BODY, MIND, SPIRIT: IN PURSUIT OF AN INTEGRAL PHILOSOPHY OF MUSIC TEACHING AND LEARNING

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by
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ABSTRACT

Body, Mind, Spirit: In Pursuit of an Integral Philosophy of Music Teaching and Learning
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This dissertation investigates extant literature on the contributions of spirituality within music education from perspectives of philosophical writers in the field. It introduces Integral Theory, which features a five element heuristic: a) four quadrants of human experience, specifically, subjective, objective, individual, and collective perspectives; b) levels (or stages) of human development; c) lines of human development; d) states of consciousness; and e) types or styles of being and acting in the world. Finally, this dissertation applies Integral Theory’s multi-perspective approach to the dynamic elements that engage body, mind, and spirit as teacher and learner perform, listen to, compose, and improvise music.

I use Integral Theory’s four quadrants of human experience to summarize, categorize, analyze, and map aspects of presenters’ papers and the final round table discussion at the Spirituality Symposium, Spirituality: More than just a concept?, during the International Society of Music Education Conference (ISME), July, 2008, in Bologna, Italy. I use Integral Theory’s levels of human development to map Edward Sarath’s Levels of Creative Awareness, as he applies it to trans-stylistic jazz improvisation pedagogy. Sarath’s melding of jazz music practices, and music theory and analysis with
personal and collective non-music influences, transpersonal elements, and meditation mirrors Integral Theory’s second element.

Results from this philosophical inquiry show that discussions and pedagogy focusing on spirituality in music education include (a) teacher and student levels of proficiency and excellence in music, (b) personal and collective transformation, (c) diverse descriptions and interpretations of transcendence as they pertain to music’s effect on persons, (d) understanding self and other especially meaning, value, belief, and moral systems, (e) receiving and dealing with emotions and feelings in professional settings, (f) brain, biological, and physical aspects, (g) personal and collective imagination, creativity, mystery, wonder, intention, attention, awareness, mindfulness, playfulness, authenticity, flow, (h) identified stake-holding cultural collectives, (i) environmental, institutional, educational, religious, and ideological factors, and (j) curriculum and experiential practices and guidelines. A close reading of flow pedagogy in early childhood music teaching shows some similar methodologies.
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CHAPTER ONE
RESEARCH PURPOSES, ORIENTATION, REVIEW OF LITERATURE: MUSIC EDUCATION AND SPIRITUALITY IN HIGHER EDUCATION

Introduction

An examination of spirituality in music teaching and learning is the basis for this dissertation. My philosophical inquiry is grounded in connections between music and persons and music education and spirituality.

The title of this dissertation begins with body, mind, and spirit. It continues with the words, “in pursuit of,” which means that with these purposes I am initiating the pursuit of an integral philosophy for music teaching and learning. With the title in mind, therefore, the purposes of this inquiry are to

1. Explore contributions of spirituality within music teaching and learning venues; and to

2. Present a flexible, integral philosophical framework appropriate for objective and subjective, individual and collective dynamic elements in twenty-first century music teaching and learning: body, mind, spirit.

To accomplish these purposes, I will use insights gained from Integral Theory, especially as articulated by Wilber and summarized by the heuristic Integral Map, to analyze elements from

1. a composite of papers presented at, and the final roundtable conversation from, the Spirituality Symposium, Spirituality: More than just a concept?, at the July, 2008 International Society of Music Education (ISME) Conference in Bologna, Italy; and
2. the work of Edward Sarath, Professor in the Department of Jazz and Contemporary Improvisation Studies, and Director of the Creativity and Consciousness Program at the University of Michigan.

Including elements of philosophical inquiry paradigms as discussed by Aigen (2005), Alperson (1991), Bruscia (2005), and Jorgensen (1992, 1997), this dissertation is organized in the five chapter format most familiar to music educators. Chapter One focuses on research purpose one and includes the following: a statement of the research purposes, a personal and professional orientation so that the origins of my perspectives will be clear, a broad review of music education literature on spirituality (focused on but not exclusive to presenters at the Spirituality Symposium in Bologna, 2008) and of Edward Sarath’s work (examining Levels of Creative Awareness and the Creative Arts Orchestra), a survey of spirituality in higher education (U.S.A.), and academic information on contemplation and meditation with applicable comments from music education authors.

