with contextual interests with a *sincere* willingness to achieve assertibility, to work for the best of the people in that particular context[294].

[289] Katsiaficas & Kiros 1998, 5-6.
[290] Goldberg 1993, 220.
[291] See also, Carr 1995, 89.
[292] See also, Sullivan's (1997) Deweyan approach (ibid., 403-404).
[293] Dewey did not try to overcome the "is/ought" problem even with his beliefs of scientific innovation. No scientific procedure proves in an absolute way that one particular prescription is the one we ought to follow without reservation or exception, without contextualization. (See, e.g., Gouinlock 1996, 177).
[294] Even in scientific work, Dewey argued that the application of a theory or a hypothesis needs to be made within a context and that the context is not less than the theory. Without *actuality* application has no truth-value. (Dewey 1958, 162, 436; Gouinlock 1996, 180).

In this sense, relativism and universalism do not need to be set as dichotomous alternatives, but rather that contextualism and pluralism in the middle of this discussion focus the problems, set the relevant points of view, and give prudential conditions to that which is applied. Dewey himself wrote:

> [T]here are an indefinite multitude of heres, nows, and perspectives. As many as there are existences. To swallow them up in one all-embracing substance is, moreover, to make the latter unknowable; it is the logical premise of a complete agnosticism. But such an embrace also makes substance inconceivable, for it leaves nothing for it to absorb or substantiate. Moreover, the things which have heres and nows all interact with one another; they form a world of intercourse and association – –. [295]

The ambivalence of reality, for example, musical realities, is, however, pervasive and forms a problem even for philosophy. Dewey's critique on classical philosophy was that it says so little about unreconciled diversity, change, contingency and recalcitrant particular and so much about unity, the eternal and permanent, necessity, and the comprehending universal[296]. The pragmatist application in this work follows Dewey in claiming that we need to accept contingency and uncertainty in what comes to right actions in music education. The critique of classical pragmatists was that in philosophical discourse fixed theories tend to foster an inconsequential optimism in which present difficulties are transparent or they simply ignore the current world in their concentration on the more real or the spiritual of the otherworldliness. Fixed theories tend to enforce dichotomies through categories, ideal versus the imperfect changing world of the present.[297] According to Dewey,

> [t]he business of reflection in determining the true good cannot be done once for all, as, for instance, making out a table of values arranged in a hierarchical order of higher and lower. It needs to be done, and done over and over again, in terms of the conditions of concrete situations as they arise. In short, the need for reflection and insight is perpetually recurring.[298]

Practical requirements toward workable solutions that guide social practices do not allow just any choice possible. In spite of the commitment to consequentialism, pragmatism thus emphasizes the *actual* in the middle of the past and future. In this way, music and music education is not only shaped by culture, but also shape it by actual choices, which are guided by possible future consequences.

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[295] Dewey LW 3:80. (Agnosticism refers to a belief that we cannot know whether a proposition is true or false).
[296] Dewey 1958, 46.
[297] Lekan 1998, 127-128.
[298] Dewey LW 7:212.

However, simultaneously while being interested in culture and context, Dewey's pragmatism is—or rather needs to be—more interested in the present and future than in the past[299]. Pragmatism is primarily interested in the consequences of education and how the future looks. It searches for resolutions that are always partial, experimental, and contingent. Innovations, creativity, and the like, take place in relation to something, to the material environment, to cultural traditions, habits, or skills. However, changing values and beliefs might not be easy since humans tend to lean on past practices and knowledge. Transformation of the present life needs therefore to lean strongly on ideals of a better practice without falling into the trap of claiming that these ideals are the universal un-realized real.

Hence, music education in this approach is seen as contextual, starting from the here-and-now perspective, but gaining its motivation from future-oriented, even utopian possibilities, ends-in-view. In Dewey's holism neither parts of the duality ought to gain dominance in the means-ends-continuum. Contextual, social-normative limits condition our lives and critical thinking, but are not stable and fixed for good. "Experience" and "situation" as "infinite" words in a Deweyan pragmatist framework remind us of the greater context in which any reflective inquiry is always set[300].

2.5. Philosophy and multiculturalism

2.5.1. Philosophy and cultural context

Philosophy as a human practice is not free from the general epistemic conditions that have been explained above. If we agree with Dewey, then we need to acknowledge that every idea is born out of inhaling some of the atmosphere of some tradition of interpretation, of observation or of valuation[301]. There is no thinking which does not present itself upon a background of tradition. However, as a practice, philosophy is not equated with the common sense understanding of culture. Rather, we can

[299] This forms the tension between Dewey's Romantic modernism that builds upon the notion of community and the celebration of the contingent and unique, on the one hand, and the trust in an experimentalist attitude toward the future, on the other hand.
[300] Dewey MW 10:324.
[301] Dewey LW 6:18.

treat philosophy and culture as overlapping categories. This forms the backdrop of the "culturalist" and historicist presumption of this study, which claims that the individualistic notion of the self that lurks in various forms also in music education is a cultural "product", a product of a line in modern "western" thought. Since it is more common to claim that philosophy is transparent of cultural context, and since I am aware that some readers will think that I am in good faith mixing anthropological and ethnographical realms of human investigation with philosophy, I will give some space for clarification of how philosophy can be related to culture and why I use a cultural comparison to defend my view.

Dewey held that a philosopher's task is to clarify culture, to make culture explicit and criticize it. He thought that philosophizing does not take place in a vacuum that transcends the wider culture of the age and place.[302] In this sense he joined the western humanist and cultural stance that takes meanings, values and truth as made as well as repeats Hegel's notion that "[p]hilosophy is its own time apprehended in thought"[303]. Culture offers philosophy its 'language' through which the world can be represented even when philosophy questions the foundations of the culture. In Dewey's words, philosophy

> sustains the closest connection with the history of culture, with the succession of changes in civilization. It is fed by the streams of tradition, traced at critical moments to their sources in order that the current may receive a new direction; it is fertilized by the ferment of new inventions in industry, new explorations of the globe, new discoveries of science.[304]

What kind of relationship exists between philosophy and culture? Taylor has suggested that the relationship between philosophy and cultural developments is circular rather than a relation of 'superstructure' and 'base'. It is not a question of historical causation either. According to Taylor,

> [t]he culture didn't spread outward from the formulations of epoch-making philosophers. It is sometimes hard to resist writing as though that were so; and philosophers are probably particularly bad at resisting. But this is not really out of professional vanity. No one really thinks that disengagement entered the culture from the pen of Descartes, or individualism from that of Locke. Obviously these are influential thinkers; but they are just as much articulating something which is already in train as they are helping to define its future direction and form.[305]

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[302] See, e.g., Rorty 1982, 73; Shusterman 2000b, 22; Cooper 1998, 26.
[303] Hegel 1942, 11.
[304] Dewey LW 3:7.
[305] Taylor 1989, 306.

Also Rorty writes that philosophers "work with the history of philosophy and the contemporary effects of those ideas called 'philosophic' upon the rest of the culture—the remnants of past attempts to describe the 'generic traits of existences'"[306]. Philosophy and culture are inseparable in the same way as history and philosophy are interlinked by not being reducible to the other. Moreover, philosophy is contextual since culture is created and produced in a historical context and philosophy is read and its relevance is estimated within and through cultural understanding[307].

The paradox is that our practices and habits determine the normative criteria of success in life but they can also fail to meet those criteria. The enemies of philosophy are thus "the habitual, the stereotypical, the unexamined, the acritical" and even "the 'common sense' assumption or assertion"[308], as Bowman argues. Dewey, however, emphasized the reflective purpose and function of philosophy as cultural critique:

> [P]hilosophy is not just a passive reflex of civilization that persists through changes, and that changes while persisting. It is itself a change; the patterns formed in this junction of the new and the old are prophecies rather than records; they are policies, attempts to forestall subsequent developments.[309]

Then, the relevance of philosophy to its culture is dependent on the logical coherence and imaginative theoretical account of what that culture is and how it functions.

The supporting idea is, as Dewey wrote, that philosophy originates "not out of intellectual material, but out of social and emotional material"[310]. This idea places the tradition of philosophizing in music education in a new light. Whether the social and emotional material of our multimusical world resonates with the idea that music education needs to reconstruct itself to cover also the social and the communal aspects of music education is not directly analyzed here. In this work, I am testing the idea firstly by showing how, and also partly why, the focus of music education has earlier turned to individualism and what kind of intellectual developments have carried individualism so that it still pervades our thinking in music education. The construction done here is more illustrative than coherently temporal.

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[306] Rorty 1982, 87.
[307] Also, van der Merwe 1998; Gyekye 1997, viii. On Dewey's historicism, see Margolis 1998b, 404. Also Geertz (1973) argues that theories function not only as models *of* the reality but also models *for* the reality by creating it (ibid., 93).
[308] Bowman 1998, 5.
[309] Dewey LW 3:7.
[310] Dewey MW 12:93.

2.5.2. Philosophical reconstruction and cultural comparisons

If philosophy and scientific theories originate from interaction with the surrounding cultural environment and its innovations, as pragmatists claim, then cultural comparisons are one of the ways to reflect one's notions against the variety of notions and to become more conscious of one's own choices. According to Levin, cross-cultural anthropology can expand our theoretical sense of the range of possibilities in our understanding of being human. "It can become a critical reflection on our age, our cultural life as a whole"[311].

It is debatable how a so-called folk-view of the human being could compete with a western "scientific" conception of the human being. Nevertheless, my purpose is not to present alternatives as competing cultural notions. Van der Merwe, for instance, has argued that we can compare traditional (western) philosophy to African views in the Wittgensteinian sense of referring to family resemblances pertaining to African articulations of the self and more traditional philosophical views[312]. According to Panikkar, the traditional African notions of the self[313], worldview, ethos or even symbols play a function, which is comparable to the function of western philosophy[314]. Traditional African conception of the self can therefore be used in order to expand the possibilities of understanding how a human being is thought to be in relation to musical sounds.[315]

It has been argued that this kind of contextual approach to philosophy, which draws from the worldviews and thought patterns of specific cultures versus the more traditional western disciplinary paradigm, is a question of conflict between the

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[311] Levin 1988, 13.
[312] van der Merwe 1998.
[313] The terms "western" and African as referring to "non-western" are used in order to point out the imbalance and problematic domination of values from the viewpoint of multicultural education. The terminological distinction does not refer to geography or the homogeneity of different contexts as will be explained later. This is the unfortunate excuse often made by writers who use cultural comparison in order to illustrate ideological points of view.
[314] Panikkar 2000, passage 21.
[315] All African philosophers do not agree on what is characteristic of African thinking or whether there is such a thing as an African conception of the self. For example, Bodunrin, Hountondji, Maurier, Pearce, and Kwami Appiah are among those African philosophers who want to reserve the integrity of philosophy, or who wonder whether the African world view should be called philosophy. Moreover, one needs to acknowledge, as Wiredu (1998), that African thought is not exactly the same as *traditional* African thought (ibid., 194).

universalists and particularists conceptions of philosophy[316]. Universalists stand for a universal essence of philosophy whereas particularists see philosophy as diverse and plural depending on culture[317]. In its extreme, this discussion stops in the either-or dilemma where there are either universal standards or there is no valid philosophical discussion. If one follows the criteria that van Hook has presented for the two, this research might not be particularist when it comes to its references to African thinking. First of all the research does not arise out of "an authentic" African life experience[318]. Secondly, the general, recurrent and extensive are not denied, they are also not superior, and, as explained in earlier chapters, not final and stable. Contingency, uncertainty and incompleteness gives the "universals" their instrumental nature forcing a constant re-evaluation and reflection[319].

Consequently, instead of choosing between universalism and particularism, what might come closer to the attempts of this research, is so-called *intercultural philosophy*[320]. According to Panikkar, intercultural philosophy is a practice that deals with the problems of human life and tries to overcome the inertia of its own cultural views by drawing stimulus from other (foreign) cultural views. However, it does not refer to a fixed pivotal point that transcends culture/cultures or philosophical traditions.[321]. Intercultural philosophy, as Panikkar understands it, deals with dialogue in the human world without "building a new tower of Babel" [322].

Crossing disciplinary borders often results as *trans/interdisciplinarity* in philosophical work. This pertains also to my research causing some limitations to it. My analysis does not attempt to present a comprehensive view of African thinking or African

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[316] The conflict between particularists and universalists concerning African thinking repeats the same ethics as so many other conflicts between multiculturalists in education. Particularists do not want the western philosophical tradition to dictate the rules in reflecting on life and its conditions. Universalists accuse the particularists of presenting themselves in opposition to western norms creating thus 'the other', the colonizer. (van Hook 1999).
[317] Ibid., 13.
[318] There might be people who think that it is arrogant to write on African experience with only limited interaction with the culture. However, if a non-African person with non-African experiences could not write or learn from African experiences, then the same applies to Africans in regard to cultures that are more foreign to them.
[319] See, e.g., Dewey 1958, 116-117, 187.
[320] It has to be noted that interculturalism is used for various purposes. In music education interculturalism seems to refer to approaches where the contextualism of music is denied.
[321] Panikkar 2000; also Mall 2000, 22. This follows in many ways Pihlström's (1998) argument that pragmatism is not a readymade philosophical system and can never be by its own definition.
[322] Panikkar 2000, passage 135.

notions of the self and music and it is not even trying to delve into the experienced level of the various cultural notions any more than is considered necessary. The cultural comparisons are not constructed in an ideal hermeneutical sense (with equal knowledge of the pretext of the two cultural views), since the perspective for change is formed from what is here called the western philosophy of music education *toward* African views. Comparison is not built as a category of complete commensurability, but rather that exchange, overlaps and interpretation is produced within certain contexts, insights and interests. In this sense representations of the self do not have the same status in the examination.

The work is a so-called multicultural critique in the sense that it is related to acknowledging the historical and cultural basis of the philosophy of music education, being not so much anti-Western as simply an attempt to widen the perspective. Following Levin, the purpose is to "open us to different ways of being, different visions"[323]. Pluralism in philosophy has therefore a normative meaning in this research. The aim is to encourage constructive change in the same way that Dewey's notion of democracy suggests[324]. If the conception of the self, as I believe, functions in parallel with our possibilities for growth, then the relationship, which we construct in philosophy and theoretical approaches between the human being and music, is important and should be made conscious. It is significant then whether the African explicit view on music and humanity raises to the surface of consciousness aspects from which philosophical discourse and music education can benefit and whether it then persuades us to see what is shadowed in the philosophy of music education or not. As Geertz argues, "the trouble with ethnocentrism is not that it commits us to our own commitments but, rather, that it impedes us from discovering our commitments"[325]. The modern conception of the self that has developed through certain lines of thought in western philosophy and culture shaping our thinking and morals, is therefore understood here as a pervasive condition of thought in relation to other alternatives. The possible pedagogical implications of this self-conception need to be brought into the light, although this particular research can only give directions and hints in that respect.

[323] Levin 1988, 13.
[324] The pragmatist standpoint does not make an artificial dichotomy between ethics and epistemology (see, e.g., Shusterman 1997a; Cooper 1998, 36).
[325] Geertz 2000, 75.

2.5.3. Cultural conception of the self as a normative suggestion of the ideal self

Although differences between cultures can be more or less radical, individuals are no less cultural in one context compared to another[326]. Each individual lives and learns in some specific cultural-material setting and experience is formed in interacting with people in these settings. Following Dewey's pragmatism, Hallowell argued in the 1950s that, similarly, as different people have various beliefs about the nature of the universe, so they have varying beliefs about the nature of the self. Similarly as our beliefs about the nature of the universe are directly relevant to an understanding of the behaviour of the individual in a given society, likewise we can assume that the individual's self-image and her interpretation of his or her own experience cannot be divorced from the concept of the self that is characteristic of his or her society[327].

The anthropological view I am propounding here assumes that as there are differences in practices between cultures, so there are differences between *conceptions of the human being*, and *the self* itself. Similarly, as we in-habit ourselves in life-practices in general, so is our conception of the self "learned" and formed through the modes of life and the language that surrounds us.[328] The cultural conception of our selves and our powers are therefore an embodied part of practices in a fluid way, not necessarily being consciously learned.

From this perspective our behaviour can therefore be said to manifest a normative conception of the self. For instance, the teacher can manifest a certain normative conception of the self in her expectations of the students, as to how an ideal person behaves and acts in musical situations. By acting appropriately as expected the students learn and thus manifest some aspect of the conception of the self. On the other hand, this conception further influences our future experience and future expression of emotions, restricting other ways of acting. The cultural notion of the self is not something fixed, but rather, as Neisser argues, any examination needs to be read as giving an understanding of *tendencies* and generalities that do not yet represent empirical either-or categories that are repeated unavoidably[329]. Conception of the self appears as a habit-related and practice-related aspect of our experience.

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[326] There are, however, differences as to how pluralistic these contexts are.
[327] Hallowell 1955, 76.
[328] Ibid., 81; Markus, Mullally & Kitayama 1997, 15; also Bruner 1996, x.
[329] Neisser 1997, 3-4.

Similarly, as habits and practices vary from culture to culture, several writers, such as Geertz, Maw, Morris, Markus, Mullally and Kitayama, or Neisser, have explained how the conception of the self can vary dramatically from one culture to the next[330]. In this work I will point out the differences between the so-called western self and the African self. Comparisons between the western and African self have been made by Geertz, Shweder and Bourne, Jackson and Karp, Morris, and by many writers in the field of (African) philosophy such as Senghor, Nyerere, Mbiti, Dixon, Karp and Bird, Akba, Anyanwu, Paris, and Bell[331]. The general claims of these writers are that the western conception of the person presents the individual as a whole against other such wholes, other people. The individual self is contrasted to the social being so that western selfhood presents an autonomous distinctive individual who only happens to live *in* a society. The African self, on the other hand is said to be the self *through* these others who share life. The aim is here to test whether music education theories comprise any of tendencies of the so-called western self.

In spite of the anthropological analysis carried out by Geertz and others, a clear definition of an African or western conception of the self is difficult to make and immediately pregnant with misunderstandings and misuse. There are several conditions that need to be acknowledged when the cultural self is examined. First of all, the cultural self as a habitual and thus contextual and situational concept is not necessarily a geographical category. People who have been born and raised in a European social context do not change over night, if ever, when having moved to Africa. Practices change in relation to the actual environment but traditions and 'traces' of experience can build bridges between locations so that "western culture" can exist "in Africa" or vice versa. Moreover, the term 'African thinking', in general, does not imply that Africa as a continent would be uniform[332] or that there would not

[330] Geertz 1973, 1984; Maw 1992; Morris 1994; Markus, Mullally and Kitayama 1997; Neisser 1997.
[331] Geertz 1984; Shweder and Bourne 1984; Jackson and Karp 1990; Morris 1994; Senghor 1964; Nyerere 1968; Mbiti 1970; Dixon 1976; Karp & Bird 1980; Akbar 1984; Anyanwu 1987; Paris 1995; Bell 1997. Some writers discuss the traditional African world view and some African philosophy. Sometimes African philosophy refers to philosophy that is made by Africans and sometimes to philosophical practice that is intertwined with traditional African thinking. Here African thinking, world view, and philosophy refer to the values that are intimately related to the values of African traditional cultures. This does not mean that African people should not or could not think differently from their traditional ways. The purpose is only to show the difference in emphasis through tradition.
[332] See Bell 1997.

be any similarities and continuity between African and western ways of thinking[333]. Africa as a continent is culturally a pluralistic continent[334]. Moreover, there is no West as a simple category.

Secondly, the cultural conception of the self does not imply different metaphysics concerning the human being in different cultural contexts. In my examination, both the western as well as the African self is only one formulation of cultural suggestion and thus not stable, fixed or even necessarily against individuality. Individualism is not the same as individuality as has already been addressed in Chapter 2.3.4. A cultural conception of the self, whether individualistic in an extreme solipsistic sense or sociocentric, is socially constructed and acted out in embodied cultural contexts. References to cultural selves need to be understood as the nature of actions and relationships in their ideal and normative forms instead of an unalterable corpus or a racially or historically determined property of peoples[335].

Thirdly, similarly, as the individual first-person perspective is intimately related to the horizontal perspective of common meanings and practices, the cultural self is intimately related to the experienced notion of the self. However, they are not the same. The individual first-person perspective of him/herself as a self is not identical with the cultural conception of the self. Harré therefore has suggested that people use and draw on cultural representations to create their own modes of experience and thought. However, the criteria for "selving" [336], as Markus, Mullally and Kitayama call this process, are public and can be applied only publicly, not subjectively[337]. In this sense the individual experience is never independent of the social environment. The relationship between one's experience and action and the cultural representations of the self are manifested in the practice of everyday life[338].

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[333] In this sense the research does not follow the work of Tempels (1969) and others who have assumed that there is an *essential* corpus of beliefs and practices that are common throughout Africa. For example, Hountondji (1983) has argued that the notion of a Bantu world-view common to all African peoples is a myth.
[334] In addition to the plurality of African traditional cultures, the long process of westernization and colonization in all of Africa has to be acknowledged, not to speak of other important cultural influences. When cultural similarities are discussed, it is a commonplace to refer to sub-Saharan Africa. If one needs a geographical definition to "African music" or "African conception of the self", the sub-Saharan Africa as a whole might be the most relevant.
[335] See also, Masolo 1997.
[336] Markus, Mullally & Kitayama 1997, 50.
[337] Harré 1983, 22, 26, 167-168. See also, Morris 1994, 13-14.
[338] Markus, Mullally & Kitayama 1997.

Fourthly, there are also variations in how conscious people are of the suggestions of appropriate behaviour that social contexts offer them. As Dewey wrote,

> [e]ach of us assimilates into himself something of the values and meanings contained in past experiences. But we do so in differing degrees and at differing levels of selfhood. Some things sink deep, others stay on the surface and are easily displaced.[339]

It seems therefore that plurality of practices with different ideals of the self works towards a flexibility and a more conscious approach of the variety of ways in which there can be transformation and growth.

Since cultural meanings are not something beyond or in the background of social praxis, one's self-concept and self-consciousness not only incorporates the collective conception of the person but also such aspects as class, occupation, race, ethnicity and gender. Morris therefore holds that cultural conceptions of the person constitute only a part of a community's cultural meaning system and that personal being involves a social identity that is wider in scope than the cultural definitions of personhood or the self.[340] Social identities can, however, offer new perspectives on the cultural conception of the self when cross-examined[341]. Subsequently, as Kaphagawani points out, comparisons between different cultural conceptions of the self focus the question of the social and individual in one way and this does not mean that other or more specified perspectives were not possible[342]. Here, both the western individualistic and African sociocentric view needs to be understood in the context of their contrast to a rival perspective. In principle it would yet be possible to stress either similarities or differences.

The motivation here is that conceptions of the self play an implicit or explicit normative role in daily praxis, in individual experience, as well as in philosophy. The perfect self that culture offers to agents is, as Dewey argued, an illegitimate abstraction from ordinary experience[343]. Although self-concepts as cultural ideals

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[339] Dewey 1934, 71.
[340] Morris 1994, 14.
[341] For instance, Harding (1998) claims that there is a similarity between what the feminist literature has identified as a distinctively feminine world view and the African one, which are both different from the characteristic masculine thinking in western philosophy or world view. One needs to analyze the focus of these kinds of discourses, since on the other hand, Morris (1994) has argued that African conceptions of the person have strong masculine overtones (ibid., 147).
[342] Kaphagawani 2000, 68.
[343] Shook (2000) has analysed Dewey's notion of the ideal in cultural self (ibid., 150).

never match "reality" in the sense that things could also be different, they are real in having real consequences[344]. When such ideals are compared, as in this study, cultural representations of the self as cultural paradigms within larger world-views, or ideological frameworks constituted by a cluster of ideas, as they also can be called, tell us about people's ideals of the person in the given cultural setting. It is crucial then to understand that this comparison is not the same as a comparison between two persons, African or European, for instance. Moreover, the perspective that I try to open allows a cultural critique toward African traditional thinking—if wanted—in the same manner as it questions western solipsistic individualism[345].

How, then, is the cultural conception of the self related to music and music education? If the cultural conception of the self is intertwined with life-practices it is assumed that it is also somehow intertwined with musical practices. The intertwining nature of the self, musical practices, culture and life in general, has been explained in various forms in ethnomusicological work. For instance, Nettl maintains:

> The way in which musicians think musically, the ways in which they, as it were, 'think' their music, depends in large measure on ways in which they think of their world at large. And within that context, the ways in which a society thinks about the concept of music, about music in culture, about musicians, may determine much about the way in which the musicians of that society think their music.[346]

However, it is assumed here that the ideal self is channelled into expression and cherished in experience in musical and artistic connections, in particular. The place of arts amongst other practices becomes crucial. Musical practices offer sources for possibilities of experience and by doing so, also suggestions for the ideal self. Since arts have to do with sense and actual enjoyment, it is through these experiences, in particular, that we learn the ideals concerning our own sensual being. As Geertz argues, our conception of the self gains its normative power through sensuous aesthetic forms that penetrate individual experience[347]. This conception of the self, an ideal, functions as real since it is funded by former experiences and by social praxis. Against this background, developments in aesthetics, music, and music education, on the one hand, and the western turn to the individual, on the other hand, show

[344] See Neisser 1997, 11.
[345] For example, Wiredu (1998) has strongly argued that Africans need to redevelop the old uncritical habits of thinking (ibid., 196). The other thing is of course whether this means direct adaptation of western ways of thinking.
[346] Nettl 1994, 147.
[347] Geertz (1973) claims that our normative notion of the self is manifested particularly in aesthetic and religious life. Geertz examines these from the perspective of world view and ethos.

up in a more general anthropological framework. The questions that arise from this background and that have given direction to my examination in the following chapters are as follows: Does individualistic conception of the self form a paradigmatic framework in the research of music education? If so, is this conception of the self relevant in today's society and schools? Is the conception of the self giving multiple possibilities for expanding experience? Is this conception relevant in relation to other than western musical practices?

3. STRUCTURAL DECONSTRUCTION OF REIMER'S MUSIC EDUCATION: HISTORICAL LINES AND CULTURAL COMPARISONS

> *Primitive man is a unit who in conjunction with other units gives expression to the inherited traditions and customs of his tribe. He may have character of his own. - - But to speak of personality would be out of place. - - Personality involves enrichment and depth of what is called the "inner life". In contrast to our public personalities it [aesthetic experience] is confined to the immediate impressions which are private to each one of us, not transmuted into public, intersubjective categories. (Osborne 1985, 101-102)*

3.1. Individualism and the western self

In order to highlight the tenor of individualism in music education, I shall examine some of the landmarks in the development of individualism in western philosophy and aesthetics, how the angle of examining the self has gradually turned towards individualism, towards a single person as the basic unit of analysis. As Dewey wrote in *Freedom and Culture*, the idea that human nature, mind, or consciousness are intrinsically individual "did not even occur to any one for much the greater part of human history"[348]. Later, at the end of Chapter 3, I shall make a comparison to African thinking assuming, as it has been described in research literature, that the western individualistic conception of the self is different from the African self.

My examination is loosely structured around how such dualities as a) subject/object, b) mind/body, and c) individual/social are treated in the conception of the self. It seems to be *characteristic* for individualistic ethos and western conception of the self to treat these dualities as dichotomies so that the other edge of the duality represents the ideal and the other edge is transparent[349]. For instance, the social world in a musical connection is the 'merely', 'just' or 'only' social, as Martin expresses[350]. It might also be characteristic to combine these three dichotomies. If sharpened, the subject is separated from the object, the body becomes a transparent medium for the

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[348] Dewey LW 13:77.
[349] For example, Williams and Bendelow (1998) or Roth (1998, 153) use this distinction between *duality* versus *dualism* or *dichotomy*. See also, Dewey 1958, 285.
[350] Martin 1995, 72.

mind and the autonomous and inner and solipsistic individual plays the main role instead of the social or communal being.[351]

Western individualism is often traced to philosophers such as René Descartes in the 17th century and Immanuel Kant in the 18th century[352]. The story of the Cartesian-Kantian self seems rather negative today, however, the general attempt to discover individual powers and to free the individual from social constraints should not be seen entirely as a wrong track. Rather, it is a question of method. The turn to the individual mind that has made Descartes and Kant landmarks in the history of philosophy does not empower the agent since it does not acknowledge the embodied nature of human mental life. Despite the range of issues and nuances of related large questions, I shall draw a rough picture of the western conception of the self in the lineage of Descartes-Kant and the conception of the self in Reimer's philosophy of music education. The aim is to illustrate how dichotomies appear in different forms in philosophy, and aesthetics, as well as in music education. I am trying to keep the discussion as short as possible by not, for example, extending it to the specific cultural and political developments affected in the rise of the "paradigm" although these developments are considered crucial in the process.

3.1.1. The rise of the western self

Varela argues that the development of western modernity created a conflict between the *organic-realist* and the *mechanistic-nominalist* conception of the individual. Varela explains that "the organic-realist view" formally represents the Judeo-Greco-Christian tradition in which the individual is conceived as a differentiation from an organically and spiritually defined living whole.[353] In this setting, the whole in the whole-part relationship is transcendental supernatural or super-empirical reality that defines the ontology of the individual. The individual is ontologically derivative and dependent of the whole.[354] With the rise of modernity and individualism—in the form Descartes developed it—this conception of the self became conflicting. Varela

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[351] The hard conceptual distinction between the individual and social, the mind and body are related to the general quest for certainty. In this sense Dewey's critique in, for example, *Quest for Certainty* (LW 4, orig. 1929), is posed to a whole philosophical tradition.
[352] See, e.g., Burge 1986, 117.
[353] Varela 1992, 9.
[354] Ibid., 9-10.

argues that many processes together, such as naturalism in science, the surrounding revolutions of Protestantism, social contract theory[355], and industrialization, shifted the focus from the 'whole' as super-natural and super-empirical to the individual. According to Varela,

> [s]cience was demonstrating the principle that nature explains itself, with the ideas of system, machine, and determinism. Descartes' resort to mind-body dualism with the correlative co-ordinates of inside-outside, and Kant's resort to the transcendental ego and its grounding in the noumenal realm of creation and construction, were, above all issue of freedom and determinism. Their responses bear directly on the problem of the *disembodied actor*.[356]

The mechanistic-nominalist and reductive naturalist conception of the individual is "the bedrock of individualism"[357]. The 'whole' becomes a fiction that can be reduced to its parts, to individuals. The new ontology of the self moved from the principles of organic derivation and differentiation to the principles of mechanical origination and separation.[358] At this point the interest is in the view, which sees the individual self as a creator of objects in the world and who transcends the ordinary and "bodily" daily life in her subjective mental world.

Taylor traces the sources of the disembodied and self-possessing self as far back as Plato's (427-347 B.C.) understanding of reason[359]. According to Taylor, Plato set reason and passion in contrast to each other. To consider something rationally, was to take a dispassionate stance toward it. Reason became a condition of self-possession and self-mastery.[360] Taylor argues that within this internal moral of the self, Plato introduced dualities such as the soul against the body and the eternal against the changing. As immaterial and eternal, the soul needs to be turned to the immaterial, to face eternal independent of the actual situation.[361] Bowman writes that in this Platonian scheme music could be both beneficial in a good life—if led by reason—and also a host of dangerous tensions. Tension is created by dualities such as authority-popularity, tradition-innovation, stability-change, uniformity-diversity, universality-particularity, discipline-pleasure, and idea versus sense of which the

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[355] Social contract theory means an unwritten agreement between the individuals of a society to behave with reciprocal responsibility in their relationships in a state-society.
[356] Varela 1992, 10, my italics.
[357] Ibid., 11. Note that pragmatist naturalism is non-reductive.
[358] Ibid.
[359] I refer mainly to Part II (*Inwardness*) in Taylor's (1989) *Sources of the Self.*
[360] Taylor 1989, 116.
[361] Ibid., 121-124.

former alternatives, unlike the latter ones, were not suspicious.[362] For instance, musical pleasure ought not to be an end, "not the first of possessions, nor yet the second…"[363]. In the search for the value of music a Platonian music educator needs to look "*beyond* its capacity to arouse, delight, and entertain"[364]. In education this meant a distinction between the Apollonian and the Dionysian musical performances of which the former was the ideal and the latter irrational and uncontrolled, possibly pleasant, but simultaneously distrusted for its ability to overstimulate and lead to excessive behaviour[365].

Despite the appearance of dualities, both Dewey and Taylor argue that an important transformation in thinking happened when Platonian reason was understood as man-made and not found in the cosmos[366]. According to Dewey, "early modern thought continued the older tradition of a Reason that creates and constitutes the world, but combined it with the notion that this Reason operates through the human mind, individual or collective"[367]. According to Taylor's analysis, this shift was partly due to Augustine (354-430) who started using the language of inwardness and the first-person standpoint. The first-person perspective focused on the activity of knowing instead of objects that were supposed to be known.[368] In the time of Augustine, inwardness was a step towards the Christian God instead of a turning away from him. Augustine thought that God is truth and truth is found in our first-person experience of knowing and reasoning. The argument was, "[b]y going inward, I am drawn upward"[369]. With this shift, *reflexivity* takes a new status as being the realm where we come to encounter God, "in which we effect the turning from lower to higher"[370]. Self-understanding requires reflected contact with a perfection that is *beyond us*. Moreover, by pointing out the etymological link between '*cogitare*' and '*cogere*'—'to bring together' or 'to collect'— Augustine noted that the order of things is not only found by thinking, but also made by inner assembly, collection, and reflection.[371]

[362] Bowman 1998, 25.
[363] Bowman cites Plato's *Philebus* (ibid., 34).
[364] Ibid., 41, my italics.
[365] Rowell 1983, 38.
[366] See Dewey MW 12 (*Reconstruction in Philosophy*); Also Taylor 1989, 127.
[367] Dewey MW 12:107-108.
[368] Taylor 1989, 130.
[369] Ibid., 134.
[370] Ibid., 140.
[371] Ibid., 140-141.

In music this change of perspective meant that the rationality of music was not found anymore in cosmic harmonies as expounded by Plato and other ancient philosophers. For them, the rational in music as 'sounding numbers' was searched for by analogies between intervals and movements of the stars and planets. Musical harmony offered us access to the rational of cosmic harmony.[372] Through Augustinian time the perspective turned from the cosmos to the human being. In the process of understanding music we should use our conscious powers and reason. Through this human use of reason the dangerous sensual side of music is perceived as *pleasures of order*. In this way Augustine thus carried on the Greek ambivalence toward the sensual power of music[373].

A second radical twist from Augustinian inwardness took place when Descartes (1596-1650) situated thinking and the moral sources more firmly within the individual. Instead of starting from the external world, as laws in cosmic spheres, Descartes emphasized radical reflexivity, the importance of *cogito*, and that the proof of supernatural existence is found in a human being's *mind*. For Descartes, knowledge became the possession of the *correct representation* of things, "a correct picture within of outer reality, as it came to be conceived"[374]. The Cartesian "mechanical eye"[375], as David Levin calls it, observes the world outside withdrawing from the flesh of it. Confidence and rationality are achieved by the power of a godlike ego or cogito—the mind—by disengaging our 'selves' from the material world and by separating ourselves from non-intellectual senses, such as the tactile, smell, taste and hearing[376]. For Descartes, senses have a pragmatic function "as navigational guides and arbiters of immediate bodily benefits and harms"[377], but nevertheless, the source of knowledge is the *intellect* and not the senses.

The difference between the Cartesian mind and the ancient Greek notion is, as explained, that in the former the representation of reality is constructed instead of found in the cosmos. Certainty of the status of the representation is gained by having a well-grounded confidence in our own ideas, which represent reality in terms of correspondence. Confidence is achieved by *disengaging* our 'selves' from the material world including the body. *Cogito ergo sum*, I think therefore I am, means

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[372] See, e.g., Duncan 1995, 93-94.
[373] See closer in Rowell 1983, 88-92.
[374] Taylor 1989, 144.
[375] Levin 1988, 106.
[376] Ibid., 106, 141.
[377] Hatfield 1986, 56.

that through cognitive exercises one can free him/herself from sensory domination and gain knowledge.[378] Also the stance to the subject's own body is objectifying and reifying in order to affirm the *immaterial* nature of the self. The immaterial essence is not "out there" but rather in the disembodied self that has a disengaged stance to the embodied experience and to the social and natural world.[379] The result is a dualism between mind and matter.

If simplified, the ideas that developed after Descartes viewed music as permanent ideational structures to be cognized rather than something to be done, bodily felt, or experienced. We do not experience in and through music but rather musical experience is formed out of *res cogitans*, out of a substance that thinks. The material musical world is a substantial composition that can meet the thinking subject in the pineal gland in the centre of the brain[380], but it is not the world of musical ideas that constitute experience. According to Stubley, in music, this distinction between the thinking subject and the musical object led to the treating of musical notation as a physical and unchanging representation of the musical object. In education the main goal was then to reproduce a "correct" representation of the object.[381] In this process, reason became the means for distancing and disengaging oneself from the mundane world. The laws of music may be found in the nature, in acoustics and the purely physical—like in Greek philosophy—but the task of the individual mind was to deduce these laws by *cognitive observation*, not by any occult agency with the cosmic order.

