

Jorgensen, E. (2023). “Betwixt and Between”: Navigating conflicting music educational values during troubled times. In Th. Raptis & E. Perakaki (Eds), *Music Education in a Changing World: Identities, Values, Experiences. 9th Conference of the Greek Society for Music Education* (pp. 1-9). GSME.



“Betwixt and Between”: Navigating Conflicting Music Educational Values During Troubled Times

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Abstract

Music teachers are caught between good and evil, and in Aristotelian vein, too little or too much of a good thing. They navigate between the conceptual world of ideas and ideals and the phenomenal world where values may be more-or-less realized. Their predicament is exacerbated by the wider context of troubled times that raise the stakes for finding a way forward. In illustrating these musical and ethical dilemmas, two antithetical values -inclusion and exclusion- are sketched. Five principles are outlined that may guide music teachers in negotiating the fraught middle ground between conflicting values in search of a music education that benefits humankind in all its diverse manifestations.

Keywords: Music teachers, decision making, values, inclusion, exclusion

How should a music teacher navigate the messy ground between conflicting values in troubled times?¹ By way of illustrating this predicament, I take the case of two values-inclusion about which I wrote in *Values and Music Education*, and exclusion about which I have been thinking more recently. The converse of my argument that values also have the potential for evil is the possibility that some things thought to be “sins” may be redeemed.² Inclusion conflicts with exclusion yet it is difficult to imagine one without the other. How can music teachers embrace inclusion and at the same time value exclusion? My present purpose is two-fold: First, I show ways in which inclusion and exclusion tend to both good and evil, and in so doing, redeem the value of exclusion which is often regarded as a music educational sin. Second, I sketch five principles that can assist music teachers find their way through these conflicting values to avoid the worst of the evils and hold onto the most hopeful possibilities they may prompt.

This is a particularly fraught moment that Panagiotis Kanellopoulos, Randall Allsup, Cathy Benedict, and Joe Abramo aptly characterize as “times of darkness” for music education as for society and culture generally.³ Our music teacherly predicament

¹ This question builds on an earlier question “What values should guide music education?” addressed in Estelle R. Jorgensen, *Values and Music Education* (Bloomington, IN: Indiana University Press, 2021).

² Israel Scheffler points the way in his essay, “Vice into Virtue: Seven Deadly Educational Sins Redeemed,” *Teachers College Record* 91, no. 2(Winter 1989): 177-189, <https://doi.org/10.1177/016146818909100207>

³ See Panagiotis Kanellopoulos, Randall Everett Allsup, Cathy Benedict, and Joe Abramo, “Symposium: ‘Music Education in Times of Darkness: The Possibility of Resistance,’” *Philosophy of Music Education Review* 30, no. 2(Fall 2022): 111-162, <https://muse.jhu.edu/pub/3/article/867639>. We are challenged by rapidly changing technologies and the melding of virtual and phenomenal realities. Authoritarians and autocrats threaten democracies. Population migrations of biblical scale destabilize countries and provoke

of acting between the conceptual world of ideas and ideals and the phenomenal world where they may be more-or-less realized is exacerbated by the context of times of trouble that raise the stakes for finding a way forward. Despite the flaws of democracies and attacks upon them around the world, I hold that the idea of democracy still offers the best hope for creating public spaces in which music teachers and their students may collectively converse and peacefully work out approaches to humane music educations that foreshadow decent societies.⁴

Values lie beneath the skin of our music educational practice -sometimes conscious and other times implicit- and drive us to specific actions. They are those beliefs one treasures and is committed to enact.⁵ Some might think of them as virtues, but my own more modest construction encompasses thought and action.⁶ Values are thought, felt, and enacted in practice, often imperfectly. As ambiguous constructs, they are inherently problematic. As dialectics or theoretical extremes in oppositional force and tension with each other, they cannot be resolved simply in synergy or synthesis but sometimes one or the other must be repudiated and dissensus may prevail.⁷ I move beyond Aristotle's conception of virtue as too much or too little of a good thing to think of values as tending both to good and evil, as two-edged swords.⁸ Unexpected results and negative outcomes

widespread resentment. Political inaction, ineptitude, and corruption are impotent to address mounting inequality, violence, and climatic change that wreak havoc around the world and extinguish species of living things. Fundamentalists and extremists belittle reason, denigrate expertise, disregard truth, demand blind faith, and cultivate gullibility and foolishness. A global pandemic has disrupted life as we have known it and threatens our futures. This troubled context for the work of music education only heightens the importance of our reexamining those things we hold dear and navigating a path forward that meets this moment. Considering and reconsidering our values critically and constructively is particularly important if we are to enrich musical and educational experiences.