Chapter Two turns to research purpose two and contains a review of related literature, which I have categorized: Integral Theory (combining aspects of Ken Wilber’s AQAL Model with other contemporary integral theorists and practitioners), and integral worldview, community ethos, and spirituality (Wilber’s model). Chapter Three describes the methods with which I prepare, investigate, and analyze diverse elements of spirituality in music education. I use aspects of Integral Theory to organize and map these elements. Chapter Four reports and interprets the results of this philosophical inquiry on the presentations and the final roundtable discussion at the Spirituality Symposium.
(Bologna, 2008) and Edward Sarath’s work with Levels of Creative Awareness. Chapter Five presents a summary, conclusions, and recommendations for further research.

Vignettes

I share the following vignettes because the phenomena they describe are a universal human experience, which many persons call spiritual. These phenomena are named and defined differently by each person who experiences them. Because the phenomena are both universal and diversely experienced, labeled, understood and interpreted, I think they illustrate an important aspect of spirituality in music and can lay appropriate groundwork for this philosophical inquiry.

In preparation for a flute competition, I had been teaching Martharina for an hour. As time passed, I noticed her responses came more quickly upon the heels of my suggestions; my words dwindled from one or two at a time—to none at all. The room’s atmosphere felt electrically charged. Martharina, thoroughly equipped with the technical building blocks and tools for playing the music, somehow knew, and performed in her personal style, what I was thinking—or perhaps, I was internally agreeing with her personal rendering of the music as she played.

My colleague, Tony, relates a story about his high school chamber choir. When he and his students were of one mind, his direction was almost not needed; his most subtle movement elicited a change in performance that enabled him and his students to achieve music subtleties ordinarily out of reach. He says, “the students responded to me, but much more, I responded to their unity and freedom to express themselves as one.”
Alex, contemporary composer and friend, writes about a concert he attended. Chorus and orchestra seemed to breathe together. Words and sound shimmered, effervescent in the atmosphere, drawing audience into unity with music and performers: “I felt I wanted to invite everyone home to dine.”

A Princeton doctoral student chooses the focus of her dissertation as a result of a deep spiritual experience she has while singing in a choir. Members of an internationally renowned choir report they consider their singing primarily a spiritual experience. Composers describe music coming to them in a dream, or, while walking in the forest. Jazz musicians tell stories of transcendent experiences that unite them with others, performers and listeners. These vignettes relate phenomena reported by persons fully, consciously, and actively engaged with music.

For me, experiences such as those I describe in the vignettes remain vivid and vital in my whole being. They speak of moments when music and its participants and perceivers transcend the ordinary. Such occurrences have been relatively common in my music life as a flutist in the midst of shimmering tapestries of sound at the center of various performing groups. I began to notice similar phenomena in teaching and learning situations, and realized that a melding of music and personal, cultural, and spiritual elements seemed to energize my students’ music in unique and idiosyncratic ways. When I heard similar stories from others, I was intrigued.

Glimpses of my personal and professional journey

With the actual geographical territory traversed and personal and professional confluences that have characterized my life, the journey metaphor is particularly apt.
Perhaps because I am living, studying, teaching, and playing once again in the Philadelphia area, the place that nurtured my beginnings, I am particularly aware of my own changes in perspective. The ways I see, hear, taste, smell, think, understand, know, believe, attribute value, and derive meaning in my daily life and my academic work are influenced perpetually by my experiences with people in the places I have lived and worked. They are woven into the fabric of my being.

