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The Ethics of Care and the Private Woodwind Lesson

NANCY NOURSE

Jeremy's family was getting ready for the concert. It wasn't that he was tired of watching his father conduct. He loved his father and he loved the concerts. But people were always asking Jeremy the same question and that question didn't seem to have an answer.... They weren't even inside the concert hall before the doorman smiled at Jeremy and asked, "Well, young man, do you think you'll be a conductor like your father?"¹

Children like Jeremy, situated in the world of established music-making, are routinely subjected to stereotypical expectations, often not seen for who they are themselves, but for the qualities of their situatedness. Jeremy, as a result, found himself continually bombarded with this question which spoke in fortissimo tones that the inquirer was impressed by the stature of his maestro father, but really did not seem to care to see the young boy as a person in his own right. The dreaded question, that he so frequently faced, festered in him, shouting of his own lack of personhood in its flagrant assumptions. But what voice did he have? After the concert:

a lady in a long gown and a huge strand of pearls came in next [backstage].... "So this is your little son," she cried. Jeremy blushed as she kissed the top of his head and squeezed his face so that he looked like a fish. "Tell me, young man, are you going to be a conductor like your father?"²

Of course stories such as Jeremy's in which individuals suffer because others have not been truly caring, are not unique to the world of music. Such thoughtless pleasantries are nothing more than symptoms of the widespread absence of knowing and care experienced in day-to-day living. While Patricia Benner and Suzanne Gordon suggest that there are few people who would wish to be perceived as uncaring persons, there are often spoken platitudes about care, especially about large institutions, that seem shallow and meaningless.³ Take, for example, a hospital whose slogan claims

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it is caring, but is only really interested in research or profit, or the doctor who quadruple books patients for appointments all the while insisting that he really does care about his patients. The obstacles to true understanding about care include the view that care is merely a sentiment that need be expressed, but not the thoughtful planning out of means to create ample opportunities to enact deeds of caring.⁴ In day-to-day situations of modern living with big corporations, governments, and institutions, there may be individuals who claim to care, but there are no features in these organizations' blueprints that ensure and take responsibility for providing care. Care must extend beyond sentiment into action.

In the name of superior curriculum and specialist teachers and programs, tiny rural schools were abandoned and students were moved into bigger and bigger schools. As schools and educational institutions have greatly increased in size over the past century, teachers have found it more and more difficult to connect to the larger and larger number of students found on their class rosters. Beyond their class lists how can teachers really be responsible for the sea of faces for whom they cannot even supply names? In *The Students are Watching*, Theodore and Nancy Sizer ask:

Do [current] conditions in the school allow each student to be known well?...Anonymity is the curse of good teaching and inevitably contributes to corner-cutting. If no one knows the students in a high school, it is easy for them to drift through.⁵

Benner and Gordon cite the shop program in a vocational school as an ideal setting in which teachers have the opportunity to develop caring relationships with their students since the settings are informal, class time is significantly extended, and the teachers work with the same students over several years.⁶ Special education teachers as well usually have such an advantaged position for getting to know the students, for unlike regular teachers, especially in the high school, they work with the same students (in small groups or even one-on-one) every semester that the student attends the school.

Although sometimes associated with, but actually separate from public schooling is the one-on-one private music lesson, which also has considerable potential to be an oasis in the midst of student anonymity in present times. Yet does music education take full advantage of the potential for developing caring relationships that lead to emotional growth inherently available in the private lesson? This essay will set out to investigate some of the issues and elements that are involved in care and how these are applicable to the private music lesson within its overall context in the woodwind performance framework.

First of all, we must recognize that by far the majority of private woodwind teachers themselves have been trained not as teachers but as performers. They have been engrossed deeply in the traditions and lore of their own

particular instrument and its situatedness in the performance platform. It is highly unlikely that they would have engaged in pedagogical studies during their training; their focus would have attended unwaveringly to the development of a distinguished performance level and the studying of the essential repertoire. Along with many years of this very specialized training, there would also be included the learning of the appropriate behaviors of ensemble etiquette for professional music-making; here the message is one of compliance and assimilation, rather than nurturing one's own creative style or developing one's independent sense of self. Usually any understanding of the process of teaching for beginning private teachers would be based only upon only their own personal experience as recipients of their teachers' teaching. Even then very likely, scant attention was paid to the style and process of what teaching they received, as it would have been the content rather than the methodology that was of immediate interest.

If asked, most private woodwind teachers would claim that they care a good deal about their students. How many though, have considered what it means to care or what is needed to fulfil the role of the caring teacher? Just grappling with the content of studies and repertoire and how to teach particular techniques can be very challenging for a beginning woodwind teacher, so that there would be little time or energy for thinking about the relationship with the student. Superficially, an understanding of care might mean being "nice," avoiding confrontation, and offering encouragement when the student struggles with something new or difficult. Would these private teachers though have carefully thought through what function care plays in the overall teaching process?