With the central idea of *rational control* Descartes articulated one of the most important developments of the modern era. When the modern self was developed through Locke and other Enlightenment thinkers, the self became what Taylor calls the *punctual self*. The autonomous, self-centred, self-sufficient, and omnipotent self distances objects of knowledge.[382] Due to this development modern culture has imposed objectifying rationality and control on attaining knowledge so that the subject is always against the object. For Locke (1632-1704), mind as *tabula rasa* became a collection of ideas that we originally receive from sensation and reflection. In this process the reflective and *self-conscious self* is, quoting Taylor, "somehow

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[378] Ibid., 47.
[379] Taylor 1989, 146.
[380] Velmans 2000, 105.
[381] Stubley 1996, 369.
[382] Taylor 1989, 159-161. See also, Morris 1994, 16.

detachable from its embodiment"[383]. This means that first-person experiences of music, for example, can be separated from reflective and objectifying consciousness about the experience. Experience gives the imprint for the thinking mind. If the rationalist emphasized musical principles and sets of rules and thereby idealized music, the empirical philosophies of Locke, Hume, and others lead to individual subjectivity, inward musical imagination and creativity[384]. What they all shared, however, was a lack of interest on how human action was involved in the processes of perception and cognition.

Dewey criticized this development as "experience" and "mind" became one's subjective possessions and equivalent of "self"[385]. Also according to Taylor, the modern self, as noted above, entails that our thoughts, ideas or feelings are "within" us and that the objects that are external to us are "without" these elements that our mental states involve. In this inside-outside opposition we are creatures of *inner depths*.[386] This notion of "self" produces a radical individualism that puts a fundamental emphasis on autonomy, on appeals to an 'innerself' and on 'personality'. According to Dewey, the modern thinking that led to this subjectivist, solipsistic and egotistic strain failed to recognize, for instance, that the "inner experience" is dependent on language that is a social product[387].

Does the modern self create a subjective world of his or her own then? According to Taylor, the modern 'self' or 'I', as inward as it is, paradoxically presents the human being completely from a third-person perspective. This is done by completing the reflective third-person perspective through radical subjectivity, which means a turn to the self as a self[388]. The turn is supposed to reduce what is subjective and experienced and at the same time reveal the universal and permanent. Hence, the problem is how to combine the first-person perspective with a wider aspect of practices and habits that are changing and not even always conscious. Kant's (1724-1804) solution was to internalize thought so that what is right is deduced by using practical reasoning within the person's self. A Kantian self is a self-determining and free rational being who is able to act by general principles. The human being is an end in itself.[389] Kant's

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[383] Taylor 1989, 172.
[384] Rowell 1983, 107.
[385] Dewey 1958, 224.
[386] Taylor 1989, 111.
[387] Dewey 1958, 173.
[388] Taylor 1989, 176.
[389] Ibid., 364-365.

idealism "ceased to be metaphysical and cosmic in order to become epistemological and personal"[390]. Perceptual data is structured by the categories of human nature itself so that the individual person becomes the source of knowledge.

Dewey, Taylor and Varela, among many others, have argued that the western conception of the self is not only reinforcing the subject-object dualism, but makes a separation between the body and mind by making a distinction between the mental and the physical as exclusive categories[391]. According to Dewey, the dualism between the mind and social practice is in fact preceded by the dualist separation of mind and body since practice is operating through the body[392]. Within the context of "possessive individualism", the ontological concern is focused on the 'mind' and "its ground in the 'self'"[393], whereas the body and its movements become the given and unproblematic phenomenal realm of mechanism and determinism. Within the thoughts of "possessive individualism" everything of value, everything that is human—including individuality, authorship, or agency—has nothing to do with the phenomenal world of visible physical objects. Since the body of the individual belongs to the physical world, it is exclusively the real location of causation and movement. Therefore, it is a category mistake to assign causation to the mind or agency to the body.[394] It is not the body but the mind that thinks. Even when intersubjectivity is in question, it is not a matter of the existence of other things and other bodies.

Accordingly, it is the thinking mind that is musical and not the body. Dewey argues that due to the new individualism that separates the mind from the bodily felt reality, 'sense' and 'flesh' gained a bad name in psychology and philosophy. Flesh became corruptible, spirit incorruptible[395]. A moralist, according to Dewey, has a truer awareness of the intimate connections of our senses and the rest of our being since he can denounce the lust of the eye as part of the surrender of spirit to flesh, but "at least he is aware that the eye is not an imperfect telescope designed for intellectual reception of material to bring about knowledge of distant objects"[396]. Since art and

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[390] Dewey MW 12:108.
[391] Taylor 1989, 189; Varela 1992; Dewey 1958, 170.
[392] Dewey 1934, 263.
[393] Varela 1992, 12.
[394] Ibid.
[395] Dewey 1958, 249.
[396] Dewey 1934, 21.

music deal with our senses and celebrate them, it became important to demarcate how the self relates to his or her sensuality, how the self engages in musical pleasure and how it channels it.

3.1.2. Art, aesthetics, and the new individualism

The above-mentioned development in philosophy is not something that occurred independent of other aspects of life. Similar developments toward dichotomies between subject and object, individual and social, as well as mind and body can be found in art and aesthetics[397]. As Levin and Taylor have argued, the disembodied punctual or subjective self is interesting not only as a philosophical construction, but because it is *lived through* in western culture in general. Aesthetics—simultaneously as it widened out from literature to study music amongst the other arts—did not originate individualistic ideas but helped to articulate the general cultural change.[398]

Paradoxically, as Dewey posed the question of art in terms of 'experience', Wolterstorff argues that the Cartesian-Kantian tradition in aesthetics did the same. However, unlike Dewey, the Cartesian tradition in aesthetics represented "man as centre of consciousness rather than man as agent in the world"[399]. Action as a matter of causation was therefore separated from experience and therewith practice from the aesthetic. Another perspective that modern aesthetics established was the focus on the artistic creation instead of the uses of art. According to Wolterstorff, there is a widespread reliance that "in artistic creation man transcends the routines of ordinary social existence, transcends also the use of works of art for the performance of various actions, and experiences something of higher values"[400]. Arts—including music—were characterized by being the special activities of professionals and genius. When the focus was transferred from its social functions, music became one of the *fine-arts*.[401] Aesthetics in this form seems to be in line with the conception of the modern self, a self who is free from the social and the bodily, and who uses her inner powers

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[397] There is no one use or definition for the aesthetic. The term 'aesthetic' comes from Greek *aisthetikos* that referred to perception and was introduced into philosophical use in the modern sense in the 18th century by Baumgarten. The understanding of the content of the aesthetic has, however, changed depending on the philosophical stance.
[398] Levin 1988, 96; Taylor 1989, 285.
[399] Wolterstorff 1980, x.
[400] Ibid.
[401] Also Kristeller 1992, 33-34; Elliott 1995, 22.

to transcend toward the universal and to the realm of spirit where objects of art exist.

Compared to the Cartesian version, Kant seems to bring art closer to the sensing human being. However, even in his version, the inward subjectivity that seeks for aesthetic pleasure is universal instead of a flesh-and-blood social being. Bowman explains that in the Kantian stance, the criteria for judgment of the conceptless and universal aesthetic quality is *disinterested*. Aesthetic criteria are different from rational judgments that are always interested; they are not knowledge. Beauty pleases subjectively and universally but not objectively. Kant made a distinction between *social agreeableness* and *aesthetic pleasure* relating agreeable experience to the biological animal side of contingent pleasures. Agreeable experience is a private affair that involves "no cognition of the object"[402] whereas beauty transcends such contingent pleasure.[403] In aesthetic pleasure, the human creative imagination joins understanding so that the particular *subjective pleasure exemplifies the universally shared processes* of consciousness. Aesthetic pleasure is a purely aesthetic one, autonomous and subjectively universal.[404] Subsequently, aesthetic beauty is not a sensation or a concept but "grounded on its own *distinct kind of feeling*"[405].

According to Kant's stance, art gains its aesthetic autonomy and freedom from the conceptual world since it has been "ruled" by genius. Genius presents its own particular rules in an artistic product. His or her imagination takes what is given to it and creates from natural materials aesthetic ideas or images, something new that transcends material conditions.[406] When the creation of genius is judged aesthetically, the judgment is universal so that the estimator demands other people to agree with the judgment. Taste is a sign of the capability to make aesthetic judgments and to estimate the applicability of one's own feeling.

Kant's ideas have been important in building up the image of an *autonomous creative individual*. However, the Kantian self is problematic in terms of cultural differences. If music is universally pleasing and not socially agreeable, there cannot be any real cultural differences in art as experience but, rather, only aesthetic and non-aesthetic musical objects. Since aesthetic beauty is its own distinct kind of feeling, it

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[402] Bowman (1998) cites Kant's *The Critique of Judgement* § 3, 45 (ibid., 79).
[403] Ibid.
[404] See also, ibid., 81-82.
[405] Ibid., 83, my italics.
[406] Ibid., 83-84.

separates music as aesthetic from its possible functions and practical connections. The distinction between aesthetic and non-aesthetic either reduces some particular aspect of music or classifies most music in the world into the category of non-aesthetic objects. Of importance from the viewpoint of music education is that aesthetic production is reserved for the exceptional and the genius. Aesthetic education gains a clear target in its desire to make the students understand the world of the geniuses.

Hence, there is a general tendency in the western tradition of aesthetics to make distinctions toward the transcendental, to search for the *transcendental* in contrast to the *ordinary*[407]. Goehr presents a list of dualisms that have distanced art and art music from the ordinary world, action and the social and political contingent of mundane life. These dualisms can be seen as further derivations from the general distinctions between the subject and object, the mind and body, or the individual and social illustrating in more detail the kind of manifestations that dualistic thinking can have in musical life. In Goehr's list the transcendental is truth, knowledge, civilized, culture, thought, contemplation, controlled, separation, distance, independence, beyond, abstract, self-expression, individuality, pure, clean, useless, functionless, non-practical, disinterested, high, art, music for music's sake, and so on. The other side of these dualisms includes the ordinary: belief, opinion, base, animalistic, behaviour, feelings, participation, instinctual, uncontrolled, the real world, involvement, within, concrete, compromise, conformity, "dirty hands", useful, functional, practical, interested, empirical, low, craft, music for the people (Figure 2).[408] The western view instructs us that both music as art and philosophy should search for the transcendental. Music is not only *against* the world but also not *of* the world[409]. Goehr argues that in this process instrumental music, while lacking concrete content, was lifted higher in order to act as an embodiment of transcendent truth. It did not just point to otherworldliness but embodied it.[410] The value of music is seen in so-called Apollonian performances, which do not affect or even remind us of the pleasures of the flesh. Music then gains its prestige or its very essence of being art by not having a material nexus, by its ability to transcend everyday life.

[407] Goehr 1992 & 1994.
[408] Goehr 1994, 103.
[409] Ibid.
[410] Goehr 1992, 154-155

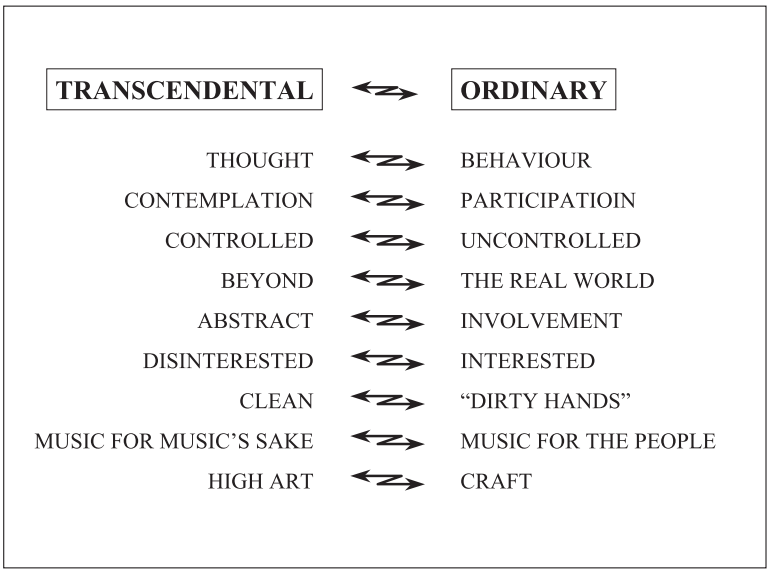

FIGURE 2. Normative dualisms of the transcendental and ordinary in art and life.

The question of transcending everyday life seems not be this simple, however. According to Taylor, the new individualism and subjectivism did affirm ordinary life but in the framework of efficient *control* of, and dedication to, one's individual life, valuing the *detachment* from purely personal enjoyments. According to Taylor, within the modern framework,

> [o]ur goal must be to subordinate the passions to their proper functions. But we come to understand what these are purely through disengaging reason. The lived experience of the passions teaches us nothing; it can only mislead. Our passions should in the end function only as cold disengaged understanding shows us they ought to.[411]

Since passions did not belong to a stable society or to a decent personal life, normative logic insists that by controlling music one is able to control one's passions and by this to finally regulate social forces[412].

Goehr calls this process of detachment in art the *separability principle*[413]. Due to the "separability principle" art became a matter of individual inward experience and provided what Shusterman calls "a dangerous escape into interiority and individualist

[411] Taylor 1989, 283.
[412] See also, Sarjala 2001, 28.
[413] Goehr 1992, 157.

isolation"[414]. Aesthetic experience became an *atomistic sensation*. It became "the island of freedom, beauty and idealistic meaning in an otherwise coldly materialistic and law-determined world"[415].

Consequently, as Small writes, in western concert-halls and opera houses the framing and setting techniques *concretely controlled* the escape into interiority. Everyday life was separated by small rituals such as the purchase of tickets, the reserving of seats, the conventions of dress and behaviour for both performers and audience. The period of time spent with musical performance became more steadily defined than in most folk traditions. The conventions of behaviour emphasize the *private moment* that the musical performance offers and the separateness of the musical object from daily life.[416] Small describes:

> We are left in no possible doubt of the temporal extent of the musical work, no doubt of *when* is the music and when not. The care taken to delineate clearly the boundary of the art work is not a chance phenomenon, but a sign of the special, isolated position of art in post-Renaissance Europe.[417]

According to Mercer, the body that in Goehr's list can be linked to ordinary and animalistic participation has been a key discriminator in the reception of a hegemonic culture of modernity. Mercer argues:

> Nothing more radically distinguishes popular spectacles – – from bourgeois spectacles, than the form of participation of the public. For the former, whistles, shouts, pitch invasion are characteristic, for the latter the gestures are distant, heavily ritualized—applause, obligatory but discontinuous and punctual cries of enthusiasm—'author, author' or 'encore'. Even the clicking of fingers and tapping of feet in a jazz audience are only a 'bourgeois spectacle which mimes a popular one' since the participation is reduced to 'the silent allure of the gesture'.[418]

The bourgeois economy of the body involves a distance between 'reflexion' and corporeal participation[419]. What in the time of Mozart was non-attentive listening became if not more concentrated, at least a more controlled and distanced engagement during the 19th century. This shift in attention was related to a change in the way musicians thought about music, their expectations and ideals about the basic conditions of their practice.

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[414] Shusterman 2000b, 147.
[415] See also, Shusterman 1997b, 29-30.
[416] Small 1996, 25-26.
[417] Ibid., 26.
[418] Mercer 1986, 59. Mercer quotes here from Bourdieu's *La Dictinction*.
[419] Ibid.

The difference between modern and traditional society is radical. In the traditional society music is related to rituals and social activities so that people sing in religious rites, move and dance in social contexts and march in public events[420]. Nevertheless, both the modern and the traditional view result from the ethos of the given context and are, in that sense, ontologically similar. It is clear, for instance, that the human body has always been there even when considered transparent or irrelevant[421].

Dewey pointed out that the "museum conception of art" that separates art from everyday life did not emerge from isolation: "The factors that have glorified fine art by setting it upon a far-off pedestal did not arise within the realm of art nor is their influence confined to the arts" [422]. Hence, a quiet contemplative attitude in concert halls can be seen as a normative orientation in its wider cultural context. Fletcher has argued that aesthetics as a product of Enlightenment "was an attempt to rationalize the concept of Art at a time when it was becoming embarrassingly clear that Art was indeed an elite activity, largely denied to the poorer classes"[423]. As art was separated from its social functions as a servant of courts and the church, and was related to the rise in economic and social prominence of the bourgeois class in 19th century Europe, the new grouping of fine-arts helped bring about political freedom in the world. According to Goehr, this process in which fine arts became autonomous, was itself motivated by a political need. Music became an autonomous end in itself serving as a "symbol" or "analogue" of this political good.[424] Also Eagleton and Bourdieu refer to the historical genesis of a notion of a pure aesthetic. Eagleton writes that the "ideology of the aesthetic" that separated art from a realm of ordinary cognitive understanding, from its social functions within church, court and state made art free for anybody to appreciate. Like the work of art as defined by the discourse of aesthetics, the bourgeois subject is autonomous and self-determining.[425] Bourdieu claims that the objection to historicization in aesthetics rests on an unawareness of its own social conditions of possibility:

> What is forgotten – – is the historical process through which the social conditions of freedom from 'external determinations' get established; that is, the process of establishing the relatively autonomous field of production and with it the realm of pure aesthetics or pure thought whose existence it makes possible.[426]

[420] Kivy 1991, 89.
[421] See also, Sarjala 2001, 30.
[422] Bourdieu 1993, 266.
[423] Fletcher 1987, 38.
[424] Goehr 1994, 105. In music education this development has been examined, e.g., by Elliott 1995, 24-25 or Regelski 1998a. See also, Shusterman 2000b
[425] Eagleton 1990, 23, also 368. See also, Elliott 1995, 23.
[426] Bourdieu 1993, 266.

The process of dehistorization and detachment in the arts were thus dependent on many sources within the context where art was produced.

To summarize, in modern 19th century aesthetics, the transcendental relationship with music was purged of what Goehr calls "dirty hands", craft, participation and passions; the real world, the ordinary, mundane and everyday. Art was reified and, as Willis describes, "cut off from human process"[427]. Art as 'art for art's sake', as autonomous, conveys that art should not be evaluated by any other but artistic standards and that we appreciate it instead of use it[428]. Music as inward experience became "purely musical" and was understood on its own terms distinct from the older heterogeneous notion of music as functional and as having so-called extra-musical contents[429]. Music was framed in what Goehr calls a 'metaphorical' museum, in the "imaginary museum"; in sophisticated thought and strategic action[430]. Since music lacks concrete material essence and form, framing and staging, as Small points out, became important in order to mark the status. Even the physical setting of music was arranged appropriately so that all "extra-musical activities" were cut off from the performance[431]. As in the Kantian thinking, music as art was "most itself" when it was "least other things"[432].

This account of the complex developments has tried to illustrate how individualism through Descartes and Kant as well as many other modern thinkers treats the individual mind as an end in itself. A Cartesian-Kantian individual cognizes the musical world from his or her solipsistic vertical perspective by controlling the sensing body-mind and by objectifying embodied experience through reflective consciousness. The disembodied self appreciates aesthetic objects made by genius, objects that transcend the ordinary world. In this setting, the artistic object exists in its autonomous reality and the subjective individual possesses universal cognitive powers to experience its aesthetic beauty subjectively. The ideas of a subject are localized in this autonomous being and nowhere else whereas the social-cultural, material-bodily and changing-contingent has been cut off from the discourse and focus.

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[427] Willis 2000, 79.
[428] Ibid..
[429] Goehr 1992, 122.
[430] Ibid., 175.
[431] Ibid., 236.
[432] Bowman 1998, 87.

The normative view touches on questions of popular versus high music. My argument is therefore challenging a normative high-low distinction, but even more importantly, it is targeting the general normative philosophical framework that is behind the suggested music education. The transparency or instrumentality of the body and movement in the experience of music, and, as one outcome of these, the missing social and cultural context of musical ideas and enjoyment, is of much concern here. Therefore, my aim is not only to suggest implicitly that different kinds of musical experiences should be included in music education but also to show that the basic starting point in describing the experience—or music—might be biased and irrelevant in many cases.

Taylor has further argued that individualism in its subjectivist form emphasizes the human being's *own authentic expression* and has therefore found its conformity in artistic creation. Our notion of art has changed into creation, in which the self expresses his or her most authentic features. The self who finds him/herself through creative imagination is a creative person and can find his or her own structure for life without the need to socialize into the surrounding world.[433] It may be through this notion that we close the gap between the ordinary mind and the mind of the genius and can claim that every child and student is equally creative. However, this view inherits an ethically unresponsive notion of the self and excludes other people from the process of finding individuality as does the Cartesian self. It does not acknowledge, as Taylor argued, how our thinking develops in relation to existing ideas.

In his *Music Matters*, Elliott analyses how aesthetic theories have influenced music education[434]. As in this historical overview, the danger is to oversimplify and place writers into narrow categories. Music education as aesthetic education is not necessarily repeating aesthetic theories, just as aesthetic theories may not all fall into the dichotomous worldview and ethos that Goehr among others has described. Rather than claiming that "music education as aesthetic education" has taken a wrong track, as Elliott claims, I have tried to understand it in a wider intellectual environment. It is in this light the reader should approach the following chapters. The argument that I am illustrating there is that despite the fact that Reimer seems to have realized the impossibility of his position over the past 15 years, normative features of the

[433] Taylor 1992.
[434] Elliott 1995.

modern conception of the self, the inward, possessive and disembodied self can still be identified in his work.

3.2. Individualism in Reimer's theory

Reimer established his philosophical position in 1970, in the first edition of *A Philosophy of Music Education*[435]. In this work music in education was related to the concept of the aesthetic and became part of aesthetic education. The general task of aesthetic education, according to Reimer, was to develop "sensitivity to the aesthetic qualities of things"[436]. Reimer calls his position Absolute Expressionism, in the search for an intermediary position between traditional formalist and referentialist stances[437]. Therefore, the starting point seems basically the same as that addressed in this work in the Introduction. According to Reimer, meaning is not outside of music, as in referentialism, nor in musical sounds, like Absolutist formalists would claim. However, he admits that his position is closer to formalism than to referentialism[438]. Musical meanings are "functions of the artistic qualities themselves and how they are organized"[439]. From this background there are various possibilities to go onwards. Reimer chooses to define music in individualistic and "purely musical" terms. The perspective is focused on the vertical first-person perspective and musical sounds as an object.

[435] I use here the second edition from 1989.
[436] Reimer 1972, 29.
[437] Reimer (1989a) clarifies his idea by making a distinction between Referentialism, Absolutism and Absolute Expressionism. If Absolutism searches for the meaning and value of music in a work of art itself, Referentialism holds that the meaning and value of a work of art exists outside of the work itself. In Referentialism the emotions that are aroused by art are nonartistic and nonmusical in nature and the significance of art is found in clues leading outward from the work of art. Reimer takes examples from music education: a referentialist teacher thinks that a story or pictures in program music, included into or searched from a piece of music, is about music or that emotions in general can be taught in relation to particular music (ibid., 22). The justification for music education is searched for from nonmusical realms of life; from general educational values, moral benefits, social needs, emotional education, better self-discipline and so on (ibid., 23). The other possibility to pose the question is Formalism. According to Reimer, Formalism represents Absolutism in regard the place of meaning and value. Sounds and their form are the 'musical' in distinction to other values in the world. In music education formalism shows up in intellectualized justification for the value of music education. The study of musical fundamentals leads primarily to studying tonal relationships. Riemer claims that formalism is also directed primarily at the talented students. (Ibid., 25). Neither referentialism nor formalism seems satisfying to him.
[438] Reimer 1991b.
[439] Reimer 1989a, 27.

Reimer's position can best be revealed through his definition of the central concept, the aesthetic. For Reimer, distinctions between the musical and the non-musical or aesthetic and non-aesthetic become either-or questions. The aesthetic is a mode of reality that is involved with a separate realm of cognition that has its own validity and characteristics and that is separated from the interpersonal and practical.[440] Reimer follows the Kantian tradition that, as Paul argues, reduces the substance of knowledge in music to its parts and isolates these characteristics from non-musical factors[441]. Reimer himself explains:

> We know the world through the mode of conceptual rationality, indeed, but we also know it through the aesthetic mode and several other cognitive modes now being recognized, such as the interpersonal, the intuitive, the narrative/paradigmatic, the formal, the practical, and the spiritual, according to one recent attempt to map this newly explored terrain.[442]

The functions of music, such as practical, religious, therapeutic, moral, political and commercial, are nonmusical and nonaesthetic categories of experience. They "are not *dominantly caused by artistic qualities* of sound which are inherently expressive"[443]. Still, in the 90s Reimer wrote: "It is possible to view music as having no connection whatsoever with 'extramusical' matters"[444]. The arts "represent a particular kind of meaning" called 'aesthetic' meaning that is "connected to the dynamics of our inner, subjective experiences"[445].

Reimer thus seems to cut a slice out of musical reality that is then represented as an ideal for music education. Intersubjective, practical, moral, etc. modes of music become alternatives to the aesthetic and artistic rather than overlapping goals and coexistent goods of music[446]. Reimer admits that under certain unifying conditions an experience may be musical *even though* non-musical components are present[447]. The teacher may "serve *some* nonmusical ends when it is reasonable to do so"[448]. He also writes that music as art "is intimately connected to life rather than *totally* distinct from it" and that the "truth we find in art has *some relation* to the beauty or

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[440] Ibid., 11-12; 1992, 25.
[441] Paul 1996, 218.
[442] Reimer 1989a, 11-12.
[443] Ibid., 121, my italics.
[444] Reimer 1991a, 201.
[445] Reimer 1997d, 59.
[446] See also, Reimer 1989a, 122.
[447] Ibid., 123.
[448] Ibid., 122, my italics.

truth of life as lived and known"[449]. This demarcation between art and life in general unavoidably opens up, as will be shown in detail later, the implicit normative view of western works of art as aesthetic and other musics as less aesthetic.

Roberts has claimed that Reimer's views are derived virtually totally from the work of Dewey[450]. Smith and Richmond, too, see similarities between Reimer's and Dewey's work[451]. According to Richmond, Reimer has adopted Dewey's idea of unity for the aesthetic. He argues that Reimer holds that aesthetic experiences are coherent wholes "in which all facets are integrated, amplified, and clarified"[452] and that humans break the bounds of ordinary experience to discover that unity by symbolization in art and thus afford the transcendent experience[453]. It could be discussed further what we can understand by transcendental experiences. My aim here is to show that the parallels that Richmond among others draws between Dewey's and Reimer's thinking are not so clear[454]. My starting point at this stage is, and I shall return to the question later in Chapter 4.4., that unlike the general tradition in aesthetics, Dewey's aesthetic experience is not defined as ontologically differently from any other experience[455]. The aesthetic is not conceived as a separate realm of cognition or self-contained dimension of subjective experience but involves the social and public aspects that were examined in Chapter 2.2. Dewey opposed any compartmentalization of experience or rift between the practical and the aesthetic. Instead of being Deweyan, Reimer's aesthetic education is based on *a new self-concept*, as Reimer writes himself, through which music and Dewey's aesthetic experience is then viewed[456]. The result is an individualistic view of music and music education that is not in line with Dewey's holistic attempts and that repeats some of the basic tendencies of the western aesthetic tradition described in earlier chapters.

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[449] Ibid., 26, my italics.
[450] Roberts 1996, 37.
[451] Smith 1999, 20; Richmond 1999. Richmond uses Reimer's doctoral thesis from 1963 (*Common Dimensions of Aesthetic and Religious Experience*).
[452] Richmond 1999, 32. Richmond writes: "[f]rom Dewey, Reimer advances the idea that 'all experience can attain the quality of being religious by pointing to and making conceivable the underlying unity of man and his world. And all experience can attain aesthetic quality by embodying for immediate perception this same sense of basic unity". (Ibid.). See also, page 101 in Reimer 1989a.
[453] Richmond 1999, 44.
[454] Määttänen comes to the same conclusion in his article "Aesthetic Experience and Music Education" (Määttänen 2002).
[455] Dewey objected to any reflection that does not have a reference to real experience. In spite of the climax that could involve artistic experience, Dewey placed art in this "real", natural world. (See also, Gates 1974, 2).
[456] See Reimer 1976, 27.

The aspects of Reimer's theory that I shall take to defend my thesis are as follows: a) the individual transformation is set as a solemn end in itself, b) the subject-object relationship is established by distancing oneself from the "non-musical" (practical, social, etc.), c) the listening mind is set beyond the acting body d) musical meanings are different from and beyond everyday meanings

3.2.1. Individual transformation as a solemn end in itself

Similarly for both Dewey and Reimer, music is an experience. However, if Dewey examined experience as a subject's transactions with objects within and through a social environment, for Reimer musical experience is defined in terms of an experiencing subject and the artistic object, which is the cause of the experience. Reimer then defines what kind of mental approach is required for the subject in order for the musical experience to be an aesthetic experience. In my reading of Dewey's theory, aesthetic experience is an extension of his general pragmatist understanding of experience.

As Richmond explained, Reimer's view on the aesthetic shares with Dewey the notion of *unity*. Unity is linked to the understanding of *art as experience*. Music becomes a work of art through what the acoustic product, the object, does. A work of art is active and experienced, whereas the product is physical and potential.[457] However, the difference between a pragmatist understanding and Reimer's notion of experience can be identified here. According to Reimer, in order to become unified, aesthetic experience needs to be *intrinsic*, *disinterested*, and *distanced*[458]. By an experience being intrinsic Reimer means that the experience is valuable in itself. It is disinterested in the sense that is must be removed from practical and "utilitarian" concerns. Utilitarian functions, such as intersubjective ones, draw us to the "surface" of music[459]. The person who experiences must be distanced, physically removed from any practical involvement in order to "lose himself" in the immediate power of the experience itself[460]. Music as art then has no function beyond itself. It is the subjective individual experience, the deep basis that becomes crucial. Although Dewey made

[457] Dewey 1934, 162.
[458] Reimer 1989a, 103.
[459] Ibid., 122.
[460] Ibid., 103.

an effort to describe the unity of experience[461], according to my reading of his work, there is no need to search for one particular kind of description on how and in what kind of position the individual should face the musical product in her temporal-spatial experience and learning. There is no need to disregard the aspects of the subjective experience that belong to the shared social world. As Mitchell writes, Dewey's aesthetic "does not signify a particular sort of pleasure but more generally the characteristics of any experience that is immediately enjoyed"[462]. Reimer's description seems therefore to have more resemblance to the Kantian experiencing subject than with Dewey's subject who always experiences in and through the temporal situation, and where the aesthetic is a name for the complex and multilayered process in experience with "felt" intensity and quality[463].

For Reimer, functional uses of music, like intersubjective ones, are referential, referring to symbols that exist outside of the music. In referential use, music stimulates mental activity that is not related to what is actually going on in the given music.[464] Individual cognition should be focused on expressive qualities in the music and not on something that is not there, on something external to the music and the artistic. The purpose of aesthetic education is "to develop the ability of people to perceive the embodied, expressive qualities of things and to react to the intrinsic significance of those qualities"[465]. The focus should be on what goes on in the musical object and not on what goes on outside of it. The aesthetic component of musical sounds presents an experience that can be *shared* by those who perceive and react aesthetically[466]. What is perceived is "perceived *as expressive*"[467]. Reimer thus transfers the educational focus from understanding how musical sounds are used in various societies to bring about unifying experiences in favour of a view that focuses on sounds as such.

How are sounds as music then shared? According to Reimer, musical sounds embody a feeling and people share this feeling since "all people share in the common human condition"[468]. He maintains:

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[461] See, e.g., Dewey 1934, Chapter VIII.
[462] Mitchell 1989, 478-479.
[463] Also, ibid, 480. I shall return to Dewey's notion of aesthetic in Chapter 4.4.
[464] Reimer 1989a, 123.
[465] Ibid., 106.
[466] Ibid., 106-107.
[467] Ibid., 107, orig. italics.
[468] Reimer 1989a, 108.

> Fundamentally all art spring from the same source in the common human condition of sentience—of being conscious of one's self in a world of others and of being capable of exploring the shared experience of being *a self among others* through humanly created, perceptible forms[469].

It is not clear, however, that everyone understands or enjoys everyone's art because of the universal condition of being human.

Therefore, Reimer explains further. The shared experience is related to musical forms. Art "gives perceptible form to our personal and collective subjectivities"[470]. Form embodies something that is shared. Reimer does not mean, however, that all people have the same experiences or that experiences between different people would be identical. Reimer fixes the perspective of the shared on the individual and the object of music when writing:

> As we work on the quality of the object (the artistic materials), we are also working directly and substantively on the quality of the *inner process* it objectifies. As our melody improves our feeling improves.[471] – – Creating art and experiencing art *deepen* our subjectivity. We are able to probe beneath the surface of our feelings.[472]

The self internalizes feelings within musical sounds. Feelings become "*part of the inner subjective structure*" so that they characterize the person's selfhood[473]. What is shared is inward and subjective. Reimer explains:

> Music comes to its resting place within us when it includes our sense of its universality as a phenomenon, includes our understanding of its particular cultural setting, and *transcends both*. It then becomes a unique experience, combining the uniqueness of these particular sounds and the uniqueness of who we are *as particular persons* experiencing these sounds. This *inner interaction, of these sounds with this person* at this moment in time, is where the reality of music ultimately exists.[474]

What seems to be lacking in Reimer's theory, is at the heart of Dewey's philosophy. Reimer does not acknowledge that individual thinking employs shared ideas and that experiencing and 'making sense' is done in certain contexts of shared practice. Musical practice is always social and not subjective. If the above description is supposed to describe general conditions of aesthetic experience, then Reimer distances himself from Dewey's notion. Although musical experience needs to be

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[469] Reimer 1991d, 8, my italics.
[470] Reimer 1991b, 89.
[471] Reimer 1989a, 35, my italics.
[472] Ibid., 36, orig. italics.
[473] Ibid., 37, my italics.
[474] Reimer 1993b, 25, my italics.

significant for the experiencing subject herself in a here-and-now temporal situation, this here-and-now situation is, as was explained in Chapter 2.2., not transcending its social-cultural context but gets its content by being learned, shared, having meaning in a wider social context. In Dewey's pragmatism, these are overlapping perspectives so that the latter is a general condition for the former.

This view of an experiencing subject in, but yet not through the social world, forms the centre of Reimer's conception of the human being and her experience. The shared aspect in music is the general fact that all people experience musical forms in the same way, as inward. Aesthetic experience and quality are Kantian universals, constituted by the nature of our humane cognition rather than by social action within the contexts of practices, rules, principles, traditions and the like. Music educates the life of feeling that is situated in subjectivity but so that the "objectified feeling" is universal.

Subsequently, Reimer's approach also does not appreciate a view in which musical forms are used to create and transform shared musical situations that can further be related to other life-goals than directly to so-called musical goals, such as intersubjective or ethical-moral goals. Reimer poses the question of music in terms of a musical object and an experiencing lonely subject among other such subjects. What is musical is meaningful for the individual rather than for the growth and transformation of the community. Community, as Reimer sees it, is the sense of sharing the same inner feeling that is embedded in the sounds. Music as embodying inner subjectivity by objectifying it is evidence of our being in a community since we all share this human condition of subjectivity[475].

The purpose of Reimer's focus is not only to point out the importance of subjective experience, the vertical perspective of the learner—which is important in Dewey's approach as well—but entails also a strong normative stance towards various positions of our engagements with musical sounds. Solipsistic experience becomes the ideal over and against all possible social engagements. Reimer does acknowledge that music is often concretely a group activity—which is not the only aspect of the social as explained in Chapter 2.2.—but argues that the individual experience of the arts is "*far more profound*" than a group activity[476]. Reimer also confirms his attitude

[475] Reimer 1989a, 68.
[476] Ibid., my italics.

towards the social values of music and music education: "The social nature of music activities, involving people in a common endeavour, is surely socializing also, but literally hundreds of equally social activities exist: *we don't need music or art for that*, pleasant as it is."[477] For Reimer, there is no difference between any kind of social activity and a one that is also musical. Music is not for creating or improving social situations. Subsequently, individual subjectivity is the end in view in aesthetic transformation as in Kant's philosophy.[478]

We can compare Reimer's focus with Dewey's holistic view. Dewey wrote:

> Works of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified collective life. But they are also *marvellous aids in the creation of such a life*. The remaking of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity.[479]

Musical thinking and learning requires an enjoyment of the interaction and this enjoyment can be cumulative and consequential in social terms. In my reading of Dewey, art particularly can create such enjoyment.

Even if we stay in Reimer's setting of the experiencing subject and the musical object embodying feelings, there are questions that arise: are inner feelings the same independent of the culture? Are those musical practices, which aim explicitly and intentionally at actual interaction between participants and thus at social transformation, less musical and non-aesthetic?