⁴ For example, Nasim Niknafs, "Necropolitical Effigy of Music Education: Democracy's Double," *Philosophy of Music Education Review* 29, no. 2 (Fall 2021): 174-193, <https://muse.jhu.edu/article/813777> critiques the notion of democracy in music education.

⁵ My conception of values is akin to what Donald Arnstine, *Democracy and the Arts of Schooling* (Albany, NY: State University of New York Press, 1995) calls "dispositions."

⁶ Aristotle (*Nicomachean Ethics*, trans., and ed. Roger Crisp [Cambridge: Cambridge University Press, 2000]), book 2, para. 1109b, p. 36) realized that the qualities people regard as goods are dialectics or polarities and he is in search of a "golden mean" where the best course of action lies between too much or too little of a good thing.

⁷ As fallible and mortal human beings acting in the phenomenal world, made of what Immanuel Kant thinks of people as "crooked timber," even those precious things that we love to do and that we believe to be right and true may be potentially evil. Isaiah Berlin invokes Kant's metaphor in his *The Crooked Timber of Humanity: Chapters in the History of Ideas*, ed. Hardy Henry (Princeton, NJ: Princeton University Press, 1990). Kant writes "*aus so krummen Holze, als woraus der Mensch gemacht ist, kann nichts ganz Gerades gezimmert werden*" ["out of timber so crooked as that from which man is made, nothing entirely straight can be built"]. Immanuel Kant, "Idee zu einer allgemeinen Geschichte in weltbürgerlicher Absicht" (1774), *Kant's gesammelte Schriften*, vol. 8 (Berlin: G. Reimer, 1912), 23.

⁸ Among writers to evoke ancient eastern and western ideas of finding a balance between extremes and conflicting pathways, I think of Giulia Ripani's return to the balance implicit in the archaic Greek value of "metron" or "good measure" in her "Metron as the Aim of Music Education," *Philosophy of Music Education Review*, 30, no. 1 (Spring 2022): 4-23, <https://muse.jhu.edu/pub/3/article/851847>, and Victor Fung and Leonard Tan's reprise of the ancient Chinese balance between yin and yang -oppositional and complementary forces. See C. Victor Fung, *A Way of Music Education: Classic Chinese Wisdoms* (New York, NY: Oxford University Press, 2018); Leonard Tan, "On Confucian Metaphysics, The Pragmatist Revolution, and Philosophy of Music Education," *Philosophy of Music Education Review* 26, no. 1 (Spring 2018): 63-81, <https://muse.jhu.edu/article/689035>. Tan connects my dialectical approach to music education to classic Chinese ideas in his essay, "On Jorgensen's Dialectical Approach to Music Education: Resonances with Yin-Yang," in Randall Everett Allsup and Cathy Benedict, eds., *The Road Goes Ever On: Estelle Jorgensen's Legacy in Music Education* (London, ON: Western University, December 2019), 177-187, <https://doi.org/10.5206/Q1144262.jorgensen.2019>.

may follow from our best-intentioned efforts. Nor do we always act according to our beliefs or do what we know we should.

To put this discussion in context, inclusion is one of 36 values I examined in *Values and Music Education*. I grouped them in nine quartets, each consisting of a cluster of related active nouns or “doing” concepts that are more-or-less like and different from each other. Rather than a definitive and comprehensive list, I focused on those values in which I was interested. My purpose was to exemplify how music teachers might think critically about their values and practices considering my analysis. The quartets were as follows: artistry, taste, skill, and style; reverence, humility, awe, and spirituality; dignity, dispassion, restraint, and discipline; love, friendship, desire, and devotion; joy, happiness, pleasure, and celebration; fidelity, persistence, patience, and loyalty; curiosity, imagination, wonder, and open-mindedness; wisdom, understanding, knowledge, and mastery; justice, equality, fairness, and inclusion. Every value turned out to be Janus-faced—having both advantages and detractions. Danger lurked in every one of them. For the first time, I needed an epilogue to discuss the many questions that emerged.⁹ I realized that I must go further to think of music educational values more comprehensively and redemptively and propose additional ways of navigating the conflicts that arise.