Is there a basic human need for care? Psychologists Carol Wade and Carol Tavis first outline the work performed with infant rhesus monkeys by Margaret and Harry Harlow in 1958 and 1966, who with the austere construction of a "wire wet nurse" also provided a soft, cuddly, but milkless "mother." The monkeys overwhelmingly chose to spend the far greater portion of their time with their "soft artificial mother," especially seeking its protection and security when they were frightened, confirming primates' basic need for touching and contact comfort.⁷ Continuing by citing the work of John Bowlby in 1969 and 1973, Wade and Tavis expand that this infant attachment to mother comfort holds other purposes in that:

it provides a secure base from which the child can explore the environment, and it provides a haven of safety to which the child can return when he or she is afraid. A sense of security, said Bowlby, allows children to develop cognitive skills. A sense of safety allows them to develop trust. Severe social deprivation and continued separations from loved ones prevent children from forming attachments, with tragic results.⁸

From these findings, we see that risk-taking needs the support of mother-like comfort and assurances, so that fear does not become so debilitating

that students cannot progress. John Holt demonstrates the level of fear that can pervade the classroom:

What do you think, what goes through your mind, when the teacher asks you a question and you don't know the answer?" It was a bombshell. Instantly a paralyzed silence fell on the room. Everyone stared at me with what I have learned to recognize as a tense expression. For a long time there wasn't a sound. Finally Ben, who is bolder than most, broke the tension, and also answered my question, by saying in a loud voice, "Gulp!" He spoke for everyone. They all began to clamor, and all said the same thing, that when the teacher asked them a question and they didn't know the answer they were scared half to death....They said they were afraid of failing, afraid of being kept back, afraid of being called stupid. Stupid. Why is it such a deadly insult to these children, almost the worst thing they can think of to call each other? Where do they learn this?⁹

Jane Tompkins in *A Life in School*, presents a similar portrayal of classroom realities reflecting on her grade school years.

To me this was what school was really about — avoiding shame. If you were a good person, you got a perfect score on your tests. If you were a bad person, you made a lot of mistakes. Good people were praised, and bad people were humiliated. This was the true content of what we learned....But more than anything we had learned that we must avoid reproach and obtain approval. That was what motivated us to get our answers right, not the thirst for knowledge that had possessed us before we had entered school.¹⁰

Elliot Aronson in the aftermath of the horrifying events at Columbine, sees educational institutions as places where huge value is placed on individual achievement, material possessions, and social standing, all at the extreme expense of caring and compassion. "[C]ompetition that is ruthless, relentless, and untempered by caring and cooperation establishes an atmosphere that is unpleasant, at best, and dangerous, at worst"¹¹

In the post-secondary schools of music, Brian Roberts has similarly noted significant status-seeking and avoidance of shame and embarrassment. In particular, he points out that university music students identify themselves as separate from the rest of the students on campus and that within the music school, their status is determined by their identity as to their perceived excellence as a performer.

Thus the strategy appears to become not to be just a trumpet player but the best trumpet player. Whatever identity conferring strategies one can use to ensure that others accept this announcement of identity are brought to bear upon others for reaction. As well as the many honest strategies that students use, many seem to resort to forms of deceit....They carry around music they cannot play. They announce concerts exterior to the university that they do not play. They use before class opportunities to show off new sections of technically difficult

material they may not actually be studying. And all of this in the hope that they will not be exposed as less than they make as their claim, that is their announcement.¹²

To garner societal reaction to support an identity as a fine musician seems to equate in meaning to gaining an acceptance as a fine person. Unfortunately for students who cannot or choose not to gather such positive societal reaction, their level of self-worth diminishes and many of these otherwise apparently adequate musicians leave the music school altogether.¹³

How clearly this parallels, but in music school terms, Tompkins's observations from her grade school experience! Shame and fear encompass the day-to-day existence for music students. Sounds of intense technical drill to the relentless pulse of the metronome that spill into the practice room hallways attest to the superior prowess of the "practice bunnies" while those of a more self-conscious nature make it a point only to practice at home, away from the stress and flagrant bravado. While the habit of publicly posting grades beside identifiable names in other subject areas is thankfully only a distant nightmare in schools, music students are still, each semester, vulnerable to this humiliating experience of having audition results displayed for all to see. Even though the list itself may only remain posted for one or two days, its effects are on display for the entire term, as according to one's seating in the instrumental ensemble or role landed in the opera, one's value (or lack of) is restated by membership and/or seating plan at every subsequent rehearsal and concert.