Reimer partly answers these questions when admitting that musical perception happens within a musical style and that one can have difficulties in responding to sounds made in an unknown style. Then no "sharing" takes place and the music is meaningless to the person who perceives it[480]. If culture conditions our perception then where does the universal dimension exist? Reimer answers: "Truly, the 'universality'

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[477] Ibid., my italics.
[478] Reimer has later tried to correct the picture that *A Philosophy of Music Education* gives but it is easy to identify his basic analytic need to demarcate artistic and non-artistic, musical and non-musical, aesthetic and non-aesthetic. See, e.g., "Justifying Music Education", in which Reimer answers to Phillips who makes the same point as I have made here, writing that he never intended to separate music from reality or art from life (Reimer 1993a, 14).
[479] Dewey 1934, 81, my italics.
[480] Reimer 1989a, 132.

of musical sharing is more a fond hope than a reality"[481]. One more question remains: how can cultural transformation take place in education if education does not start from reality, if the cultural and thus the social are transparent and the focus is on the ideal? Is Reimer separating theory and philosophy of music education from practice? If so, then his approach has already distanced itself from Dewey's ideas. Although Dewey may have hoped for universal meanings he, however, wrote: "[T]he idea of perfecting an 'inner' personality is a sure sign of social divisions. What is called inner is simply that which does not connect with others—which is not capable of free and full communication."[482] And communication, for Dewey, was the precondition for growth and education.

3.2.2. Subject-object framework

The subject-object setting that Reimer establishes comes out in how "inner subjectivity" is related to feelings and to the "outer artistic object". This is important since, for Reimer, the justification of music education, is that music educates feeling[483]. Then we have to know what is this feeling that we teach or learn in music. In an individualistic subject-object framework we encounter difficulties if we think that the object, music, is not something relatively permanent. Otherwise, the individual seems to pick up and invent the music each time he or she experiences it. Individual feelings are not stable but in a flux of change and evaporation, therefore, individual experience needs to be controlled. According to Reimer, "[t]he fluid nature of inner feelings simply cannot be entirely controlled by the very act of feeling inwardly"[484].

Reimer explains that because of the contingency and uncertainty of individual subjective feelings the human being has to have a means to *objectify* and give a *permanent embodiment* to her feelings. This objectifying can be done using artistic materials, such as sounds, for instance. In music, Reimer writes,

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[481] Ibid.
[482] Dewey MW 9:129.
[483] Reimer 1989a, 33.
[484] Ibid., 35.

> [w]e have transformed an *entirely inner* process into an *outer artistic/symbolic system* that so closely *corresponds* to the form and shape and dynamic interrelations that previously existed only inwardly as to seem to us to be identical with what transpired within us[485].

Through artistic embodiment, the human being is able "to *feel reflectively about the feeling itself*"[486]. We make a feeling into an object "so that it stays as it is. – – The outer embodiment and the inner process become inseparable."[487]

In Dewey's pragmatism a musical product as an object is not in a corresponding relationship with the subject's thoughts or with her cognitive structures. Thinking and feeling are never entirely inner since they are related to artistic systems as particular kinds of doings, which are cultural and social. Our subjective experience is not streaming from an essential self but is always in relation to habitual ways of feeling and habitual ways of symbolizing feeling as well as to the situation and environment. Even feeling is not attached to sounds as an object, but rather that people anticipate certain consequences that are related to certain sounds and contexts[488]. The process is one of transactions with the object rather than of a correspondence between the individual's inner life and the feeling suggested by the object. Dewey's basic starting point was not to address questions in terms of subject versus object without involved energies, action, and context.

Reimer thus echoes the Cartesian-Kantian basic stance that presents music from a third-person perspective through radical subjectivity. According to that stance, as examined in Chapter 3.1.2., we have the outer musical object of the material world and then our subjective inner world, through reflection we objectify the object so that it gains a permanent structure within us. By doing so we thus construct a permanent object of feelings in our subjectively feeling minds. Even Reimer's categories of knowledge in music education—knowing of or within, knowing how, knowing about and knowing why—that he developed in his later articles are individual dispositions in relation to the artistic object[489]. In order to fully benefit from these categories, one should abandon the self-concept that Reimer developed in his book in 1970. Knowing

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[485] Ibid., my italics.
[486] Ibid, orig. italics.
[487] Ibid.
[488] Whitehouse (1992) has pointed out that Dewey's views on emotion "in" works of art is unclear in *Art as Experience* and should not be read as concerning the subject-matter of aesthetics. According to Whitehouse, Dewey does not contradict himself, however, when his text is read in the light of his own concept of experience.
[489] E.g., Reimer 1992; 1994b.

how is a matter of practice that is learned with and through others. Moreover, to examine music making only as a disposition to the musical object does not give credit to the enjoyment of music making itself.

The basic setting in which a musical object is causative of aesthetic experiences has some implications on how we value different kinds of music. Reimer does not mean that only classical music offers aesthetic experiences. All art at its best is expressive of inner subjectivity. However, Reimer specifies that only popular songs that are 'classics'[490] are able to be expressive in this meant way. It is from this background that we can examine his claim according to which "*all* art does the same thing and that *all* art can be and should be judged by the same criteria for success"[491]. To understand music means to increase aesthetic perception and reaction so that what music expresses reaches our self. But not all music does that. Music that is contemporary and that has not established its status as an aesthetic object does not seem to have a similar educational value as the classics. This means that music that has an actual use-value in the lives of students is not necessarily worth studying.

Dewey argued that although certain goods are ideal and the kind of values, which, through past experiences are approved upon searching reflection, it is only a *presumption* that exists in their favour, not that the value inheres in them *per se*. He wrote:

> The business of reflection in determining the true good cannot be done once for all, as, for instance, making out a table of values arranged in a hierarchical order of higher and lower. It needs to be done, and done over and over and over again, in terms of the conditions of concrete situations as they arise. In short, the need for reflection and insight is perpetually recurring.[492]

Establishing a musical repertoire independent of the educational context and situation, or exclusive concentration on classics whether in popular or classical music tends to establish canons, which may be alienating for students and their everyday life. The teacher needs, therefore, to reflect constantly on the criteria that he or she uses for choosing material, methods, and objectives for knowledge.

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[490] Reimer 1989a, 112.
[491] Ibid., 111, orig. italics.
[492] Dewey & Tuft 1952, 230.

3.2.3. Listening mind versus acting body

As explained earlier, subject-object polarity also usually implies a dichotomy between the mind and body. That seems to be the case in Reimer's approach as well. It does not mean that the body has no role in his notion of musical experience, but rather that the instrumental role that the body has in relation to the self-satisfying mind seems to imply a value-laden emphasis on listening over performing music[493]. The final end is a profound experience that is described in mental terms. Reimer thus also ~~see~~repeats the Cartesian-Kantian tendency to distance the mind from behaviour as it distances itself from participation and the fleshy 'social'.

What is the role of the body in experience in Reimer's approach? If the qualities "which have intentionally been placed in the musical object"[494] are the objective causative of profound experience[495], these stimuli must have causative power on the body as well. Reimer explains that such bodily responses are "faster or slower heartbeat or breathing, shivers, chills, tinglings, sweating, a feeling of being 'high' or of 'floating'"[496]. However, the transformative dimension of music is in mental responses, not in bodily ones. Bodily responses produce only temporary effects and are "rarely described as satisfying, fulfilling, renewing, or the like"[497]. Music as an aesthetic stimulus brings forth "a '*loss of contact with both the physical and social environment*'"[498]. Being one with music, the fusion one experiences in a profound musical experience is not somatic or bodily in nature.

This loss of contact is a kind of peak experience. The body has, however, a mediating role in it. Reimer examines the conditions under which music is musical and palpable for giving aesthetic experiences by making a distinction between the *sensual* level of experience and *technical-critical* level of experience of which the latter is non-aesthetical. According to him, a musical experience must be sensuous in order to be aesthetic. This tactilely-felt dimension of the experience is of the immediate

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[493] Lately, Reimer seems to have tried to water down the strong normative argument for listening that he established in *A Philosophy of Music Education* (1989a) and rather argues that there are several ways to be engaged with music of which listening is one (see, e.g., Reimer 1998).
[494] Reimer 1995b, 7.
[495] Ibid., 2.
[496] Ibid., 3.
[497] Reimer 1995b, 3.
[498] Ibid, my italics.

sound itself, its surface texture and intensity and colour.[499] In this sense musical experience is bodily-felt and responsive. However, not all tactile feelings are musical. According to Reimer, "the driving, hypnotic beat of rock and roll, overwhelming in primitiveness and volume, entering the pores more than the ears, vibrating every muscle and blotting out everything but soundsense"[500] exemplifies the non-musical end of sensuous dimension of the experience. In this experience, in the beat of rock, the body is driven into response but this response is not what is discerned in an aesthetic response[501].

According to Reimer, in musical experience the perceiver is actually "creating along with the music"[502]. This process leads to a sense of 'oneness' with the music. "The meaning gained is always a human construction—*an achievement* by the listener. *In a real sense, a new piece is created with every listening*."[503] The inner mental life of the experiencing and creating subject is therefore the natural bedrock for the aesthetic and for the existence of music as art. One could claim, however, that rock involves a sense of 'oneness' in the form of created action along the beat. The creation is different in kind. Hence, for Reimer, the aesthetic and artistic involves a certain particular kind of tactile and sensuous response, experiencing "with the skin"[504], as Reimer calls it. This response is a response of the subject to an external object, but not an interaction involving the sounds with the whole acting body. Bodily responses in rock also seem to be between people, responses to the whole situation and expressive as such. They extend from the subjective interior. Reimer's aesthetic in art seems to capture something special that is achievable by no other means and this something special is in the interior, in the inner and inward subjective experience. The perspective is reduced from the material and social, from the musical or artistic situation and event to the private event between the musical object and the subjective mind.

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[499] Reimer 1989a, 126.
[500] Ibid.
[501] A similar attitude is found also elsewhere in American educational literature, for example, in Bloom's *The Closing of the American Mind* (1987) where he writes that rock "ruins the imagination of young people and makes it very difficult for them to have a passionate relationship to the art and thought that are the substance of a liberal education"(ibid., 79). Rock is a "gutter phenomenon" for Bloom since it "encourages passions and provides models that have no relation to any life the young people who go to universities can possibly lead, or to the kinds of admiration encouraged by liberal studies" (ibid., 80).
[502] Reimer 1989a, 129.
[503] Reimer 1997a, 35, my italics.
[504] Ibid., 126.

Also, the non-bodily ideal is beneath Reimer's thinking when he separates the technical-critical levels of musical experience from aesthetic ones[505]. This distinction has maybe the clearest practical implications in his theory. The technical level of music is necessary in education but has only a *means-value* to aesthetic ends. Aesthetic experience is not a means for anything else but an end in itself. The creative act while listening is different from the reflective acts one must carry out while performing music. Acting as a musician requires self-reflection and concomitant decision-making that, according to Reimer, have negative affects on the ecstatic and profound experience while listening[506]. Although Reimer does not deny that a performer can have profound musical experiences, he argues:

> [S]uch [profound] experiences can and do occur often—perhaps *most* often—from listening. I suspect this happens because most people can be more fully engaged in music of high levels of affective magnitude, conductive to deep experiences, from listening than they are likely to be from other kinds of musical involvements.[507]

Since music education should lead to profound experiences, it should use approaches and involvements that most likely lead to such experiences. Listening encounters are lifted over performance-oriented music education. In Reimer's words:

> [W]e are likely to provide more people with more musically deep and satisfying experiences of music from listening engagements than from anything else we can do. To the extent there is merit in that supposition it will be important for us to learn as much as we can about how to engage students of all ages in deeply satisfying listening encounters.[508]

> In general music curriculum, the point is to experience the great diversity of musics in the only way possible for all people when music is required – – through listening as the fundamental behavior. Performing, in the general music program, is an essential but contributory mode of interaction with music. It is a powerful means, among others, for enhancing musical understanding and experience. But the balance between listening and performing will favor listening – –.[509]

Reimer defends his view also with the general democratic view. Not all people will become performers, however, all people can listen to music. Quoting Reimer:

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[505] Ibid., 125, 128.
[506] Reimer 1995b, 15.
[507] Ibid., 17, orig. italics.
[508] Ibid., 18.
[509] Reimer 1989a, 185.

> [W]e have largely neglected the musical needs of the majority of people in our culture – – as serving the few who choose to perform – – and only secondarily serving the people who will become (and already are) musical partakers of the music produced by specialists. We have so emphasized the few over the many that most people regard us as special education for the interested and talented.[510]

This emphasis needs to be examined, however, in relation to the historical situation in the United States of America. Reimer means that performing opportunities must be broadened beyond bands, orchestras, and choirs, which have been the traditional forms of music education in Northern America and Canada. Nevertheless, the epistemological emphasis on subject experiencing object versus subject making the object is not necessary for this to take place.

Quite contrary to Reimer's notion, Dewey thought that the distinction between the instrumental and the final good, which according to him was omnipresent in western philosophical tradition, is "*the* problem of experience"[511]. Although art can be enjoyed without participation in the operations of production it does not mean that performance is only a means for this enjoyment. He wrote: "[e]stheticians reverse the performance, and see in good *acts* means to an ulterior external happiness, while esthetic appreciation is called a good in itself, or that strange thing an end in itself"[512]. Performance is integral to that enjoyment since art is an operation of doing and making. Aesthetic perception "demands – – an organized body of activities, including the motor elements necessary for full perception"[513]. Dewey explained that to accomplish something as an end is "to be committed to a like love and care for whatever events and acts are its means"[514]. It is this attitude of love and care for the right means that makes the practical aesthetic. "[I]n art everything is common between means and ends"[515] since there cannot be an artistic experience that does not commit itself for appreciating the process of production. "A genuine instrumentality *for* is always an organ *of* an end"[516]. We shall return to this question in Chapter 4.3.

We can agree with Reimer, however, that we should not confuse listening with passivity in contrast to performance. Active involvement with music does not necessarily require physical operations and movement. Since listening usually does

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[510] Reimer 1997a, 34.
[511] Dewey 1958, 369, orig. italics.
[512] Ibid., 365.
[513] Dewey 1934, 256.
[514] Dewey 1958, 367.
[515] Ibid., 370.
[516] Ibid., 368, orig. italics.

not involve overt motor skills, it should not be considered passive in nature. Reimer maintains that active engagement means "the depth and quality of mental/affective energy expended in what one is doing. One can be a passive performer and one can be an active listener"[517]. This still does not properly answer the question about why an active listener is more prone to have aesthetic experiences than a performer whose action is guided by accomplished knowledge of the artistic material. Even less does it justify why music education should favour listening over performance and production.

3.2.4. Meaning and artistic symbols

For Reimer, art as aesthetic experience transcends ordinary life in the sense that aesthetic experience is not a matter of the practical, intersubjective, or ethical. Meaning "in" aesthetic objects is unique. Reimer uses a comparison between language and art in order to clarify how artistic symbols function differently from non-artistic symbols. In language signs and signals as symbols designate certain references. In a work of art, however, all non-artistic symbols need to become immersed in the artistic qualities of the work so that they do not function in the "language-like", "conventional" and "usual" sense where symbols have "designated references"[518]. In other words, the listener hears music as something but this "as" does not mean that the listener would relate the sounds to other non-musical things as sound-referents. According to Smith's interpretation, Reimer means that art transcends content through its form so that "there is more to a work of art than its ostensive subject matter and that this 'more' is the expressiveness and import supplied by form"[519].

In principle one can understand Dewey's immediate experience and meaning in the above-mentioned sense. However, Reimer's interpretation brings forth an unnecessary contrast between artistic and other meanings. Although art means sharing, Reimer does not explain how this sharing takes place. A musical work as an embodiment of feelings put into it by its creator somehow raises the same feelings in its perceiver although, as Reimer writes, it "lacks everything good communication ought to

[517] Reimer 1995a, 29-30. See also, Dewey 1934, 52.
[518] Reimer 1989a, 42.
[519] Smith 1999, 19.

have"[520]. Art does not follow the same principles of action-based meaning-making as human cultural life in general. Reimer's theory of artistic meanings therefore raises questions.

First of all, since musical expression often uses words, it is worth noting that Reimer has adopted a rather limited view of language. According to Reimer, linguistic communication proceeds by choosing a message, a conventional sign that is then transmitted by encoding the message into a signal. The receiver decodes the signal back into the message.[521] For Dewey, however, language was not only for changing messages as objects between subjects. There is a similarity between various forms of human communication. Language

> is a release and amplification of energies that enter into it, conferring upon them the added quality of meaning. The quality of meaning thus introduced is extended and transferred, actually and potentially, from sounds, gestures and marks, to all other things in nature. Natural events become messages to be enjoyed and administered, precisely as are song, fiction, oratory, the giving of advice and instruction.[522]

Reimer thus overlooks the ability of linguistic expressions to build up situations and to have consequences.

Language is also used in contextual situations where the linguistic signs gain their content through contextual interpretation and not merely by summing up the details of the message. Linguistic expressions gain their meaning in use in principle in the same way as musical sounds although the uses are different. In Dewey's worlds: "The story of language is the story of the *use* – –, a use that is eventual, as well as eventful."[523] Although the uses are not equal, the function of signs, words and sounds, can be understood as involving interpretation that is contextual.

Similarly as language is used for various purposes, musical sounds are also sounds used for various purposes. This does not mean that language could replace art. Since Reimer searches for the uniqueness of musical sounds he, however, sees a need to demarcate the difference between sounds as language and sounds as music. He cites Dewey:

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[520] Reimer 1989a, 67.
[521] Ibid., 57.
[522] Dewey 1958, 174.
[523] Dewey 1958, 175.

> If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence. [524]

Reimer's citation of Dewey does not, however, illustrate anything more than that there is a remarkable technical difference between thinking with words and thinking in terms of tones. Hence, as Dewey writes, "there is no difference as far as dependence on emotionalized ideas and subconscious maturing are concerned"[525] between thinking with words and thinking with sounds. Symbols, according to Dewey, gain their meaning through context and "messages" are always interpreted instead of merely decoded[526]. If we wish to understand this process, we have to examine the question of meanings in a wider perspective of social use and interpretation. Similarly as the origins of language are in social situations, so are the origins of musical ideas in shared situations. If we can then use feelings and musical thoughts as signs after that, it does follow that musical signs are born in soliloquy or that they are not to be communicated.

As Reimer does not examine meanings in the action-framework, he explains them as artistic or non-artistic referents. He acknowledges that there are aspects that do not seem to be inherently musical but which somehow seem to influence musical experience quite radically. Therefore, also nonartistic references in art, such as "the words in a song, the story in program music, the crucifixion scene in a painting, the political conflicts in a play"[527], are influential in the experience. Yet, Reimer claims, in experience they are transformed and transcended by the internal artistic form. "The artistic meaning and value is always and essentially above and beyond whatever referents happen to exist in a work"[528]. This is why works, which have referents, can exist as "timeless monuments of art" and why works with important referents can be "trivial and even demeaning as art"[529]. Non-artistic references are included but not as creating social situations and socially shared significance but as "one part of the interior"[530]. According to Reimer, the non-musical sign and symbol does not only contribute in the artistic experience but "becomes an integral part of the sounds which

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[524] Reimer 1989a, 42; also Dewey 1934, 74.
[525] Dewey 1934, 73.
[526] See also, Dewey LW 6:4-5.
[527] Reimer 1989a, 27.
[528] Ibid., 27.
[529] Ibid., 27-28.
[530] Ibid., 28.

are expressive as sounds, so that it loses its identity as a symbol"[531].

It is obvious that the non-musical symbol is not working in the same way with or without musical sounds. But it could be asked whether it is possible that, instead of losing its identity, the symbol value could be enforced through music. Through the ages, people have realized that national, political, religious or other meanings can be enjoyed in a more effective way through music. The symbolic "flavour" does not diminish the musical value nor is the experience the same without it[532]. It is there for the symbolic *and* artistic use. As Addis writes:

> Our 'deep, emotional, and abiding interest in pure musical syntax and structure' exclude neither the possibility that music represents something that is not music nor, perhaps more to the point, the possibility that such representation is part of *the explanation of the interest*.[533]

For Dewey, musical sounds, as having multiple meaning connections within a situation form an event and an experience where *all parts are in relation to other parts*. Dewey held that in art, as in any conscious experience, "the instrumental and the final, meanings that are signs and clews and meanings that are immediate possessed, suffered and enjoyed, come together in one"[534]. This does not necessarily mean that the artistic signs are *beyond* any other signs or clews. It also does not means that the experience of 'oneness' needs to be reduced to the inward subjectivity. Human beings use musical sounds to improve their individual *and* social existence in various contexts and situations. Musical sounds work then as value objects, which have temporal power to develop actions and experience toward certain cultural and situational results and goals. Meanings in musical works are then, like Addis argues, more a matter of a continuum in which there is no sharp distinction between surface meaning and deeper meanings[535]. Particularly in education, it is important to note how "the general interest", as Addis notes, can be built up by aspects—such as words in songs—that are not pure musical syntax and structure. The "pure musical" is not perceived as such but through a more general positive approach to the subject matter and its significance to the experience of the student.

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[531] Ibid., 42.
[532] Reimer argues that symbolic character is dissolved in the musical sounds loosing its identity but remains like a flavor in the stew (Ibid., 42-43).
[533] Addis 1999, 83, my italics.
[534] Dewey 1958, 359.
[535] Addis 1999, 99, fn 1.

Reimer's position seems to change, however, in his later writings. In 1995 he wrote that a significant experience is "a dimension of *meaning* unperceived in the stimulus itself yet at the same time experienced in light of that stimulus"[536]. This unconscious side of meanings, according to Reimer, occurs regularly through religion. Meanings are "embodied in the particular expressive conditions of the particular musical materials"[537], but they point beyond themselves to the significance of our experience. Meaning-search then means anticipation of certain experiential consequences, as Dewey argued. In 1997, Reimer admits that associated learnings and values can be recognized and honoured and are not contradictory. He argues that musical learnings are embedded in the larger world of human meanings and there must be a balance between intrinsic and extrinsic values that the study of music entails.[538] However, if we read this in relation to Reimer's earlier work, the significance of experience still seems not to be found also in the socially shared and socially lived, but rather in a solipsistic consciousness where the sound-object with its intrinsic and extrinsic values has causative power. Art that exists "as a bearer of expressive or artistic or aesthetic quality"[539] is perceived in inward experience. The individual experience is still the final end in view. One can therefore ask: Can social transformation be a goal that really affects musical decisions or is it merely a "non-musical meaning"?

3.2.5. Reimer on culture

Reimer's individualistic view defends universalism at least as an ideal if not as a reality of life. The problem with universalism is, as examined in Chapter 2.4.3., how do we know whether something is universal or cultural. It seems that it is easy to think one's own culture as universal and someone else's culture as cultural. For instance, in 1972 Reimer writes:

> A large body of music exists that can be regarded as unconnected to any particular place, any particular time, any particular ethnic group, or any particular race. This is the important literature of Western art music, which is *characterized by its universality*, its timelessness, its "color-blindness". Of course, every piece of music originated in a particular place at a particular time as the creation of a particular person who was a particular color. But to the extent a composition is successful, to the extent its

[536] Reimer 1995b, 12, orig. italics.
[537] Ibid., 13.
[538] Reimer 1997b, 9.
[539] Reimer 1989a, 56.

> musical events capture a sense of human feeling below the surface of everyday life, the composition is liberated from its place of origin, the time of its creation, the physical characteristics of its creator.[540]

This notion of universality characterizes Reimer's work. Music as an aesthetic object is contextless.

However, Reimer takes up the question of culture more seriously in his later articles. He argues that in order to understand the cultural distinctiveness of a particular musical practice, we need to examine both the cultural context of music and how the sounds are organized[541]. Moreover, Reimer moves from the individually experienced inward moment to a contextual experience and from the purely aesthetic and musical to the multiplicity of meanings in a musical event when arguing: "the act of awareness itself must be understood to be contextually embedded. That is, one cannot simply add contextual information to a piece being experienced as if it was contextless."[542] He also argues that "[w]hile all music is musical, all music is also culturally conditioned and must be construed as such if it is to be understood"[543]. The nature of musical experience is "both intensely personal and intensely social and contextual"[544]. Since musical experience is cultural, there is a certain kind of otherness in it for those who are not members of the particular culture[545]. All music in any culture or setting can be assessed according to pertinent musical and cultural criteria, and these criteria can be learned and applied by those unfamiliar with the musical culture[546].

In spite of his interest in cultural differences in musical awareness and practices[547], Reimer still avoids the hard "social" and "cultural" work in music education. The personal and social are not intertwined as in Dewey's thinking, but rather that the *inner interaction of the sounds and the person* fixes the *ultimate* reality of music. Reimer explains:

> We cannot suddenly be members of a foreign culture, experiencing music as natives of that culture can, but we can share something of what they are experiencing while

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[540] Reimer 1972, 145, my italics.
[541] Reimer 1991d, 9.
[542] Ibid., 10.
[543] Ibid.
[544] Ibid., 4.
[545] Ibid., 10.
[546] Reimer 1993b, 25.
[547] See also, Reimer 1995a, 30.

> at the same time retaining our own reality as persons[548]. That is true for all the many musics with which we come into contact and with which we bring our students into contact. In all cases, what they know of the "why" of music and what they know "about" music will be transformed by their own personhood into what may be termed "knowing within" music—the unique internalization of this special and unique human being at this particular moment in which the experience is taking place.[549]

We can agree that musical practices are often not completely strange to people from another culture. It is possible to enjoy music that does not follow "our" rules. It is also not the purpose of education to build up cultural barriers by overemphasizing differences. However, Reimer's view seems to have a deeper meaning.

This passive attitude towards intentional cultural change is more obvious in Reimer's article "The Experience of Profundity in Music". By using various examples from research literature, Reimer argues that people have a universal capacity to experience music on a profound level but that according to reports, profound experiences seem to be more likely to occur in a cultural context that is familiar. This, according to Reimer, is important to know since "music education should do all it can to encourage profound musical experiences to take place"[550]. The practical implication of this view is that music educators should concentrate on teaching popular music since at least in most western and even non-western contexts popular music seems to be the musical area that is best known to the students. I am not sure, however, that this is what Reimer means. Moreover, even if we agree that profound experiences occur more often within a familiar musical surrounding, it is a completely different issue to say that therefore we should not even try to widen our familiar world. One of the tasks of education is to widen the meanings in life and enhance interest in non-familiar realms of life. Reimer's attitude reflects his need to defend the profundity of the subjective and solipsistic experience.

In his 1994 article, "Can We Understand the Music of Foreign Cultures", while testing different views of the culture, Reimer seems to think that western music is less contextual than, for example, Kaluli music. He first analyses the different purposes of non-western and western musical cultures:

> Western music is composed by individuals whose main purpose is to express inner, personal experience as embodied in aesthetic object. These objects, separate from

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[548] Reimer 1993b, 25.
[549] Ibid., 25-26.
[550] Reimer 1995b, 6.

> and having little to do with the natural world, form a world of their own—a world connecting it to the daily lives of those composing it, performing it, or listening to it. The music of the Kaluli arises naturally and spontaneously from their functions of everyday life. – – Western music – – is 'artefactual' in every sense, consisting of separate, composed pieces. It requires an elaborate notation system in order to capture the sounds, rendering this music dependent on visual storage and transmission rather than on aural storage and transmission.[551]

As was shown in earlier chapters, Dewey did not see art as separate from the natural world. It can be shown, for example, that changes in the material world tend to affect composing practices rather quickly. Moreover, the very need to express so-called inner experiences, as explained in Chapter 3.1.2. can be seen as related to various changes in western society. As Goehr explains, music in western context serves certain political needs and purposes[552]. More importantly, Reimer seems to think that there is an ontological difference between western music and Kaluli music. By further referring to Hall's conceptions of 'low context culture' versus 'high context culture', Reimer argues that western music represents a low context culture and using his example, Kaluli music a high context culture. Western music represents "a culture in which particular contexts of particular pieces are far less important than the qualities of the pieces themselves" whereas "[t]he music of the Kaluli represents an extremely 'high context culture', closely tied to the particularities of place and time"[553].

In order to defend his earlier views Reimer ends up turning Hall's argument upside down. Hall argues that meaning and context are always tied together. Context and meaning are different aspects of a single event[554]. Moreover, there is a continuum between high and low context so that one needs to increase the awareness of the selective process when moving to the high context end of the scale[555]. Hall holds that American culture in general is toward the lower end of the scale when it comes to the amount of contexting needed in everyday life. However, according to Hall, low-context communication has never been an art form. He argues: "Good art is always high-context; bad art, low context. This is one reason why good art persists and art that releases its message all at once does not."[556]

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[551] Reimer 1994a, 229, [my italics].
[552] Goehr 1994.
[553] Reimer 1994a, 229.
[554] Hall 2000, 36.
[555] Ibid., 34.
[556] Ibid., 37.

Reimer's purpose seems to point out that the meaning in western music is "in" musical forms and that the perception of these forms excludes the actual social context. However, he goes even further by suggesting that it is easier for westerners to approach different musics. Quoting Reimer: "People in a low context culture can easily understand and enjoy musical objects from different historical periods and in a variety of styles, that is, out of their contexts, so long as the pieces follow the conventions to which they have become accustomed"[557]. Reimer seems to suggest that it is difficult for Kaluli people to understand and enjoy music in a variety of styles and that western musical conventions are not part of the context and culture that western people are accustomed to and socialized in.

How can we understand this view without imposing a superior western tone on to it? There is a certain difference between music that gains its form and function in the social situation and that which does not, as in most western classical music which most often is well-defined and pre-composed. Western musical pieces have in many cases had a long history of use, which affects the meaning as generic traits (see Chapter 2.2.3.). Music that demands listeners act as participants and get involved in the actual musical form is much more demanding in terms of sensitivity to the situation and is, in this sense, 'high context music'. In western concert practice there is no visible involvement needed, so in this sense western music does not require knowledge that would be 'high contextual'. We realize, however, that this view does not imply that there would not be an enormous source of meanings involved in western musical pieces, meanings that influence the event. It does not entail that there would not be other kinds of intellectual and emotional challenges, other than in Kaluli music, in the consumption of western music.

Nevertheless, Reimer's discussion continues by developing a hypothesis that western views are actually culturally determined rather than universal and that "Western constructs of music are equally the products of a particular cultural context"[558]. He argues, contrary to his earlier writings, that music is as functional in the west as it is anywhere else[559]. "[N]o music exists unattached to the expectation system of its cultural setting"[560]. However, he then hesitates and concludes that "[a] culture does, of course, give a particular character to its music, but music always transcends the

[557] Reimer 1994a, 229.
[558] Ibid., 231.
[559] Ibid., 235.
[560] Ibid., 237.

limitations of that character because it also shares universal, musically determined properties, independent of this or that musical culture"[561]. What these universally determined properties are is not clear. One can ask, what is common to Bomfunk MC's techno-rap, Bartok's String Quartet, a mother's song to her child, or Kaluli music, if examined as experience? They all involve different meanings and an anticipation of very different experiences. They all seem to transform experience in a very different way in their use of sounds.

After exploring the cultural and universal perspective, Reimer returns to the personal level of experience. In agreement with Dewey's views he argues: "[E]very human being can own the entire world of music"[562]. However, as with Dewey's pragmatism, this vertical perspective, our unique personal musical life, is developed in and through the social world, for Reimer "[m]usic, then, is, to a large degree, independent from its social context. It has a life of its own".[563] Reimer writes that "[i]t is safe to say, therefore, that all human beings, no matter their culture, 'will respond to all music at least at some level based on Gestalt empirical data"[564]. Even if we agree with this, from a Deweyan orientation, yet experience is never merely connections with raw sense data, as explained in Chapter 2.2.4. Instead the very significance of musical events in the temporal perceptual flow depends on the meaningful continuity of connections and relations that are formulated in and through the context. As Blacking writes in *How Musical is Man*?:

> When the Gestalt school insists that musical talent is more than a set of specific attributes dependent upon sensory capacities, it is right; but only partly right, because its whole does not extend into the culture of which the music is a part. When opponents of the Gestalt school attach prime importance to sensory capacities, they are also right, because without certain specific capacities music could neither be perceived nor performed. – – Paradoxically, their laudable aim to be context-free and objective fails precisely because they minimize the importance of cultural experience in the selection and development of sensory capacities.[565]

It is the task of music education to expand the range of meanings and help students to construct a significant relationship with various kinds of musics and not merely to offer empirical musical data. In this work a music teacher can sometimes face even those heavily rooted cultural expectations that need to be reconstructed.

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[561] Ibid.
[562] Ibid., 240.
[563] Ibid., 237.
[564] Ibid.
[565] Blacking 1973, 5.

Reimer's controversial arguments in "Can We Understand the Music of Foreign Cultures" have a purpose. The views are confronted with a third view. Reimer argues that while both the contextual and the universal positions are extremes, they both represent an aspect of the truth.[566] Neither the extreme of closed culture nor the option according to which every culture, no matter how different, is accessible easily, is true[567]. The article shows that Reimer needs to redefine his earlier position that abandoned all functional, social and cultural relations in the musical meaning-making processes in order to consider cultural differences and contextuality. However, the question is left open[568].

3.3. African conception of the self and music as an anomaly in the individualistic paradigm

The purpose of this chapter is to contrast Reimer's "new self concept", the normative individualistic view of the self with what is, with certain reservations expressed previously, called the traditional African self. The logic here follows Geertz who claimed that the cultural conception of the self is best manifested in religious and aesthetic practices, such as music. Music as culture offers tools for thinking with and this 'thinking with' is not just an abstract occurrence but is extended to concrete operations. The basic styles and moods that might not be easily observed otherwise are called into and intensified in aesthetic realms of life, such as musical events. My interest is therefore in the differences between aesthetic realms of life. Even if one wishes to view only similarities between western and African musical events, which is possible, it is symptomatic that so many writers have made efforts to explain why African music should not be judged according to the qualitative principles that are "normal" in western contexts. I am interested in how some of these efforts also enlighten the differences in the conception of the self as an ideal that the culture offers through music, and further, what can the traditional African self-concept *teach us about the possibilities of transformation* in musical life[569].

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[566] Reimer 1994a, 241.
[567] Ibid., 242.
[568] See also, Reimer 1997c. In this article Reimer examines what positive aspects can be found in formalism, praxialism, referentialism and contextualism.
[569] Also Westerlund 1998b.

3.3.1. African communal self

In 1945, in his *La Philosophie Bantou*, Tempels raised the question of the African self in relation to the commonplace western conception of the self. Tempels claimed that the Bantu conception of the self is dynamic and communal whereas the western self is typically static[570]. Despite the controversial implications of this claim, many later theorists have also contended that African worldviews are widely divergent from individualistic western worldviews[571]. Alongside traditional thinking as it has appeared in the past, African communalism can be traced to Senghor and Nyerere and their political attempts to unite different tribes with traditional African communal concepts. Senghor, for instance, wrote in the 60's: "Ours is a community society"[572]. Nyerere expresses a moral commitment while writing, "[w]e took care of the community, and the community took care of us"[573]. The socialism that both Senghor and Nyerere built up with the *négritude* movement approached traditional African thinking on a collective and tribal scale.

Although there is a danger of essentialist generalizations and one-sided culturalism and a romanticising of the past, these writers raised issues that are still discussed. The autonomous human being defined in essentialist terms does not seem to fit in to the relational view that not only pragmatist or recent postmodernist theories have promoted, but which seems also useless in African cultural practices. The condition is of course, as explained in Chapter 2.5.2., that when we accept that culture can be viewed through its normative ideal of the self, this view excludes neither the possibility of a simultaneous diversity of opinions and beliefs nor change and the need for critical thinking within the given culture[574]. Generalization is therefore supposed to increase understanding and not to deny variety. For instance, Gyekye writes:

> A painstaking comparative study of African cultures leaves one in no doubt that despite the undoubted cultural diversity arising from Africa's ethnic pluralism, threads of underlying affinity do run through the beliefs, customs, value systems, and sociopolitical institutions and practices of the various African societies[575].

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[570] See *Bantu Ontology* by Tempels (1998).
[571] This view has been addressed, for example, by Mbiti (1970), Dixon (1976), Karp and Bird (1980), Akbar (1984), Paris (1995), and Bell (1997).
[572] Senghor 1964, 93-94.
[573] Nyerere 1968, 6-7.
[574] Morris and Gyekye, for instance, share this view. See Morris 1994, 122-123 and Gyekye 1987.
[575] Gyekye 1987, 192.

What is this underlying affinity and how is it related to the conception of the self? Paris has explained that generally speaking "Africans have no conception of person apart from the community"[576]. This does not mean that individuals are thought to have a symbiotic relationship within the community, but rather, that the individual and the community are two sides of the same coin. There is no separate state for each. One cannot separate the individual from the community and no community flourishes without recognizing the individuality of its members.[577] Mbiti develops the thesis of Descartes when arguing that an African individual can only say: "I am, because we are; and since we are, therefore I am"[578]. The position of the individual is relative to others in the social space so that individual experience takes place corporately. A human being who does not live through the community is not a person and a responsible moral agent[579]. For example, Blacking has commented that among the South-African Venda children the criterion of intelligence was not mental ability "but willingness and ability to co-operate with others in social groups"[580].