The case of inclusion and exclusion

I think of inclusion as an ambiguous idea -both in concept and action- construed figuratively and literally in terms of the idea of “taking in” or enclosing. Its spirit is one that Eleni Lapidaki would describe as trust and intimacy; encompassing and bringing together necessitates coming close to another person or subject.¹⁰ For Iris Yob, the notion of inclusion can be thought of quite radically in terms of her statement “There is no other.”¹¹ Yob proposes that when we consider people with all their myriad differences, we may also take a wider view to see beyond these differences to the commonalities of the human experience. This stance presumes that all people irrespective of their differences are infinitely precious. Inclusion is dynamic, forever expanding outwards, open and open-ended, unsettling and challenging theoretical and social boundaries, fostering imminence rather than transcendence, and communitarian rather than individualistic ideas and practices. It is grounded in democratic and egalitarian ideals and draws inspiration from ideals espoused by John Dewey among other educational philosophers.¹² For Dewey, an inclusive educational system is responsible and responsive to its public -those who have entrusted teachers and administrators with the task of

⁹ Among these issues were the intersection of these values, the potential conflicts they raise, the interrelationship between the values I had discussed and prominent metaphors and models I had examined in my earlier *Pictures of Music Education* (Bloomington, IN: Indiana University Press, 2011). There were also the values I had omitted, the need to engage the possibility of goods that may be associated with music educational “sins,” and the challenges my analysis poses for music educational practice.

¹⁰ Eleni Lapidaki, “Toward the Discovery of Contemporary Trust and Intimacy in Higher Music Education,” in Iris M. Yob and Estelle R. Jorgensen, eds., *Humane Music Education for the Common Good* (Bloomington, IN: Indiana University Press, 2020), 261-273. Also, see my discussion of inclusion in Jorgensen, *Values and Music Education*, 201-207.

¹¹ Iris M. Yob, “There Is No Other,” in Iris M. Yob and Estelle R. Jorgensen, eds., *Humane Music Education and the Common Good* (Bloomington, IN: Indiana University Press, 2020), 17-28.

¹² For example, these ideals are enshrined in the U.S. Declaration of Independence. On the United States Declaration of Independence, see Estelle R. Jorgensen, “Life, Liberty, and the Pursuit of Happiness: Values for Music Education,” *Bulletin of the Council for Research in Music Education* no. 226 (Fall 2020): 66–79, <https://doi.org/10.5406/bulcoursmusedu.226.0066>. Also, see John Dewey, *Democracy and Education: An Introduction to the Philosophy of Education* ([1916]; repr., New York, Free Press, 1966).

education and to whom educators must answer and serve.¹³ Thought of democratically, education serves an important political task of preparing all the populace irrespective of their differences to participate intelligently and critically in their own governance.

Among its strengths, inclusion takes a humane view of music and education, seeking to encompass those who heretofore have been excluded from participation by virtue of barriers such as race, ethnicity, gender, color, language, social class, culture, age, and physical and mental incapacities. It is the bedrock of a democratic approach to music education that hopes to converse with and hear the voices of all those involved in the process and foster the participation of as many people as possible. It hopes for musical experiences that enable people to grasp insofar as possible and empathize with the ways in which exponents regard and practice their diverse musical traditions. It seeks a comprehensive view of musics as interrelated with the societies and cultures of which they are a part. It enlarges the boundaries of music curriculum and instruction. And it evokes the metaphor of the family in its best sense of shared bonds of affection and love.