How strongly felt are the after-effects of the competitive audition! One full semester can be a painfully long time to suffer the agony of the results from a poorly played audition. Private lesson teachers must therefore deal with both issues of despondency and overly-inflated attitudes that are ancillary but very significant results of student performance outside the lesson. Aronson relates;

[T]he social atmosphere in most schools is competitive, cliquish, and exclusionary....For many, it is worse than unpleasant — they describe it as a living hell, where they are the out-group and feel insecure, unpopular, put-down, and picked on.¹⁴

To be shamed by one's low placement or even exclusion from a music group, is an institutionally built-in pecking order that inadvertently promotes much feeling of exclusion. Roberts elaborates by mentioning

[a]t one music school, the members of the top choir became self-acknowledged elitists. The members ate in isolation from all others in the cafeteria and hardly talked to anyone outside the group anywhere in the music school itself. [At the other end [c]ertain ensembles were considered so poor that a student would lose [status] points by having to perform there. They were considered the "dumping" ground

for the weak and feeble players unable to find a more prestigious group in which to perform. Students commonly refer to playing in such low status groups as "sentences to serve."¹⁵

How much caring and support these affected students will need in order to stay motivated and overcome feelings of inadequacy!

According to Barbara E. Lovitts and Cary Nelson, personal comfort level with one's own identity and a sense of belonging on the unequal playing field of graduate school are also seen as critical in student endurance in university doctoral programs. They note that both isolation and student feeling that the department is indifferent to one's lived experience, seem to fuel the high levels of doctoral student attrition.¹⁶ Interestingly, the authors noted that among the surveyed group of female students, the doctoral drop-outs actually had slightly higher grade-point undergraduate averages than those who were Ph.D. completers. They also found that women were less likely to complete the doctoral degree than men.¹⁷ These results seem to be consistent with Eve Harwood's study that showed female students place greater importance on establishing a social connectedness with their adviser and other faculty.¹⁸ In other words, women students in particular, may be asking if the academic hoop-jumping really seems worth the effort if there is no welcome into the community of learners. For these students receiving top grades on paper is no substitute for having a sense that one's contributions are valued.

Jean Tronto examines the inequities that exist when care and community are not acknowledged as relevant in education.

Care's absence from our core social and political values reflects many choices our society has made about what to honor. These choices, starting as far away as our conceptions of moral boundaries, operate to exclude the activities and concern of care from a central place. Through that exclusion, those who are powerful are able to demand that others care for them, and they have been able to maintain their positions of power and privilege.¹⁹

Music students who do not hold prestigious positions in performing groups, like these graduate students, need affirmation from their teachers, not shallow words, but well-thought out support and respect so that continuing seems worthwhile and possible.

Erich Fromm spoke of his deep concern for the growing issues of isolation within modern society. "Most people see the problem of love primarily as that of being loved, rather than that of loving, of one's capacity to love."²⁰ Fromm explains that it is through the act of giving that one is able to experience connection with the other. The teacher who gives full concentration and serious effort to hearing each student, taking in her/his background and goals, successes, failures, and fears, will do much in relieving the pain of isolation that so many students experience. Someone listens; someone

cares. Yet even as the student is nurtured in the caring relationship, the teacher is served through having given that care.

The most important sphere of giving, however, is not that of material things, but lies in the specifically human realm...he gives him of what is alive in him; he gives him of his joy, of his interest, of his understanding, of his knowledge, of his humor, of his sadness — all of his expressions and manifestations of that which is alive in him. In thus giving of his life, he enriches the other person, he enhances the other's sense of aliveness by enhancing his own sense of aliveness. He does not give in order to receive; giving is in itself exquisite joy.²¹

How much of relevance to the private music lesson can be related to Fromm's insight here! First of all, from a pedagogic stance, this form of giving appears to be of the quality that inspires, that breathes life into the learning experience, that obscures the artificial boundaries between self and content. The lesson content given in this manner becomes much more than just detached, objective facts; it is embodied as part of the self that is being given. Perhaps this is the form of engaged communication to which Marshall McLuhan referred when he contributed his probe, "The medium is the message." Lessons that exude this type of relevance, this personal energy, serve to connect person to person, making the experience personal and deeply significant.

Second, Fromm's discussion of communication here may also be interpreted not in a linguistic sense, but in the very passionate terms needed for expressive musical interpretation. This level of engagement and connection becomes the modeling for the excitement and relevance that is needed in musical renderings that are compelling to the listener. It is an engaged, "giving" delivery of the musical message that is what we seek in performance and so often is missing in today's technically accurate, but affectively flat executions as noted by Jeanne Bamberger, Daniel Kohut, James Thurmond, Hans Lampl, and Flora Lim.²² While many music lessons are smothered in a stultifying sameness of niceness, avoiding at all costs, either the discussion or direct experience of the highs and lows of emotion, does it not seem inevitable that resulting performances will also mirror that boring level of undernourished expression?