My professional experience spans the gamut: public and private schools (teacher, instrumental and vocal music); church (director of music and liturgy); academia (director of music, liturgy coordinator in graduate seminary); the community (director of, player, or singer in various choral and instrumental ensembles); symphony, and chamber orchestras (including soloist with orchestral accompaniment), and solo and small ensemble engagements spanning the free-lance gamut (flute, alto flute, and piccolo). My journey took me from Philadelphia, to Hawaii, California, Germany, and back to Philadelphia. A brief synthesis follows.

For the best of personal reasons in 1979, I left the classical music verdant Philadelphia area in which I had grown up, completed my professional music teaching and performance education, and launched and grounded a high-profile teaching and professional flute playing career. I moved to the island of Kauai in Hawaii where I lived and worked for four years. It was in Hawaii that I made my first professional crossing over: a melding of instrumental music teaching and my entry into the world of Roman Catholic liturgy and music. Having been educated, schooled, trained, and formed in Western Classical performance traditions, I entered a world of music and island culture
that was beyond anything I could have imagined while living and working in the industrialized Northeast United States. Music and wonderful new friends softened abrupt lifestyle changes, and I learned how to improvise!

Onward from Hawaii to California, southern and northern, for eleven years, I worked first in Church liturgy and music, directing, teaching, playing and singing with parish folks and with conservatory schooled musicians in Conferences before I transitioned into public school instrumental music again. I missed working with students and music. Having returned to the teaching and learning culture of public secondary schools in California, I realized I had brought sensitivity and adaptive skills with me from working in Church communities. I began to notice also what I can only describe as some sort of personal and collective transformation process that seemed to happen when music and people mixed. When I speak of transformation in this context, I mean the very simplest, direct, and non-religious definition given by Thomas Keating as, “moving from one stage of development to the next” (Religious but not spiritual, n.d.).

The students with whom I worked, full of life, curiosity, and giftedness, lived in widely diverse socio-economic and political areas. Their growth and development processes with active transformational qualities took place in public, non-religious communities. In each community, the processes took on the character and were attributed meaning and descriptors appropriate to that particular mix of cultures. I thought of these transformational, or growth and development, processes as having spiritual qualities although they were clearly not in any way characterized or bound by religious dogma or
Improvisation played an active role in both communities, diverse according to student, ability, and community influences.

My next stop was Germany. For seven years, I taught woodwinds privately, five of those years also in a music high school. Another geographical, cultural venture that required complete adjustment was underway. I discovered daily how people dealt differently with the ultimate social levelers of death and taxes. I adjusted my lifestyle to accommodate differences in social and institutional systems such as immigration, local and state governance, medical care, food shopping, taxation, religion, banking, insurance, news reporting, and so forth. I learned to understand persons and events around me in new ways. Abundant opportunities to see and hear my own country through lenses of other languages and socio-politico-cultural customs gave me many a pause to reflect. I felt strongly my status of United States insider on the outside (expatriate) looking at my own country through the eyes of others.

In Germany, I began doing body work practices with a teacher from the Carrington branch of *Alexander Technique*. These practices not only allowed my body to heal itself from years of accumulated flute playing stress but also increased my consciousness of my body’s essential role in all aspects of music making and listening, and meditation. There are many cultural-crossing stories to tell.

*Theology, philosophy, spirituality*

While living in California, I answered a deep passion to learn that had arisen in me during my years of working as a liturgy and music specialist in the Roman Catholic Church. I began taking classes at the *Graduate Theological Union* (GTU), a graduate
consortium of nine theological seminaries and eight religious centers and affiliates (About the GTU, 2006). At the time, I was a part-time student affiliated with the Franciscan School of Theology.

I was nervous because my previous graduate degree, completed nineteen years earlier, had been in music performance (flute) at Temple University. This new degree program at GTU was my official entry into the academic world of theology with its many faceted domain subdivisions, and philosophy. A plethora of ecumenical course offerings drew me in. The many gaps in my knowledge and my fascination with scholarly-opened doors to these types of knowing propelled me forward on my journey.