Anyanwu explains further that for Africans 'being' is interwoven not merely with fellow creatures but also with the context. The epistemological attitude and experience of reality, the human sense of being in the world is based on this continually changing, reciprocal relationship. This does not imply a relationship between the two substances, between subject and object, but rather that the meaning of the "substances" is constituted by the relationship. Then, no separation between a partaker and an observer can be established.[581] The African conception of selfhood is centrifugal, complex, and interpermeating other selves in a relationship, whereas the western reductive and nominalistic conception of the person approaches the (mental) self as enveloped within the shell of a person's physical being,. Moreover, Morris argues that the African conceptions of the self express no dualism between the mind and the body, but rather a psycho(spiritual)-somatic unity. This unity can be expressed in concrete ways, as for instance, in the Dinka notion of self where 'I myself' means literally 'I body'[582]. The self is a unit that is gaining its selfhood

[576] Paris 1995, 108.
[577] Ibid.; Dixon 1976, 63; Blacking 1980; Gyekye 1997.
[578] Mbiti 1970, 141; also quoted in Gyekye 1997, 37.
[579] Gyekye (1997) emphasizes that language is not transparent to the ways of thinking. Ghanian Akan people make a linguistic distinction between a person that is situated in a social context and that of an individual detached from the community. Personhood is not an innate and inward character but earned by practicing moral virtues in a community. (Ibid, 50).
[580] Blacking 1964, 28.
[581] Anyanwu 1987. Also Morris 1994, 120.
[582] Morris 1994, 144.

within and through the surrounding social relationships and experiences within and throughout the context as well as her own bodily nexus.

3.3.2. African self, music, and music education

It is not my task to estimate whether the "dialectics" between the different poles of the dualities—subject-object, individual-social, mind-body—are valid in current African musical practices. African musical practices of today are, nevertheless, not simply repeating traditions but are subjected to various kinds of influences from inside and outside of Africa in the same way as anywhere else. However, my attempt is to illustrate with a few examples from research literature how there is no similar normative dualistic emphasis in African musical context as was the case in western thinking as explained in Chapter 3.1.2 and in Reimer's theory of music education.

As with the self-concept, one can oppose categorizing African musical cultures into one manifestation of it. Nketia writes, however, that in spite of the apparent diversity in current practices with their Oriental and European influences, musical cultures that have their roots in Africa "form a network of distinct yet related traditions which overlap in certain aspects of style, practice, or usage, and share common features of internal pattern, basic procedure, and contextual similarities"[583]. Interaction and borrowing has been common, therefore, one society's musical life overlaps that of even distant societies[584]. This *continuity* in the variety, or "underlying affinity" is what is of interest here.

The resemblance between various African traditions and practices has often been gathered around the term *ubuntu*[585]. Ubuntu exemplifies the underlying African conception of the self by representing a way of thinking throughout life and of oneself. It also permeates therefore the musical life of the people. According to Primos,

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[583] Nketia 1988, 4.
[584] Ibid., 6-7.
[585] *Ubuntu (umuntu ungumuntu ngabantu)* in the Zulu language. See Anyanwu 1987. Blacking (1980) argues that the expression of musical experience through relationships with others is shared by all South African peoples but that its musical consequences are found all over sub-Saharan Africa whenever music involves polyrhythm and polyphony (ibid, 204).

> [u]buntu is a prevailing spirit in which everyone acknowledges their existence only in terms of their oneness with others. It is deep-seated in all traditionally rooted Africans and creates a unique unity of persons across the continent. The way in which they make and use music closely reflects this ubuntu spirit. Everyone brings their personal contribution to the whole musical fabric and united event, be it in a leading role or as part of group interaction.[586]

Ubuntu has thus clear references to space-time and action. Musical sounds are considered more like a process, which maintains the unity of experience and thought in the particular situation. Music is understood as an *event* and *process* in time.[587] The difference in relation to the unity of thought, the feeling and creating along the sounds in Reimer's theory is that in the African musical situation and event the self needs to concretely participate and thus dissolve him/herself into the structures of the sounds instead of examining the music from a distance or as an object. African musical events are therefore also social events whether enjoyment of leisure, for recreational activities, for the performance of a rite, ceremony, festival, or for other collective activity[588]. Anyanwu argues: "[o]ne cannot truly understand the work of art by detaching oneself from it"[589].

Music, together with dance, as the most important realm of aesthetic moods and styles manifests best the ethos of *ubuntu*. Music does not exist without dance. Robinson points out that African dancing is not independent of what happens on a musical level, or vice versa[590]. Likewise, the social event or the needs of the performers can generate the scope of music making[591]. Different elements of the event as a whole are integral and mutually constitutive. Moreover, in African music and dance there is no distinction between ethics and aesthetic-artistic. According to Chernoff, what is important in African music is ethically important generally in the social and personal life. "Music teaches people to recognize and judge what is valuable in social and personal life"[592]. Excellence is as much an ethical question as aesthetic one. People express their opinions and make a contribution to the success of the musical event by participation. More important, Chernoff argues that music is not only a product

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[586] Primos 2001, 2.
[587] Anyanwu 1987; Nketia 1962, 2-3.
[588] Nketia 1988, 21. Musical life is characterized by group activities although solo performances occur, too (ibid.,24).
[589] Anyanwu 1987, 35.
[590] Robinson 2001, 2.
[591] Nketia 1988, 27-28.
[592] Chernoff 1979, 167.

of social sensibility, but it also helps in shaping this sensibility: "Africans use music to mediate their involvement within a community, and a good musical performance reveals their orientation toward this crucial concern"[593]. Critical standards are expressed by participation so that music and art forms a means of bringing quality to a social situation. Music also gains its value and meaning in the actual process of making music measured by its social effectiveness[594]. Therefore, music is a form of community experience and a form through which community experience is created and developed.[595] Chernoff describes:

> In Africa, music helps people to work, to enjoy themselves, to control a bad person or to praise a good one, to recite history, poetry, and proverbs, to celebrate a funeral or a festival, to compete with each other, to encounter their gods, to grow up, and, fundamentally, to be sociable in everything they do.[596]

The transformational aspect thus reaches beyond the individual although music is also a socially-accepted channel for self-expression, personal messages or problems[597]. For Africans, music is on many levels a way of life, as Nketia describes[598].

This kind of merging of the social and bodily into the musical and aesthetic is not sought after in Reimer's philosophy. If aesthetic experience for Reimer is not a matter of interpersonal relationships or ethical-moral issues, then his aesthetic in African music reduces the situational experience into auditory perception without the multiple purposes of the sound structures and meanings created by the event as a whole. Hence, it has been pointed out that there is a crucial difference between formal analysis of African music and a real experience of making music where the social effectiveness of the music is tested. A theory of 'crossing the beats' or 'multiple main beats' based on an analysis of procedure in drumming may demonstrate the achieved complexity through the use of relatively simple elements. It gives some understanding about the sounds. However, according to Nketia, drumming as a cultural activity has a meaning that cannot be reduced to its structure[599]. The relationship between the leader and group, for example, leads closer to the character of the performance and event than an analysis of the musical form as structures of sounds. Music is learned orally and memorized but not for exact reproduction. The memorized music

[593] Ibid., 154.
[594] Ibid.
[595] Ibid., 161; Blacking 1980, 204; Nketia 1988, 34.
[596] Chernoff 1979, 167.
[597] Primos 2001, 1.
[598] Nketia 1962, 3.
[599] Ibid.

functions as a framework for creating future performance since only the actual event can have the power to transform life and experience. “There is no search for correct reproduction, only for correct re-creation”, as Primos writes[600]. If the success of the music is in the final analysis tested by its social effectiveness, then it is clear that a recorded form of the event does not replace the social context of the event. Music is never exactly the same as it depends on the social situation and on what is communicated in that particular event.

The difficulty for western music educators in switching from the subject-object perspective to the created participatory situation has also been pointed out by Oehrle. Western music teachers are used to evaluate musical pieces mainly according to their melodic and harmonic uniqueness, and even when the rhythm is important, it is, as Oehrle writes, “something to ‘get with’”[601]. Chernoff maintains that the western approach to rhythm is that it is something we follow and that it is largely determined in reference to the melody or defined as an aspect of the melody. In African music “there are always at least two rhythms going on”[602]. When music is articulated within the framework of a subject-object relationship, then, the epistemological focus is on the characteristics of the object. The object is considered as stable and unalterable. In African music, however, rhythm, while being the most important element of the music, is something to respond to in a social situation[603]. It is rare to clap or tap African rhythms without articulating it in movement and ”[i]t is the latter that gives the former its meaning and interpretation”[604].

Amoaku has described how music in African context sustains traditions in daily educational situations. The attitude of participation is taught to children in informal and formal ways. The child is compelled to think of herself as an inseparable component of the group and, in case there would be a lapse on any one’s part, the entire group falters and falls apart. Also rhythmic games that children create themselves develop the child’s sense of inter-dependence and community. Such games require rhythmic precision, teamwork and acute sense of rhythm and co-ordination.[605] The most important aspect to learning is then to interact musically by taking part in the events that the music belongs to. The social and political are not subject

[600] Primos 2001, 2.
[601] Oehrle 1991, 169.
[602] Chernoff 1979, 42.
[603] Ibid., 55.
[604] Amoaku 1998, 23.
[605] Ibid., 24-25; Primos 2001.

contents that are 'about' the music but rather the significance that sounds have in the community in that particular event. How music develops the social experience, needs to be experienced in one's own embodied experience.

3.4. Towards a holistic view of the human being in music education

In Chapter 3, I suggested that the "solo agentive view of mind"[606], as Bruner puts it, is encouraged by western individualistic culture and philosophies and that the African musical situation and conception of the self seem to reveal the need to see music from a wider holistic and inclusive perspective. My intention was also to show that music could be a genuine way to *create* situations, to *construct* social relations in situations, to *communicate* in a holistic way that combines body and ethics, individual and community. The aim of the rival comparison between the west and Africa was to point out the transparency of the social world when music education conceptualizes learning and music. Rather than suggesting African views or African musical manifestations as a model for music education, my purpose was to portray an alternative, to highlight what African music can offer to the theory of music education, if the only other alternative is to reduce music simply to musical objects or the musical-acoustic-ideas that are perceived or cognized by individuals.

Generally, it can be said that in African cultures musical sounds are used to integrate the individual into the group and the group-membership situation, whereas western concert music builds up an event where music "speaks" to separate individuals by minimizing the presence and interaction of other "bodies". These different views of music are sometimes related to the notions of 'art for art's sake' in western thinking and 'art for life's sake' in African thinking. However, as Mills has argued, the notions as such are not the problem, but rather the normative tension between the two, the superiority of the western 'art for art's sake'. In Reimer's case it was possible to identify the normative tendency to assume that those musical forms, which are integral to life functions are somehow less valuable than those that are viewed as separate. The social, ethical and practical do not belong to the world of aesthetic

[606] Bruner 1996, 93.

and artistic experience. There is a normative tension between the inner and mental subjectivity and the social and bodily self. Even if music is said to be 'music for people's sake', as Reimer corrects his interpreters[607], the purpose of individualized aesthetic education is to teach artistic values, and only secondly to involve social interaction[608]. The question is, do we need to see artistic values and social interaction as necessarily separate aspects of musical experience and music education.

The reader may insist that Reimer's theory does not describe 'western music education' in general. Therefore, one can argue that aesthetic and high art may carry on their notions and that people outside of these discourses act according to what is best for themselves, independent of the normative ideological power of high art. The 'culture of the west' does not represent experienced musical practices in western countries. European 'art' music, even as a plural enterprise, is only one musical practice even in the so-called western world and, besides, it is practiced almost everywhere in the world. It has never been the music of the majority of people and it represents the west merely with its prestige and cultural authority[609]. Giroux, for instance, has argued that there has always been a space in which we can diagnose the collective investment of play and affective engagement, which he calls a productive moment of corporeality[610]. Musical practices channel the efforts and engagement differently so that the Apollonian and Dionysian can coexist within same society. For Giroux, popular music and rock represent a cultural suggestion for affective corporeal engagement. Wolterstorff for his part argues that in all art action has been vastly more pervasive than "the action of aesthetic contemplation"[611]. Subsequently, it is not so clear that even high art should be seen through the paradigm that Reimer to some extent repeats. This is what is argued in this work.

The question is not only theoretical. Shusterman has argued that although we can see high art's autonomy as aesthetically valuable and socially emancipatory, this isolation from the praxis of life is no longer so profitable or even credible[612]. More importantly, Shusterman also doubts that aesthetics and high art can alone overcome its own biased artistic legitimacy. He thinks that

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[607] Reimer 1993a, 14.
[608] Reimer 1989b, 26.
[609] See, e.g., Martin 1995, viii.
[610] Giroux 1992, 190-191.
[611] Wolterstorff 1980, xv.
[612] Shusterman 2000b.

> [i]t would be nice to think that art criticism and aesthetic theory could provide the needed leverage to break the exclusionary dominance of high art and transform our conception of art. But they themselves, so long enthralled by high art's institutional ideology, need some alternative cultural base from which to argue and nourish their critique. Popular art could provide this and so could be a promising force for transforming our concept and institutions of art towards greater freedom and closer integration into the praxis of life.[613]

Willis has claimed that it is in the popular field rather than in progressive intellectual classes in which cultural mixing and hybrid ways of living will gain new forms[614]. What this means in practical terms may be discussed elsewhere. However, I would not be so pessimistic about the ability of musicians to renew the practice that has distanced ordinary people from concert halls and opera houses[615]. As I see it, their attempts result, however, in dissolving the barriers between popular and high art artists, between "musical museums" and other recreational places.

What could this difference between high and popular art be in terms of the ethos and ideals of human enjoyment and expression and how do they again relate to the notion of the self? Although any music can be seen as open to multiple interpretations in the continuum of experience, music as art can also suggest certain experiential engagements and enjoyment. Shusterman explains the differences between high art and rock by showing how they channel effort and resistance. He argues that appreciating rock requires more somatic effort and activity than appreciating the music of intellectuals, which forces us to sit still quietly, and often creates not just "torpid passivity", but sometimes even snoring[616]. Rock is typically enjoyed through moving, dancing, and singing along with the music that involves "overcoming resistances like 'embarrassment, fear, awkwardness, self-consciousness, [and] lack of vitality'"[617]. According to Shusterman, the aesthetics of rock or African music, the active, excited plunging, reveals how passive the aesthetic attitude of uninterested and detached contemplation is at least from the viewpoint of the body. He reminds us that the term "funky" that is used to characterize and commend many rock songs derives from an African world, which means "positive sweat" and is "expressive of an African aesthetic of vigorously active and communally impassioned engagement

[613] Ibid., 145.
[614] Willis 2000, 84.
[615] The "education project" movement in England seems to be one sign of how professional musicians within the classical tradition search new ways to integrate their music into the everyday life of schools.
[616] Shusterman 1997b, 111; 2000b, 184.
[617] Shusterman 2000b, 184, Shusterman is citing Dewey's *Art as Experience* (Dewey 1934, 162).

rather than dispassionate judgmental remoteness"[618]. Shusterman argues that popular arts like rock suggest "a radically revised aesthetic with a joyous return of the somatic dimension"[619]. The aesthetics of African music are therefore not lacking in control but rather that the channelling of effort and resistance is different compared to modern aesthetics of high art.

Thus, the anomaly in Reimer's philosophy of music education could well have been rock music or some other musical practice where the channelling of effort and resistance is different from the contemplative ethos of western art music. Since my interest was particularly in the actual social aspects of music, I have found the African example more revealing. The question is, however, more about acknowledging that music, generally speaking, can fulfil its transformative function in human experience in multiple ways. When examining African music we can ask further questions as to what difference it makes if the musical experience, meaning and value is "brought down" to the situation and social relations instead of being fixed in the object or the individual mind? My purpose was also to open up discussion to encourage further thinking on how music education manifests a cultural ethos and a world view and how could overcoming resistances, such as fear, self-consciousness, lack of vitality, and so on, be manifested in musical experiences. What materials are there for such goals in music education; or by what means could social relationships be improved through music in education? In order to consider these questions, we may need to abandon the search for a core essence of music and see music in education from multiple perspectives.

[618] Shusterman 2000a, 44.
[619] Ibid.

4. STRUCTURAL RECONSTRUCTION OF ELLIOTT'S PRAXIALISM: BRIDGING EXPERIENCE AND ACTION IN MUSIC EDUCATION

David Elliott offers one kind of answer to individualistic traditions in music education by widening out the perspective of music education to action and cognition in action. Hence, if bodily involvement with actual music making has been theoretically underrated in Reimer's music education, in Elliott's *Music Matters—A New Philosophy of Music Education* the mind-body and the individual-social relationship appears in a more promising light. In Elliott's theory our encounters with reality are mediated through perception and action as embodied thinking so that musical understanding equals musicianship. However, Elliott's approach is not without problems.

The change of perspective that Elliott in general has made when abandoning the aesthetic concept and the tradition of music as aesthetic education—a tradition, which has been much evolved on account of Bennett Reimer's work—presents music from an informational rather than experiential perspective. Elliott sees music and musical understanding as a matter of knowledge and knowing. In spite of the demands of the task, I shall make an attempt to widen Elliott's focus through Dewey's ideas toward a more concrete *situational* and *bodily experienced* nature of learning and to show that musical knowledge as a know-how-disposition of the practice that leads to a self-satisfied flow-experience of one's own capabilities may not be enough in explaining the values of music and actual musical experience even in education. I find it necessary to see music from multiple perspectives as part of everyday life and socially shared experiences instead of insular problem solving while performing, however—and I hope the reader notes this—without undermining the value of performance in education. My aim is to highlight that there may be multiple connections and relations made by a student while engaging in musical activities and that Elliott's view of music as incoming information is not taking into account this situational and contextual aspect of musical action. Experience, in the sense that Dewey defined it, may therefore widen our understanding of how musical action is not a separate activity among other activities but streams from the same bodily temporal nexus as any other experience. My attempt is to combine the third-person perspective, meanings, situation and event to the experienced first-person vertical student's perspective so that music is seen as an experience where knowledge has

a wider transformative role. Moreover, my aim is to show that the information perspective that Elliott has used not only recognizes the social nature of learning situations but also the social significance of musical events. His musical praxis is turned toward the "good" in terms of musical rules and principles instead of the "good" of the actual situation and social event. The difference does not need to be radical but *can* be significant in music education that wishes to make music meaningful in the students' everyday individual and social lives.

4.1. From rule-processing cognition to acting situational body-mind

Elliott's theory-construction starts with the need to avoid the Cartesian substance dualism that considers mental phenomena as nonphysical entities separated from the acting body. He criticizes music education that presents 'the self' as separate from our body and particularly its practical ways of action[620]. Elliott chooses, although not coherently throughout *Music Matters*, a psychological reduction from musical understanding to information processing at the neurophysiological level. In the next chapters I shall explain why Elliott's reduction does not seem to solve the mind-body problem but rather makes the sensing and acting body transparent.

4.1.1. The "embrained" musical mind

There are some conditions that need to be taken into consideration when current literature on the mind is examined. First of all, there are several explanations for people's mental states although no one really knows what, for example, thought is, "either as a 'state of mind' or as a process"[621]. Secondly, one does not need to equate mind and consciousness as Elliott does[622]. In Chapter 2.3.2., I examined how Dewey made a conceptual distinction between mind and consciousness. According to him, consciousness is the first-person perspective, which is always in relation to contextual purposeful ways of acting and making sense. Because of consciousness, an individual is able to focus the "mind", to perceive and change meanings. However, this is one way to see the question since no universally agreed definition of consciousness

[620] See Elliott 1995, 21-23.
[621] Bruner 1996, 108.
[622] In *Music Matters*, Elliott (1995) uses the terms mind and consciousness synonymously (ibid., 51).

exists[623]. Thirdly, most current theories abandon the dualist theories that treat consciousness or the mind as separate from the body and matter. And as it seems evident that the human being thinks with the brain, most theories of mind examine the head or the brain. There are, however, several directions one can go further from those starting points.

I shall briefly examine some to the main alternatives. Bredo writes that there seems to be three kinds of images of human mental life each of them suggesting new approaches to education. He makes a distinction between a) the mind as a machine, b) extreme holism where mind is seen as a set of cultural patterns, and c) the mind as equivalent to the functioning of the brain, whose neurons fire and alter their connections under the influence of other structures, such as the amygdale or hippocampus.[624]

In computational theory where human mental life is reduced to the brain as a machine that computes, mental states are seen as structures in the brain. The mind, in other words, is conceived to be inside the head. Bruner explains that according to computational theory, the perceptual system, perceiving musical information, for example, works like an information-processing system where configurations of stored symbols determine our attitude toward musical information. The mind works like electronic digital computers; not like some particular computer that is programmed in a particular way, but rather it is assumed that any system that processes information needs some kinds of rules and procedures that govern how this processing happens.[625] For instance, Putnam has criticized this view of "methodological solipsism" because in the computational model meanings are located in the head rather than in the world. The process that takes place inside the thought module is inaccessible to observation. Moreover, general information processing that occurs according to the rules does not cover the context-sensitive processes of meaning making.[626] Digital computers do not need any semantics; a logical syntax is enough. The mind, however, according to

[623] See, e.g., Velmans 2000.
[624] Bredo 1998, 447-448.
[625] Bruner 1996, 5. According to Fodor's (1983) early versions of the computational theory of mind, musical meanings are reduced to the mind as a set of rules that determine what operations are performed on these representations. In order to learn new concepts and to perceive, we must have a hypothesis about what we are seeing or hearing. Perceiving new musical material requires problem-solving activities in the mind-brain. (Bechtel 1988, 55-56).
[626] Putnam 1975; Bruner 1996, 6.

the critics, is semantical and has content, not just structure[627]. As Bredo writes, the computer has no idea of what the symbols, which it is operating upon, represent. It only changes them from one form into another without giving meaning to them.[628]

Bruner finds computationalism interesting since it reveals the divide between meaning making and information processing[629]. In the case where computationalism (meanings are inscribed in the brain) and culturalism (meanings are public and learned) are combined, the mind appears as a mindless medium that is ruled and determined by specifiable cultural rules. We come to the image of the human mind where the mind is the same as cultural patterns as in Bredo's second option. The symbols in the head model objects, such as musical objects in the external world[630]. In this model there is no autonomous agent who chooses and selects between options.

Bruner therefore argues that a system that needs to be encoded in a specifiable way does not seem to represent the work of the human cultural mind. Instead, the mind can be related to the idea of a "hermeneutic circle", which involves interpretation and negotiation of meanings[631]. If computationalism is approaching the problem from "inside-out" so that the machine is in relation to outcoming information, culturalism is more a question of "outside-in" about how public meanings become and are a possession of an individual mind[632]. It seems that educationally interesting is an approach that could combine these two, the first-person perspective and the third-person perspective. Culture and practices undoubtedly determine mind but not as fixed rules according to which the mind "computes"[633].

Elliott's choice seems to be the third of Bredo's alternatives. Elliott defines mind in terms of brain functions that are material and thus part of nature[634]. Music is mindful thinking-in-action and it is the individual brain that completes the thinking process. However, the rules of the musical practice in question guide this thinking so that thinking is not from the subject but from outside it, so to speak.

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[627] See also, Bredo 1994b.
[628] Ibid, 26.
[629] Bruner 1996, 5.
[630] See Bredo 1994b, 24.
[631] Bruner 1996, 6-7.
[632] Ibid., 9.
[633] See Chapter 2.2.1.
[634] See Elliott 1995, 51, 111, 112.

In his search for musical action Elliott refers to Gilbert Ryle's behaviourism[635]. Ryle's critique in *The Concept of Mind* explains the mind-body dualism away by using the expression "the ghost in the machine". According to Ryle, it is a "category mistake" to try to identify mind with some physical properties, such as representations in the brain, for example. Ryle's example of a category mistake is a person who after having been shown the university buildings, faculty, etc., asks to see the university. The person assumes it to be another entity. Similarly, there are no mental states over and above the dispositions to behave that we observe.[636] Ryle therefore suggests that mental occurrences and events should be treated like thinking[637]. He tries to compensate mental terms by 'dispositions' so that he attributes mental states to any system that has appropriate behavioural dispositions. Accordingly, musical thinking or the musical mind is evidenced in musical behaviour. There is therefore no need to talk about some mental states that refer to the musical object as such. It is the ability to think while acting that counts.[638]

This seems to serve Elliott's further purposes. For Elliott, aesthetic experience is one of the concepts that seem to have no practical consequences and involved action. One could ask, should we aim at aesthetic experiences in education, if we as educators cannot say whether our students have had one or not? Elliott's answer is no[639]. Instead we should concentrate on thoughtful action, musical performance that can clearly be examined in terms of socially agreed qualitative differences.

Another anti-Cartesian view that Elliott brings into discussion is Daniel Dennett's "intentional stance" model[640]. According to this model, "mental processes are just brain processes"[641]. Behaviour and thinking is reduced to the brain that works. How is this approach different then from the computational model? Lowe explains that

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[635] See ibid., 53, 55, 56, 57, 174.
[636] See also, Bechtel 1988, 89-90.
[637] Ryle's solution has similarities with Wittgenstein's argument according to which it is intersubjectivity that ascertains as to whether we use language correctly and not whether language corresponds our internal states. (Bechtel 1988, 93).
[638] Ibid.
[639] Elliott (1995) argues that the philosophy of aesthetic education "fails to provide critically reasoned explanation of the nature of music making in general (performing, improvising, composing, arranging, and conducting) and performing in particular. Its narrow concentration on musical works causes it to underthink and, therefore, to undervalue the process dimension of music: the actions of artistic and creative music making." (ibid., 30).
[640] Dennett 1991.
[641] Elliott 1995, 51. Elliott is quoting Flanagan.

Dennett's eliminative materialism is different from both reductive physicalism as well as connectionism, which both state that every mental state needs to be identical with some type of physical state[642]. The reduction is not substance-reduction since intentional states are not internal but instrumental. Instead, Dennett emphasizes that we have to adopt a holistic interpretation of mental states in which we focus on the situational *information to which the cognitive system, the brain, is responding*. Human mental states are adaptive features of the (material) organism that must deal with its environment. In this interaction with the environment, an organism construes beliefs and other intentional states as relational states between a system and its environment. Yet, beliefs, desires, and intentions do *not* exist in a real, material sense and they are *not* identical with physical states of any sort. [643] According to the intentional stance model, we just happen to deal with our musical environment in a certain way and the beliefs we act upon belong to the field of folk psychology.

However, according to Elliott, mental states and consciousness are *of* the world in a situational, context-dependent way[644]. The relationship between the responding brain and musical information in the world is natural[645]. The material system, the brain, is in relation to incoming musical information and in this sense "[c]onsciousness is of the world"[646]. Elliott writes that genes are passed on to the next generation in the same way as cultural ideas and products, memes, can be passed on from one generation to the next. "Memes are what turn brains into minds"[647]. Memes, such as Beethoven's Symphony No. 5, are taught and learned being stored in human consciousness, i.e., nervous system, the human meaning-making system constituted by attention, awareness, and memory[648].

In this view the content of human musical consciousness is treated as information that the material brain works with. Tiles has argued that Dennett's functionalism is examining human experience on a 'sub-personal' level. Mental states and processes (i.e., the mind) are just functions of the physical components of the organism in her environment.[649] There is a parallelism between what is going on in the brain and

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[642] Lowe 2000, 62-63.
[643] Ibid.
[644] Elliott 1995, 111.
[645] Ibid., 51.
[646] Ibid., 111.
[647] Ibid.
[648] Ibid.
[649] Tiles 1999, 53.

what is going on in the mind that is of the world[650]. Computational theories seem to fail because what happens in a computation engine between the input and output is always contingent in relation to what lies outside "in the world". It is the computing individual brain that decides the rules of interpretation representing the mind as a solipsistic system. In Dennett's model the problem is that information-processing seems unable to *explain subjectivity* in a satisfactory way.

As a result, Dennett abandons subjective experiences[651]. There seems to be no proper way to verify that the qualitative subjective experience ("qualia"[652]) and functional, or third-person point of view can be mapped out in one approach. 'What it is like to experience this music' is translated into third-person accounts of how systems might perform tasks, how musical brain-minds scan, select and process information.[653] Tasks, such as musical tasks, can be performed by brains without the use of representations that are accounts of 'what it is like to experience something'. Information states are 'objective', public, and not 'experienced' themselves. They are not, for instance, painful[654]. A singer's phenomenalistic hearing and feeling of her own voice and body and the representations of those experiences is turned into a question of how her brain manages to function under the guidance of the musical rules in question. In such an approach we do not need 'qualia', and thus, 'qualia' do not exist[655].

My concern is therefore that when the musical mind or consciousness is physically traced in the brain as musical information processing or neural happenings, we lose the first-person perspective and experience of music. The claim that the mind or consciousness is nothing more than a state of the brain means that the methods for investigating consciousness are third-person methods well-known from neurophysiology and cognitive science[656]. However, brain processes need an

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[650] See also, von Wright's critique (von Wright 1998, 108).
[651] Velmans 2000, 83.
[652] There is an extensive discussion on 'qualia' in philosophy but it is not possible to examine it here in detail. In brief the discussion is around the subjective way how things seem to us when we have them.
[653] See also, Velmans 2000, 84.
[654] Ibid., 87.
[655] Ibid., 84.
[656] Ibid., 31. By third-person methods I mean research where the scientist searches for meanings and experiences in the brain of the subject without any first-person explanation of the subject. Meanings and experience are thought to exist in the brain so that a scientist can observe them.

explanation that is not about what happens in the brain but about what these behavioural effects mean.

Von Wright argues that the first-person perspective and third-person perspective are two ways of looking at living beings. One consists in relating reactions to intra-bodily causes and effects. The other consists in understanding what these reactions mean.[657] According to von Wright, there is a certain contingency between "the world of the body and the world of the soul"[658]. However, sounds do not enter the ear only but also, so to speak, the mind and in this process the subject is not only reacting but also attending[659]. Velmans explains the subjective aspect of the first-person perspective:

> Conscious experiences are first-person *phenomena*. To those who have them, they provide the very fabric of subjective reality. One does not have to wait for the advance of neuroscience to know that one has been strung by a bee! If conscious experiences were merely hypothetical, the mind-body problems, and in particular posed by the phenomenal properties of 'qualia', would not exist.[660]

Also Lowe argues that there is

> a fundamental asymmetry between 'first-person' and 'third-person' knowledge of mental states—the knowledge of such states which one has in virtue of being *a subject* of such states oneself and the knowledge of such states which one has in virtues of being *an observer* of other subjects of such states.[661]

According to Maxwell, it is the first-person "personalistic explanation" that enables us "to understand others and ourselves *as persons*" instead of mere physical, neurological or biological systems[662]. It is unreasonable to expect that even a complete physical account of the world would tell us everything about everything. A physical explanation is a special kind of feature of things.[663] Velmans argues that even if there is a causal relationship between consciousness/or (musical) experience *and* brain states, it does not follow that conscious (musical) experiences are *nothing more* than brain states since there is no ontologically symmetrical identity in causation[664]. Besides, no discovery that reduces consciousness to the brain has yet been made[665]. Even if

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[657] von Wright 1998, 148.
[658] Ibid., 150.
[659] Ibid., 159, 161.
[660] Velmans 2000, 37.
[661] Lowe 2000, 68.
[662] Maxwell 2000, 59, orig. italics.
[663] According to Maxwell, we can talk about a dualism of explanations instead of a dualism of entities such as mind and body.
[664] Velmans 2000, 36.
[665] Ibid., 31.

theories of sociology or psychology of music could be reduced to neurophysiological ones, "it would not reduce conscious *phenomena* to being nothing more than of the brain"[666]. In other words, theory reduction is not equivalent to phenomenon reduction. Velmans uses an example of the experience of lightning and the description of light as a physical event.

> The fact that motions of electrical charges cause the experience of lightning does not warrant the conclusion that the phenomenology of the experience is nothing more than the motion of electrical charges. Nor would finding the neurophysiological causes of conscious experiences warrant the reduction of the phenomenology of those experiences to states of the brain.[667]

According to Velmans, Dennett is explicitly not interested in the phenomenology of experience, but rather in the "robot vision"[668]. Consequently, both neurophysiological accounts as well as theories of mind presented in terms of functions and information processing are 'third-person' accounts that ignore the first-person perspective[669].

This critique does not deny either the crucial importance of the human brain in musical experience or the value of brain research in the musical field[670]. On the contrary, Velmans, for example, emphasizes that consciousness is closely associated with certain forms of brain processing. He argues that "focal-attentive processing, for example, appears to be one of the *causes* of conscious experience, and information in primary memory might *correlate* with conscious contents"[671]. The critique also insists on the causal intimacy of consciousness and the brain in the sense that when the brain dies, also the consciousness ceases forever. Causation or correlation between the processing brain and phenomenon, such as a musical phenomenon, just do not

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[666] Ibid., 34, orig. italics.
[667] Ibid., 38.
[668] See ibid., 45, footnote 13; also Maxwell 2000.
[669] Velmans 2000, 65.
[670] Research can explain at some level the mental aspects of brain processes and such research can have an important impact on our beliefs and can have practical applicability, for instance in music therapy. Warren (1999), for example, argues that a performer-listener's perception is subverted to the planning and actual performance of musical tasks when sensory and motor networks communicate embracing a matrix of cortical and subcortical structures. The performer-listener's perception and thus brain functions are thus different from listener's perception. He also argues that networks may be modified depending on physiological, pathological and cultural influences. For instance, there is scientific evidence on how certain auditory stimuli are distributed differently between the two hemispheres of the human brain in European-American listeners compared to Japanese listeners. (Ibid., 571) The evidence does not, however, give an explanation on what these meanings are and how the individual persons experience the sounds.
[671] Velmans 2000, 96, orig. italics.

establish an ontological identity between the two[672].

If we now return to Elliott's materialistic claim that "mental processes just are brain processes"[673] and that "[c]onsciousness is part of the human nervous system"[674], and that "consciousness is a storehouse for [musical] memes"[675], we notice the dangers of this view. Elliott's Dennettian approach seems to be silent in terms of sensual perception or bodily feelings. His usage of "cognitive" vocabulary such as information, information-processing, rules, problem-solving, and so on, to explain what happens in the brain, is distancing us from real situations, away from subjectively felt bodily feelings, tastes, smells, experience of pleasure, etc. In Elliott's "embodied" theory where "the body is in the mind" and "[t]he mind is the brain"[676] the actual *bodily* aspects become transparent and abstract[677]. Reimer, for whom sensual bodily experience was the condition for aesthetic experience, observes that Elliott mentions the engagement of the body in singing and playing only twice and briefly[678]. However, it is our body that perceives and feels qualitatively and not the brain. The causes and correlates of an experience in the brain are not ontological identities with the qualitative experience itself.

As a result, instead of embodied musical mind and knowledge that would cover the whole sensing human being, Elliott has "a theory for embrained knowledge", like Määttänen suggests in his article on Elliott's theory of mind[679]. Elliott joins the paradigm of cognitive psychology that, as described by Velmans, "takes it for granted that the embodying medium is the brain"[680]. Dewey himself argued that the dualism between "the brain and the rest of the body" is a modern version of the old soul/body or mind/body dualism[681]. Earlier "[t]he soul was conceived as inhabiting the body in an external way. Now the nervous system is conceived as a substitute, mysteriously within the body – – . [T]he nervous system as the seat of mental events is narrowed down to the brain, and then to the cortex of the brain."[682] Then a cognitive view of

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[672] Ibid..
[673] Elliott 1995, 51; also Elliott 1993, 65.
[674] Elliott 1995, 51; See also, pages 82-83.
[675] Ibid., 111.
[676] Ibid., 51.
[677] See also, Bowman 2000a, 46; Regelski 2000a, 70.
[678] Reimer 1996, 87, fn 28.
[679] Määttänen 2000c.
[680] Velmans 2000, 73.
[681] Dewey MW 9:346.
[682] Dewey 1958, 295.

the mind that asks, where the mind is easily eliminates all discourse about the bodily sensed and modified subjective experience as a part of the musical meaning-search in the social context. Instead it discusses music in the same light as solving logical problems in the brain.

4.1.2. Cognitive knower versus sensing being

The distance to "real" bodily first-person experiences that Elliott wants to make at least rhetorically, in favour of brain-action, is revealed when he makes a distinction between pleasure and enjoyment, between biological, social needs, on the one hand, and cognitive activities, on the other hand[683]. He argues:

> When biological and social needs intrude into consciousness, the result is disorder. Order is restored in consciousness by satisfying these needs. When consciousness tells us that our biological needs or social expectations are satisfied, we experience pleasure. Pleasure can occur with little or no conscious effort; enjoyment cannot. Pleasure can be stimulated electrically and chemically in the brain; enjoyment cannot. Enjoyment results not from satisfying basic *biological and social needs* but from moving forward in psychological growth and complexity. Enjoyment arises only from unusual investment of our conscious powers.[684]

Besides a mechanical view of the human social behaviour and needs, this distinction presents the work of mind as an individual, intellectualized achievement[685]. Elliott repeats the problems of an information perspective to music by not just ignoring 'qualia', but also making a clear distinction between cognitive and bodily felt sensual pleasures. Consciousness appears as abstract power in the flesh. There are in this respect similarities between Elliott's view and the Cartesian tradition discussed in Chapter 3.1. Musical action as craft is cut off from passions, and more importantly, from social utility.