Bruce Gleason advocates for a development of young musicians that attends to the balance of the "ear, eye, heart and hand."²³ While current teaching practices tend to focus much on the hand and eye, achieving an equilibrium that serves the ear more readily might be acquired through adopting methods from the Suzuki method. The heart it would seem, needs to be nurtured through the ongoing development of the caring student/teacher relationship.

J. Theodore Klein in his comparison of teaching with mother love, cites attentiveness as a critical factor in the caring process. Caring teachers,

like attentive parents, are sensitive to the ever-fluctuating needs of their individual children's present.

The good practice of mother love involves a central issue that can be called attentiveness. For a person who mothers well, the attentiveness of mother love involves having a focus on the child, seeking to understand what the child is going through....In teaching, mother love can be similarly practiced well....²⁴

When the needs for and benefits of caring are evident, why is it not evident throughout education? In opposition to such contextual and relational knowing, our post-Enlightenment thinking and dominantly positivist outlook supports the notion that in order to treat all students fairly they must be dealt with equally. Richard Lavoie re-examines the face of fairness:

It seems we allow children to dictate to us the concept of "fairness." When asked to define "fairness" most children respond: "Fairness means everybody gets the same"....[T]he teacher should explain that the mature conceptualization of "fairness" is not equal, identical treatment; rather, "fairness" means that every student receives what he needs. Because each individual's needs are different, "fairness" dictates that their programs and expectations will be different.²⁵

Another obstacle to making deep, caring connections with students is the culturally embedded value of American individualism. As documented in Robert Bellah's *Habits of the Heart*:

Individualism, the first language in which Americans tend to think about their lives, values independence and self-reliance above all else. These qualities are expected to win the rewards of success in a competitive society, but they are also valued as virtues good in themselves....Yet many of us have felt, in times both of prosperity and of adversity, that there is something missing in the individualist set of values, that individualism alone does not allow persons to understand certain realities of their lives, especially their interdependence with others.²⁶

This characteristic, lying in strong opposition to Vgotsky's scaffolding education theories as well as efforts in community building, tends to keep students at a depersonalized distance. Tompkins offers her views about the effects of this detachment at the university level:

The university has come to resemble an assembly line, a mode of production that it professes to disdain. Each professor gets to turn one little screw — his specialty — and the student comes to him to get that little screw turned. Then on to the next. The integrating function is left entirely to the student. The advising system, which could be of great help, seems to exist primarily to make sure people don't bollix up their graduation requirements....[I]t would be more helpful to students if, as a starting point, universities conceived education less as training for a career than as the introduction to a life.²⁷

The one-on-one, weekly lesson offers tremendous potential to engage in the integration of different areas of study. Rather than seen as removing time from the developing playing skills, caring time can be spent for deepening understanding — for enlarging one's connection with one's knowledge — and ultimately expanding one's interpretational capacity.

In the area of woodwind performance, there is also a particular ethical quality to Tompkins's plea. With the traditional paucity of woodwind positions in symphonies and the current economic and social climate that is seeing the demise of a number of established orchestras, is it even ethical to continue the process of training young woodwind players for so few possibilities of employment? While Tompkins pleads for "an introduction to life," music lessons could more honestly embrace a path of education that would nurture a lifelong love — amateur in its truest meaning — of live music-making and spend less time drilling the repertoire of orchestral career auditions. Given Roberts's analysis of music student self-identity, it seems that woodwind students who cannot scale the audition heights on top will see themselves as failed musicians lacking in moral and social worth.

While teachers may vainly hope that one of their students might beat the lottery-like odds to claim a position in a major orchestra, thereby adding greatly to the reputation of the teacher, these teachers are contributing to the vast majority of students' sense that their efforts were not ultimately worthwhile if they fail to play professionally. Nel Noddings adds, "They [good teachers] do not want their students to be constrained by the personal or professional needs of their teachers. The responsibility is enormous."²⁸ After all, how many students eventually give up playing their instrument altogether once the reality that there will be no orchestral career for them manifests itself? Before this huge feeling of betrayal and loss occurs, much should be done to nourish the notion that music-making itself is the life-feeding value, not just the competitions that can be won and the others that can be defeated.

It would seem that in academia there are high levels of caring for subject matter. In the arts this is clearly observed in the veritable deification of the great artists, poets, composers, and playwrights and the adulation bestowed upon the great works that have been granted canon status. To witness passionate caring about musical issues, one rarely needs to visit more than one class devoted to music history and literature to experience the "Adoration of the Canon." And surely the frenzied bursts of technical auditory display from the practice rooms must be some indication that musicians "care" deeply about what it is that they do. However, this type of caring is what Noddings labels as "aesthetical caring" which she notes is "a qualitatively different form of caring."²⁹

We say, Mr. Smith really cares about his lawn," and Ms. Brown cares more for her kitchen than for her children." But we cannot mean by

these expressions what we have been talking about in connection with caring for persons....it may also distract us from caring about persons. We may become too busy "caring" for things to care about people.³⁰

Does caring about music get in the way about caring about students? According to her study of grade seven students, Victoria Smith observed that "preadolescent students rated highest those teachers who were concerned about them and...concluded that preadolescents preferred teachers who made it clear that students are more important than academics."³¹ From Lovitts and Nelson's study it would seem that even at the doctoral level where academic reputations and publication strengths are highly valued, that some degree of interpersonal caring is a key component of the learning experience.