One of the attractions of academic programs at the various schools in the GTU consortium is the opportunity to participate in classes offered by other schools as well as one’s own school of affiliation. Therefore, each of the classes I attended was populated by students from many religious, as well as socio-economic, political, cultural, language, and national backgrounds. Discussions were intense and informative. I reveled in, and wrestled with, perspectives diverse as the persons who shared them. Every paper’s requirement included real life connections, that is, everyday life practices juxtaposed with academic scholarship. I began the process of exercising and building intellectual muscles with reading and writing assignments that plumbed the interior and exterior depth and breadth of my personal and professional life experiences. So did my classmates.

My introduction to theology and philosophy studies demanded rigorous critical thinking about each aspect of the origins and confluences of my personal religious belief systems, those accumulated in my family of origin and those with which I had come into
contact through subsequent sources, and the social, institutional, and ecclesiastical structures that supported those beliefs. Once introduced to the process, I entered fully and enthusiastically. This was the first time I had heard the word, *hermeneutics*. ¹ Engaging hermeneutic principles, I learned to untangle layers of interpretation and meaning in my academic assignments and, interestingly, also in my personal life.

Hermeneutic principles became infused into my ways of reading and understanding as I learned about ancient, sacred texts. Professors required the use and integration of literary criticism; historical, political, and redaction analysis; and deconstructive and social science approaches to reading, writing, thinking, and argument. In the domain of ancient text analysis, these are the scientific methods of exegesis. Exegesis is an explanation or exposition of a sentence, word, and so forth, especially in the interpretation of scripture or a scriptural passage. Again, there are many stories to tell.

In retrospect, I realize my then-newly-accumulated epistemological gleanings integrated themselves into the entirety of my personal and professional world. This was the time and place where seeds for academic multiple perspective, rational, critical thinking were sown in preparation for this current venture. Following, I have summarized some especially relevant to this dissertation.

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¹ Hermeneutics is the science and art of interpretation. Early use is associated with the Greek god, Hermes, messenger of the gods who was murdered because he delivered a message that the community did not want to hear. As a science of interpretation, hermeneutics came first into general use when scripture scholars began to interpret sacred texts. Contemporary social sciences, especially anthropology, sociology, and cultural studies interpret conversations, nonverbal interactions, clothing, and fashion as well as texts. Music scholars use hermeneutic principles to study interpretation in performances, texts, scholarly reflections, semiotics, interpersonal interactions, and so forth (Kenny, Jahn-Langenberg, & Loewy, 2005, p. 335).
Theology and philosophy are for the living; they are dynamic, not static. Their being is always becoming. All scientific and religious communities have their acceptable pre-suppositional realms. These form the members as much as the members, by their individual development, in turn re-form the community. I discovered the essential value of bringing to consciousness and naming the various pre-suppositional bases of belief systems that had been “ruling” decisions and actions in my life. Once these hidden pre-suppositions of the communities in which I had been educated and formed became clear, it was easier to see, and name, the lenses through which I had been seeing and understanding literally everything in my life.

Critical feminist interpretation of biblical studies opened doors and turned on lights of understanding for me with unexpected power. I learned that such methods of exegesis “[read] the bible with the lens and in the context of wo/men struggling to change oppressive kyriarchal structures of religious, cultural, and societal texts and institutions” (Schussler Fiorenza, 2001, p. 92). I discovered then-new social science criticism, in particular, cultural anthropology. The goal of this sort of exegesis is to understand the writings “on their own terms” (Malina, 2001, p. 1), or analyze “the culture-bound, original symbols” (p. 222) of ancient Mediterranean cultures.

James Fowler’s *Stages of Faith* (1981) took on personal lived meaning. I had read Fowler’s book (1981) in the mid-1980s to help me understand why some parishioners reacted angrily or defensively, and others with eager openness, to new information I offered in adult teaching and learning situations. During my GTU experience, I realized that I myself was the person in the crucible of change; I was the person engaged in faith
growth and development. The GTU education processes of learning, critical thinking, and integration into life experience fertilized that growth.