Among its detractions, inclusion can overlook the importance of distinctions and boundaries. These include the necessity of separating those who are qualified exponents of a tradition or practice from those who are not. Professions rightly have rules that necessitate the preparation of practitioners who are qualified and can be trusted to undertake their responsibilities. Teachers are in a particular position of trust, often in the place of parents, and an important influence on young and old alike. The public expects teachers to be prepared and certified to practice the profession of teaching. Musicians who treasure the traditions they have inherited and want to preserve them are rightly concerned when interlopers seek to disrupt or destroy their musical heritages. Musical traditions only survive because there is consistency of practice over time. Undermining or destroying boundaries and distinctions can weaken the glue that holds these traditions together. The metaphor of the family that undergirds inclusion may sometimes fail especially when family members exploit or abuse each other or those outside the family circle. Thinking in terms of inclusion as growth does not consider the fact that one cannot take advantage of every opportunity and some choices necessarily exclude others. Continuing to open to new possibilities without also creating closings or exclusions fails to realize the fulness or what John Dewey calls “consummatory” artistic and educational experiences” that rely upon closure, even if temporary.¹⁴ The paradox of something being both an educational means to an end and an end requires reaching points of closure and completion.¹⁵ Without such moments, there is never a sense of arrival and frustration on the part of teachers and learners who do not experience completion and exclusion of other possibilities that motivate to future openness.

Since the nineteenth century when music education became a part of publicly supported schooling, exclusion, or shutting out people, musical and educational ideas and practices has been regarded by many music teachers as an anathema and a “sin” to be avoided. Music education professional organizations such as the International Society for Music Education and the National Association for Music Education in the United States proclaim that music education is for everyone.¹⁶ Although musician teachers embrace

¹³ John Dewey, *The Public and Its Problems* ([1927]; repr., Ohio University Press, 1988).

¹⁴ John Dewey, *Art as Experience* (1934; repr., New York: Paragon Books, 1979).

¹⁵ On means-ends, see John Dewey, *Experience and Education* ([1938]; repr., New York: Collier Books, 1963).

¹⁶ The National Association for Music Education states that it “has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers.” <https://nafme.org/about/> accessed January 31, 2022. Its commitment to “Music is for All of Us,” is illustrated in an article on its website published February 2018 by Lori Schwartz Reichl,

talk of inclusion, they regularly employ competitions and auditions to select some and exclude others from performing ensembles and entry to instrumental and vocal studios and advanced programs of musical instruction.¹⁷

Exclusion, like inclusion is an ambiguous idea.¹⁸ As an active noun, concept, and action, construed figuratively and literally, exclusion has several different meanings. It refers variously to shutting out or leaving out, a process inherent in musical and other social groups, the notion of elimination and drawing out as evident in the garden and growth pictures of music education, a necessary element of scholarly and teacherly reasoning and self-reflexivity, and its archaic meaning—the transformative notion of birthing and re-birthing. These differing conceptions of exclusion make potentially important contributions and have corresponding detractions.

Among its contributions, the idea of exclusion as shutting out highlights the importance of preserving the continuity of musical traditions, expelling, or otherwise disciplining those who do not remain faithful to the tradition. It respects boundaries, distinctions, and the clarity of thought and practice they offer. For millennia, musicians have excluded people from participating in music education to protect their livelihoods and their musical traditions. They have regarded musicking as closely related to the supernatural, as possessing power, and necessitating right practice. They have thought of their songs as gifts from the gods and carefully chosen those students who demonstrate fidelity and can be entrusted to receive them. They have protected secrets. Understanding exclusion as social process enables music education policy makers to devise norms and procedures that seek humane approaches to exclusion and honor individual agency and choice in deciding whether to join a musical tradition, or affiliate with a musical group or institution. Regarding exclusion as elimination and drawing out as a gardener might do recognizes the importance of figuratively eliminating weeds and undesired plants and enriching the soil thereby creating positive conditions for musical growth. Thinking of exclusion as birthing is a remarkable feminine and transformative ideas of metamorphosis and renewal -a fetus in the womb and utterly dependent on its mother becomes a living

“Music is for All of Us: Alice Hammel is Devoted to Teaching Students who Learn Differently,” republished from *Teaching Music Magazine*, January 2018. <https://nafme.org/music-is-for-all-of-us/>, accessed January 31, 2022. Likewise, the website for the International Society for Music Education proclaims its belief that “that lived experiences of music, in all their many aspects, are a vital part of the life of all people” and that its “mission is to enhance those experiences.” <https://www.isme.org/about>, accessed January 31, 2022.