Broadly speaking, it is a lack of integration into the departmental community that contributes most heavily to the departure of graduate students....Notably, lowest attrition rates among the three major domains of knowledge are in the sciences, where students often work in laboratory groups focused on collaborative research and where intellectual and social interaction is most intense. The highest attrition rates are in the humanities, where study and research are most fully individualized and isolated.³²

Stan Godlovitch connects musical performance with its ancestral roots in musical guilds. He

represents performance as a value-driven, value-laden communicative exercise of specialized manual skill. It is characterized as governed by powerful historical conventions of training and expertise. These conventions are established and internally regulated by performance communities, the structure and organization of which are determined by long-standing inherited norms.³³

From much of the passive tone in Godlovitch's writing throughout his book, we are transported into a self-driven, apparently unpiloted stream of canonical musical traditions. Grammatically the usual subjects of Godlovitch's sentences are impersonal, non-subjective concepts such as "performance," "continuity," and "works," not the language of human connectedness such as "experience" or "feeling." It appears that in this realm, change and dialogue occur rarely; the individual self serves only as a conduit for perpetuating the canonical traditions and repertoire. As an example, he cites only three instances in which only very gradually and with considerable reluctance on the part of many, "improvements" for instruments in past Western society were eventually accepted and became widespread, before the current revolutionary crisis of technology's synthesizer. These he lists as the switchover of the gut E string on the violin to the brighter steel, the adoption of nylon

strings for the classical guitar in the 1940s and the significant nineteenth-century key and valve development of wind instruments.³⁴ Certainly the relegation of the Murray flute (itself a significant improvement upon Boehm's instrument) to the museum shelf, is just one of a multitude of rejections brought about by what appears to be a highly conservative and ossified musical community. It would seem that in approaching entry into musical performance one must veritably waive one's selfhood in order to be allowed to be swept along with the prevailing musical current. Clearly this is a society of rigid convention, not one of openness and welcoming receptivity.

Godlovitch continues:

[M]usical communities are typified as traditionally organized around the instruments of music. They are likened to Guilds which define their own conditions for membership and rank. I argue that Guilds systematically resist instrumental innovations in order to preserve their own structure which requires the establishment and maintenance of a skill hierarchy based on handicaps legitimized by the Guild.³⁵

The private music lesson is itself centrally situated in this as a direct descendent of the Guild tradition. It is not unusual for students seeking lessons on a woodwind or brass instrument to be directed to the principal player of the instrument in question in the top local professional ensemble, with little or no consideration for pedagogy or teaching skill. Whereas in 1939 Maurice Grupp deplored this prevalent attitude among wind players, it still seems to linger in current times. While he acknowledged that the prospective string student will be channeled toward an instructor because of recognized teaching excellence, the only criterion the wind player seems to consider, is "Who is the best player in town?"³⁶

For some time attention has been given to the importance of pedagogy in both string teaching and piano. Of particular note in the string-teaching world is the late, legendary violin teacher, Dorothy DeLay. A partial list of her successful students includes Perlman, Chang, Kennedy, Shaham as well as countless concertmasters of major orchestras and players in established quartets³⁷ It would be hard to imagine any teacher having had a greater influence upon recent generations of violinists. It is interesting to ponder how DeLay developed her renown caring style of teaching when she worked as Ivan Galamian's assistant for many years at Julliard while her reputation was growing.

Galamian was extraordinary in the way he could teach basic discipline and bring out the maximum ability of a young player....[H]e felt the first thing was to play the instrument and to do all the technical work, and the repertoire connected to the technical work, and then you could

worry about becoming a musician. I [DeLay] always had the point of view that you couldn't separate the two from the very beginning. That you had to know not only how but why you play....Itzhak Perlman who studied with both DeLay and Galamian, described Galamian's teaching method as "Scare you to Death"....Miss DeLay was much more flexible, was more into the person, and into their background, into what makes them tick. I would come and play something for her, and if something was not quite right, it wasn't like she was going to kill me.³⁸

Although DeLay had an impressive performing career first, her fame has been prompted by the quality and quantity of her outstanding students. However, among musicians, status earned as a teacher is otherwise veritably unheard of. Overwhelmingly it is performance that shapes one's identity as a musician. Roberts found that students were adamant about this.