However, it is true that if music is seen as information, then, pleasure is not a message or material in musical information. Rather, pleasure is built up in the tactile embodied relationships. For instance, Shusterman holds that pleasure is not simply the same as pleasant[686]. One can think that in music phenomenological vividness is

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[683] See also, Elliott 1997, 29.
[684] Ibid., 115, my italics.
[685] Note that also Kant related social agreeableness to the biological animal side of pleasures (see Chapter 3.1.2.).
[686] Shusterman 1998, 52.

gained through channelled pleasure from which there is a continuum to other values. Pleasure does not exclude other constituents of the experience. Or as Middleton argues, musical performances involve a complex mixture of forces including pleasure. According to him, pleasure can be examined through the concept of a pleasure-field rather than either-or distinctions between different forces[687].

Dewey himself warned about compartmentalization of modes of activity:

> We undergo sensations as mechanical stimuli or as irritated stimulations, without having a sense of the reality that is in them and behind them – –. We see without feeling; we hear but only a second-hand report, second hand because not reënforced by vision. We touch, but the contact remains tangential because it does not fuse with qualities of senses that go below the surface. We use the senses to arouse passion but not to fulfill the interest of insight, not because that interest is not potentially present in the exercise of sense but because we yield to conditions of living that force sense to remain an excitation on the surface. Prestige goes to those who use their minds without participation of the body and who act vicariously through control of the bodies and labor of others. Under such conditions, sense and flesh get a bad name.[688]

Also Willis challenges the distinction between cognition and the sensing "flesh" when writing:

> The human use of objects and artefacts is not meant primarily (certainly not only) to signify meaning or information in a code to others, but is an immediate means of satisfaction and bodily fulfilment, meaningful as pleasurable or satisfying in producing the fullest direct engagement with human needs and effecting the fullest expansion of human capacities and senses as bearing ultimately on the formation of a cultural identity.[689]

For instance, in African music the continuity between the biological, social and higher cognitive challenges can be seen as developed within the socially shared, ethical and bodily felt situation where the body is excited while dancing, and where the literally sweating "flesh" finds other persons in the communal expression without undermining the cognitive and individual challenges of African music. By saying that the human body in that situation is simply "scanning acoustic waves for aural-contextual information"[690] we seem to leave out something very humane and basic not only from the African musical experience but musical experience in general. We then abstract the subjectively and bodily felt and shared as well as generated social

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[687] Middleton 1986, 172. Also Jorgensen (1996) makes a distinction between pleasure and knowledge and seems to relate pleasure to vernacular musics and knowledge to classical music. There is a dialectical relationship between the two, however (ibid., 234).
[688] Dewey 1934, 21.
[689] Willis 2000, 20.
[690] Elliott 1993, 75.

situation into rules and cultural principles that can be traced to the brain that "plays" with them.

Elliott is right in his pointing out that the Rylean action-disposition, where the criterion is "how well", is important from the perspective of music education. However, as a solemn view of why "music matters", it seems to narrow the view rather than vice versa. Elliott focuses on the capacity of our consciousness to perform music under the guidance of context-specific rules but does not say much about the first-person vertical experience or the social context of the event that conditions such an experience. Then, according to Velmans,

> the study of mind and consciousness simply *is* the study of the rules and procedures people use when they think, solve problems, use language and so on, typically specified in information processing or neural network terms[691].

The study of musical consciousness is the study of musical rules. However, as Velmans argues, "[w]e are not just human *doings*, we are also human *beings*"[692], "thinking" is not the only thing that human do[693]. In this being, we are as much sensing organisms as cultured knowers. For instance, feelings as immediate meanings and as sensations (that make sense) are as much qualities of the things engaged (of natural sounds) as of the organism[694].

On the other hand, if the aim of Elliott's Dennettian eliminatism is only to point out that the vocabulary of theories of consciousness have been misleading and that the phenomenology-based theories might give a one-sided or even illusionary picture of how the human mind works, then the basic idea of starting from an acting system in its environment is a good basis for further examination[695]. Inclusion of the third-person perspective is necessary for the purpose of showing the socially-shared nature of experience. However, the main problem that I have tried to illustrate in this chapter remains. The perspective in Elliott's philosophy of mind is pointing away from meanings in the world towards the individual brain that functions correctly

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[691] Velmans 2000, 73.
[692] Ibid., 97, orig. italics.
[693] See also, Bowman 2000a. Bowman (2000a) argues that Elliott's theory of mind seems to have a tendency "to give a predominantly 'rational' spin to music cognition, favoring the reliability, orderliness, safety, security, and trustworthiness of masculine reason over the sensuous, embodied feminine" (ibid., 46).
[694] See Chapter 2.3.3.
[695] E.g., Ramberg (1999) claims that Dennett's approach shares the pragmatist rhetorical, "tactical" and "strategic" purposes in its attempt to change the focus of discussion.

or incorrectly. This view has clear educational implications. According to Velmans, the problem is not solved by choosing exclusively the first-person perspective, the subjective 'what it is like to experience' perspective or the third-person perspective that behaviourist psychology and reductionist philosophy of mind has chosen. One needs to try to combine the two in a nonreductive approach where the first- and third-person accounts are mutually irreducible and complementary.[696]

4.1.3. Towards transformative musical body-mind

According to Bredo, perhaps the best alternative attempt to the mechanical, idealist culturalism and materialist brain-image theories was created by James, Dewey and G. H. Mead who tried to combine naturalism and culturalism, to bridge the gap between a physiologically reductive and an idealistic or culturally holistic view of mental life[697]. Elliott's assumption that a naturalist approach needs to defend eliminative materialism is therefore incorrect[698]. Elliott responds to Reimer's critique concerning the missing somatic aspect by arguing that expressions such as body-mind imply a dualist ontology and that in naturalism there is no mental terminology since the mind is not distinct from the physical material of the brain[699]. From this background it is not quite understandable why Elliott then concludes that human consciousness arises from physical processes but is "ontologically distinct"[700].

From the pragmatist naturalist point of view it is completely possible to talk about the body and mind separately whenever the problem in question requires that[701]. The continuity of the duality does not open up to an ontological dualism. Dewey, as a pragmatist, thought that the mind is an important factor in the adaptation of human groups and individuals[702]. However, his attempt was to combine both the biological and sociocultural in psychology. The view shifts from a brain-mind *in* an environment to a person-environment relationship where the adaptation involves

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[696] See also, Velmans 2000, 94, 278.
[697] Bredo 1998, 448.
[698] See Elliott 1995, 51. The pragmatist view on mind does not necessary share the materialism view that mind equals brain although it abandons all non-natural claims (see, e.g., Alexander 1998).
[699] See Elliott 1997.
[700] Ibid., 30.
[701] Addis (1999) accepts the same view in *Of Mind and Music* (ibid., 46).
[702] Bredo 1998, 448.

dynamic mutual modification. Interaction as a starting point means that the mind should not be thought of as a thing, but rather as a verb. Action-engagement with sound-objects is minding musically or acting mindfully with sounds.

What is the difference then between Dennett's functionalism that examines human brain functions in the environment and the pragmatist approach that is searched for here? Määttänen argues, that in the contextual and pragmatist approaches the problem is not as to how the mind (performing somehow intelligent operations) is related to the brain. There is no doubt that the brain is material and something happens in it. It is also clear that mind and/or consciousness must be intimately associated with the activity of the brain, as Velmans wrote. In a holistic approach the whole question of the mind is set up in another way. The main problem is "how a biological *organism* can behave intelligently in its environment"[703]. According to Dewey, a human being is an experiencing and transformable 'organism' that functions as *a whole*. In this whole the body-mind, and not the thinking brain, is the acting and experiencing unit. Therefore, according to Dewey, the brain is "primarily an *organ* of a certain kind of behavior, not of knowing the world"[704]. The whole organism thinks with the brain, but "experience is not identical with brain action"[705].

This holistic view of the human being does not mean that the human organism is only a sum of its parts. A machine might be that since it cannot transform its parts. A human being is capable of growth and development that occurs also in relation to something else other than the organism itself. In this sense an organism through its environment-engagements becomes a part of the environment. Mind as interaction, doings and undergoings, changes reciprocally the character or structure of the person as well as the environment.[706] In this process, the aims of his/her action change as the situation changes so that a person's consciousness cannot be examined as being separate from the situation. Musical consciousness is then not a property of an individual or his/her brain but the property of the interaction between the whole body and its environment.[707] The claim that mind or consciousness is in the brain instead

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[703] Määttänen 2000c, 41, my italics. Also M. Johnson (1987) writes: "It is a mistake to think of an organism and its environment as two entirely independent and unrelated entities; the organism does not exist as an organism apart from its environment" (ibid., 207).
[704] Dewey MW 10:26, my italics.
[705] Ibid.
[706] Bredo 1994b, 24.
[707] Määttänen 2000c. Peirce meant the same when he wrote: "just as we say that a body is in motion, and not that motion is in a body we ought to say that we are in thought and not that thoughts are in us" (Peirce 1931-1958, 5: 289 n. 1).

of being in the world in this sense locates the mind in the private and subjective[708]. In Dewey's pragmatism, mind and consciousness is the human organism's *interaction* within and throughout a social and material environment, which cannot be simply equated to brain functions.

The problem that Dennett's theory has is in how to combine the first-person vertical perspective of 'qualia' and the third-person perspective of shared meanings and rules. If we abandon the behaviouristic notion that we can stipulate musical beliefs only from musical behaviour, then we have to turn to the human itself as an interpreter of himself or herself. We cannot know about someone's thoughts even by observing his or her brain states. This person has to interpret the brain states somehow. When the two perspectives are combined in Dewey's philosophy, musical learning and adaptation involve dynamic mutual modification, active interaction, rather than a matching of pre-existing musical information. In education, the starting point is to acknowledge the human *being* in his/her situational context and not just teach the rules although these are not separate questions. Elliott is right in the sense that the teacher does not teach the "being" in its first-person perspective but the "doing", ways of interacting, and a search for meaning. However, the perspective of being is always present as a general condition so that we cannot separate them in interaction. It is this very aspect which becomes important when the subject content meets the students' experience and when the student is supposed to search for meaning. Even if we think that perceptual involvement with sounds is channelled in a certain way by the acoustic sounds themselves, the very act of playing and singing, which Elliott is interested in, involves bodily feelings and control in relation to sounds that do not simply follow the rules and purposes of the sounds. For instance, the singer's jargon that is developed in order to achieve what Howard calls "event-replicas"[709] for certain musical purposes is not simply forcing the body to follow certain sounding ideals but it also helps to search out ways that feel natural to the singer him/herself. Berleant describes how the bodily experience of a pianist can involve "[p]ounding heart, trembling fingers, profuse perspiration, shaking knees" as well as "a wondrous lightening of the limbs"[710]. The body of the pianist

[708] See also, Velmans 2000, 104-105. Velmans writes that, for reductionists, the presuppositions that contents of consciousness do not seem to be located anywhere, that they do not seem to have spatial extension or that they seem to be insubstantial seem to confirm the fact that conscious experiences are nothing more than states or functions of the brain. (Ibid., 105).
[709] See Howard 1982, 87- 93.
[710] Berleant 1999, 77.

> feels charged with an intense, limitless, yet focused energy; the fingers becomes marvellously supple. The entire body is transmuted into a powerful yet sensitive instrument, actually part of an instrument, for it unites with the complex mechanism of the piano—that construction of wood, metal, felt, and leather—to become a single performing instrument.[711]

An individual's interaction in and through the environment thus has two angles. There is the first-person perspective, for instance, the singer's or listener's qualitative subjective bodily felt and sensed experience, and the "larger" world in the sense that the singer who has his/her own 'quale', qualitative experience, is supposed to perform in an already meaningful world that sets, in this sense, certain expectations. However, neither the brain nor its processes represent the complicated web of relations of musical meanings in the world since the individual first-person vertical horizon is always perspectival. What happens in the brain has to do with the *particular* musical interaction, with the particular 'quale'. As Velmans writes: "The mind/brain models energies and events into experienced phenomena that have many different 'qualia', and, together, these experienced phenomena form the contents of consciousness"[712]. However, what is at the centre of consciousness is up to the individual in the cultural context and it is always partial in relation to all possible perspectives. Sounds as such do not cause and affect an experience, but are part of a more complicated web of relations.

Therefore, when searching for musical consciousness one has to look at the environment where the body-mind is, not just at the brain and the musical-cultural information. Experiences of the body-mind are not *composed of* the material causes and correlates of the brain. In this sense musical experience is not *in* the brain even as functions. Musical experiences are composed of what happens between the sensing body-mind and the environment. Quoting Velmans: "If one combines microcosmic neural states together, one obtains more complex, macrocosmic neural states. And if one adds all the neurons in the brain together one obtains a whole brain, not a phenomenological world."[713] The existence of brain as a material system depends upon its supporting surround and the contents of consciousness. As explained, from this starting point one cannot say that brain functions are the only thing there *are*.

Embodiment in the musical context thus means individual involvement and transaction with the world so that an individual is not taking music as something to which one

[711] Ibid.
[712] Velmans 2000,135.
[713] Ibid., 227.

has to fit one's mind, but rather he or she is an actor and mediator who is always working to knit together one's behaviour and environment including the sounds[714]. From this viewpoint we neither just use our body as a causal terminal point in order to understand the world outside of it nor as a tool in musical communication as if our self would live somewhere inside it. The physical phenomena, such as tactile or kinaesthetic sensations, for example, that are involved in the lived-in-experience can be examined as physical (as observed), but in the context of musical experience they function differently from merely physical experiences. It is the whole body-mind that is involved in doings and undergoings.

Moreover, since in a Deweyan pragmatism the starting point is that music is experienced bodily and learning means transformation of experience, music in education can also be seen as reorienting the students' bodily experience. Such a transformational perspective requires consciousness of the bodily limitations. Acknowledging the cultural habituation of our bodily experience allows us to analyse how our bodily felt experience is developed in a social and cultural context and further how transformation can take place in relation to this general starting-point[715]. In this sense our bodily states exemplify the social context and musical states without being reduced to an instrumental expression of them[716]. In musical performance the body is then the matrix that confronts and generates musical sounds as a biological organism in the given historical, social and cultural context, as has been pointed out by Blacking[717]. However, this involvement requires bodily investment from the subject on the level of action and desire in the social context of meaning-production so that the bodily felt experience is faced with resistances, tensions, and struggles as well as enjoyment and a flow of satisfaction.

Bodily aspects in the theory of music education bring questions of learning and knowledge closer to the learner. They are not added to experience but are at the nexus of these questions. For instance, Matthews has argued that learning that engages the body independent of the "developmental stage" in the Piagetian map is more effective than abstract thinking[718]. He claims that bodily disengaged students are also likely to

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[714] See Bredo 1998, 456.
[715] The ambiguity of transformation also bothered Blacking (1977) who wrote: "[t]he first step to the ownership of our senses in a truly free society is an understanding of the limitations and possibilities of individual and social bodies" (ibid., 25).
[716] See also, Sharma 1996, 258.
[717] See Chapter 2.3.3.
[718] Matthews 1994.

be mentally disengaged[719]. Even if learning is not through direct bodily involvement, it should, according to Matthews, be through imaginative bodily engagement[720]. Memories of past embodied experiences help even when the body is still. According to Matthews,

> [i]n order for this to work, the student must first have had embodied learning experiences relevant to the current domain that can serve as a store of memories from which the new educational challenge can be imaginatively embodied[721].

In music education embodied learning and bodily involvement does not need to mean only performing since there can be "disembodied" teaching in performance. It is, however, rather usual in instrumental teaching in particular to focus on bodily experiences while singing or playing. The private experience is in various discursive ways communicated in teaching situations. Teachers often use bodily images across various senses in order to keep the contact effectively in the experienced level of what is done. Successful bodily images are not even always auditory images and, as Matthews argues, are related to the student's past embodied experiences. For instance, a teacher can say to the young student "touch the piano like it would be a cat, not too carefully, not too roughly" in the search for a certain sound image and a certain bodily felt engagement with the instrument. In cross-cultural music education teachers who acknowledge the social-cultural conditions of the bodily experience often develop images and techniques that may be different from those used by students within their own cultural context.

Subsequently, in Deweyan terms better bodily awareness while performing can be a result of a kind of inquiry. The performer's bodily attempts to improve bodily functions are not always even directly related to the musical expression but to her physical capabilities for continuing practising and performing in the future. It is noteworthy that, for example, Jaques-Dalcroze's music pedagogy did not simply combine music and movement, as it is often understood. One of Jaques-Dalcroze's main ideas was to pay attention to the bodily aspects of musical agency. He thought, for instance, that by becoming consciously aware of one's otherwise subconscious movements, it is possible to prevent oneself from doing unnecessary habitual

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[719] Ibid., 166.
[720] Ibid., 130.
[721] Ibid., 131.

movements and thus to improve the functioning of the body-mind as a whole. For him, music education was education in and through musical sounds.[722]

To summarize, bodily felt musical involvement in its various forms can concretely be understood in terms of collective and individual empowerment for self-production and transformation rather than as an abstract array of evolutionary cognitive, physical, and social traits. It is not merely reduced to musical information that the brain as a bodily organ processes. We are inherently active bodily beings who undergo various kinds of transformations as a consequence of activities and transformation in and through music can be examined from a variety of perspectives of which direct bodily felt conscious experience is one.

4.2. Experience, action, and musical knowledge

If, for Reimer, the focus of music education is musical experience as aesthetic experience, for Elliott, it is musical action, "musicing", or musical performance in its various forms. Musical action is informed and determined by conscious purposes so that "to perform music is to act thoughtfully and knowingly"[723]. Musical knowledge is therefore intimately related to musical action. Musical experience, too, is discussed in relation to musicing thoughtfully and knowingly.

As explained in Chapter 2., it was characteristic of Dewey to integrate action, being and knowing. In this respect Elliott has clear pragmatist goals. However, for pragmatists, knowledge can do many different jobs and these jobs are tied to ethical and social aspects[724]. Since knowledge is change in experience, it is not separate from contexts, situations, and events where human organisms act. Therefore, knowledge in music education does not necessarily need to refer to the know-how of performing music. Knowledge can be seen in a wider sense as how a human organism interacts musically and develops musical transactions in his or her social and material environment.

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[722] See Juntunen & Westerlund 2001. The article discusses in more detail how Jaques-Dalcroze's ideas have similarities with Dewey's basic starting points concerning the role of the body and what these ideas can mean in music education.
[723] Elliott 1995, 50.
[724] See also, Putnam 1995b, 32.

If Reimer was examining the interaction between the musical object and the subjective experience, Elliott is interested in the student's interaction in relation to what is shared, in relation to musical rules and principles. Elliott is right in the sense that there is no other way to share other than inter-*action*, which means that only observation of musical rules is not enough in quest to understand music as a "common possession". In Reimer's view the only way to communicate the shared feelings seems to be to talk about them. And as was pointed out, Dewey's idea was that education is interested in better communication and sharing. Also Bruner writes that while we are able to reflect and experience our privacy, learning is primarily concerned with involving the self in moving toward activities[725]. Agency thus involves skill and know-how. However, as this chapter tries to show, according to my pragmatist interpretation, Elliott's one-sided emphasis on performance is not so much an epistemological necessity but rather a result of the above explained cognitive approach where rule-governed brain functions replace the lived bodily, situational and social experience with its multiple perspectives. My suggestion is that knowledge in music education could be understood from a wider view of transformation and the gaining of understanding but also that musical experience is not simply reducible to knowledge. The latter, in my view, is what Reimer's theory in general searches for in music as an aesthetic experience.

4.2.1. Musical action and the apprenticeship tradition

Elliott is interested in changing epistemology from "words and other symbols" to that which is manifested in action[726]. Musical performance becomes then the focus of interest and manifests the final musical understanding. Elliott's strong emphasis on performance refers to what Schrag calls the '*apprenticeship tradition*'[727]. In the apprenticeship tradition the main interest is to illustrate how acquisition of practical know-how happens by modelling, demonstration, imitation and application. According to the apprenticeship tradition, the apprentice first learns the simplest parts of the occupation, then moves on to the more engaging and skilled aspects. When this tradition is applied in education, the basic assumption is, as Bruner describes, that the child does not know how to do *x* and that the child can learn how to do *x* by being

[725] Bruner 1996, 36.
[726] Elliott 1993, 66.
[727] Schrag 1992.

shown[728]. The imitation model presumes that the child recognizes the given goals, the means to achieve the goals and that he/she wants and tries to achieve the goals, i.e., to do *x*. The adult and expert demonstrates how to 'do it right' leading the novice into the secrets of the guild. The similarities between Elliott's philosophy of music education and the general principles of musical apprenticeship traditions is found also in their examining even general music education from an axis of novice versus expert. Knieter, for instance, writes that Elliott's philosophy can be related to the old *conservatory tradition*[729]. Regelski criticizes Elliott for placing the emphasis on "professional standards" and traditions[730]. On the other hand, Regelski also questions whether we need to fix the educational perspective in musical performance in the way Elliott does. He, for instance, writes that similarly as "certainly 99% of the devotees of ballet have never themselves taken ballet lessons, let alone have mastered the choreography of a particular repertory", so can dedicated "music lovers" have no competence as performers[731].

Although I am not sure if it has been Elliott's intention to see music exclusively from the angle of novice versus expert performance, there is a reason why this critique is made. According to Elliott, the way we get to know and understand a particular kind of music is by making and taking part in the musical action. From this it follows, according to Elliott, that if we expect concert listeners to understand music through an evaluative attitude of some degree, they need to "possess some degree of competency in musicing themselves"[732]. Although in Schrag's classification the apprenticeship tradition is an educational tradition, and in Elliott's philosophy it is an ultimate view of musical knowledge and understanding, these two share something of their basic rationale: in the apprenticeship system, the practitioner has to be able to perform in the field of study and when mastering the field of study, to be able to explain the rationale behind the performance. For Elliott, this "explaining" is musical thinking-in-action a kind of demonstrative explaining, which does not necessarily result in a verbalized form.

The apprenticeship approach can be criticized for being if not fixed, at least conservative in its relationship to tradition. At first Elliott seems to avoid this

[728] Bruner 1996, 53.
[729] Knieter 2000.
[730] Regelski 2000a, 72.
[731] Ibid., 64.
[732] Elliott 1995, 57. The term 'musicing' that Elliott introduces is not referring to singing and playing only but also to composing, conducting, improvising and arranging (ibid., 161).

critique by relating the thinking-in-action kind of behaviour to reflective-thinking kind of behaviour. This musical reflection-in-action is basically open to various changes within the tradition. Music making, for Elliott, is thoughtful acting, non-verbal reflective thinking whilst acting, i.e., knowing-in-action. This kind of practical knowledge, which varies according to the level of quality, is often called procedural knowledge as distinguished from so-called propositional knowledge, or knowing-that kind of knowledge. Instead of verbal propositions, knowledgeable musical acting is guided by practical principles and practical concepts although these concepts can be partly verbally expressed as well. The knowledge needed for a particular kind of music making is practice-specific by content.[733] As Elliott summarizes, "musicianship is what music makers know how to do with practice-specific musical sound patterns in relation to practice-specific musical knowing"[734]. What Elliott means by reflection in musical action is therefore more in line with traditions than with trying innovative paths in order to break them.

If 'knowing how' was for Reimer only one kind of engagement with the musical object, in Elliott's theory it is the *basis* on which he builds his notion of musical knowledge. In general the distinction between 'know how' and 'know that' is most known from Ryle's philosophy although the idea of knowledge as maker's knowledge has come up repeatedly in philosophy[735]. According to Schrag, educators in particular have been attracted to Ryle's 'know how' because it seems to support a more active learning in classrooms[736]. Know-how is performative knowledge involving operative acts. Elliott explains that formal or verbal propositional musical knowledge is useful in teaching situations but it is not the practical know-how about music making[737]. Formal knowledge, like various other kinds of instructions, for example knowledge about music history or music theory, has to be embodied into actions to be productive in music making. The distinctions between the knowing-how and knowing-that or knowing-about type of knowledge should not be understood as a question of bodily motion and conceptual thinking. The procedural nature of musical thinking-in-action is not acquired by a "tandem operation of first considering prescriptions and then

[733] Elliott 1995, 53-55.
[734] Ibid., 55.
[735] See Hintikka 1969, 27-29.
[736] Schrag 1992, 283. Schrag writes that 'activity'-oriented pedagogues stemming from Ryle could defend their position without Cartesian dualism between the mind and body. In Ryle's framework it was possible to move away from the setting where learning was identified with the passive assimilation of propositions. (ibid., 283).
[737] Elliott 1995, 61.

executing them", as Ryle has explained[738]. Intelligence in practice is acquired by reflecting on different aspects of focused actions and their effectiveness in relation to particular musical goals. Procedural knowledge is thus demonstrated in the success of practical actions validating knowledge. Ryle pointed out that rules are applied and not cited[739]. A teacher can teach a general aspect (modi operandi) of doing something, but the student needs to do the application[740]. Elliott's point is that our cognition is not passive when we perform and that performing music focuses our cognition differently than listening without operational acts—the very aspect that according to Reimer makes the performer less prone to have aesthetic experiences. Because Elliott sees the possibilities of education in the aspects that are shared and that can be shared and learned, musical expression is not a subjective inspiration but a result of directed and disciplined effort. As Howard also states, musical expression and music education is a matter of "a 'hands-on' constructive affair"[741].

Elliott makes a more complex distinction between the layers of musical knowledge than knowing that and knowing how. For Elliott, as for Dewey and later Polanyi, knowledgeable action is not always explicit but intermingled by tacit and subsidiary elements[742]. Therefore, musicianship is constituted essentially by procedural knowledge but also by four other kinds of knowings. This categorizing is taken from a more recent work, from Bereiter and Scardamalia who have developed their categories of knowledge to cover expertise in any field from physics to music[743]. These expanded knowledge-categories, besides formal and procedural knowledge are informal knowledge, impressionistic knowledge, and supervisory knowledge. According to Schrag, "[t]he first two categories [formal and procedural] are basically descendants of the Rylean dichotomy, adopted and given new names"[744]. Informal knowledge, the third category, is intermediate between the two first mentioned. This kind of knowledge plays a critical role in effective problem solving. Elliott explains that informal musical knowledge provides the musician with a sense of

738 Ryle 1949, 40.
739 Ryle 1971, 215-216.
740 Ibid., 460-464.
741 Howard 1988, 140.
742 Caspary (2000) shows how Dewey's notion of knowing with habits anticipated the views that were later articulated by Polanyi (ibid. 56). Dewey's uses terms "practical wisdom", "skill", or "organized ability in action" in order to point out the importance of practical arts in knowledge and understanding.
743 Bereiter & Scardamalia 1993.
744 Schrag 1992, 283.

how to use musical knowings effectively and the ability to judge actions critically within a practice-specific musical situation[745]. Impressionistic musical knowledge is an extension of informal musical knowledge as being the affective side of music making[746]. Schrag relates impressionistic knowledge, to what Broudy called 'knowing with'[747], which refers to amorphous background knowledge. It is difficult to specify and formulate, but yet it can influence the stances we adopt a great deal in confronting our circumstances, the world, and ourselves[748]. This feeling for what matters in musical situations is a cognitive process as cognition is not restricted to verbal thinking and is interdependent of feeling. Impressionistic knowledge or musical intuition is, therefore, knowledgeable, educated feelings for a particular kind of doing, an affective but thought-full awareness of what "counts" in musical situations. As a background feeling for what matters impressionistic knowledge reminds us of Dewey's 'mind' and habits. Dewey's habit, as explained in Chapter 2.2.2., does not obstruct intelligent thinking but supports the process.

The last category of knowledge that Elliott finds important is supervisory knowledge, which can be called metaknowledge or metacognition. It is a combination of an overarching sense of musical-personal judgment, an understanding of the musical obligations and ethics of a given practice and a particular kind of heuristic imagination. Heuristic imagination, for its part, refers to the ability to project and hold relevant images in one's mind before, during, and after one's musical efforts. Supervisory knowledge occurs during efforts to monitor and coordinate all other forms of musical knowing in the pursuit of artistic musical outcomes.[749] This self-regulatory knowledge is, for example "[k]nowledge of one's strengths and weaknesses, of 'what works for me' and 'what I can't seem to get the hang of'"[750].

In summary, in Elliott's theory all the above-mentioned aspects of knowledge become knowledge when one is able to manifest them in musical action. Musical knowledge is thus what Dewey called "accomplished knowledge"[751]. Musical knowledge is needed for the musical activity to proceed. It points to the cognitive capacity of an individual, to the individual brain in work such as, for instance, knowing how to sing in the Bulgarian folk style.

[745] Elliott 1995, 63.
[746] Ibid.64-65.
[747] Broudy 1977.
[748] Schrag 1992, 283-284.
[749] Elliott 1995, 66.
[750] Schrag 1992, 284.
[751] See Chapter 2.4.1.

In Dewey's thinking, however, knowledge that is used in purposive (and reflective) activity and intelligence as an expression of this use were strictly speaking not the same as the process of knowledge. The process of knowing involves a problematic situation in which meanings change after the goals, that the problematic situation reveals, have been achieved. The question is now: Can inquiry change musical meanings without any manifestation in the student's own musical performance? Although interaction in the sense of doing things is important and music as practice cannot be cut away from its operational actions, I think we can see inquiry in music education in a wider sense. The "position" of a certain kind of music, the "sense" it makes in our experience, and how we anticipate particular kinds of musical experiences in the future can change by other "means", too. Knowing that kind of knowledge for example is not necessarily only contributing to the performance but can also be instrumental in our very attitude and approach to the musical practice in question. Performance is then seen as part of the larger picture of learning and the goals of education. Rather than treating music as an experience in its wider meaning, and knowledge as an instrument for transforming this experience, Elliott sees music as knowledge that is demonstrated in cognitive goal-directed action. We can therefore ask whether Elliott's approach with its firm focus on performance manifests what Dewey himself pointed out to be the general problem with the representative and cognitive theories of art; that they "isolate one strand in the total experience" taking "it to be the whole"[752].

Secondly, and due to the above reasons, for Elliott the process of knowing takes place in the individual brain, conscious cognition and performance disposition. In Dewey's thinking, change of meaning in experience is not necessarily reduced into the vertical perspective in relation to pre-existing traditions and standards. Change in experience in terms of knowledge and inquiry can be a collective effort in the face of a problematic situation where traditions and standards do not work. Such a collective inquiry is, for instance, Barbanell's example of the art students' tour to the New York State Museum where the focus is to critically examine the presentation of cultural minorities and to present suggestions for improvement to museum professionals[753]. The process is not accomplished by an individual only but is a result of a group work.

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[752] Dewey 1934, 290.
[753] Barbanell 1994, 31.

Dewey emphasized the importance of action in learning. For him, mind and intelligence means purposeful engagement in a course of action, and the development and training of the mind through education requires an environment, which induces such activity[754]. However, Dewey's pragmatism is *not*, as he writes, "glorification of action for its own sake"[755]. Action in pragmatism refers to the ongoing process of facing unforeseeable problems in life. In Elliott's theory, action in musical life is more like separate 'actions' as linear processes. The emphasis on music education being a question of musicianship as procedural knowledge has practical implications that are at some point debatable and that have resulted in the drift between his and Reimer's approach. I have not questioned the role of musical performance in education, since I think it is and should be central– personal engagement in musical performance is irreplaceable–but rather whether we need to fix 'knowledge' in music education onto thinking-in-action while performing and whether music needs to be equated with knowledge. Despite Dewey's general use of the occupational approach in schools and his emphasis on doing in agency, his understanding art and music as experience seems to better cover the multitude of positions and ways of engagement one can have in musical events and musical life. Knowledge in general exists in relation to these positions and engagements in the search for musical experiences.

4.2.2. Autotelian musical experience as an end-in-view

Elliott finds further justification for his conviction that music education is a question of musicianship in the concept of flow. Flow means an optimal experience in the present resulting from active engagement and an extension of the self in the musical practice[756]. This kind of experience is an immediate result of successful music making. Flow is pleasure in one's own skill. Elliott explains: in flow the student "loves to do what he does well and, having done it well, he loves to do it better"[757]. The value of flow is that it increases our interest in further anticipation of action. Flow is important because it increases self-esteem, which is not resulting from isolated flow experiences but is "related to involving one's self more and more deeply in the

[754] Dewey MW 9:145.
[755] Dewey LW 2:5.
[756] Elliott 1995, 130. Elliott has lent the concept from Csikszentmihalyi.
[757] Elliott cites Bronowski through Dennett (ibid., 114).

challenges and complexities of an established domain of effort"[758].

Since flow is valuable in itself to the one who experiences it, according to Elliott, it is "autotelic"[759]. By this Elliott means that the experience organizes the self by differentiations toward separating oneself from others and integration by other people, ideas and entities that exist beyond the self[760]. "[S]elf-as-other becomes foreground while self-as-oneself becomes background"[761], he writes. In flow we forget ourselves and lose the track of time. In this kind of experience there is no anxiety or disruption while consciousness is ordered by incoming information that matches the goals of the self[762]. Consequently, Elliott argues that in the process of musicing "no other motivations are needed to sustain attention and effort apart from the experiences of enjoyment and integration that arise from one's goal-directed musical actions"[763].

Flow *is* a crucial aspect of music making and learning. Musicians can recognize flow as part of learning processes and it is essential also in motivating constant practising. If the process of knowing is supposed to involve a problematic situation, and achieving the goals one sets in such a situation results in satisfaction, then the pleasure of succeeding is important. This is not what is challenged here. However, I am not convinced that flow is the only motivation for musical practices or music making. It is not the terminal end-in-view of music making or education. A mother singing a lullaby is not singing in order to satisfy the goals of the self. Even a professional musician can make music for many purposes and have various aims besides having the need to succeed[764]. We can also feel the repeated enjoyment of a musical work even when there is no, or very little, challenge left in performing it. More important, the pleasure of success is not necessarily an individual experience in the sense of pointing to one's nominalist self. Students use musical sounds in joint and shared situations and the pleasure of success can be the pleasure of one's group succeeding and a collective, shared pleasure of "our success" even when one's individual performance is not satisfactory to the self. Elliott reduces the questions of value into a vertical perspective as individual brain-cognition. The individual is

[758] Elliott 1995, 119.
[759] Ibid., 114.
[760] Ibid.
[761] Ibid., 117.
[762] Ibid., 114.
[763] Ibid., 126.
[764] See also, Koopman's (1997) critique on Elliott's theory (ibid, 100).

in a way the terminal point of a musical practice. Elliott's theory does not therefore encourage educators to see music as a social endeavour, as something done for *shared enjoyment*. I shall return to this question soon in the following chapters.

4.2.3. Combining the student's perspective and the subject matter in music

The abiding link between Elliott's theory and Dewey's pedagogical ideas is that Dewey also encouraged concrete operational actions in learning that takes place in a world of action, rules, traditions and public meanings. Learning should be actively trying out meanings. However, some reservations could be posed to the claim that Elliott presents a Deweyan 'learning by doing' strategy[765]. If we combine the aspects of the apprenticeship tradition and the flow that one gets from and in succeeding within the challenges of given musical tasks, then the learner is there for the abstract practice and its rules. A musical practice educates automatically as long as the student can match the challenges it offers.

What makes Dewey's approach then different from the apprenticeship tradition? The question is more as to what status do we give to the student's first-person views. If tradition and standards are given the authority—which is not a necessary interpretation of Elliott's theory—teaching ends up easily in the apprenticeship tradition. The apprenticeship tradition of 'know how' is subject-dominated and discipline-oriented and does not particularly emphasize that the student is a critical thinker for him or herself. Dewey himself saw education from the child's perspective and not from the perspective of the subject content or rules of practices. The child faces the world of rules from her own perspective and within the limits and possibilities of her past experience. Dewey described the inclusive nature of the child's experience:

> [T]he child's life is an integral, a total one. He passes quickly and readily from one topic to another, as from one spot to another, but is not conscious of transition or break. There is no conscious isolation, hardly conscious distinction. The things that occupy him are held together by the unity of the personal and social interests which his life carries along. Whatever is uppermost in his mind constitutes to him, for the time being,

[765] Juvonen (2000), for example, has interpreted Elliott's praxialism as Deweyan learning-by-doing approach.

> the whole universe. That universe is fluid and fluent; its contents dissolve and re-form with amazing rapidity. But, after all, it is the child's own world. It has the unity and completeness of his own life.[766]

Dewey therefore emphasized that education should not treat the child from the standpoint of the teacher or parent "as something to be educated, developed, instructed, or amused"[767].

According to Bruner, modern pedagogy is moving increasingly toward a view where the child should be aware of his/her own thought processes[768], as Dewey held. This "mutualist view", as Bruner calls it, is less patronizing toward the student's own thoughts. The Deweyan kind of child-centeredness finds it important that there is an exchange of understanding between the teacher and the student.[769] Then the focus is not on how to get the "musical memes" or meanings into the brains of the student effectively but rather, as Bruner states, education "*explores the child's own framework* to understand better how he comes to the views that finally prove most useful to him"[770]. According to Dewey, "[t]he child is the starting-point, the centre, and the end"[771]. When the student's experience is the objective of transformation, education starts from the student toward musical meanings and possibilities. The first-person perspective is the starting point and knowledge emerges in the nexus of this perspective and the subject matter[772]. Bruner reminds us that a child-centred pedagogy that is balanced in terms of authority and freedom helps "the child understand better, more powerfully, less one-sidedly"[773]. In Elliott's case the compliance toward the student is done in motivating him or her in various ways and in proceeding in a step-by-step way in order to achieve a feeling of success. Matching the student's musicianship with an appropriate level of musical challenge forms the very value of music (Musicianship × Musical Challenge = Musical Values[774]). Self-growth, self-knowledge and musical enjoyment result from a teaching-learning episode that successfully challenges the student's prevailing level of musicianship[775]. One can,

[766] Dewey MW 2:274.
[767] Dewey LW 11:213.
[768] Bruner 1996, 64.
[769] Ibid., 57.
[770] Ibid., 58, my italics.
[771] Dewey MW 2:276.
[772] E.g., Dewey MW 9:145.
[773] Bruner 1996, 56.
[774] Elliott 1995, 121-122.
[775] Ibid. Also page 259.

however, question whether this is enough or whether it is just another means of indoctrination[776].