¹⁷ From the outset of publicly supported school music, some musicians such as John Dwight were skeptical that the inclusive approach envisioned for school music would work as the protagonists hoped. They worried that since all children were not equally interested in music, those who were not musically inclined would negatively impact those who were and thereby impede their musical progress. See James H. Stone, “Mid-Nineteenth Century American Beliefs in the Social Values of Music,” *Musical Quarterly* 43 (1957): 38-49, <https://www.jstor.org/stable/740381>, who in the mid-twentieth century suggested that school music education led to a cult of “amateurism” and contributed to populism in American music. The National Association for Music Education states that it “has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers.” <https://nafme.org/about/> accessed January 31, 2022. Its commitment to “Music Is for All of Us,” is illustrated by an article on its website by Lori Schwartz Reichl, “Music Is for All of Us: Alice Hammel is Devoted to Teaching Students who Learn Differently,” February 2018, republished from *Teaching Music*, January, 2018. <https://nafme.org/music-is-for-all-of-us/>, accessed January 31, 2022. Likewise, the website for the International Society for Music Education proclaims its belief that “that lived experiences of music, in all their many aspects, are a vital part of the life of all people” and that its “mission is to enhance those experiences.” <https://www.isme.org/about>, accessed January 31, 2022.

¹⁸ OED Online, s.v. “Exclusion, n.,” accessed February 1, 2021, https://www.oed.com/dictionary/exclusion_n

breathing baby with the possibilities for an independent life. Birth and rebirth are powerful metaphors for transformational musical education.

Exclusion also has detractions. Among these, stressing the protection of musical and educational traditions and the status quo may fail to self-reflexively examine a tradition's ideas and practices when change is called for. No music or culture should be immune from critique from within and without, especially if critique is undertaken as a mark of respect and affection for that tradition. For example, suppose a school music teacher of Australian aboriginal heritage determines that there is no evidence supporting the myth that it is dangerous for girls to touch or learn and play the didgeridoo because they will become infertile. An expert player of the didgeridoo himself, he becomes concerned about the inequality of aboriginal women and girls and hopes for their fullest participation in culture and society.¹⁹ Rather than exclude the girls from learning to play the didgeridoo in his school music classes, and even if at risk of offending some traditional elders, he excludes the myth.²⁰ Aboriginal women and girls who now know how to play the instrument and may be better performers than the men may now wish to play the instrument in public ceremonies from which they were previously excluded. So, the society may change. A similar thing happened among white American Congregationalists in the eighteenth and nineteenth centuries who for theological reasons excluded women from leading the singing or even participating in singing in some New England church services.²¹ This myth was challenged after male singing schoolteachers taught women and girls to sight sing and sight-read music. Once they knew how, it became impossible to silence them; a conflict ensued that settled down only when the men got used to the new reality and realized the benefits of women's equal participation in congregational singing. This challenge to a religious belief transformed the church's doctrine and musicking and contributed to the wider growing belief that woman should have full equality with men. Changes in North American religious and musical practice occurred because of pressure brought about by educational developments in secular life beyond the control of theologians and church leaders. These examples illustrate that breaking the hold of unjustified myths, taboos, and unwarranted exclusions requires continuing cultural critique.

At a time of intense competitive pressure in the musical world, it is difficult to reimagine much less establish humane exclusionary practices that go counter to the status quo. The tendency of elite and well-established musical groups and organizations to be invested in their ideas and practices means that they may strenuously resist fundamental and systemic changes. Realizing this, music teachers may prefer to accommodate to certain cultural norms such as excluding girls from some Cathedral choirs of men and boys and providing gender-based instrumental music classes for Islamic students in the

¹⁹ Elizabeth Burns Coleman, "Profound Offense and Religion in Secular Democracies: An Australian Perspective" in Christopher S. Grenda, ed., *Profane: Sacrilegious Expression in a Multicultural Age* (University of California Press, 2014), chapter 9, discusses the matter of a supposed Australian aboriginal taboo for females to touch or play the didgeridoo and its defense by Mark Rose who argues that teaching girls to play the didgeridoo is to like teaching them to "play with razor blades."

²⁰ Linda Barwick, "Women and the Didgeridoo: Didgeridoo Information," Yidaki Vibes, <https://yidakivibes.com.au/women-and-the-didgeridoo/>, accessed on February 25, 2022, excerpted from *The Didgeridoo, From Arnhem Land to Internet* (Perfect Beat Publications/Karl Keuenfeldt Back to Index), <https://www.aboriginalart.com.au/didgeridoo/myths.html>, accessed February 25, 2022, claims that the idea that women should not touch or play the didgeridoo is a myth. Women play the instrument informally and prepare it for sale. They do not participate in public ceremonies that are gendered.