In fact, [one] student said this quite bluntly, "If you don't play well, you're not a real musician." This common thread that binds the social definition of "musician" together is "performance." Of some concern to music education students was the extent to which some musicologists and theorists on faculty, who did not appear to perform (at least any longer) might be questioned as "faux-musicians"...."but in my opinion, if you...spend your life reading books and researching music you know or different styles of music and everything to me that is not a musician."³⁹

Therefore it would seem that while music students place tremendous importance on their identity as a performing musician, what occurs in the private lesson, where the focused part of improving their playing skills is addressed, is critically significant. At the same time it would also appear that the music tradition is deeply embedded in an immutable structure of great works and rigid practices. Roberts elaborates: "I see university schools of music preparing 'musicians' in their own image, an image which I and many others in education currently hold to be more than somewhat irrelevant to today's teachers."⁴⁰

How do those private teachers interpret the requirements of their task? Do they see the overall picture of the student or is their direction fueled by their knowledge of the critically competitive realities of the talent overloaded professional music world? Can they resist the reality that accolades are accumulated by having students audition well, landing prestigious positions, not by investigating what musical purposes students might have or what needs they might develop in their future career as arts administrator, elementary school teacher, librarian, or music therapist? Through modeling, does the private teacher instill the value of human interaction over the content, the care over the competition?

How is the structure of instrumental music instruction perceived by teachers? Much of the literature is highly prescriptive. For example, recently in *The Flutist's Handbook: A Pedagogy Anthology*, a compilation of topics

and issues are presented by recognized flute teacher experts. Grammatically speaking, much of the writing in this volume uses third person subjects, passive verb structures, and command form sentences which succeed in depersonalizing and distancing the teacher from the student. Embedded in the language it would seem, is the notion that the techniques for developing good flutists lie in physical and mental prescriptions offered in a non-connecting, depersonalized manner. Roger Mather writes:

The volume of the cavity is controlled by 1) how close the top of the tongue is to the hard (front) palate, 2) raising and lowering the soft palate and 3) the inflation (if any) of the cheeks. Always keep your throat as large as possible just below the throat opening, to make the lung resonances more effective.⁴¹

This prescriptiveness seems in particular to be a feature of the objective lifestyle of the latter half of the twentieth century. Max van Manen in asking, "What is parenting?" demonstrates that much of what we know about parenting has been reduced to different sets of instructions or formulae — a compilation of "how-to's" — for being successful. He demonstrates this in *Researching Lived Experience* through a chronological set of four metaphors that have been used to guide parenting — parent as physical provider, parent as mindful developer, parent as stimulating provider, and parent as engager in dialogue.⁴² Following this clinical outline, he then launches into the ineffable, aspects of parent love.

Van Manen draws our attention to the fact that in the proliferation of recipe-type formulae for successful parenting, very little has been said about the actual experience of parenting — the "What is it like?" This, he says, is an "innocent question."⁴³ but that in attempting to describe such a Gestaltist experience, the words simply elude us. Ironically he juxtaposes this inability to describe these feelings with the bold, confident manner of school curriculum talk "about selecting, planning, or organizing learning experiences."⁴⁴ With this he awakens our sensibilities in seeing what arrogant assumptions are being made in education, when we have not even posed the question, "What is this experience like for the child?"

Van Manen points out that the teaching profession routinely develops, studies, and applies theories to everything.

We read theories into everything, And once a theoretical scheme has been brought to life we tend to search for the principles (*nomos*) that seem to organize the life to which the theory was brought. In our efforts to make sense of our lived experiences with theories and hypothesizing frameworks we are forgetting that it is living human beings who bring schemata and frameworks into being and not the reverse.⁴⁵

Private music teachers, although less likely to be aware of the current learning theories, still are highly influenced by the frameworks created by

the education system in operation. First, there are the basic technical benchmarks that students must achieve to progress within the world of testing and measurement — the scales tests at school, the competitive festivals or in Canada and the United Kingdom the external graded conservatory / college of music examinations. At universities there is the ever-present juried examination for which to prepare, not to mention the ensemble audition gauntlet to which one must attend. Then, as Roberts so clearly demonstrated, there will be considerable pressure from the student to embark upon studying the most challenging repertoire for the instrument (even if it lies beyond the student's technical capabilities) in the never-ending quest to elevate one's "musician" status.⁴⁶ Both the teacher and student may also see specific physical changes that need to occur in the playing, or performance practices in a particular stylistic period that must be learned. Added to this is the dimension of the teacher's own reputation which will inevitably be measured based upon the accomplishments of his or her students and the honors that they might accrue. Where in this flurry of immediate concerns is there even time to bother with issues of care? It would seem that the tyranny of the immediate and the relentless quest for more and more evidence of success are what drives both the overloaded content of the private lesson, leaving most thought, if any, of the process lagging far behind.