In Dewey's child-centred pedagogy, the dialogue between the educator and the student is not symmetrical as the teacher has the authority to provide the student with materials for experience to change. Similarly, as in Elliott's theory, the teacher represents expert knowledge about pedagogy and the discipline. However, the dialogue between the expert and the novice requires that the dialogue between the teacher and the student is befitting and appropriate to the student's abilities and experience. There is no knowledge or growth without a change in the student's experience.[777] In Dewey's pedagogy, however, the teacher's authority seems to end somewhere here in spite of the fact that he/she is authorized to take responsibility for what is going on in the classroom or teaching-learning situation[778]. The aim is to encourage the student's growth towards a critical and responsive attitude and not necessarily a like-mindedness with the teacher. The student should learn to challenge routines and evaluate practices.[779] The focus shifts therefore from teaching and motivating to the process of learning and from being a teacher to being a coach. Dewey wrote: "[l]iterally, we must take our stand with the child and our departure from him. It is he and not the subject-matter which determines both quality and quantity of learning"[780]. Educators as coaches should use their professional expertise to shape learning experiences so that the focus is on the interests and needs of students in terms of further use.[781]

This can be understood in many ways. By claiming that our individual mind is formed in an already meaningful world, Dewey did not mean that a music teacher should just impose socially shared musical-cultural material on students with the appropriate level of challenge. According to Phillips, he also did not mean that a teacher needed to "'cave in' to the subjective interests of the child" [782]. The child

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[776] Indoctrination is the teaching of what is believed true in such a way that precludes critical and competing points of view on the part of learners. Indoctrination in the apprenticeship tradition can be content indoctrination as well as methodological indoctrination. The difference between effective education and indoctrination is the negative value basis in indoctrination. (Puolimatka 1995, 153).
[777] See also, Dewey MW 2:284-286.
[778] See Dewey LW 13:xiv (Introduction to *Experience and Education* by S. M. Cahn)
[779] E.g., Dewey LW 13:37.
[780] Dewey MW 2:276.
[781] See, e.g., Ehrlich 1998, 494.
[782] Phillips 1998, 410.

does not "'develop' this or that fact or truth out of his own mind"[783]. Dewey's child-centred perspective also did not mean that the teacher has to "make" the educational substance somehow interesting[784]. The educational aims of the curriculum get lost if "the end" of action is subordinated to desire. The teacher needs to 'stir up energy' as a means of attaining the ends, however, this is not the same as desire contributing the realization of the end.[785] According to Callaway, in Dewey's child-centred education interest and effort are linked together so that the student feels that her involvement with the activity in attaining an end is valuable. Dewey writes:

> The legitimate way out is to transform the material; to psychologize it—that is – – to take it and to develop it within the range and scope of the child's life. But it is easier and simpler to leave it as it is, and then by trick of method to *arouse* interest, to *make* it *interesting*; to cover it with sugar-coating; to conceal its barrenness by intermediate and unrelated material; and finally, as it were, to get the child to swallow and digest the unpalatable morsel while he is enjoying tasting something quite different.[786]

In Dewey's student-centred approach, learning requires conscious attention and the objective of knowledge needs to be related to its actual use-value. In this case, learning results neither from the stimulation of the child nor from the teacher's motivating techniques that sets the child up as an object of manipulation, but by the child's own efforts towards the end that he or she finds worth investing in[787].

Bruner explains that this meeting of the student's framework is done through discussion and collaborative work so that the student is encouraged to express his or her own views and to meet views that are different. The engagement is not given but constructed in a meaningful way.[788] Productive education involves cooperation between teacher and learner in ways that alter and enrich the experience of both[789]. Dewey emphasized that it is important for the student to be able to not only display parts of the induction, a form of skill, fact, or principle that the teacher accepts, but also to get a chance to suggest and interpret. Moreover, they need to get the chance to carry forward the interpretation into completion. The validity of such engagement

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[783] Dewey MW 2:282.
[784] Ibid., 290; also Callaway 1996, 47.
[785] Callaway 1996, 47.
[786] Dewey MW 2:290, orig. italics.
[787] Callaway 1996, 49-50.
[788] Bruner 1996, 56; Smith-Shank 1995. Smith-Shank (1995) uses the term 'collateral experience' when referring to the pragmatist need to connect the subject matter and students' histories and past experiences for learning to take place (ibid., 235). This kind of approach in music education has been suggested also by Coan (2000).
[789] See also, Hickman 1996.

and participation is tested and definable in terms of its function within subsequent experiences. Subsequently, an engagement that relates the objective of knowledge directly to its further use in the student's life is more valuable than an engagement that is only correct in terms of all the rules and principles. Instruction and learning does not simply "model" the anticipated real-life use[790], but becomes real through connecting the student's experience and the subject context. This seems to require a slightly different emphasis than in Elliott's theory, which resides in the disciplined and motivated student.

In order to provide the student with genuine musical agency, Elliott's philosophy of music education needs therefore to articulate more clearly the perspective of the student. In Elliott's theory, music education easily becomes a matter of actions that are put into the form of rules, which again are regulated by experts such as teachers. In the mutualist view, rules similar to that which Dewey called principles, instruments for experience and not, quoting Dewey, "as dictations of what the attitude of any one should be"[791]. According to Dewey, an artist who observes rules instead of subject-matter and tries to fit into the pigeonholes already provided, takes "safety first" as a guiding principle thus restricting his or her artistic possibilities[792].

However, in Dewey's approach, too, a student who is trained to consider his actions, to undertake them deliberately while simultaneously facing distraction, confusion and difficulty, *is* disciplined. Discipline is the mark and the means of *effective agency*, the ability to act in accordance with one's choices and commitments.[793] Although the musical choices can be directed by rules, the rules do not, however, need to control the student's actions from above.

Hence, there is a minor difference between a possible interpretation of Elliott's music education as apprenticeship tradition and an exploration towards Dewey's ideas. In my understanding the difference can yet be important and consequential in terms of what is the purpose of music education and also how it should be completed.

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[790] Regelski 1992, 110-111.
[791] Dewey 1934, 309. See also, Chapter 2.2.1. in this book.
[792] Ibid., 226.
[793] See Covaleskie 1994.

4.3. Means and ends in musical praxis

Elliott calls his philosophy of music education a praxial view of music and education. Following Alperson[794], Elliott adopts Aristotle's term praxis and argues that music as well as education is a praxis[795]. Elliott writes that musicianship refers to "a practical, situated form of knowing—knowing anchored in the contexts and purposes of specific musical practices"[796].

There is a close connection between the Aristotelian praxis theory and pragmatism. For both of them 'knowing how'—in a wide meaning—refers to a general epistemological attitude as well as to our general mode of being. We 'are' what we are due to the search for meaning in our material and social environment. We are musically what we are due to our actions in our musical environment. Knowing how can thus be related not only to operational (musical) acts, but also to the larger framework of why and how a human being acts. Agency in this wider meaning involves ethics. The challenge for the Aristotelian as well as the pragmatist music education is therefore to situate the disciplined subject knowledge and pedagogical knowledge in a living context. What, how, for whom, why and when is reflected and answered in relation to particular contextual conditions.

Elliott, however, does not elaborate clearly enough upon this Aristotelian and pragmatist viewpoint in his philosophy of music education. If Elliott wanted to follow the Aristotelian view of praxis, he should acknowledge the ethical discernment on the actual educational context and situation and not only "correctness" in terms of the traditions, rules and principles of the *musical context*, i.e., musical information. Within his cognitive frame of reference, in which music is easily discussed from an individualistic perspective and as fixed acoustic information, the actual social context of education becomes easily transparent. It undermines the multiplicity of possibilities that art offers in education. Moreover, it seems that Dewey's attempt to avoid the Aristotelian process/activity distinction in the means-ends continuum could be a more constructive alternative for discussing the role of performance, listening, and knowledge in music education than Aristotle's activities theory.

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[794] Alperson 1991.
[795] Elliott 1995, 68.
[796] Ibid.

4.3.1. Praxis, poiesis, and context

Aristotle made an important distinction between doing and making, between praxis (*prāksis*) and poiesis (*poiēsis*). Praxis meant action in the sense of doing something or what is done. In praxis the action itself is the end and purpose, *telos*, whereas in poiesis the end is a product that is separate from the production.[797] By using Määttänen's example, the telos of a poietic activity, for example, the activity of building a boat, is the boat. The boat is separate from the activity itself. Musicing as praxis is done for itself whereas music as poiesis is done in order to produce a musical piece, a product.[798] In poiesis one needs productive know-how, a kind of apprenticeship, that the Greeks called techne (*tekhnē*) that referred to manual skill, craft and productive working with one's hands, which in modern terms means 'technical know-how'. For productive knowledge, *episteme*, one needs to know the material factor from which the end arises.[799]

Why is Elliott using the concept of praxis then instead of poiesis that in ancient philosophy referred to manual arts? Since Elliott wants to dilute the drift between a musical work as an object (made by an artist) and the learning or experiencing student, music as praxis emphasizes the worth of musical performance, action itself. In Aristotle's conceptual scheme the highest telos is a good life, to have *good experiences* that are valuable in themselves, to have experiences where action is not separate from the telos. Musical praxis then means, according to Elliott,

> action committed to achieving goals (*telos*) in relation to standards, traditions, images and purposes (*eidos*) viewed as Ideals that are themselves open to renewal, reformulations and improvement. In *praxis* – – the feedback that arises from one's reflections is used to improve one's expertise and to refine – – the goals that guide one's making and doing.[800]

Elliott thus combines making and doing, poiesis and action in his praxis. Musical performance as praxis entails both poietic activity, musical craftsmanship that is completed in order to produce a musical work, as well as the doing of music for the sake of musical doing itself.

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[797] Aristotle NE 1139b,1-4; 1140a, 1-24.
[798] Määttänen 2000a.
[799] Aristotle NE VI, 4; Hintikka (1974) has explained how the Greek word for knowledge, *episteme*, did not mean exactly the same as the modern notion of knowledge but referred to both knowledge and skill (ibid., 48).
[800] Elliott 1995, 69.

However, it seems that there are at least two possibilities to interpret how the ideals relate to knowledgeable action. Ideals can refer either to the (natural and real) sounds and cultural information that is delineated *in* the sounds, and knowledge in terms of one's own acting in relation to the sounding outcome that reproduces the ideals; or to both knowledge of sound connections and the knowledge needed to judge the outcome and the consequences of the sounds in experience including the whole social event and situation. It seems that Elliott comes closer to the former interpretation. Elliott's musical praxis seems to fall into the category of making rather than doing, into the category of essentialist production rather than into the class of situational use of intelligence. Musical sounds as incoming information, as input, carry delineated cultural information[801] and the task of the musician is to attain a result in her own making that is acceptable and 'right' in relation to the rules that guide the practice. Situational and contextual understanding means an understanding of "the standards and traditions of practice that ground and surround a particular kind of music making and music listening"[802]. Therefore, music needs to be authentic[803]. For Elliott, 'authenticity' combines the ideas of 'authoritative' and 'original'. He constantly refers to the musical practice, original composition, original instruments and setting as the main concern of reflective thought[804]. How this piece is in relation to the original one, is the question to be reflected upon, and not, for instance, how we could change this tradition so it could be better used in this particular context. The latter question involves a know-how of the tradition but looks beyond questions of authenticity in the sense of 'original'.

If we follow the Aristotelian line of thinking, poiesis does not include the ethical view, the use of practical wisdom, phronesis (*fronēsis*)[805]. The use of phronesis is

[801] Ibid., 89.
[802] Ibid., 63.
[803] The term 'authenticity' comes from the Greek word *authentes*, which refers to one who acts with authority or what is done by one's own hand. The term has come into philosophical use through the existentialists. (See *Dictionary of Philosophy and Religion*, 1996). In western musical performances authenticity has been related to early music and the employment of 'original' instruments, performing techniques, and early music performance practices. It also refers to the attempt to follow composer's wishes and intentions in interpreting a musical work. It can also refer to an attempt to re-create the context of the original performance and the musical experience of the original audience. (*The New Grove Dictionary of Music and Musicians* 2001, vol. 2, 241). Kivy (1995) adds to the definition faithfulness to the performer's own self and way of playing (ibid., 6-7). The context of performance as a relationship between music, musicians and audience has been used as a criteria for authenticity in ethnomusicological viewpoints, in particular (see Stokes 1994; Also *Encyclopedia of Aesthetics* 1998, vol. 1, 162-169).
[804] See, e.g., Elliott 1995, 134, 171-172.
[805] Aristotle NE 1140b, 1-20.

done *socially* and *situationally*, guiding decisions as to what things are good and useful in a good life[806], not in general, but when applied in the particular. Phronesis is precisely applied to matters that *could be different*. It is necessary for knowing what kind of actions and changes are needed in order to direct general conduct towards the good life. Unlike understanding, which "only judges", as Aristotle writes, practical wisdom is normative in nature concerning "what ought to be done or not to be done"[807]. Musical action as situational action and praxis refers therefore to the musical event where the performer's know-how is applied to the given particular situation, however, not only in relation to tradition, rules and principles in general[808]. Performing as poiesis is not necessarily praxis even when it is in accordance with tradition, rules and principles and in that sense with the requirements of authenticity. Insistence on authenticity does not therefore change performing/music making into a praxis. As Koopman rightly notes, Elliott's urge for authenticity paradoxically decontextualizes music making[809].

In this respect there are differences between praxial philosophers of music education. For Regelski, praxis is concerned with bringing about 'right results' for people so that the notion 'right' refers to people in a situation instead of some musical in general[810]. It refers not to the activity of performance as such or principles abstracted from a practice or tradition[811]. "Phronesis refers to a capacity for realizing the proper values of rational human conduct, i.e., the 'goods' that are correct or right *in or for a given situation*"[812]. The questions of how, for whom, in what context, for what purpose and with what influences give direction and open new realms of meaning and ethical dedication for respect in terms of authenticity of education, but also, as an Aristotelian education should, it focuses on the actual life-conditions[813]. Praxis is not based on conservation but is a vivid lived-in-experience and therefore it is important to understand how the rules rule in experience.

[806] A good explanation on phronesis and music education, see Bowman 2000b.
[807] Aristotle NE 1143a, 5-15.
[808] See on Dewey's notion of application in the Chapter 2.4.3.
[809] Koopman 1997, 107.
[810] Regelski 1998b, 28.
[811] See also, S. Johnson 2000.
[812] Regelski 1998b, 28, my italics; Regelski 2000a, 68.
[813] The question of conservation and change is not, however, a simple one that we can be passed without hesitation. Conservation can also be a possibility for opening new realms of understanding. For instance, Solbu (1998) quotes his informant: "I have found much in old folk music material that has renewed me in my work – staggered rhythms and 'impure' intervals. This 'strangeness' can easily disappear when we create synthesis. We need more positions, including the arch conservative. The old material ought to be preserved in such a way that it can continually be used as a source for renewal of form and expression." (Ibid., 34).

4.3.2. Musical activity and consummatory experiences

In order to explore the values of music in education, we can further compare Elliott's notion of musical praxis to Dewey's view of the means and ends and related ideals in art. For Elliott, musicing as praxis is an activity as for Aristotle. In praxis, action is done for the sake of itself. Therefore, Elliott argues, musicing is done for the sake of musicing itself. The product, musical work, follows from the doing so that the activity involves in this sense also making with an end-product.

Dewey, however, did not equate art with activity[814]. Dewey's alternative to the notion of activity is action that is both a means and an end and in which the instrumental and final values coexist[815]. Aristotelian (musical) activities require no 'mediating' sequential steps to arrive at them and are complete at any time. They are good in themselves. Dewey's experience as art is not simply something good that we engage with primarily for its own sake. Art involves a sequential development of experience in which the means are internal constituents of their ends. Sequences of action can have intrinsic worth and simultaneously aim at some goal beyond itself[816]. This means that the particular acts of a musician are neither performed simply for the sake of action, performing as such, nor simply for the sake of some end outside of it (like in poiesis as making a product of art). Performing acts as means are integrated into the final work of art and are therefore also valued as such by others. Artistic action, such as musical performing, can therefore be both means and end so that its means-elements are an intrinsic element of the end-product. The acts are part of the finished work and have consequences in the event not only for the musician him or herself but also for all participants. A musician's musical action *per se* is not only a causal condition for the end that it helps to realize but its means are freely chosen in the light of foreseen *consequences* in a wider situation and context and they are an integrated portion of those consequences. The role of ideals in artistic action is then to function

[814] Haskins 1998; Lekan 1998; Lachs 1993.
[815] Lachs 1993, 103.
[816] Ibid.

as inclusive aims "whose content and value are continually contextually determined in terms of what would promote growth for *this* person or *these* people in these conditions here and now"[817]. In Lekans words, (musical) actions are thus chosen by practical reason in terms of their relation to the larger context of ongoing activities including the person's own capacities and abilities[818].

Dewey thus changes the perspective into the event where music is experienced from different positions. The musical *event as a whole* is lacking in Elliott's theory, as also Reimer notes[819]. If Elliott emphasizes that the listener listens in line with the performer, Dewey acknowledged also the reverse side of the coin. He turned the view upside down and claimed: "The artist embodies in himself the attitude of the perceiver while he works"[820]. A performer is not performing in order to present cultural and ideological information that is cognized individually, as Elliott describes, but rather that the final work of art grows through actions and the historical processes, through practice, and gains its immediacy in actual performance. Satisfaction and enjoyment in the present has multiple possibilities of which the performer's flow is only one, although an important one in education. It is noteworthy that because of this coexistence of means-value and intrinsic value in the development of experience, Reimer's emphasis on listening as the final end is not in line with Dewey's notion of a means-ends continuum.

For Dewey, music at its best was therefore *an* experience, a consummatory experience, which needs knowledge, maturation, and sequential steps towards satisfaction. The consummatory mode of experience is, as Haskins writes, "in a literal, axiological, and phenomenological sense, life at its fullest"[821]. Musical experience, as a temporal consummatory experience, is a felt sense that in the immediacy of the present musical moment one's prior efforts are brought to fruition. In this sense artistic activities exhibit experience's final phase. However, instead of occurring once and for all at a given point, consummation of such a moment is relative and recurrent. Life is punctuated by our pursuit to achieve these fulfilling experiences but there is no final term in satisfaction. Besides being an end, a consummatory experience is also instrumental for further ends and can be related to the idea of growth in

[817] Lekan 1998, 114, orig. italics.
[818] Ibid, 115.
[819] Reimer 1996, 72-73.
[820] Dewey 1934, 48, my italics.
[821] Haskins 1998, 23.

general[822]. Means and ends are linked into continuums that extend indefinitely into the future. Although consummatory experiences are not reserved only to art, in Dewey's philosophy art gains a special place, since it is the most direct and complete manifestation of consummatory experience[823].

What is the educational significance of this change from an activities tradition to 'genuine human satisfactions', as Dewey called them? Dewey's reconstruction seems not only to break the foundation away from the philosophical disagreement between Reimer and Elliott but also to put more emphasis on the contextual nature of music education. Since Dewey saw consummatory experiences as events where, for instance, musicians together with the audience search for good experiences, knowledge can function differently depending on what aspect we are examining in this process. However, since artistic action constitutes the end, there is no way we could avoid emphasizing the importance of musical performance (including composing and other forms of musical action) in education. Music always involves a poietic aspect, which has intrinsic value. The importance of the performing action in education is not, however, only in knowing the tradition, rules and principles and being able to think-in-action in this sense, but in the use of practical reason as a *projection of goods* that also represent *potentials in the future* of the student[824]. In a consummatory experience we understand the relationship between the musical "doings" and "undergoing" so that the significance of present musical experience as "life at its fullest" is also in its temporal importance in suggesting the possibilities of experience in the future life of the students. The task of the educator is then to reflect on what material and which methods best fit in with the particular educational context so that music and musical knowledge represent potentials in the future of the student and so that music in its various forms can become a part of their life. Because of this diachronic nature of musical events, music in education is a mixture of the actual and potential.

As Lekan points out, the importance of a means activity, such as musical performance, is in its place within larger context of activities. "Sorting out better and worse actions, requires that we carefully attend to the larger context of conduct in which these actions occur—to the role of those actions in the growth of capacities and

[822] Dewey 1934, 139; Mitchell 1989; Haskins 1998.
[823] Dewey 1934, 297.
[824] See Lekan 1998, 130.

abilities of the agents involved"[825], Lekan writes. In this process of 'genuine human satisfaction', in the interplay of means, ideals and growth, musical knowledge plays an instrumental role in leading to an enduring search for wider meanings in the musical world inside of the school and outside of it. The goal of musical inquiry is not musical action *per se*, but the construction of new and more refined musical habits, tools, goals, and meanings, which are both useful and fulfilling. According to Lachs, this alternative notion of action "abolishes the supremacy of the cognitive and the contemplative and opens the entire range of human activities to the legitimate search for satisfaction"[826]. Lekan for his part argues that if Dewey's views of 'genuine human satisfaction' are correct, then the Aristotelian enjoyment of the activity is severing one aspect of the consummatory phase and thus offering a misguided interpretation of the experience[827].

A materialist like Elliott could accuse Dewey of metaphysics where growth is a vague entity, an ideal. However, as Dewey's theory is a contextual view, it advises that the actual operational acts and use of practical wisdom take place within and throughout the educational contexts, from the concrete here and now towards possibilities, whereas the theoretical account of understanding the process is unavoidably from a third-person perspective. Dewey's idea of means-ends integrated actions does not tell us what to teach but it tells us how to approach the question.

4.4. Reconsidering aesthetic experience in Elliott's praxial music education

As explained in earlier chapters, the tenor of Elliott's praxial theory is in what is going on in the head of the artist when he or she is performing or acting musically. It is assumed that similar occurrences take place in the listener's head, or brain. Therefore, the task of music education is to educate students in musical action. The main value of music education is in the experiences of success while performing—doing music. This approach is explicitly opposing Reimer's 'music education as aesthetic education', which sees musical performance and skills as a means of

[825] Ibid., 135.
[826] Lachs 1993, 103.
[827] Ibid., 143.

understanding and not as an end. Therefore, Elliott drops the aesthetic concept from his praxialism. He writes: "a truly musical experience is not aesthetic in its nature or value"[828]; so aesthetic theories are incorrect and misleading and should therefore be abandoned[829]. Elliott claims that since aesthetic education focuses on the objects of art and the qualities of these objects, it thus cuts artistic action out of the process. Performing becomes a mere means for producing the object. Moreover, according to him, aesthetic 'immediacy' does not seem to appreciate the cognitive values of music[830].

While I am not suggesting the same kind of use of the aesthetic as Reimer in his *A Philosophy of Music Education*, I, however, want to question Elliott's critique and see it as a reaction to the individualistic and idealist traditions in aesthetics and as it is manifested in Reimer's work, but also as a result of his own lack of interest in the larger framework of musical activities. Aesthetics can be related to the very question of why music matters in human life and could have benefited even Elliott's theory when understood in the naturalist and pragmatist way. I therefore show in which ways Elliott's critique does not capture Dewey's aesthetic theory and, furthermore, how the notion of the aesthetic can widen the view of music education as learning rules and principles of action.

Elliott is right in the sense that there is a different connotation between art and aesthetics. According to Dewey, "[a]rt denotes a process of doing and making" whereas "the word 'esthetic' refers – – to experience as appreciative, perceiving, and enjoying"[831]. Dewey, however, pointed out the process-nature of artistic experiences and held that art as aesthetic is inherently connected with the experience of making[832]. Since music, for Dewey, belongs to the world of rules, principles, practices, meanings, and so on, action, therefore, is important in Dewey's notion of music as aesthetic. The general tendency to relate value to the means is characteristic in Dewey's

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[828] Elliott 1995, 125.
[829] Other music educators have made similar arguments. Bowman together with Regelski argue that culturally pluralistic music education cannot simultaneously be aesthetic and that the purports of aesthetic education need to be abandoned (Bowman 1993; Regelski 1996, 34). For Regelski, aesthetic is a directly contemplative, abstract and intellectual experience in contrast to cathartic ecstasy or somatic immediacy (1998b, 34, 36).
[830] See Elliott 1995, 32, 36. Elliott writes that aesthetic experiences are said to be pre-given instead of constructed.
[831] Dewey 1934, 47.
[832] Ibid., 47, 49.

thinking and came out in an earlier chapter[833]. As was pointed out in Chapter 3., Dewey criticized traditional aesthetics, which tends to treat artistic acts as a means to aesthetic appreciation, which is seen as the end in itself. According to Dewey, performing a piece of music is not simply an external causal condition for the aesthetic experience and work of art to appear, but rather, the means are integral ingredients of *an* experience. Dewey also wrote, in music, "[t]he one who knows something about the relation of the movements of the piano-player to the production of music from the piano will hear something the mere layman does not perceive—just as the expert performer 'fingers' music while engaged in reading a score"[834]. The aesthetic in music is therefore intimately related to know how that is dependent on the particular musical context. The distinction between the aesthetic and artistic is, according to Dewey, only a matter of degree. Art is aesthetic perception together with an operative perception of the efficiencies of the aesthetic object[835]. This means that aesthetic qualities are not examined as inherent in physical sounds independent of the directed activity and energies.

Moreover, Dewey did not address the questions of the aesthetic on the products of genius or on the expert's insight only. As Jensen maintains, Dewey's egalitarian view of art as experience "breaks the link that has been established between education, taste, arts and democracy"[836]. In general, Dewey opposed the entire tradition of aesthetics as it had been understood throughout the 19th and early 20th centuries by writers such as Croce and Collingwood. Dewey wrote: "[T]he trouble with existing theories is that they start from a ready-made compartmentalization, or from a conception of art that 'spiritualizes' it out of connection with the objects of concrete experience"[837]. He criticized "the museum conception of art" that separates life, praxis and ordinary people and their experience from art and tried to recover the continuity of the aesthetic with normal processes of living[838]. Thus, his use of term aesthetic did not aim to make a distinction between art and the rest of life. Concert halls are centres for aesthetic pleasure; however, they are not the only centres for such enjoyment in life and, as Jensen writes, not places where people should go in order to become better people[839]. Although Dewey did not relate aesthetic quality

[833] Lothstein (1992) has argued, for instance, that at his best Dewey sees the human person as a *craftsman*.
[834] Dewey 1934, 98.
[835] Ibid.
[836] Jensen 1995, 376.
[837] Dewey 1934, 11.
[838] See Chapter 1 in Dewey's *Art as Experience*.
[839] Jensen 1995, 376-377.

to all modes of production, the distinction between the aesthetic and non-aesthetic cannot be expressed by using, for example, the common dualities high-popular or old-contemporary[840].

What then does aesthetic experience mean for Dewey? Together with aspects of artistic doings and contextualism of this doing, the aesthetic aspect of experience means a qualitatively different, fulfilling and inherently meaningful mode of engagement in contrast to the mechanical, the fragmentary, the nonintegrated and all other nonmeaningful forms of engagement. Aesthetic is a transformational concept meaning increased unity of experience[841]. Edman has claimed that Dewey's aesthetic experience is not so much a descriptive than prescriptive concept. It is an experience "in excelsis"[842]. Aesthetic experience becomes in Dewey's hands "not something separate from other kinds of activity but rather all experience as it comes to genuine fulfillment is art"[843]. The aesthetic does not therefore introduce qualitatively new elements into human experience "but consists of an intensification of what is normal experience"[844]. The aesthetic in the arts needs to be examined in the *continuum* where every consummatory phase of experience, a normally complete experience, is aesthetic in its primary form, and in which aesthetic experience in art is an *intentionally cultivated development* of this primary aesthetic phase[845].

Since Dewey's theory of art and aesthetic has clear parallels with his anti-atomistic social philosophy, musical experience as aesthetic experience needs to be seen as a shared experience by the same token as any experience is public and shared. It is this aspect of Dewey's theory that Reimer has demolished the most. Melvin, for example, argues that Dewey's artistic-esthetic experience is "a highly socialized experience"[846]. Shusterman explains that we may not necessarily experience music as shared but we have an experience *because* it is shared[847]. In pragmatism, aesthetic experience belongs to the public world of the mind, to the processes of making sense. According to Alexander, Dewey's aesthetic meaning is "a participatory event in which communication is a primary and not a secondary feature"[848]. Dewey himself

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[840] See also, Mitchell 1989, 485.
[841] Dewey 1934, 42; See also, Mitchell 1989; Pappas 1998, 115; Shusterman 2000a, 23.
[842] Edman 1950, 50.
[843] Ibid.
[844] Mitchell 1989, 477.
[845] Dewey LW 16: 395.
[846] Melvin 1992, 305.
[847] Shusterman 2000b, 28.
[848] Alexander 1987, 164-165.

argues, "[e]sthetic experience is always more than esthetic"[849]. It is related to various practices in human life, such as various kinds of musical practices, which intentionally cultivate and transform experience. In aesthetic experience, "a body of matters and meanings, not in themselves esthetic, *become* esthetic as they enter into an ordered rhythmic movement toward consummation"[850].

Dewey's notion of aesthetic experience is therefore not in contradiction to music's functional uses[851]. This is the core of Elliott's critique[852]. Elliott's critique on aesthetic experience being self-sufficient, disinterested and impractical is targeting the philosopher Langer through Reimer. According to Langer,

> [e]very work of art has a tendency to appear – – dissociated from its mundane environment. The most immediate impression it creates is one of 'otherness' from reality—the impression of an illusion enfolding the thing, action, statement, or flow of sound that constitutes the work.[853]

Aesthetic experience and art turn the angle of experience away from functions, bodies, and so on.

This was not Dewey's stance. He argued that the practical, the social, and the educative could be integrated into an aesthetic form[854]. Similarly, aesthetic experience does not reserve intelligence or emotion to its exclusive realm, but cultivates this potentiality, which the human world has from the start. "The emotional phase binds parts together into a single whole; 'intellectual' simply names the fact that the experience has meaning; 'practical' indicates that the organism is interacting with events and objects which surround it"[855]. The practical element of experience implies that we cannot make a hard division between aesthetic experience and other modes of experience. Määttänen explains this integration by arguing that aesthetic experiences related to art are anyhow connected to life, different contexts of action and practice. Instrumental use of an artistic object does not prevent the object from simultaneously

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[849] Dewey 1934, 326.
[850] Ibid, orig. italics.
[851] I use the terms 'use' and 'function' approximately as complementary. It is possible, however, to make a distinction between use as referring to the situation in which music occurs in action and function that is related more to the particular reasons for its occurring and employment as well as the purposes it serves. Such a distinction was made, for example, by Merriam in *The Anthropology of Music* (1964).
[852] See Elliott 1995, 124.
[853] Langer 1953, 45.
[854] Dewey 1934, 327.
[855] Ibid., 55.

becoming a work of art.[856] Musical sounds that are applied for some purpose, for example, to raising political consciousness, can therefore simultaneously serve as aesthetically valuable experiences.

Shusterman claims that the opposition between the practical and the aesthetic results from confusing means with mere external causal conditions for an end. He argues that art can function as a means and a practical end for romantic love, religious worship, social celebration, and so on, and simultaneously be a freely chosen and enjoyed end itself.[857] Art is not merely instrumental to some other end (cognitive, moral, psychic, cultural) nor does it possess "inner values" that makes it autonomous and separable from the joys and sufferings of practical life.[858] Art has its own function in human life but it needs a context of use that again involves multiple aspects.

Dewey explained that even music as fine art needs to retain a continuity to everyday experiences[859]. Fine art grows out of the practical and the practical arts are never merely practical, but contain a consummatory aspect. Art is therefore always part of life in realist terms[860]. Accordingly, the task of philosophy of music education is to restore the continuity between the everyday experience of the students and music that is meant to intensify this experience. Music does not exist in an autonomous realm where music educators should guide their students.

Dewey's notion of the aesthetic is thus in opposition to Reimer's notion that Elliott criticizes. According to Dewey's pragmatist notion, music as human interaction with sounds is culturally conditioned. An individual looks at art through the eyes of a whole tradition, listens to music through the ears of a whole tradition, practice and culture. There is no permanent aesthetic form waiting to be discovered irrespective of the aspects that concrete life bring to art. Subsequently, in the final analysis cultural context and situation determines aesthetic form[861]. This means that culturally distant music is recontextualized in education and how this music becomes educative depends on whose experience it changes[862]. Following Dewey, Hook has therefore

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[856] Määttänen 2000a.
[857] Shusterman 2000b, 49-50.
[858] Ibid., 46. See also, Alexander 1998, 9.
[859] Dewey 1934, 3. See also, Eames 1977, 161; Morris 1970, 167.
[860] Similarly, according to Dewey (1934), there is a continuity from biological commonplaces to the asthetic in experience (ibid., 14).
[861] Hook 1995, 202-203. Also Alexander 1987, 188.
[862] See, e.g. White 1998; Also Caglar 1997.

argued that since the funded meanings of the period in which art has been produced can become partly obsolescent when the object operates to intensify and deepen the qualities of experience in another time, we can say that the experience and the meanings are not the same. "Something is lost" and "something is gained" in another cultural milieu[863]. "Aesthetic form is *re*formed because of what the acculturated organism brings to the occasions of experience" [864].

It is noteworthy that Elliott's critique of the aesthetic concept touches on the issue of aesthetic immediacy and the sensual in experience, the undermined side of his own theory. Although art involves reflection and cognition, for Dewey, the aesthetic is referring to perception and senses and the immediacy of the bodily-felt sense-making situation. He wrote: "It cannot be asserted too strongly that what is not immediate is not esthetic"[865]. Cultivation needs concrete actuality in experience instead of mere abstract contemplation[866]. However, Dewey did not reduce art and aesthetics to some hedonistic level of bodily pleasures but rather pointed out that we live through our sensing and feeling bodies and artistic experiences channel our sensual experience in a particular culturally defined ways. The use of the senses is not cut off from the refined forms of human experience but is taken as a centre of celebration in art as aesthetic experience[867]. Artistic meaning is "not incompatible with qualia and affect"[868], but it is also not "unmediated"[869]. Immediacy refers to the "felt" quality of the situation as a whole[870]. However, the situation cannot be reduced to the feelings that it engenders. The clews that guide our interpretation do not alone form the aesthetic meaning. The immediate meaning of music means the "felt" sense of the whole situation.[871]

In his critique Elliott relates the eighteenth century aesthetic concept to the idea of multi-arts education and doubts that there is any such general capacity as aesthetic sensitivity that would cover all the senses and related forms of art. "Multiple intelligence theories and contemporary studies of creativity argue against

[863] Hook 1995, 202.
[864] Ibid., my italics. See also, Mitchell 1989, 482.
[865] Dewey 1934, 119.
[866] See also, Mitchell 1989, 495.
[867] By immediacy in perception Dewey did not refer to the Berkeleyan kind of notion of immediate perception according to which only a real existent exists in the subjective mind. Dewey was not an idealist as was explained in Chapter 2.
[868] Shusterman 2000a, 23.
[869] Alexander 1987, 36.
[870] Jackson 1998, 21; Alexander 1987, 80.
[871] Jackson 1998, 21.

such possibility", he writes[872]. Firstly, Elliott's use of intelligence theories seems slightly misleading. Gardner, for example, emphasizes that although we can establish categories for different intelligences, "they can be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures"[873]. Music education should not be reduced to training one of the many intelligences, the musical intelligence, even if music involves mainly that particular intelligence. However, Elliott is right in his claim that music making comprises of different cognitive challenges than other forms of art and should therefore be taught separately. Drawing as art is not a means for learning to play an instrument or for understanding the structure of a blues song even if one could use visual illustrations in teaching and learning. However, if music in education is understood in terms of events that are immediately consumed, in terms of meaningful "wholes", then sounds together with movement, dance, drama, lyrics, visual effects, and so on, can function as constituents of the final experience that is qualitatively fulfilling. Combining other art forms is not a necessity but a possibility and there are, in principle, multiple possibilities for music to make life better. On the other hand, in order to understand the wider context of music practice, one can, for example, examine how other arts manifest general cultural ideas. In this sense, we can agree with Reimer that other arts could strengthen music education rather than vice versa[874]. The question is then, what is relevant within the limits of a particular educational context.

Elliott himself relates combinations and relationships of music, dance, poetry or drama to authentic ways to listen and understanding certain musical works. Multi-arts education means for him combining artistic means when such combination are done in the original cultural context of the music.[875] This would mean that Finnish folk

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[872] Elliott 1995, 249.