Science and religion have been, and continue to be, in fruitful conversation with each other. In this twenty-first century, science and religion discussions take place in always expanding academic communities (The Center for Theology and the Natural Sciences, n.d.; Transdisciplinary approaches to profound questions, n.d.), and among the general public (Dowd, 2007; Haught, 2007; Newberg, D'Aquili, & Rause, 2001; Pearce, 2002).

I came into contact with spirituality as an academic subject, informally, at that time. Because of my personal spiritual journey and my work within parish groups and with individuals, I was fascinated. Liebert (1992) wrote about the human side of the divine-human relationship, using Loevinger’s (1976) ego and Kegan’s (1982) structural development theories to “address the human person’s potential for seeing, hearing, naming, celebrating and acting … [receiving] grace and [co-creating] with God” (Liebert, 1992, p. 2). She also included spiritual guidance in congregational contexts, addressing particularly the ways in which “developmental dynamics underpin some of the formational processes which occur in every congregation” (Liebert, 1992, p. 4).

Through GTU lectures, reading, and conversations, I began to enter the world of indigenous Native American theology and spirituality. A particularly poignant account of Fools Crow, a Sioux Holy Man, written by a Lutheran theologian (Mails, 1991) opened my eyes to begin to understand further the extended epistemologies and ways of knowing Spirit, as they had been, and continue to be, lived by the original inhabitants of my
country. Simultaneously, I came to know and understand the role and importance of storytellers and elders in indigenous cultures. I felt the loss of these essential persons and roles in my own primary Western culture. It seemed that my culture had lost its sense of collective consciousness, oral memory, wisdom, and moral grounding. I came into intimate contact and conversation with persons formed by other religious and socio-cultural-political and national communities. Intellectual and experiential seeds of intercultural and interreligious dialogue and action were planted.

In hindsight, I think my first academic experience at the GTU helped me become aware, name, and re-name elements and constructs that had influenced my life until that time. I absorbed academic content and processes that helped me see, hear, and understand, define, deconstruct and re-construct my many origins, elements, and boundaries of personal beliefs and ways of being and acting in the world.

In short, these first years of study allowed me to gather what had come before in my life and provided an active nurturing container for the disintegration and re-integration aspects of my then-current growth and development processes. Emerging from this cauldron of change, I discovered I had new vocabulary, syntax, awareness, and analysis tools with which to proceed with my journey. I had found also a new community of persons on a similar life journey.

An interactive juxtaposition: culture, language, meaning-making, and institution

The juxtaposition was unique. By virtue of my professional position in Germany at the Gymnasium, I had the rare privilege of participating for five full years, 1996-2001,
in every aspect of institutional life in a music high school of outstanding reputation within the State school system in Bavaria. All professional school meetings and school student activities were part of my work day. I participated in all conversations and all personal and institutional communication in the German language. My learning curve in language and cultural meaning-making, and understanding was radical!

As many times as I noticed something had changed inexplicably in the school schedule, or I experienced some sort of interpersonal exchange in the hallway, the multiple protean pre-suppositions that interact in such interpersonal, language, cultural, and institutional exchanges sank deeper into my ways of being in that culture and language. Everyone on the inside of any culture just knows and does. Anyone from the outside must learn new ways.

Concurrent with teaching at the Gymnasium in Germany, I engaged a course of graduate study entitled, Diploma in the Art of Spiritual Direction (DASD), at the San Francisco Theological Seminary (SFTS) of the Graduate Theological Union in the San Francisco Bay Area, California, U. S. A. With its required residency during three successive Januarys, DASD was designed with the working adult professional in mind.