What does not seem to surface however is that music itself is a form of communication. The student must learn to do more than just correctly reproduce a series of tones from the page of music at the prescribed tempo and volume. If that is all that music entails then human music-making would have already been made obsolete by computers that have agility and accuracy that can far surpass even the most dazzling virtuoso. What makes the difference is the human capacity to communicate to, to touch the other through the act of music-making. But how is this quality nurtured or even taught? Is there time within the frenetic activities that shape the content of the weekly music lessons for the teacher and student to understand what it is to communicate?

Time certainly is one of the major components in care according to Barbara Tarlow.

Time was highlighted as a variable important to caring. How much time people got from one another was not trivial, but rather was a measure of the caring relationship....The amount of time people spent together was important and a reduction in their time together was noticed and often perceived as estrangement.⁴⁷

More than just spending time together in formulaic instruction, the teacher must actively seek to develop the relationship. Barbara Thayer-Bacon and Charles S. Bacon outline:

A caring teacher...takes the time to get to know the students, their personal backgrounds and interests, their history and needs and

concerns....Caring teachers help students learn to believe in themselves by affirming who they are and nurturing their potential. The caring educator is also aware that she or he brings a context to the learning situation, a perspective and a wealth of experience. A caring teacher shares that context with the students, so that the students and teacher are able to develop a trusting, respectful, open relationship.⁴⁸

While taking the time to get to know the student, confirming and validating her or him is key in student growth. As John Murphy states:

He [Buber] is suggesting that interpersonal confirmation is at the base of all real existence, and that when this activity is obscured life is inevitably conceived abstractly as something "over-against" the individual....Accordingly, all personal identities are diminished and interpersonal understanding subverted, for the denizens of the world are divorced both from themselves and their environment.⁴⁹

Phenomenological sociologist Alfred Schutz looks at the issue of intersubjectivity — the cognitively common area between two individuals — as something that can easily be taken for granted. Humans, through a process of typification

perceive their bodies and their bodily movements, including speech sounds they produce....he [man] endows the sensory configuration of the other before him with psychological life....In the individual's experience of others, perception and assumption are fused into one.⁵⁰

The quality of the relationship will depend upon whether it becomes Buber's "I-Thou"⁵¹ caring relationship which Schutz called "We" or a more depersonalized one, embedded with assumptions and typifications of a distant "It (he, she or they)."

Schutz, also a classically trained pianist, explores the "We" relationship in the music-making process. Citing an earlier study by Mead that involves the gestural language of wrestlers, as well as looking at other non-verbal pursuits such as chess playing, Schutz notes the development of a shared conversation of gestures that is critical to participation. Completely non-verbal, this communication can only be read and "written" through concentrated attentiveness over time.⁵² (Is this not the same kind of "reading" that the classroom teacher does when he or she senses it is time to "change course"?) What is central to these communications is the "'mutual turning-in relationship' upon which all communication is founded. It is precisely this mutual turning-in relationship by which the 'I' and the 'Thou' are experienced by both participants as a "We" in vivid presence."⁵³

In the intricate web of communication in music performance, first there is the inner music, music that is never performed in outer time, but forms the organized sounds that reside within the individual's mind, in what the musician might call the "inner ear." This is a private music and may be the genesis of improvisations and motivic material for formal compositions. In

the inner ear mode, the individual can provide all the functions of creator, performer, and receptor all within the private auditorium of the mind.

The performer of chamber music has many concurrent tasks to do. First, the decoding of the pitch and duration from the written notation must be transformed into musical sounds that have meaning and expression in the inner ear. This is then enacted upon by making the appropriate physical movements to escort the inner interpretation into the actual "outer music." Yet this is simply not enough if one is to perform in ensemble. The minute, intricate outer gestures of the other chamber music performers must be anticipated, read, accommodated, and assimilated into one's own inner music perceptions. All the while, the performer must also feedback to the others, affirmations of understanding as well as showing leadership initiatives in the musical structure where necessary. Such highly sensitive functioning in active, constantly shifting "We" knowing only develops over long periods of time and much experience. Modeling attentiveness by a teacher during the private lesson — the sensitivity to the student's every emotional nuance — can provide a much needed starting point for developing the awareness needed in highly expressive musicianship.

The development of human relationships is very time consuming and usually regarded as too subjective and a highly inefficient use of time and effort. In a society where transience is the norm, humans may still critically need the sustaining comforts of relationship, but be in the habit of brushing them aside in choosing to strive for the "higher" attributes of accomplishment and more measurable success. Taking time to learn through relationships is neither time efficient nor supportable in empirical terms. Van Manen reflects upon this issue as it relates to the family:

The refusal to dwell together is indifference. Indifference is the failure to recognize the other human being in a genuine encounter or personal relation....Indifference is a failure of the "we"....The child feels that he or she does not really make a difference in the lives of these adults who call themselves parents....One needs to wonder, however, if in many contemporary families of modern living arrangements there is enough time and enough space left in the daily life of parents and children for such an unconditional bond to be experienced by the children.⁵⁴

Jeremy in the opening story, is just one of many children who suffer from an indifference created by adults who do not take the time to probe beyond their own typifications. Fortunately, a man taking in the title of the book that Jeremy was reading, asked, "Are you interested in dinosaurs?" Jeremy couldn't believe his ears. "Why yes, I am. Are you?" The dialogue had at last been opened.