[873] Gardner 1983, 9. In *Frames of Mind* Gardner (ibid.) lists musical, bodily-kinesthetic, linguistic, logical-mathematical, spatial, and personal intelligence. He has later defined naturalistic intelligence and divided personal intelligence into intelligence about ourselves (intrapersonal intelligence) and intelligence about other persons (interpersonal intelligence). In *The Disciplined Mind* (1999) he mentions a ninth intelligence, the proclivity to pose questions about life, death, and ultimate realities (ibid., 72). According to Gardner (1983), musical performers exhibit not only musical intelligence, but also bodily kinesthetic skills, interpersonal intelligence, logical mathematical skills, and so on (ibid, xii).

[874] See Reimer 1977, 13; 1997d, 59-60.

[875] Elliott (1995) writes: "These relationships are part of the cultural-ideological dimension of listening and listenables. Accordingly, to learn how to make and listen for musical works that involve other artistic practices requires reference to the whole web of beliefs, concepts, traditions, and standards that explain how certain musicers and listeners understand the contribution that other performing and non-performing arts make to their music cultures." (ibid., 248).

music cannot be combined with modern dance, or that traditional African music and dance cannot be performed as a stage performance. When we combine the arguments that have been addressed in earlier chapters against Elliott's notion of authenticity, I think it is reasonable to say that Dewey's notion of the aesthetic was not loaded with such a burden of authenticity, and that music education as aesthetic education should not be *restricted* to learning "authentic practices" as essentialist entities. The final criteria for any experience to be aesthetic is in its qualitative and immediate value in the given situation and context. For this same reason, Dewey's aesthetic cannot be a criterion for making judgments of whether a whole tradition or musical practice is good or bad. Aesthetic experience is related to good experiences and good experiences vary depending upon the culture and context.

Due to both Elliott's and Dewey's general view, which sees value in action as a good experience, Määttänen has paid attention to the similarity between Elliott's flow and Dewey's aesthetic experience[876]. There seems to be a crucial difference between them as well. Elliott's flow, as referring to an individual's self-satisfied "autotelic" experience, is a much more individualistic view of the 'good experience' than Dewey's aesthetic. Dewey's aesthetic at its height signifies "complete interpenetration of self and the world of objects and events", but "[i]nstead of signifying being shut up within one's own private feelings and sensations", this merging is, according to Dewey, a sign of "active and alert commerce with the world"[877]. Moreover, Dewey's aesthetic as a consummatory experience, when related to art, is not only transforming the individual but also the community. For Dewey, art as *an* experience was a mode of communal life, as explained in Chapter 3.2.1. When we acknowledge that Dewey also rejected hedonism, the aesthetic becomes an aspect of cultivation and consummation where the interest is in music as a shared possession. Musical actions and undergoings are not valued only because of the pleasure that follows but also by experiencing and thus recognizing the importance of how they are shared and shaped by the community and how they harmonize life.[878]

It could be said that Reimer's aesthetic education which wants to give every child equal access to the world of art and "our cultural heritage", is following Dewey's line of thinking. However, in my interpretation the importance of actual practical use value, and Dewey's democratic principles, slightly change Reimer's picture of

[876] Määttänen 2000b.
[877] Dewey 1934, 19.
[878] See Lekan 1998, 136.

a music teacher as a guide to the world of music as the world of the classics. Recognition of the actual use value of music and of how music harmonizes life at schools and within educational communities requires reformulating, for instance, Reimer's general attitude to popular music. "The classics of popular music", that Reimer accepts a valid for gaining aesthetic insight, is not the issue, but rather, that the musical community in classrooms could be built up through the energy that students anyway seem to put, for example, into popular music in their everyday life. Consumption and production should be coined in a meaningful way in education. Reimer searches for certain quality criteria amongst the existing musical practices for his notion of the aesthetic and aesthetic education and is ending up with a limited ethnocentric view. Elliott for his part needed to make a more radical turn to the actual educational context and recognise the possible social significance of music in these contexts. Both Reimer and Elliott search for good experiences that are provided by the world in which we live. Dewey's aesthetic is, however, related also to the world of possibilities so that the qualitative in life needs to be made[879]. The aesthetic is an experiment of our own doing and is not simply an individual matter. The next chapter examines how Dewey's ideas of a learning community can change the individualistic focus of music education towards the actual social environment in an inclusive way.

[879] This is where Aristotelian metaphysics and Dewey's views differ from each other (see Chambliss 1990, 115-116).

5. SOCIAL SIGNIFICANCE OF MUSIC EDUCATION

> *Our being is a being with. So, to be in the world without making history, without being made by it, without creating culture, without a sensibility toward one's own presence in the world, without a dream, without song, music, or painting, without caring for the earth or the water, without using one's hands, without sculpting or philosophizing, without any opinion about the world, without doing science or theology, without awe in the face of mystery, without learning, instruction, teaching, without ideas on education, without being political, is a total impossibility. (Freire 1998, 58.)*

The purpose of this final chapter is to explain how the earlier points are related to the general thesis according to which music education should start from the horizon of actual educational context and how Dewey's central concepts, 'the social' and 'the event' can widen the individualistic focus of music education. The aim of this chapter is not so much to suggest a focus on the social than to suggest a more deliberate consciousness of its workings in the development of musical individuality. The question of the individual and the social is therefore *not an either-or question*. This chapter aims to show how musical experience, action and culture can unite in a socially concerned musical praxis in educational contexts. From this angle, music education as culture is the way in which we interact musically with one another in our educational context. I shall also turn the discussion here more clearly to the context of the school and the classroom.

5.1. Music education as culturing

As mentioned at the beginning of this work, the problem in music education is not usually whether music is cultural or not, but rather how music as culture is related to the social world and other aspects of culture. The need to distance music from "cultural chains" and the collective stems from the need to see music in terms of individual cognition, imagination, creativity and so on. It seems, from the perspective of individualism at least, that one has to choose either the first or the latter perspective. The pragmatist understanding of the relationship between culture as a whole and individual experience as a part of it was explained in Chapter 2 in terms of how an individual inhabits him or herself in the social and material environment. It is symptomatic of Dewey's search for the social in the individual that he saw

'experience' as interchangeable with 'culture'[880].

I have suggested in this work that we need a perspectival switching whenever we change our view from a third-person perspective to a lived first-person perspective. I also argue that the basic starting point should be the student's lived vertical perspective and a transformation of experience from this perspective. In the final analysis nothing else is important. Transformation takes place through inquiry and knowledge and plurality of meanings in the already meaningful world. However, as experience is not that which "occurs beneath the skin or within the recesses of consciousness", as Colapietro explains, but "predominantly what goes on *between* one self and other selves"[881], it is the interaction that becomes the focus in education. Culture becomes as much a here-and-now experienced matter as is the individual experience. If culture is cross-examined through educational practices, we can see those practices themselves as constituting culture. Music education is then not merely a question of musical cultures 'out there', of what other people do with musical sounds, but rather of educational contexts which by using various kind of techniques and means, forms and re-forms culture by its creating habitudes in its own social situations.

By 'culture' we can therefore refer to many things and processes. It refers to how we understand and appropriate each other. It also refers to the network of normative suggestions for the interaction of an organism with the environment[882]. The suggestions are value-laden advising, "this is worth doing". This notion of culture as actions for a better life has similarities with the classical underlying idea of culture. The classical meaning of culture had to do with the *cultivation of human potentiality* as it is manifested in different human groups. Culture was directly related to life-values. *Cultura anima*, 'I cultivate' (*cura*, *curatio*, *cultus*) implied honour and veneration[883]. Since the end of 19th century, after Tylor's introduction of the notion of culture as a whole way of life for a group or society, the word culture has gone through changes of perspectives. It has been associated with progress and 'civilization', universalizing tendencies and connotations of the Enlightenment, to Romantic ideas of cultural diversity, fragmentation, and relativism[884]. In the 20th

[880] Dewey LW 1:361. Dewey writes that if he could he would rename his *Experience and Nature* by using the title *Culture and Nature*.
[881] Colapietro 1999, 71, orig. italics.
[882] Dewey 1934, 28.
[883] Panikkar 2000; *MacMillan Dictionary of the History of Science* 1981.
[884] Wax 1993; Walker 1990; Tylor's definition was made in 1870's and has become the common undertanding of culture.

century the British social anthropology culture concept was developed towards an abstraction from observed behaviour so that it became conceptually distinct from society. It was conceived as a set of codes or programmes for behaviour or as organized systems of symbols and meanings. In the 1950's this development led to the mentalizing and abstraction of culture, which together with reductionism that was characteristic of scientific research at that time, drove forwards approaches in which the analysis of culture became cognitive, conceptual, and individualistic.[885] The larger perspectives became metaphysical fictions since only the parts were considered as real scientific objects. It is this contradiction between individual experience and culture as a larger whole that has created a vast need for re-definitions of the concept of culture in pluralist societies. The 'common sense' understanding of culture as a shared coherent way of life has gained new perspectives.

Wax argues that an important perspectival change, a scholarly paradigm shift, took place when culture, around the 20th century, started referring to products of action instead of action itself[886]. The classical notion of culture referred to actions that had a certain purpose. Culture signified "what a person did to assist the growth of an organism"[887]; it referred to the intentions and actions that were undertaken in order to enhance growth. Culture in this sense referred to enduring education and the improvement of the environment. Wax writes that culture, such as physical culture, referred to the notion that an individual has a natural capability to grow and that there must be someone, a cultivator, who facilitates this growth. A cultured person had training in order to fulfill his/her potentialities.[888] Culture was understood as a refinement that produces a cultured person, a person whom cultivation has made a learned enjoyer of what is good in life. This notion of culture as a tending of natural growth was consequently changed later to culture as such, a thing in itself.[889] In computational theory, as explained in Chapter 4.1.1., the cultural 'thing' became rules in the brain.

The older notion of culture as *culturing* is beneficial to our understanding of culture as something to be done instead of a thing. Nieto has suggested a similar turn by

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[885] *MacMillan Dictionary of the History of Science* 1981.
[886] Wax 1993, 102.
[887] Ibid., 103.
[888] Ibid.
[889] Ibid., fn 9.

arguing that we should understand *culture as a verb* rather than as a noun[890]. Culture should be understood in its use as a consumption of meanings. This actuality of use means that culture does not exist outside of its social context. Although its potentials, such as sound-objects with their historical traits, pre-exist, it is the active operation through contact and interactions with others that fixes culture.[891] It is within this frame of normative action that we need to also understand Dewey's definition of culture as "something cultivated, something ripened"[892]. Culture, covering a web of human activities, artifacts and humans in their mutual interaction, means action for cultivation, caring for the values of life and change for better experience, potential when looked at as such, but actual when occurring in education.

It is evident, however, that the notion of culturing itself does not automatically lead to answers in terms of what one should teach, learn or do in order to become cultured. As Martin has pointed out, the dominance of a group's values does not necessary mean that all members of the group even appeal to the practices that have privileged status. The British Art Council, for example, found out that only a minority of 11.7 per cent attends performances of classical music although classical music is presented as 'British music' and has a privileged place in the school curriculum.[893] Culture should therefore not be understood as a coherent body of facts and values that ought to be absorbed when one is being (en)cultured, but rather as the outcome of a process of competition of interests and differentiation.

Consequently, as Ortner and Wright, for example, have argued, the term 'culture' is not neutral but its use is, and has been, politicized: it can be used for different purposes and effects depending on who is doing the defining[894]. This is not a new phenomenon. The introduction of the term culture was related to the egalitarian efforts of the German bourgeois intellectuals in relation to the aristocracy and to the French and English. The Japanese term for culture, bunka, was created to assert both national unity and independence against western colonial ambition.[895] Boas used 'culture' as a rhetorical weapon against racial determinism[896]. The anthropological

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[890] Nieto's (1999) argument is more related to the dynamic and changing nature of culture, however. (Ibid., 49-50.) Nieto has taken this idea from Arvizu.
[891] Nieto 1999, 56; Kalantzis & Cope 1999, 248.
[892] Dewey MW 9:128.
[893] Martin 1995, 11.
[894] Wax 1993, 100; Ortner 1995, 180; Gaenslen 1997, 272; S. Wright 1998, 14.
[895] Gaenslen 1997, 266.
[896] Wax 1993, 104.

use of culture stemming from Boas has been used further by multiculturalists in education to argue for every child's right to be educated within her own culture and simultaneously to avoid ethnocentrism in curriculum and educational materials[897]. However, when culture was made a scientific concept and related to a cognition of products, this ethical-political sight became transparent.

If culture is thought to be ethically neutral or when it is not consciously taught, it is also not consciously learned as culture. According to Téllez's and O'Malley's research, many educators think that they lack a culture and that their teaching thus is culturally neutral[898]. Culture seems to be something distant, related to other people that are 'foreign'. Nieto claims that "it is not unusual to hear people, especially those of European background, lament that they do not 'have' culture in the same way that African Americans, Asian Americans, Native Americans, or other groups visibly different from the dominant group 'have' it"[899]. She concludes: "Whites frequently do not experience their culture *as a culture* because as the officially sanctioned and high-status culture, it 'just is'"[900]. In Stärke-Meyerring's research on North American university students on composition showed that "[a]lmost seventeen per cent of the students questioned claimed they had no culture and thirteen per cent thought they had a culture, yet found it difficult to name or define it"[901].

Since education is not neutral, but involves choices made over other choices, with the notion of culturing we can try to raise this ethical view to the surface of consciousness. Culturing that maybe better than teaching and learning culture(s), entails the idea that music education is a question of the student's experience and also of the actual culture that the education creates by its choices. It involves the idea that musical events in education actually form and reform culture by its offering possibilities for various habits whether we are aware of it or not. If music education is culturing as caring for and tending, it is most concerned with improving the experience of students with a critical and reflective touch on what is called "our" culture or established customary ways of thinking and acting.

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[897] Ibid., 105-106.
[898] Téllez's & O'Malley's 1998.
[899] Nieto 1999, 47.
[900] Ibid., 49, orig. italics.
[901] Stärke-Meyerring 1998, 148.

Moreover, culturing does not necessarily refer to "a culture" as if it were a singular unit. Rather, it accepts that "culture", as experience, is a hodgepodge of cultural traits, combined and recombined. In education this means a respectful multiversality of various elements taken into education in order to enrich the life of the students, to enhance understanding and growth as is most relevant in the particular context[902]. According to Dewey, variety is the spice of life and the precondition for rich cultural life[903], the "give-and-take" of human practices[904].

On the other hand, the task of education is to offer the possibility to create a caring and "loving" attitude[905] towards the surrounding musical environment and thus a possibility to learn to value the various ways human beings act and enjoy themselves musically. Dewey's reflective attitude is therefore not necessarily antagonist to tradition. Human cultures provide us with greater resources for gaining meaning and expression than we could ever achieve by introspection or by turning to the inward self. Culturing in music thus only happens by participation, through "the give-and-take of communication"[906]. The ways these two perspectives of "giving" and "taking" are combined in educational praxis form also, what Bruner calls, the culture of education[907]. Here, the perspective is therefore deliberately transferred more to *culture of music education* instead of merely to musical cultures.

5.2. Multimusical education

> *When we explore music from cultures we're unfamiliar with, we don't have to search for explanations. Music doesn't provide the explanations. Music is a way of viewing the world. Differing forms of music are differing ways in which to see the world. Differing world views. Differing perceptions. Differing ways of thinking. Differing life philosophies. Cultures that communicate on completely different frequencies than those with which I am familiar. I cannot escape from my own identity, but I can enrich it. The deeper a tree's roots, the further its branches can extend without toppling it. (Solbu 1998, 31).*

Although Dewey thought that the human mind is cultivated through shared habits

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[902] See Chapter 2.4.3.
[903] Dewey MW 10:288.
[904] Dewey LW 2:332.
[905] See Dewey MW 15:197.
[906] Dewey LW 2:332.
[907] Bruner 1996.

and by participating in socially shared practices, his educational ideal was not to create conformity. However contradictory it may sound, he emphasizes plurality in education. One could see Dewey's attempt as trying to break the inevitability of culturalism by pluralism within context, so that the latter could also be examined from the viewpoint of how it establishes similarity against real challenge. Plurality is the way in which to stir up the dialogue between various views although the human being always finds him or herself in the middle of a dialogue of some sort and in this sense in some sort of culture.

If culture is understood to be a suggestion for experience and meaning in contextual action, then plurality in this respect challenges the educational context and changes its culture. Pluralism becomes an access into a broader and more liberating learning environment. Through the actual educational context 'other cultures' become part of the culturing process so that diversity is then both an end in itself and a means for further growth-enhancing experiences.[908] Dewey maintained that although culture has us before we have it, the function of formal schooling is to extend and broaden the cultural experience that emerges through enculturation. Then, knowledge in music education grows out of the contradictions that old habits and the new situation form. Plurality does not necessarily mean only subject content in the meaning of diverse musics; however, in this context of discussion it is the main aspect of it.

Like so many other music educators, Elliott also defends multimusical education. Music consists of several distinct musical practices which each involve mutually reinforcing activities of music making and music listening.[909] Elliott's view approaches music from the familiar to the more foreign musical cultures[910]. By emphasizing the authenticity of the chosen music he want us to understand that musical action and musicianship is not only a question of sounds but also of the varying principles and values that people associate with the sounds. We have to be able think in line with the people whose music it is. By acting authentically we gain the authentic meanings of the particular musical praxis and a wider understanding of our musical environment and ourselves. By *doing* it authentically we gain the experience of having 'done it right'.

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[908] See also, Simpson 1999.
[909] Elliott 1995, 45.
[910] Ibid., 293.

The question is then, can we ever reach authentic meanings of music that we are not familiar with and why should we[911]. Is our dealing with music only thinking of the meanings or is it also about *being with* it? There is a grain of truth in Reimer's claim that we are more alert to achieve what he calls profound aesthetic experiences in familiar musical contexts[912]. However, there are, in my understanding, no simple answers to these questions.

We can first examine the value of the authentic 'other' to the self. The self as "being with" is not a stable condition. Reimer acknowledges how becoming more familiar with the unfamiliar changes one's engagement with the world and one's self. He describes his own experience:

> As I listened to the rehearsal of traditional Chinese opera in Manchuria, I was aware of the growth I had undergone over the three months since I had arrived there and had first been introduced to this operatic tradition. My initial experiences were so saturated with my Western heritage and its tacit presumptions about appropriate vocal tone color, instrument timbres, melodic variety, harmonic interest, and so on, including acting style being appropriately based on a realistic model, that it was difficult for me to even begin to respond empathically. It was only with growing insights about and awareness of its cultural functions and history, its connectedness with language and myth and social values, and its intramusical and dramatic techniques, that it began to be accessible to me through the barriers of my own very different musical and cultural belief system. I wanted to be open to its otherness, but at first I found myself resistant to yielding something of my selfness. As I managed to yield, I found myself becoming more and more intrigued by the very differences—contextual and musical I had at first found so difficult to assimilate within my own experience. I discovered that I did not have to give up who I am, and that in fact I could not do so, but that I could be something I never was before in adapting myself to a way of experiencing quite new to me. My selfness was not abandoned: it was expanded.[913]

Reimer's description reminds us that the self is in a flux of changes and is not a permanent entity. The self is, as explained in Chapter 2.3.1. temporal rather than unified and centred. The self or identity of the student need not be taken as a coherent unit, but as a multilayered, relational and often unconscious one. Students 'are' not essentially something in a particularist sense but 'become something' in relation to their past and this 'becoming something' is determined by context.[914] If we see a transformation from the learner's perspective, the purpose of musical variety in education is not so much as to make it more interesting or to be politically correct but rather to expand one's self. We do not become 'the other' but different. The self

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[911] See Chapter 2.4.3.
[912] Reimer 1995b, 6.
[913] Reimer 1991d, 12.
[914] See also, Westerlund 2001a.

is set against something that is different since the logic of understanding oneself as a self implies an other, a dialogical partner as Shusterman writes[915]. The result of this process is, however, a "third perspective". As Taylor argues, borrowing from Gadamer: "The aim is fusion in horizons, not escaping horizons. The ultimate result is always tied to someone's point of view;"[916] to the point of view of our temporal self.

At this point, I think we need to distinguish at some level an understanding of various cultural phenomenon and the passions involved in them, on the one hand, and accepting those passions and experiences as part of one's own life, on the other. If we needed to assimilate all the related cultural aspects of a given musical practice on an experiential level, in principle it would not be possible to authentically experience a gospel song without deep Christian belief, or to understand *Sihlutwa 'Bantwana* without the experience of apartheid. We can understand the related meanings of *Sihlutwa 'Bantwana* from a third-person perspective only. However, we cannot have the same experience as the people whose music it is. Musical action in education in these cases is a dialogical unity of reproduction and reflection where the experiential "result" or product is re-contextualized. Similarly, as Bruner's "mutualist view" emphasized, the student's experience and the subject matter meet in a dialogue, van Oers argues that the subject matter in education should be seen as a continuous process of embedding contexts in contexts. According to him, the idea that the original context could be transferred into an educational situation is based upon one kind of decontextualization.[917] The actual context forms any conditions of possibility of change that the "text" offers. This kind of use of practical reason or intelligence, in my understanding, is not the same as a simple resistance to conventions or traditions. Meanings as processes of making sense are always consummated in the actual by using the tools and perspectives that the past or 'the other' offers for understanding.[918]

Recontextualizing does not therefore lead to an indifferent attitude to the "original" ways of musical expression or the larger context where the music is used. As Schippers argues, in multi-musical education very often "a lot is taken away, and little replaced"[919]. For instance, expression and feeling in world musics is easily lost

[915] Shusterman 2000a, 193.
[916] Taylor 1995, 151.
[917] van Oers 1998; White 1998; See also, Westerlund 1998a, 1999b & 2001b
[918] See Chapter 2.2.3.
[919] Schippers 1999, 25.

if musical material is taken from notation and interpreted as if it were western music. A pluralist choral repertoire does not necessarily make a multimusical education if the ideal for the human voice is the same independent of the song or practice. Hence, music needs to be constructed out of an understanding of the various links of the music to the larger social-material context of its use; links between this and some other more familiar musics; links between 'our' context and 'the other' context. It needs to be constructed by highlighting relevant features; and by changing unacceptable or impractical features of the music in order to gain a "sense of fittingness" and a "contextual comfortableness"[920]. Understanding the ideological features of the music does not mean that we need to reproduce those aspects in education. For example, we do not want to reproduce the tradition that women only sing in rock groups.

This seems to lead to a contradiction between a "politics of identity" and a "politics of possibility" as a motivation for multimusical education[921]. The starting point for Dewey was that recognition of our cultural constitutive and multiple other views are seen as an opportunity to learn and grow rather than as a threat to the worth of our identity. This is a claim that can be found too optimistic. Dewey believed, however, that after all people prefer growth although there are contextual and situational priorities in what is considered better, or what is growth and relevant in each situation. "Identity", for him, can be interpreted, as Ryan does, as "a commitment to a particular conception of the future" instead of essentially a backward-looking concept[922]. Education needs to start form the student's perspective but the goals of it are wider than the notion of identity itself offers.

In spite of his refusal to step to the side of either change or conservation, Dewey suggests contextual reflection and problem solving. The process is continuous and does not end with a universal understanding or require it as a starting point. We do not need to set one musical practice against the other. Dewey explained: "One cannot climb a number of different mountains simultaneously, but the views had when different mountains are ascended supplement one another: they do not set

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[920] Green 1998, 437.
[921] The Kantian educator respects equally all choices of autonomous human beings, whereas the politics of identity approach, articulated by Taylor (1994), for example, demands an equal recognition of cultures since identities are socially constructed.
[922] Ryan 1996, 1057. According to Ryan, Dewey believed in unity in plurality, in Americanization and multiculturalism simultaneously (ibid).

up incompatible, competing worlds"[923]. In this process where understanding others and one's self are combined with the lived-in-experience of musical possibilities in one's own life, there should be room for appreciation and empathetic interchange. Understanding the other is then not only motivated by the growth of one's own self, but also by an ethical reaching out towards an understanding others.[924]

When we combine the "mutualist view" and pluralism, then multimusical education starts from the 'child's perspective' toward possibilities and not from general principles, such as everyone should learn the basics of the main world musics. Authentic musical practices do not become knowledge without translation into the student's horizon and changes take place in this process[925]. Moreover, when we start from an educational context and the growth of the student, plurality does not become an aim in itself without relevance. For instance, Panikkar has reminded us that there are differences between contexts in accepting change and plurality[926]. Klemetti and Ritvaniemi report that the view of 'culturing' amongst Somalian refugees in Finland has been different from the one that the Finnish educational system believes in. The Somalian view does not see value in music education and in instrumental performance, in particular[927]. Some parents in Christian communities in Finland do not accept, for example, rock music for their children. In such cases the educator's task is to be able to analyse the differences concerning cultivation and to find practical solutions to them. This is not achieved unless the teacher thinks that music is for the students and not the other way round. For example, Appleton warns educators about assuming a missionary stance and attempting to save individuals from their cultures in the name of a democratic ideal[928].

From this perspective, it looks as if all musics are not equally valuable in all educational contexts. Elliott's dynamic multiculturalism seems to suggest the same. Elliott writes, however, that since education should start from the cultural context of the child, therefore, Finnish music curricula should include *both* western classical practices *and* Finnish musical traditions[929]. However, I suspect that in many, if not

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[923] Dewey MW 9:117.
[924] Shusterman 2000a, 193.
[925] Also Fung (1995) has argued that absolute authenticity of world musics is not achievable because the classroom context is not socioculturally and materially similar with the "original" context of the music (ibid., 39).
[926] Panikkar 2000, passage 83.
[927] Klemetti & Ritvaniemi 1998.
[928] Appleton 1983, 67.
[929] Elliott 1996, 12.

most cases, it is popular music (as a wide category), or rap particularly, that is familiar for the students and not classical practices.[930] Hence, not only Reimer but also Elliott assumes that the older and 'pure' forms of music are the most valuable in education. Although the question of what is worth studying in a particular educational context is in itself complex, Dewey's views can again be useful in this respect. His view on "experience as art" suggests that we have to "keep the emphasis on the present and the future" in order to be able to select from the cultural heritage of the past[931]. For example, Jensen, by leaning on Dewey, argues that we cannot assume that since certain forms of music are old or "ethnic" they are therefore inherently 'good for' the students. We cannot even start from the assumption that we should educate the public to appreciate 'good art'.[932] When we have such a starting point, educators should rather reflect upon what it is based on, how such a starting point constructs our society, and how to transform its workings. The same pertains to teaching methods, instruments and so on.

From the viewpoint of contextualism, there is therefore no such thing as a 'teacher-proof' multimusical and multiculturing curriculum. No one model of pluralism is likely to suit the needs of all educational contexts nor is a singular pedagogy suitable for all students. Appleton suggests a pluralism of pluralism, a *plurality of models of pluralism* in which various models are potentially appropriate in an educational context and society[933]. According to Appleton, "[i]f the spirit of pluralism is to be followed, we should expect to develop not one national model but a number of regional and local models that meet the needs of various groups"[934]. Educational context sets in one way or another the criteria for emphasis and for what is considered relevant and effective. This context also includes the background and education of the teacher.[935] Dewey's "realism" comes out well when he writes:

> Transformation, readjustment, reconstruction all imply prior existences: existences which have characters and behaviors of their own which must be accepted, consulted, humored, manipulated or made light of, in all kinds of differing ways in the different contexts of different problems. Making a difference in reality does not mean making any more difference than we find by experimentation can be made under the given

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[930] See also, Westerlund 1998a.
[931] Dewey LW 11:573.
[932] Jensen 1995, 376.
[933] Appleton 1983, 150; Also Sleeter & Grant 1994, 210-212.
[934] Appleton 1983, 150.
[935] See also, Westerlund 1999c & 2001b. The teacher's own skills and interests are not indifferent in this respect and will play an important role in the process.

> conditions—even though we may still hope for different fortune another time under other circumstances.[936]

According to Dewey's meliorism, one does not need to find the best solution: "[t]he better is the good"[937]. In this sense multiculturalism as indicative of pluralism in culturing can do many jobs depending on the educational context.

5.3. From the common good to social bonding and bridging in music education

I have addressed the question of education mainly as a question of curriculum and choice of repertoire. This is one of the angles when we examine the student's first-person perspective and transformation. The socially reconstructive approaches of multiculturalism have suggested, however, that the humanistic self that understands and appreciates 'the other' as a result of pluralist curriculum is not necessarily an active agent in his or her own social context.[938] Although the enhancement of understanding and the appreciation of one's own cultural heritage and the heritage of others are an objective, the humanistic curriculum leaves the hard social work for the future. This future aspect can be found in Elliott's humanistic approach as well. According to Elliott, "induction of students into different music cultures may be one of the most powerful ways to achieve a larger educational goal: *preparing* children to work effectively and tolerantly with others to solve shared community problems"[939]. If we understand music education as culturing that starts from the child's perspective, we need to acknowledge the actual social context in which the child acts. Schools and classrooms form their own social contexts of praxis where all learning is embedded. The self is not an embryo that observes this social environment but, rather, self-consciousness grows through social relationships and communities in which the self operates. The task for socially reconstructive music education is then to make an overt and direct appeal for students to learn social skills in school. For Elliott, this may occur in the future as a result of choosing different musics and acting together.

My interest in this work is intimately related to the ideas of socially reconstructionist educators, namely, to understanding how Dewey may have seen the question of the

[936] Dewey MW 4:141.
[937] Dewey MW 14:193.
[938] See, e.g., Banks 1995 and Giroux 1997. Also Westerlund 1998a.
[939] Elliott 1995, 293, my italics.

social significance of music education and musical events in education. The idea is contrary to the individualistic view suggested by Reimer. For Reimer, aesthetic experience is extracted from the social, ethical and practical, from what he calls the "surface of music"[940]. Profound experiences are more likely to appear in listening that involves no operational acts towards the others[941]. Swanwick also resists linking social and individual significance in music education by arguing:

> [M]eaning of music cannot be linked ultimately to social significance. If it were so, then it becomes impossible to see how anyone can enter the music of other cultures and find it significant, powerful, disturbing, moving – – the deviations from normality, the particular personal gestures of a composer or performer. It is these things to which we are able to relate across historical time and cultural difference.[942]

I can agree that social significance is not the "ultimate level" of musical meaning in as much as the example of African music lets us understand. However, I do not think that we can find such an ultimate level of significance without losing something valuable. On the other hand, this question does not necessarily have anything to do with the fact that people borrow each other's music and are able to learn even distantly related musical practices[943].

Elliott's approach is different. For Elliott, "[a] musical practicum is a social collective; it is a deliberately created community of aspiring music makers"[944]. However, when he then discusses learning and music as information and brain function, this social picture is dropped or taken-for granted. Music as knowledge and experience does not have social significance but rather individual cognitive significance.[945]

My attempt is to show how Dewey's pedagogical ideas bring the picture closer to music *in* education without, however, introducing a new 'school music approach'. The question is intimately related to Dewey's understanding of art as *an* experience and of the social significance of this experience. Music education is not only a question of understanding other cultures and being able to perceive relationships between various ideas and processes. Musical action is not only a capacity to act in

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[940] Reimer 1989a, 122.
[941] Reimer 1995b.
[942] Swanwick 1982, 138-139.
[943] See Määttänen & Westerlund 2001.
[944] Elliott 1995, 286. See also, pages 161-162. Elliott's social aspect is rather in how musical knowledge and meanings are socially constructed.
[945] I therefore disagree with Väkevä that Elliott would in any particular way "emphasize" the role of "the significant others" in educational context (compare Väkevä 1999b, 49).

a certain way or to understand through that action. In my interpretation of Dewey's ideas, music education should be a consummation of the suggested meanings in real, emotionally related ways. This consummation is not limited to private mental acts but is seen in relation to socially shared goal-directed situations. Then, the social and social efficiency is not a product or output in a material sense but an educational aim within and throughout the process of musical experience.

5.3.1. The idea of a learning community

Dewey maintained that education is never isolated from larger social institutions. It is in this sense that we can see music education as instrumental. Individuals do not have "powers" to be developed without reference to social life and membership.[946] However, although in many ways Dewey's approach fits functionalist approaches to music, music in education is for the student and his/her well-being in the society rather than for the society itself. Therefore, Dewey argues that "the educational process has no end beyond itself; it is its own end"[947]. Dewey's view is therefore only partially functionalist since education does *not correspond* to the larger social institutions[948]. Education should be a meaningful process in itself and workplaces and society become subservient to it. Dewey's ideal school was a *microcosm of society*, a *community life itself* from which there is a continuity to the processes and institutions outside of the school[949]. In this sense music education not only includes, but also transcends community services as its reason for being, as Reimer puts it[950].

Educational contexts are not automatically communities in the normative sense that Dewey had in mind. People who have common features or who work together do not necessarily form a community[951]. In order to form a community or society, people have to share aims, beliefs, aspirations, and knowledge[952]. Community is related to the satisfaction of the participation and an inclusive desire for joint activity. Community is therefore related to the social and socially valuable. Private acts, on the

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[946] See, e.g., Dewey EW 5:58-60.
[947] Dewey MW 9:54.
[948] See also, Carnoy 1983. This is where Dewey's pedagogical ideas have also been interpreted as being contradictory.
[949] Dewey LW 9:183-184; MW 8:320.
[950] Reimer 1989b, 24.
[951] Dewey MW 9:8. Also Tiles 1997, 21.
[952] Dewey MW 9:7.

one hand, may be directly or indirectly socially valuable but not necessarily or even likely to be non-social. On the other hand, public acts are not necessarily connected with the socially useful[953].

Dewey thus used the term community in both a normative and a descriptive sense; it had a meaning *de jure* and a meaning *de facto*[954]. Community is not only what we see around us. It is also what we want to become part of and develop together with others. Dewey's interest was based upon how communities could be developed. He wrote: "'[W]e' and 'our' exist only when the consequences of combined action are perceived and become an object of desire and effort"[955]. It is this desire to co-operate that Dewey thought we have to develop in education. In music education this would mean that musical events with meanings are shared by means of signs so that wants and impulses are attached to common meanings and thereby transformed into desires and purposes. These again

> present new ties, converting a conjoint activity into a community of interest and endeavor. Thus there is generated what, metaphorically, may be termed a general will and social consciousness: desire and choice on the part of individuals in behalf of activities that, by means of symbols, are communicable and shared by all concerned. A community thus presents an order of energies transmuted into one of meanings which are appreciated and mutually referred by each to every other on the part of those engaged in combined action.[956]

Education should reach into the surrounding community, to focus on problems to be solved and to do this in a collaborative way[957]. The only way to prepare for an evolving social life is to engage oneself in it. Education is therefore both the product and the producer of the social life.[958]

Dewey's notion of the community can be compared to Mouffe's argument according to which the welfare of the community can be seen as a process. The "we" and "our common good" are vanishing points, "something to which we must constantly refer but that can never be reached"[959]. Community is not based on a concept of common good but rather on the idea of a *common bond*, a sense of *collective concern*.

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[953] Ibid., 245.
[954] Dewey LW 2:240.
[955] Ibid., 330.
[956] Dewey LW 2:331.
[957] See also, Ehrlich 1998, 493-494.
[958] See also, J. Campbell 1998.
[959] Mouffe 1992, 30.

Although the goods of life are different there must be a minimal degree of *common interests*. Having common interests does not mean that all life-practices are shared or that people need to be like-minded and similar. What it requires is communication. It is in this light that we have to understand Dewey's words, "[t]here is more than a verbal tie between the words common, community, and communication"[960]. Communication as a use of symbols is not incidental to social life but constitutive of it[961].

In this way Dewey saw the continuity between the individual and the society as fluid allowing one to see the possible conflict between the two more solvable. Yet, practical difficulties are not swept away with this view. Kanpol and McLaren challenge teachers to invest practical intelligence in order to create the collective 'we' out of a multiplicity of group identities in terms of race, class and gender affiliations by inviting the students to (re)articulate their futures in unimagined ways so that a collective 'we' is created out of a multiplicity of group identities in terms of race, class and gender affiliations. "We need to construct a politics of agency and practice rather than identity"[962]. This requires dialogue in the learning context that results in being not simply therapeutic or pure verbalism, but transformative action[963]. Students are real agents instead of holding merely positions "provided for them in language"[964]. The dialogue is, as Gadotti writes, a step-by-step day-to-day supportive effort toward change[965]. For Dewey, the 'we' involved a "poietic vision" of the importance of everyone's contribution for generating aims and methods for richer experience[966]. Interactive association was the precondition for community and shared action its fulfilment[967]. It is this poietic aspect, together with creating the "we" that does not necessarily pre-exist, that can be important in music education and its development and that can affect all levels of decision making concerning what is done and how it is done in educational situations.

[960] Dewey MW 9:7.
[961] See also, Caspary 2000, 22.
[962] Kanpol & McLaren 1995, 9.
[963] Freire and other pedagogues of praxis have developed Dewey's position more strongly to this direction (see, e.g., Gadotti 1996).
[964] Kanpol & McLaren 1995, 10.
[965] Gadotti 1996, 78.
[966] See also, Eldridge 1998, 100-101.
[967] J. Campbell 1998, 33.