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2 Specifically, I attended and participated in all teacher conferences (which included full- and part-time teachers, department heads, principal); departmental meetings (including general music, instrumental and choral group directors, music major and specialized vocal and instrumental instructors, music department head, school principal); school Wandertage, teacher retreats, open house days, concerts, beginning and end of year rituals and celebrations, etc. I lived the differences between United States and Germany educational values, and the teaching and institutional processes that nurtured educational results. I enjoyed multiple opportunities to experience lived-values at home and in local cultural events, also diverse worldviews, and how they all “fit” within the political, economic, and social systems of the State of Germany.
All course work for DASD was in the English language. In an unusual twist, dictated by the facts that I lived in Germany and the courses took place in the United States, my spiritual direction practicum consisted of deep communication with my German directees in the German language. All supervision of my spiritual direction in-training practicum was in the English language (to simplify SFTS institutional requirements and procedures).

As my directees and I spoke together, we noticed the always interflowing-interaction of international currents—barring language, ontological, epistemological, hermeneutical, axiological, religious, and spiritual pre-suppositions—that supported our sessions’ happenings, conversations, and “aha” moments. I translated specific words, phrases, and meaning senses when I wrote a verbatim of portions of spiritual direction conversations that bridged language, culture, and institutional expectations in our spiritual direction meetings. Supervisory conversations were rewarding and fruitful.

I reveled in the process and all the ways it touched, exercised, and strengthened parts of me that I would have otherwise not known existed. I became deeply, thoroughly enculturated. I came to understand viscerally that lived culture, language, nation, gender, age, or meaning-making boundaries are human: felt, constructed, learned, and communicated multifariously. Spirit, however, knows no boundary.

How, then, do international, multi-language, interpersonal, trans-domain, and trans-institutional experiences, combine with spirituality and theological studies to be relevant in this music teaching and learning dissertation? The combination of graduate academic study in spirituality in the United States and teaching flute in a German high
school worked within me to produce acute international and cultural awareness of
axiological, epistemological, ontological, and hermeneutical subtleties. These elements
are the foundational elements of philosophical inquiry (Jorgensen, 1992). In addition, the
juxtaposition of contrasting institutional criteria, expectations, and administration was
instructive.

Particularly remarkable in the context of this dissertation: the stories I told in-
class about experiences with my music students and similes I drew between properties of
sound and spiritual resonances elicited consistent feedback from my DASD student-
colleagues. They thanked me for giving them a kernel idea that helped them see or
understand some aspect of an issue they themselves, or their communities, were currently
facing. Connections between human and music interaction and spirituality hermeneutics
emerged, gradually becoming more evident to me. It began to seem possible that
ontologically, some sort of potential to effect positive human transformation can ensue
when music and persons interact.

Expanding on foundational academics in my earlier GTU academic experience,
my DASD study prepared me in new ways to understand the complexity of human
spirituality. I list here some DASD academic content and process elements that have
direct connections to spirituality in music teaching and learning.

1. Research and practice emphases in the academic field of spirituality
   exercised and strengthened my skills in recognizing cultural, social,
   political, institutional, and ecological influences on individual persons’
   ways of understanding and describing human spiritual experiences,
   especially those that go beyond words. I learned these beyond
   description experiences are ontologically human.
2. The DASD academic course on integrating spirituality and social structures provided a process that guided my integration between personal prayer and meditation, and social systems by using a social discernment cycle and guided systematic thinking. Students were given a four-framed matrix to hold in awareness. This awareness building process exposed levels of deep interconnectedness between and among multiple factors: personal (i.e., alone, solitary, inner, intrapersonal experiences); relational (spouses, children, friends, lovers, interpersonal experiences); systematic (structures, jobs, customs, habits of the heart, church, family); and, environmental (natural or created and arranged, e.g., the out-of-doors, architecture, furniture, etc). Our task as pre-professional spiritual directors was to map these factors as they were encountered during a direction session on multiple levels of human experience: objective and interpretive (concepts, words, customs, names, titles, roles, functions in systems); reflexive (awakening inner realizations and awareness); and non-thematic (the deepest inner levels at which no words can really describe).

3. We learned that new knowledge of interior and exterior truths would arise simultaneously within different parts of human awareness (ours and our directees’), providing a rich hermeneutical circle of meaning within the concentric circles of culture that affected each person.