²¹ See Estelle R. Jorgensen, "Women, Music, and the Church: An Historical Approach," in Lourdes Morales-Gudmundsson, ed., *Women and the Church: The Feminine Perspective* (Berrien Springs, Michigan: Andrews University Press, 1995), 35-55.

United Kingdom and organizing musical alternatives for students who are offended by religious music in publicly supported schools in the United States. While certain accommodations may be needed in today's multicultural and multiracial Western democracies, the persistence of the status quo may mean that music educational policy makers fail to interrogate all the musics and their associated cultural prejudices that are taught. This is more tempting given the present troubled times, persistent societal divisions, and prejudices, and stoking of resentment by populists, authoritarians, and dictatorial regimes.

Navigating conflicting values

How are music educators to respond productively to the conflicting claims of inclusion and exclusion? First, *musician teachers need to think of values specifically, in nuanced ways, and close to the ground of their practice.* Rather than ethereal, global, discrete, and mutually exclusive concepts that lie high above practice, the conceptual boundaries of values are soft and porous, as one melds into others with differing emphases, and they manifest differently in specific and divergent practices. Music teachers are not always agreed on what is of greatest importance in a set of circumstances or what should be done. Musicking is a lovely metaphor for valuing because it can be thought of in a variety of ways -each of which may have merit, but where choices sometimes need to be made between different approaches. Thinking of inclusion and exclusion as polarities suggests moving toward inclusion in one respect and exclusion in another. Teachers can be expected to arrive at differing balances of inclusion and exclusion and take contrasting actions that each believes to be right. We shall doubtless see a rainbow of nuances between inclusionary and exclusionary teacherly decisions.

Second, *it is crucial to think of conflicting music educational values in terms of the specific purposes of musical education.* Obviously, cultivating amateurs is a different matter from preparing professional musicians who must rely on high levels of skill and wide musical experience to earn a livelihood. Failing to keep this principle in mind may lead to a loss of excellence where it is possible. Music schools differ in their expectations of students, the musics their faculty are prepared to teach, the sorts of teaching situations for which students are being prepared, among a plethora of considerations. A music school's mission is a critical factor in considering the degree to which it can take an inclusive view of its students' capacities and previous preparation. Exclusion and inclusion can be expected to work differently from one school to another, and it is essential for music teachers to take these specific objectives into account. One size does not fit all. A program dedicated to the preparation of music teachers for schools obviously differs from another devoted to the teaching of advanced musical scholarship, or the studio teaching of vocal and instrumental music. Musical traditions also make their own demands, for example, whether the program is devoted to contemporary and popular music, classical traditions of various sorts, or traditional, folk, or vernacular traditions. A statement such as "Music for all and all for music" is unhelpful and untrue in navigating the myriad music instructional circumstances. This music or education is not necessarily good for everyone nor is everyone suited or good for this music or education. Considering the specific music educational purposes warrants differing exclusions and inclusions.

Third, *musician teachers require the ability to think critically, imagine how things might be different, study the capacities and interests of the students with whom they work, and possess the agency to determine what they need to do in their specific circumstances.* Their thinking needs to encompass decisions about their preparations to teach music, the design of their musical programs, their interactions with their students, their conduct of their lessons, their rehearsals or performances, their evaluations of themselves and their

students, and their reflections on their practice. Doubtless, their specific teacherly decisions may be influenced by general policies articulated by others, but teachers require considerable autonomy and power to respond to the specifics of their situations. Such music education practice can be expected to be somewhat idiosyncratic, unstandardized, and responsive to the immediate instructional situations in which musician teachers teach. Cultivating the dispositions to think constructively and critically and have the confidence to act on their convictions in what they choose to include and exclude is a crucial task of teacher education. Rather than teaching teachers to follow well-worn methods, no matter how valuable, developing their constructive, critical, and imaginative thinking requires focusing on questions that interrogate their purposes and methods and rethink them in transformative ways. In so doing, teachers of teachers may foster in their students the courage to pursue objectives and approaches about which they are passionate, the self-reflexivity to accept their fallibility and the unexpected results of their actions, and the generosity to grant others the selfsame flexibility and freedom to determine who, what, how, when, or where they should include or exclude.