5.3.2. Democracy in music education

A Deweyan music education is fundamentally a social experience. Music education should involve ourselves with that which is, according to Reimer, the "surface": communication, intersubjective transactions, and participation in a concrete way in order to develop additional common concerns and a desire for joint action. However, the dialogue that Dewey urged in schools and classrooms does not grow out of our innate need to create sameness. For the community to work democratically, intersubjective understanding is needed, but not in the sense of sameness. Then, democracy means not a form of government but a mode of associated living, or as James Campbell puts it, a kind of "*cooperative experiment*"[968]. The teacher belongs to the same praxis of dialogue.

Dewey thought, as explained in Chapter 2.4.2., that we cannot, or do even not need to, strive towards a universal understanding or to eliminate all constraints. Conformity, not divergent thinking and practices, was the threat to democratic community. According to Dewey,

> [c]rowd psychology is dangerous in its instability. – – Conformity is enduringly effective when it is spontaneous and largely unconscious manifestation of the agreements that spring from genuine communal life. An artificially induced uniformity of thought and sentiment is a symptom of an inner void.[969]

Divergent thinking can, however, lead to conflict. Dewey's idea was that unity must be created through conflict rather than by avoiding it[970]. He held that it is conflict that steers us to observation and memory, instigates invention, and shocks us out of sheep-like passivity[971]. Plurality and conflict challenges the conventions of the community. "The existence of problematic situations is a challenge to inquiry—that is, to operative intelligence"[972]. Despite the fact that conflict has its limits, in the sense that it should not lead to destruction and to the danger of the survival of the community, Dewey wanted to point out the productive and positive side of conflict. Conflict has a positive function by bringing a clearer recognition to different

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[968] J. Campbell 1999, 10; Also Campbell 1998.
[969] Dewey LW 5:83.
[970] Eldridge 1998, 96.
[971] Dewey MW 14:207, also Caspary 2000, 23-25.
[972] Dewey LW 12:524.

interests[973]. As Gadotti writes, "conflict is at the heart of all pedagogy"[974], since it makes us recognize that education and knowledge production are not neutral enterprises.

A common framework in education is therefore not an end in itself. There should be a dialogue between conflict and sharing so that schools become environments where individuals can express their views freely towards individuality. The precondition for democracy is therefore plurality and the possibility of change just as democracy is a precondition for the individual use of intelligence to solve social problems.[975] Education as to how we should think musically is therefore not enough. It is not enough either to focus on how various other peoples think musically. Dewey did not even defer uncritically to experts as solemn authorities. Education is to be designed to produce citizens who are capable of engaging themselves in musical events and practices, of learning on their own and of thinking critically.[976] Critical action should not be restricted to critical musical thinking in terms of tradition or rules. The school community itself can critically transform practices in the school context. Green argues that this is not, however, done often: "currently typical curriculum, pedagogical traditions, school ethos, and patterns of school-community relations do not prepare our students to cooperate effectively in transforming the institutions and forces that shape their life situation"[977]. Students should therefore be involved in creating learning environments and methods, which break the rules of tradition, the conventional, and the taken-for-granted.

How do music educators then develop a sense of agency and rootedness in their students in their school environment in the middle of conflict and criticism? In a similar way as it is hard to describe one pluralistic model, Dewey argued that it is not possible to describe a democratic model or curriculum that works universally. This is not because Dewey wanted to avoid practical questions but because he thought that it is important to start examining the question within the context, through concrete educational situations. Dewey claimed that our conception of democracy has to

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[973] Dewey LW 7:166; See also, Eldridge 1998, 96.
[974] Gadotti 1996, xvi.
[975] See Putnam 1995c; Gatens-Robinson 1999. If classical liberalism emphasizes that institutions, such as schools, should eliminate obstructions so that individuals can enjoy their rights and freedom, Deweyan *liberalism* struggles to give individuals tools for self-growth, to make growth possible. Students are not equally free to act according to their potentials.
[976] See also, Putnam 1995a, 201.
[977] Green 1998, 441.

be constantly discovered, and re-discovered, re-made and re-organized[978]. It is an ongoing project that involves conflict-resolution that is situation-specific, seeking for contextual, not universal, solutions[979]. An educator has to invent constantly new forms and ways of cooperation and search for meaning in relation to the experience of the students, the educational situation and the context so that there are opportunities for each participant to contribute with suggestions for courses of action. Besides making space for different student 'voices', education can, by doing so, produce real changes in the social structure of the classroom.

Educational praxis should not therefore simply reproduce existing practices. Praxis, for Dewey, was a question of transformation. Culturing as an intentional process is leaning from the actual toward the future and not toward the past as in Elliott's praxialism in its emphasis on authenticity. Like Gadotti explains, "[t]he kind of education that copies models, that wishes to reproduce models, doesn't stop being praxis, but is limited to a reiterative, imperative, and bureaucratized praxis"[980]. Dewey's democratic education faces the real-life social conflicts and contextual aspects in the process where musical meaning is searched for and where the creative energies of the students are put into use so that the process unavoidably changes the view. The results that are achieved need to be the ends for the *students* and not merely for the teacher. According to Dewey, the students need to have an insight into the social aims of their doing and invest personal interest into their doing in order for education to be liberating and not simply a case of giving skills in undertakings even if the physical aspect of musical behaviour would be same in the former and the latter[981].

The dialogue that should be created takes place not between the student's mind or his/her socioeconomic status and some abstract society around her, but in the real social situation in the school, classroom, or group, between the teacher and the student. Music education that concentrates on individual mastering easily forgets the actual social context and its significance in terms of further consummation. When actuality and the social are drawn to the forefront, then questions of authenticity, in the sense Elliott uses the term, become instrumental in knowledge-formation. Authenticity as

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[978] Dewey LW 11:182.
[979] Caspary 2000, 29.
[980] Gadotti 1996, xvii.
[981] See, Dewey MW 9:268-269. Dewey compares workers in industry and education where activity is not freely participated.

'original' is not an end. Musical expressions that arise from a democratic social dialogue may not be in accordance with any 'original' function of the given music[982]; however, they involve channelled energies and efforts that can be seen from the viewpoint of their socially transformative functions. It is also in this light that the idea of multiversality gains its motivation. In such a democratic dialogue the teacher's professional expertise in music is not watered down but needs to be linked with a broader pedagogical praxis where musical authenticity is *genuine* for those whom it may concern.

5.3.3. Project approach and musical 'oeuvres'

Since education is not only preparation for life in the future, it should also offer possibilities for democratic participation. The ability to work together successfully was, according to Dewey, the hardest lesson a child has to learn[983]. The idea of joint learning has two important aspects: the student needs to transact with his or her real-life environment and he/she needs to be able to do that with her fellow students. In order to involve students in studying their environment critically, a Deweyan pedagogy is exemplified in the *'project' approach'* and *grouping*[984]. The general principles of a project approach are that it prepares students to actively participate in identifying community problems and in working communally and collaboratively to resolve various kinds of problems. Students learn together, as a community, but also in interaction with the society around them.[985] It promotes utilization of the resources in the local community and increases the involvement of parents in the education of their children[986].

[982] Dewey writes in *Education and the Social Order*: "The first great step, as far as subject-matter and method are concerned, is to make sure of an educational system that informs students about the present state of society in a way that enables them to understand the conditions and forces at work. If only this result can be accomplished, students will be ready to take their own active part in aggressive participation in bringing about a new social order." (Dewey LW 9:182). Here, this participation is thought to take place in educational contexts.
[983] Dewey MW 8:253-254.
[984] E.g., Ehrlich (1998) and Simpson (1999) has recently discussed on the communal emphasis on Dewey's pedagogy.
[985] There are clear benefits from this approach. For instance, Sullivan (1997) has reported that group inquiry in philosophy teaching actively changes the roles of an active teacher to active students. Significantly more students participated and students were more motivated to finish their homework when it was first discussed in small groups. If such collective inquiry makes the teachers role seem less important, it is important that the teacher strives for growth equally, although not in the same way with the students. (Ibid., 411-414).
[986] See also, Appleton's (1983) multiculturalism (ibid. 215).

Neither the project approach nor grouping is an alien idea in music education. Conjoint music making is central to many forms of music learning. However, Dewey's idea that learning is socially determined and channelled or that there can be additional social learning in music itself is not a common notion in the theory of music education. For example, in his response to Humphreys's review of *Teaching Music Musically* (2001), Swanwick still makes a distinction between the social outcomes of music participation and "the substance of that participation" in favour of the latter[987]. In Dewey's thoroughly contextual and situational view, the musical outcome of musical transactions is not necessarily separate from its social significance and outcomes although one can identify a difference of perspectives. In fact, I want to highlight the point that they can be intimately linked together in good music education and enhance the desire to keep on learning. The description of an African musical event exemplified that the two perspectives can be purposefully matched together so that the social significance is a criteria for excellence and not just a bi-product. However, we do not necessarily need African music for a realization of the social significance of musical action. Dewey's advice, "[l]earn to *act* with and for others while you learn to *think* and to judge for yourself"[988], may make sense to most music educators who work with groups. For instance, Muukkonen reports several cases where instrumental students consider the social events and orchestra tours as the most memorable and positive events in their entire learning history[989].

Bruner finds Meyerson's concept of *oeuvres*—"works", products of collective cultural activity useful in this respect. Bruner argues that the benefits of joint products that have been externalized into oeuvres have been overlooked in education. Collective works, for example, musical works, produce and sustain group solidarity even when they are local and modest. They help make a community by promoting a sense of the division of labour that goes into producing a product, and by giving pride and identity, a sense of continuity to those who participate in the process.[990] Division of labour is one of the characteristics that are difficult to accept in teacher-centred pedagogy. Ehrlich suspects that Dewey's concept of students learning together, as a community, in interaction with the society around them, has not been widely accepted due to the fact that educators may not know exactly what their students

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[987] Swanwick 2001, 65. See also, Swanwick 1999 and the critique in Määttänen & Westerlund 2001.
[988] Dewey LW 6:98, orig. italics.
[989] Muukkonen 1994.
[990] Bruner 1996, 22-23.

are learning[991]. In the project approach one has to accept that students learn different things depending on their position in the project. However, the task of the teacher-tutor is to take care that everyone has similar possibilities to "give and take" in the group.

Although Reimer has not been systematic in his opposition to a so-called performance-oriented curriculum, his position suggests that the social and practical can be extracted from individual aesthetic experience; it is non-musical, and should therefore not be at the centre of music education. In my view, this position underestimates the power of performances and joint activities just because the outcome, as social enjoyment and significance, is not what is said to be purely musically justified. Although I think that a project approach can be completed in various ways, not necessarily leading to a musical product, an oeuvre, Dewey's stance seems to be that productive action is more effective in an education that wishes the students to intensify their capacity to act[992]. However, there are numerous other ways "to externalize oeuvres" rather than through the infamous marching band. Students can, with professional guidance, collectively compose musicals, operas, or any form of music by using the power of their group to work together. Reimer is right in the sense that concrete action and project-products must not supersede learning, which occurs easily in pedagogical experiments. A project approach or oeuvre is also not a result of "pure creativity" without any discipline. Disciplined rule-based music learning is not the end, however, but a way towards consummation. Learning is not the repetition of music that is practiced outside the school, but it can be socially proactive and institutionally critical, and political in many ways. Music education as praxis at its best is in this view participatory, proactive, communal, collaborative, and given over to constructing meanings rather than receiving them[993].

[991] Ehrlich 1998, 499.
[992] A link between Dewey and Marx can be found in this respect. (See Gadotti 1996, 41).
[993] Bruner 1996, 84.

5.4. Musical event and framing

This work is an attempt to view music in education as situational and contextual. In this last chapter I shall explore Dewey's view of music as *experience and event* together with the communal aspects explained above. As my analysis has shown, for Reimer, a musical event is constituted by the musical object and the experiencing inward subject. Musical sounds as bearers of meaning that embody the immanent and intrinsic artistic qualities in themselves "cause" the experience of subjectivity[994]. The social situation is excluded from the event. For Elliott, music in education is situational thinking-in-action. However, in spite of his move from the music–listener relationship to the music–performer relationship, Elliott also overlooks the situation of performance as a meaningful social event. In *Music Matters* he does mention the importance of social musical events when writing that "musical events set up a kind of magnetic field that brings people of different musical understandings and backgrounds together"[995]. Yet, how Elliott then changes the discussion from the possible qualitative elements of the situation to cognitive challenges of the information for the listener reveals the abstract focus of his approach. As argued in Chapter 4.2.2., if togetherness and enjoyment of musical performances would be only a matter of whether the listener meets the challenges in relation to her own level of musicianship in the sense Elliott has described, I do not think performances would be motivated enough. It is also possible to enjoy musical events even when the performance is generally speaking not satisfying. This, in my view, happens in music education all the time. It is also possible to enjoy someone else's success. Therefore, there seem to be multiple aspects in musical events although there is no doubt that the student's own success *is* important. Hence, it is unfortunate that Elliott does not elaborate upon the significance of shared events and the situational nature of music.

In this respect I think Dewey's conceptual tools can again be useful. For him, as was explained in Chapter 2.3.1., 'event' means a temporal situation that has a certain quality and relative stability. In music as an event, sounds become part of the situation and influence the quality of the event but do not carry or embody any meaning or quality without the context and experience. Boisvert writes that Dewey's 'event' was a prototype or ontological category that has no existence outside of or prior to its varied transactions with other events[996]. An event is composed of many elements, it

[994] Reimer 1989a, 93.
[995] Elliott 1995, 205.
[996] Boisvert 1988.

is temporal, and marked by a qualitative tone that characterizes it, sets it off from other events with which it overlaps. In musical events, the structure of music is a *character of event* and not a causal entity or source of event[997]. Events exist and can be structured and formed but forms do not exist without events[998]. This is a crucial difference between Dewey's contextualism and theories that focus on musical sounds as object, process, information, and so on.

If the musical event for Reimer was seen from the viewpoint of the individual relationship with the musical object, for Dewey, the musical event exists not only for the individual but also for the community. It is through musical events that the 'we' and 'our' as an ideal in music education can be approached. If Elliott sees the main goal of music education in the flow of experiences from one's own skills in music making, Dewey's holism would also add good experience of being part of "building up" musical events. The end in view is therefore not knowledge as such but good experience. However, since knowledge is related to the transformation of experience, these aspects need to be seen in the means-ends continuum.

In order to understand the dynamics in musical events, we can think of them as *dramatic happenings*. Musical action as problem solving is the search for resolution in the sense of making a story, to see what happens. In musical events students search for dramatic wholes through their musical actions so that performing is not just a cognitive thrill for the sake of itself.[999] Story-telling and dramatic thinking focuses the action to the here-and-now situation and the consequences of the acts in the event as a whole.

Several elements that can be categorized as being in the realm of other arts or other than auditory senses can increase the intensity of a dramatic musical event. Unlike western concert music practice, in an African musical frame embodied participation is important. This bodily participation is not, however, something extra-musical in the sense that everyone is supposed to bring their personal contribution to the whole musical fabric and united event. Early childhood music educators in particular have benefited from this understanding of framing. Teachers usually do not concentrate purely on "cognitive learning" but try to create situations that are meaningful,

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[997] See Dewey 1958, 73.
[998] See Boisvert 1988, 139.
[999] See Russell 1998, 197.

feelingful, energy freeing and even fun. Movement is not simply a means to gain better cognition or physical exercise. Movement can be an intensified concrete way of participating with thought and feeling in a situation. Musical thinking is not constituted merely of bare sounds, but deals with their meanings, their suggestions within the perspective of the person's experiences and public meanings. These horizons are communicated by teacher-student relations, or within a group, by student–peer-student relations becoming an integral part of the event.

This dramatic aspect of musical events can further be related to the idea of *framing*. According to Shusterman, framing involves temporality, intensity, heightened action, a beginning and an end, content and form. Art is not born in a frame and we do not frame just anything.[1000] However, it is in and for social use that music is framed. Framing has to be understood within the context of use and performance. As explained earlier, in western concert practice, music was framed by the physical setting, stage, and thus separated from the audience who could only contemplate it from a distance. Social participation was minimized into invisible acts in the individual imaginative mind and music making was conceptualized as a means of producing the final object of admiration. Music became "special time" in the sense that it was for people who had leisure time but it also defined this "special time" in abstract, individualistic and "spiritual" terms. As Reimer writes, concert halls help "to put people into a frame of mind which encourages aesthetic experience to take place"[1001]. Reimer is right in the sense that framing is important for the event to become special. However, in his approach, western framing becomes the ideal for education instead of being an example of one way of doing it. For instance, rock musicians tend to break the stage/audience distinction by urging the audience to interact and take part in various ways. Hence, the event with its felt social significance becomes important. In African music the physical setting itself has to be suitable for collective activity and interaction to take place.

The idea of framing can therefore be educationally significant. There are always various options for framing a musical situation but there are also a few reasons why it is done in a particular way. In situations where the old way of framing does not work,

[1000] See Shusterman 2000c.
[1001] Reimer 1989a, 103.

or is unsuitable for the context, one might want to reorganize the framing[1002]. In this sense the idea of authenticity once again becomes debatable. There is no particular reason why a musical event in which a particular musical practice is manifested could not be *re-framed* and *re-articulated* for the purposes of the actual educational context of the performance. So-called world musics do not often have the same frame within the context of a western school even if one tries to imitate one. Besides, new meaning-connections can increase the power of the musical event in its actual context. It is common for human communities to borrow and integrate different elements for aesthetic events even in traditional societies and it may even be a sign of the vitality of the culture to do that in a holistic manner[1003], so why not do that in education together with the ideas coming from the students?

The idea of framing and re-contextualizing musical events for educational purposes and situations can function as a tool and a means of creating more positive experiences in many different ways. People whose bodily-felt experience of making music in musical events is a tensed fear of not "knowing how" and of failing may be a result of the conservatory tradition and authentic rule-following that Elliott has been criticized for. It seems, for instance, that when other elements besides music are included, such as storytelling or the visual structuring of experience (photos, pictures, film, etc.), it is easier for students to become relaxed, succeed, and to create positive habits of mind towards their own performance and what it can offer to other people. This kind of framing of student performances does not exclude focused musical actions but widens the perspective to the whole event that is meant for aesthetic consummation and recreation.

In the process of framing, the position of the student becomes important. Swanwick's examples of educational projects with professional musicians on a real stage at a concert hall could be examined from the perspective of framing. A real concert hall setting adds an important element to the child's experience. Taking students out of the school and engaging them in musical activities in a concert hall setting can also be

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[1002] Kalantzis and Cope (1999) use the term 'critical framing' as a reference to the process of critical reflection on the social and cultural context of a particular design of meaning, "[w]hat they do, why they do it, and for whom"(ibid., 272). This kind of process can lead to transference in meaning-making practice. My suggestion for the concept of re-framing involves perhaps a more deliberately creative and "poietic" aspect in order to question stable structures.

[1003] Wax 1993, 105.

just such a political act that Bruner writes about[1004]: it might have real consequences for the culture and society and in the lives of the students. Reframed musical events are therefore not limited to those that take place in classrooms and schools.

5.5. Towards heterogeneous values of joint musical events

In this work I have examined music in education from many perspectives. The purpose has been to point out the contextual and situational nature of musical experience in learning environments and the plurality of questions that can, for example, affect the teacher's choices of how and what to teach. Whilst I have not limited my views to general music education and justification of music in schools, I have read Bennett Reimer's and David Elliott's work with the school context in mind, asking questions such as: What kind of musical reality does music education create in contemporary schools? What is the culture of music education? The guiding idea in Reimer's work was to search for a resolution to the dilemma that performance can and has been "one of the most thrilling musical experiences a person can have"[1005], and yet, performance and performance-oriented curricula do not necessarily or automatically lead to aesthetic understanding. Reimer's guiding thought, which is found throughout his work and that which Elliott wanted to turn upside down, is: "Performance would thus become a means to an end, a laboratory for providing aesthetic experiences"[1006]. For Reimer, aesthetic experience is, as I have understood his idea, a subjectively felt understanding of the feeling that the musical object embodies so that the latter works as an object causative of this understanding. This subjectively-felt realm, according to Reimer, exists at its best in isolation from the intersubjective and participatory world of other subjectively feeling bodies. As was shown in this study, Reimer's philosophy has a strong ethnocentric undertone, which reduces its applicability in education and limits the transformative possibilities of multimusical education even within western educational contexts.

Elliott's "New Philosophy of Music Education" widens these transformative possibilities. It is symptomatic, however, that in his attack on Reimer's idea of

[1004] Bruner 1996.
[1005] Reimer 1968, 107.
[1006] Ibid.

music as aesthetic education, Elliott abandons the centre of Reimer's theory, the "subjectively felt" experience of musical objects, and sees the individual as a practitioner using rules and principles that are a common possession in his or her musical action. Music education becomes a question of artistry and craft like gymnastics is a question of what sportsmen do, cooking lessons of what cooks have to know, and so on. One has to learn how musicians work in order to understand music. By emphasizing the authority of the pre-existing practices, Elliott focuses our attention on the rules and principles which the learner's brain works with. The value of music education is fixed in the "subjectively felt success" in this thinking process that leads to self-growth, self-knowledge, and the musical enjoyment of one's own skills. From this angle, the subjectively sensing, feeling and acting student appears as a brain-machine, which has to be put to work.

As highlighted above, Reimer and Elliott approach music and music education from differing angles. The question is, can we combine these angles, or are they mutually exclusive? On some level I think combining them is possible. In my view, Reimer's idea that music is an experience is worth preserving but only in the form Dewey understood it. In musical experience knowledge is instrumental and leads toward a better experience and wider meaning. Music is therefore not *only* a mode of knowledge, but simultaneously being, doing and thinking that brings quality to our lives through all these aspects. As Bowman suggests, music draws together knowing, being and doing as nothing else does[1007]. The qualitative difference that a musical event can make in the subject's experience need not be reduced to 'knowledge of, about, within or how' this musical event was constructed although all kinds of knowledge shapes our being and doing. From the pragmatist viewpoint Reimer is also right in the sense that a temporal individual musical experience is unique and that it is the task of education to develop this uniqueness. As Dewey wrote:

> To gain an integrated individuality, each of us needs to cultivate his own garden. But there is no fence about this garden: it is no sharply marked-off enclosure. Our garden is the world, in the angle at which it touches our own manner of being.[1008]

However, I do not agree with Reimer—and neither would Dewey—that this vertical individual angle in aesthetic experience is, or could be, somehow isolated or seen as separate from the shared and intersubjective reality of action. Although the relevance of the individual moment is determined by its status in the continuity of individual

[1007] Bowman 2000a, 49.
[1008] Dewey LW 5:122-123.

experience and despite the fact that in a nominalist sense an individual experience takes place through the transactions of a particular bodily nexus, we thence do not isolate the experience from practice and its principles that form and shape our doings and undergoings. Our 'being with' is guided by our thoughts and our thoughts are in relation to rules and principles that are a common possession, as Elliott's position lets us understand. Moreover, I find no reason to generalize Reimer's claim that individual musical experiences are qualitatively better than those enjoyed with others whether listening to or performing music. Even musical structure can be dependent on the actual social situation, as was shown in the African example. More importantly, although learning does not always take place within concrete social circumstances, an educational focus, which shuns concrete intersubjective communication, leads us to ignore the importance of the teacher-student relationship and the social dynamics in classrooms and educational contexts. Acknowledging these constituents of musical experiences in learning situations does not change the fact that music is a very distinct human practice and a different subject from any other school subject.

The thesis of this book is that Reimer's theory and also to some extent Elliott's theory do not pay enough attention to the actual social-cultural context of education, to the situatedness of music as experience. As has been shown, Elliott examines music education from the perspective of individual skill-based achievements, without paying enough attention to the actual social context through which this individual learns and experiences. Instead of interaction in educational contexts, both theories examine music mainly as psychological processes so that music takes place in an experiential vacuum reserved for musical objects or musical information only. As Kadish argued a long time ago in his critique on how Langer read Dewey, "[t]o naturalize the activity of art is not necessarily to psychologize"[1009]. Besides showing the continuity from the student's experience to the learning environment through social action and habit-forming, my attempt has been to widen the view of music education from the solipsistic inward subjectivity or performing individual cognition to shared musical events as particular kinds of social realities in educational contexts. Although this contextual approach covers the whole educational context with its wide-ranging activities, the last chapters have emphasized musical events that are meant to be socially enjoyed, collectively created and communally significant.

[1009] Kadish 1977, 101.

If music in education is understood as a consummatory experience, as *an* experience, as Dewey's theory suggests, then this experience is extended to the whole event with its concrete social and material conditions. The chapters above aimed to show that aesthetic experience, in the Deweyan sense, is not merely an attitude or something particular going on in the inner life of the subject (although it can also be a lonely experience), but that it overlaps many other aspects of our experience, such as concrete musical operational acts, principles that the acts have, or intersubjective relationships as in traditional African musical events. Aesthetic experience can be marked off from other experiences by the fact that it is qualitatively fulfilling. It is reasonable to say, therefore, that the quality of musical experience in education is dependent upon the qualities of the "musical object" or on success in musical actions. It can be isolated from neither interactions with fellow learners and the teacher, nor from shared musical actions and the energy that is put into them that generates interest and further effort. On the contrary, a great deal of quality seems to be constructed through these interactions. In educational contexts it is also in this "musicing" social context that culturally different student-identities meet each other.

The relevance of this reconstruction is that a music educator can examine any engagement in a musical event or its preparation, consider its relevance from many perspectives, choose material bearing in mind the many perspectives that condition learning and influence the relevance, vary methods for multiple engagements, integration, and so on. The musical event, as a suggested prototype, forms a conceptual tool against which one can reflect upon how to improve learning situations and the culture of education. It requires interaction that is not only between the individual and the subject matter but also between the individual and other learners or the teacher. The musical event, as both an educational end in view and a means, is always suggesting some consequences so that the future means-value of an event is tested against its powerfulness in this task. In this sense music education as aesthetic education can have a changing focus but, quoting Dewey, "neither kernel nor shell"[1010].

When we consider music in education not merely as information or knowledge—as important as these aspects that Elliott emphasises are—but as a consummatory experience, then music needs to be "engrafted" into the school life and community. Consummation means that music has direct use-value in the lives of the students and

[1010] Dewey 1934, 297.

that they can recognize the value of their efforts. Assuming students are supposed to realize through their own experience the harmonizing power of music to connect people in new ways and to create and generate social life, one way to learn this is through joint action and participation in multimusical 'oeuvres', musical events that have a particular communal character. Then the value of music in education is not only in understanding music "out there" but of also being involved with creating a musicing community and musical environment and understanding the worth of knowledge and the critical assessment of existing practices and traditions in this creation.

The purpose of this work has been neither to construct a comprehensive view of a Deweyan music education nor has it examined all the possible aspects that a holistic framework can offer. The aim was to show and exemplify how individualism, which does not acknowledge the multiple layers of experience, may reduce music in education not only from its real experiential conditioning contexts, but also from its transformative possibilities. However, if we sum up the above-examined aspects, we approach a situational and context-sensitive view of music education in which the subjective bodily-felt experience, action and culture are bridged. We may make the following propositions:

1.Music education should begin with the experiences that the students bring into the educational situation, integrating the contextual background with the students own identity and embodied experience.

2.Music education means growth so that culture indicates culturing, musical doing that "is worth doing" in the particular educational context.

3.Music education expands the student's musical self through plurality and aims at gaining empathetic understanding of other people's musical selves. Growth exceeds stable identities.

4.Music education utilizes the resources that work places, homes and institutions offer for education but also attends critically to the surrounding musical institutions without simply assimilating itself to the existing structures.

5.Through musical 'doings' and 'makings' music education creates common interests and a sense of 'we' in the learning community.

6.Music education develops a learning environment where students have equal possibilities to influence the practices and where conflicting views work together in creating the 'we'.

7.Music education offers the students a possibility to work collectively in order to produce musical 'oeuvres' that enrich the life of the school or society.

8.Collective musical products do not necessarily reproduce authentic practices but are re-framed and re-articulated for the purposes of the actual educational context and performance. What is "worth doing" and "culturing" is neither limited nor necessarily focused on classics, older forms of music or "ethnic" musics.

The emphasis on the social significance of music in education is not in contradiction to the individual development of personality as was explained in Chapter 2. According to Dewey,

> [w]henever distinctive quality is developed, distinction of personality results, and with it greater promise for a social service which goes beyond the supply in quantity of material commodities. For how can there be a society really worth serving unless it is constituted of individuals of significant personal qualities?[1011]

Subsequently, as Dewey's understanding of the nature of experience itself has a double aspect, so can music (as experience) in education be seen as involving heterogeneous values and have a double status (see Figure 3). Music in education has individual as well as social significance and neither of the two can be explained in simple terms or reduced from one another.

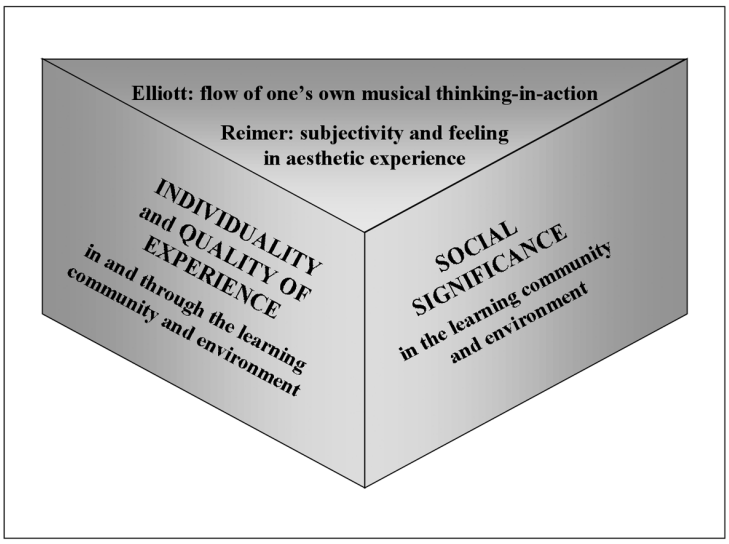

FIGURE 3. The double status of music in education.

[1011] Dewey MW 9:128

As Reimer has pointed out, in order to become aesthetic, music in education has to be an immediately felt sense of the qualities. And as Elliott's approach suggests, music in education has to be a subjectively felt pleasure in one's efforts. Students need to gain feelings of success in their own musical efforts and skills. However, they also can experience how their own efforts can contribute to a collective effort and how one need not to be an expert to be able to perform and create collectively enjoyable musical events. Through a successful music education students can experience how such collective efforts transform the social environment and how art can contribute communal changes in a very special way. In this holistic sense one can say like Abeles, Hoffer and Klotman that pragmatism is "interested in the nonmusical outcomes of the subject matter"[1012]. Pragmatism is also interested in those outcomes of music education that cannot be measured by using the criteria of individual student performance.

The aim of social efficiency in music education can therefore be included within the process of experience and is not even simply a question of getting a shared musical product done. The product as such is in the strictest sense, as Dewey wrote, a material by-product of the means-ends continuum[1013]. Although "[w]e grow from the seed of action"[1014], the educational aim is not musical action for its own sake but communication through culture, an active concern in "making experiences more communicable"[1015]. According to Dewey,

> [s]ocial efficiency as an educational purpose should mean cultivation of power to join freely and fully in shared or common activities. This is impossible without culture, while it brings a reward in culture, because one cannot share in intercourse with others without learning—without getting a broader point of view and perceiving things of which one would otherwise be ignorant. And there is perhaps no better definition of culture than that it is the capacity for constantly expanding the range and accuracy of one's perception of meanings.[1016]

Hence, music in education is always an individual and subjective issue in the sense that it is a process where all that an individual student has gained in her past experience is brought to bear on the present and the future. In addition, it is always

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[1012] Abeles, Hoffer & Klotman 1984, 57. My interpretation of pragmatism does not otherwise follow what Abeles et al. address under pragmatist approach.
[1013] Dewey MW 9:129.
[1014] Garrison 1998, 64.
[1015] Dewey MW 9:127
[1016] Ibid., 130.

a social issue in its very nature of being interactive and having consequences. The individual learner faces the subject content, practices, rules and principles in the context of social interaction and relationships. This thesis argues therefore that in order to fully understand the process of learning music, to make experiences more communicable and expand the range and accuracy of one's perception of musical meanings, music education needs to bridge the student's subjective experience, action, and culture in the social context of music education.

EPILOGUE

In this work I have argued that music in education should be examined from the lived and practical perspective of the everyday life of students. I have assumed that musical experience is not a question of pure acoustic perception but is a much more complex mixture of musical doings and undergoings within the social and cultural environment. My interest was in examining music education from a holistic perspective in which individuals as members of various groups navigate the world of musical meanings in and through their social environments. The social in actual educational contexts was given an extra emphasis in my reflection on the philosophies of Bennett Reimer and David J. Elliott and affects the critique I have posed towards their otherwise valuable intentions. By leaning on Dewey's holism, I have tried to widen the perspective of music education from the purely musical towards a view in which all kinds of structural and functional aspects come into effect, but more importantly, in which 'the social' in the normative sense is always under construction and where community in educational situations is a constant goal, never achieved completely, but an ideal-in-view that may give direction to various practical choices over others.

Although I am not willing to draw too direct generalizations from the theories of Reimer and Elliott, it seems that music educators tend to undermine 'the social' and communal aspects of music education. Besides the tendency for nominalist psychological reduction in literature and curricular texts, it may not be irrelevant that over many years music educators have desperately tried to find a justification for their work other than that it is a decoration of the school community. The ancient function of music as festivity is found t be a vague justification for modern music education. Rather than seeing music merely as a means in this ceremonial sense, my holistic approach has searched for multiple justifications simultaneously as it grants music its special place. The practical questions that follow are directly related to the musical life that our current educational institutions are establishing. Instead of restricting the view of music education to simply an individual's musical thinking and feeling, this study has argued that music education can involve both individual and communal possibilities not present in actuality. Hence, as music in general offers multiple possibilities in human life, I do not believe that there is a single view that would justify and "ground" music in education. It is the growth or failure to grow that justifies music in schooling and education, and it is the hints and resonance of growth that we should search out, develop, and cherish. What is considered as growth needs

to be expressed in the plural and is always a somewhat contextual question.

To avoid misunderstandings, I do not claim that music educators are deliberately trying to disconnect the students' everyday life and music. In fact, I think that the success of some music educators lies precisely in their ability to make a learning group work socially so that individual learning and the group dynamics are mutually constitutive; in the use of their expertise to articulate and organize musical events in their classroom or school so that not only individual but also social transformation becomes part of music education; and in their competence as active and creative cultural workers to connect the students musical world and learning music. However, I do not think that the problems addressed here are only academic in nature. According to recent research findings by Boal-Palheiros and Hargreaves, in Portugal and Britain, for example, "musical development and learning are more likely to flourish outside rather than within the school curriculum"[1017]. If music outside school is social, entertaining and emotionally rewarding, school music is experienced as "cognitive" only, Boal-Palheiros and Hargreaves claim[1018]. The question is then, what makes institutional music an antithesis of the social, entertaining and emotionally rewarding? What makes music in schools so serious that it alienates learning? The research results of Hargreaves and others may not be directly generalized everywhere. However, I think music educators do identify the problem to some extent. Hence, in my understanding, theoretical formulations that present music in education as isolated subjective experiences or separate activities do not promote the change needed to connect the everyday life of the students and music in education to its fullest.

My task here was not to suggest what further practical efforts should be made in order to improve music education, but rather to discuss critically the philosophical maps that Reimer and Elliott have drawn for educators as the general conditions of music education. I have followed Dewey in his general meliorist search for continuities and built bridges between dualistic distinctions. Yet Dewey's holism can be criticized for this very avoidance of distinctions. Distinctions can also be valid. If the reader finds a strict black and white "either-or" alternative more clear and informative, then my effort is perhaps not easily understood. However, the continuity between the student's

[1017] Boal-Palheiros & Hargreaves 2001, 116-117.
[1018] Ibid.

everyday life and his or her music education that I have suggested here should be understood precisely as a deliberate and also constructed continuity and not as a mishmash without any distinctions or clarity. Professional music education can preserve the privilege of directing musical learning so that learning is not a question of mere accident.

Finally, whilst having personally acknowledged the difficulties and challenges that an interdisciplinary work like this poses to a music educator, I wish to express the hope that this book has fulfilled its task of giving a wider context for the academic battle between Bennett Reimer and David Elliott, a battle that has inspired me to this reflection, and that it has also given, perhaps some pragmatist tools that can be further elaborated upon in a more systematic manner through an examination of the various questions posed by music in education. If I have failed in this, I may still defend my attempt with Dewey's words:

> Profound differences in theory are never gratuitous or invented. They grow out of conflicting elements in a genuine problem—a problem which is genuine just because the elements, taken as they stand, are conflicting. Any significant problem involves conditions that for the moment contradict each other. Solution comes only by getting away from the meaning of terms that is already fixed upon and coming to see the conditions from another point of view, and hence in a fresh light. But this reconstruction means travail of thought. Easier than thinking with surrender of already formed ideas and detachment from facts already learned, is just to stick by what is already said, looking about for something with which to buttress it against attack.[1019]

Being neither "A" philosophy nor a "New" philosophy of music education like Reimer's or Elliott's comprehensive theories of music education, this book is an effort—based on my personal experience as a music educator—towards a "travail of thought".

[1019] Dewey MW 2:273.

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