4. We exercised and strengthened our abilities to objectively analyze and assess the interaction and interrelationship between the “existential” and the “intellectual-reflective” aspects of spiritual, that is, subjective, experience.

With this dynamic multi-perspective juxtaposition of culture, language, meaning-making, and institution, music teaching and learning in Germany became a living, meaningful bridge with graduate, academic spirituality in United States. Content and process built upon my foundation of theological learning laid earlier in the decade that had allowed me to expand into multi-perspective epistemologies previously unimaginable. I completed the DASD academic and practical process in 1998.
Re-entering academia

In 2001, I entered the Ph.D. program in music education at Temple University in Philadelphia, Pennsylvania. My first encounter was a summer intensive course in early childhood music. While crawling, dancing, singing, playing, improvising, composing, listening, paying close attention and responding to infants’ and toddlers’ reactions to tonal and rhythmic segments, I “bum-bummed” and “du-da-deed” into a completely new life.

Coming directly into this new phase of life from my full personal and professional life in Germany’s outstanding music high school system, I admit I was at first a little shocked and, because I had not yet taught music to young children, daunted. However, I experienced Dr. Beth Bolton’s (2001) disciplined and creative attention to our musicianship using methods that taught every interval possible in Western modalities and just about every possible rhythmic pattern imaginable. After two weeks work, I had renewed completely my aural theory skills after many years’ pause by singing, composing, listening, moving to, and playing with children in all Western modes.

Later, in Dr. Cynthia Folio’s Post-tonal Stylistic Analysis course, I adapted these warm-up patterns to fulfill an assignment: modal mapping for intermediate flute students. Bolton’s intuitively informed, highly skilled work with infants taught me new ways to interact mindfully with my students. Later, I experienced this same combination of honed music skill connected with intuitive teaching and learning practices in a graduate music learning theory class. I noticed that Bolton opened a safe, active learning space within which my (and other students’ who took the courageous plunge) creativity soared.
Dr. Alison Reynolds taught us to attend carefully to young children’s breathing, eye and other body movements, and response sounds (for instance, sighing, crying, or screaming might have tonal or modal significance; finger, hand, or foot noises might signal a child’s rhythmic response). Indelibly imprinted within my memory are the sizes and shapes of adults I saw from the floor when a guest dance instructor invited us (all adult music teachers) to lie down and look around with a baby’s eyes. What did we see? How big were the adults? How did it feel to be small? I realized these were important lessons in perspective. Too, we learned how to exercise our own creativity and imagination by teaching our young students through play, an essential element reinforced in class praxis and later, in academic readings.

All creative acts are forms of play, the starting place of creativity in the human growth cycle, and one of the great primal life functions. Without play, learning and evolution are impossible…. Technique itself springs from play, because we can acquire technique only by the practice of practice, by persistently experimenting and playing with our tools and testing their limits and resistances. Creative work is play…. The creative mind plays with the objects it loves…. Musicians play with sound and silence…. Children play with everything they can get their hands on. (Nachmanovitch, 1990, p. 42)

The next shock in my doctoral study program was the importance of statistics and the weight of cumulative institutional assessment requirements and quantitative studies, which described “my” profession, music education, in completely unfamiliar ways. I was saved from being swamped in numbers by Dr. Darrel Walter’s kind, and thorough, expertise in English language use. With his assistance, I came to understand I was learning a new language to speak within this academic world. I needed to learn this
language and its subtleties of syntax and meaning in order to function here. Having just arrived in the United States from Germany, this particular language and worldview metaphor was meaningful.

My coursework proved immediately to be a fascinating tapestry: multiple colored, textured, personal and professional life strands stretched over half the globe from Hawaii to Germany, with music teaching and learning experiences woven intricately among GTU and Temple University academic content and processes. Quite unexpectedly, time and place telescoped during Dr. Stephen Willier’s music history class on Franz Schubert’s song cycle *Die schöne Müllerin* (D795), which interwove directly with my flute teaching three months earlier in Germany (*Introduction and Variations in E Minor for Flute and Piano “Trockene Blumen”*) and numerous times I had played the piece in other places in the world.