Fourth, *the student's choice is a critical factor in the development of human potential and needs to inform music educational values*. Human potential has to do with students' physical and psychological abilities and interests, the social contexts in which they make their decisions including those who influence them, and their aptitudes, desires, interests, and decisions to study this music in this way and to exclude other possibilities.²² Following the introduction of vocal music in publicly sponsored schools, music teachers have disagreed on whether or for how long universal school music instruction should be required in formal schooling. Émile Jaques-Dalcroze would allow one year of intensive universal musical instruction by musical specialists after which those who do not qualify should be excused from further musical study.²³ Others such as Zoltán Kodály would offer vocal music education in the kindergarten and throughout the primary grades.²⁴ North American music teachers might prefer a more generous approach and extend compulsory musical study to the first eight years of formal schooling.²⁵ Given that some young people are more musically inclined than others, resources of time, money, and energy are finite, and other school subjects beckon, there comes a point at which students' choice should be a primary consideration. After that, I might hope to entice students to choose to include rather than exclude musical study, but I am not always successful. Another musician teacher might be able to do what I cannot. I hope for musical openings for people to participate musically throughout their lives.

Fifth, *it is crucial to regard all our music educational procedures and policies as provisional* rather than set in stone. In the changing circumstances of our lives, we need to rethink critically and imaginatively our decisions to exclude and include subject matter, students, teachers, the instructional circumstances, and the administration and organization of music education. Since unexpected results flow from our policies and actions, self-reflexivity is needed in constantly critiquing what we are teaching and learning and how we are musicking. Imagine a music teacher who establishes a school choir. Because of her expertise as a singer and conductor, her choir becomes renown.

²² See Israel Scheffler, *Of Human Potential* (London, UK: Routledge and Kegan Paul, 1985).

²³ See Émile Jaques-Dalcroze, *Rhythm, Music, and Education*, trans. Harold F. Rubinstein (1921; repr., New York: Arno, 1976).

²⁴ See Zoltán Kodály, *The Selected Writings of Zoltán Kodály*, ed. Ferenc Bónis, trans. Lili Halápy and Fred Macnicol (London: Boosey and Hawkes, 1974). Kodály also encouraged music in the kindergarten.

²⁵ In the United States, basal series textbooks in general music education in United States schools have typically covered eight years (including elementary school and middle school or the first two years of junior high school. Music is also experienced in kindergarten or pre-school education.

More and more students wish to join her choir, other music teachers want to consult with her, and university music education faculty want to send their students to observe and work with her. Her choir becomes more exclusive, and she needs to establish other feeder choirs to include more students. At some point she realizes that her teaching load is unsustainable. She is attempting to do too much. At this point she needs to decide what is most important to her. She may be helped by a school administrator who reconfigures her teaching load to allow her time to consult with other music teachers and offer workshops at the nearby university. She may be recruited to a university to prepare choral teachers and lost to the school choir that set these events in motion. Or if there is no other change, she may need to reduce her music teaching in her school, her consulting for other music teachers, and her teaching for the university. These alternatives open a host of different opportunities for our choral teacher (and the other schoolteachers and university faculty) to reimagine what things might be like, and what needs to be excluded and included. Success builds success but it also spawns challenges. Being in an attitude of provisional solutions opens the possibility of constantly critiquing what one is doing and formulating other creative and better solutions.

Summary

In sum, the case of two conflicting values -inclusion and exclusion- illustrates the predicaments that confront music teachers. In redeeming exclusion, I have suggested that music teachers must navigate between these dialectics in the phenomenal world. I have offered five principles that can guide music educational decision making. These include valuing nuances and making decisions as close to the music instructional situations as possible; focusing on the specific purposes of music education; developing music teachers' critical thinking and imaginations and the courage to act on their convictions; taking account of student choice; and regarding music educational decisions and policies as provisional. These principles necessitate granting teachers the agency to devise the specific objectives and approaches for their instructional situations and offering leadership that assists and empowers them. Such approaches, while problematic, dignify the purpose of music education writ large and provide a way of meeting the challenges of this moment.