And then it happened. Jeremy made his decision. You see...what I'd like to do is go and dig up dinosaur bones and study them....I'm going

to be a paleontologist when I grow up, *not* a conductor"....Jeremy was so happy, he said it again, just to hear the sound of it. "My father is a conductor, but I am going to be a paleontologist."⁵⁵

Heard at last and immediately supported by his family in his decision, the story transports us way into the future in which a grown-up Jeremy, complete with Walkman and headset, is seen digging on site for bones. "And if you hurried back to the city, you might get there just in time to see Allegra [his sister, now as a symphony conductor], dressed in her shiny black shoes, taking her final bow."⁵⁶

As Thayer-Bacon and Bacon stated, "Caring professors [as well as parents and private music teachers] believe their students must take responsibility for their own learning in order for them to be engaged learners."⁵⁷ This is what both Jeremy and Allegra did, even though the adult world around them somewhat thwarted their direction and resolve by not taking the time to get to know initially what their inner aspirations were (at least as the children's story was told.)

If it were not for deeply embedded typifications, the thoughtless obstacles that limit opportunities to knowing others, the aspirations of these children would have been recognized sooner. But which of those adults thought that a young girl would dream of a future in conducting? In our own typification, however we also make the assumption that these children's dreams and goals were supported and affirmed over the story-skipped years, by their parents and other important people in their lives. Fromm suggested:

[T]he significant person in a child's life [must] have faith in these [the child's] potentialities. The presence of this faith makes the difference between education and manipulation. Education is identical with helping the child realize his potentialities. The opposite of education is manipulation, which is based on the absence of faith in the growth of potentialities, and on the conviction that the child will be right only if the adults put into him what is desirable and suppress what seems to be undesirable.⁵⁸

To negate the old adage, "Children must be seen and not heard," a cared-for child or student must be both seen and heard in order to realize his or her richness of potentialities. Music students seek and revere teachers who are strong performers and carry with them the vast cultural literacy of their guild-like traditions — their accumulated knowledge of generations of top-notch performers on the specific instrument. However these teachers must also provide more than just this cultural literacy in order to continue the lineage of knowledge and practice. The facts without the affect, the skill training without the attentiveness to the human being or the cold objectivity of the I-it relationship, will rarely inspire the student to carry on or draw out the warmth of musical expression. Fromm elaborates:

While we teach knowledge, we are losing that teaching which is the most important one for human development: the teaching which can only be given by the simple presence of a mature, loving person. In previous epochs...the teacher was not only or even primarily, a source of information, but his function was to convey certain attitudes. In contemporary capitalist society...[m]ovie stars, radio entertainers, columnists, important business or government figures — these are the models for emulation. Their main qualification for this function is often that they have succeeded in making the news...If one visualizes the many possibilities to make our youth familiar with living and historical [caring] human beings, and not as entertainers (in the broad sense of the word), if one thinks of the great works of literature and art of all ages, there seems to be a chance of creating a vision of good human functioning....If we should not succeed...then indeed we are confronted with the probability that our whole cultural tradition will break down. This tradition is not primarily based on the transmission of certain kinds of knowledge, but of certain kinds of human traits. If the coming generations will not see these traits any more, a five-thousand-year-old culture will break down, even if its knowledge is transmitted and further developed.⁵⁹

It would seem that Fromm was predicting not just the future attention needed for society's cultural literacy as E.D. Hirsch was to do later, but also the very essential component of continuing a social literacy.⁶⁰ While Daniel Goleman claimed that emotional intelligence can matter more than IQ, EQ (Emotional Quotient) must be seen to be just as much the responsibility of the educational process as the dissemination of knowledge and the development of performing skills.⁶¹

In current times, schools and teaching have become just another bureaucratized cog in an economically driven machine. Fromm sees the person as "an automaton — well-fed, well-clad, but without any ultimate concern for that which is his particularly human quality and function."⁶² In order to develop young players who can transcend this curse of automaton-living which embodies itself in the flat emotionless recitations of technical babble, the private music teacher must educate — draw out — the deeply felt humanity, the caring and loving person within the student. To paraphrase Fromm: The music education machine must serve the student, rather than the student, it.⁶³

NOTES

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14. Aronson, *Nobody Left to Hate*, 15.
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