Dr. Maurice Wright’s Seminar in Stylistic Analysis proved an exquisite mix of ecstasy and terror. Being present in each class each week for a full screen, multimedia presentation of successive acts from Richard Wagner’s complete *Der Ring des Niebelungen* plumbed my unconscious depth connection with the mythic essences of the peoples among whom, and the land upon which, I had just been living. Wright’s class and teaching, and the music, helped bridge the vast, culture and language gap between my then-living in Germany and the now-beginning of doctoral studies in Philadelphia.

Ethnomusicology’s readings, and Dr. Michael Klein’s class, another Seminar in Stylistic Analysis, *Music and Meaning*, proved rich with hermeneutical content. In Klein’s classes, I found significant bridges from my theological, philosophical, and
spirituality academic studies at Graduate Theological Union into music studies’ multiple academic disciplines. Besides discovering objective theoretical constructs that brought forth subjective responses, I discovered many common themes. These themes embraced language, culture, meaning, identity, social and political systems, peoples in far-away lands bonding with home via music, lexical and musical semiotics and code, and *emic* and *etic* (“inside” and “outside” viewpoints in linguistic, anthropological, and now also music fields).

I engaged a new and fascinating world via my doctoral studies: music education research. As time passed, I managed to find my way within the vast array of quantitative possibilities. Although it did not become my favorite mode of research, I learned to respect those who love and tease out its truths. Qualitative research found great resonance with me. Its idiosyncratic frameworks caught my fancy. Dr. Kenneth Bruscia opened the doors of philosophical inquiry to me with his introductions of pre-suppositional and worldview bases that support research modalities and resulting individual and collective beliefs, values, and meaning systems. Many of Brusica’s references, assigned readings, and written assignments connected clearly with lessons and understandings I had accumulated while doing my graduate studies in theology and spirituality. I found each class session infused with meaning. Bruscia suggested I investigate Wilber’s work with Integral Theory, which became the theoretical basis for this dissertation. With this connection and the acceptance of my research proposal by my department, the process of finding and opening the doors that led to spirituality in music education and the contents of this dissertation began in earnest.
Music educators on aspects of spirituality

The contents of this section are offered in response to the first purpose of this dissertation, specifically, to explore contributions of spirituality within music teaching and learning venues. With a pragmatic eye on the fact that our field revolves around educational practices in music teaching and learning, this dissertation focuses primarily and intentionally on music education’s philosophical writings concerning spirituality. With this particular sampling of authors’ thoughts, I aim to provide the reader a glance at the scope of the spirituality conversation already voiced within the international music education community. They include philosophical, theoretical, and practical perspectives. The following music education authors are presented in Chapter One: Anthony J. Palmer, June Boyce-Tillman, Deanne Bogdan, Iris Yob, David Carr, Estelle Jorgensen, Lori Custodero, and Marie McCarthy.

Anthony J. Palmer

The realm of the spirit! I am stepping into an area fraught with numerous pitfalls because of the connotations that accompany the terms necessary to discussion of this topic. Specifically, spirit or spirituality, religion and religious, and aesthetics all carry with them heavy loads of meaning according to the person’s dispositions and experiences. (A. Palmer, 1995, p. 92)

A prolific member of music education’s philosophical community, Palmer is also its most consistent writer on transcendence. His framework for investigating the subject is spirituality, or consciousness. From the time of his earliest writings, he follows the path his questions unfold before him as he pursues, the “sense of transcendence that arises among people when exceptional musical performance occurs … intangible but very real
qualities that tell us we touched something beyond our present perceptions of reality …
[and searches for] meaning in those extraordinary encounters” (1995, p. 91). A perusal of
his writings since 1991 shows his grounding in aesthetics, world musics, intercultural,
and interdisciplinary contexts enriches his music education philosophical research with
great diversity in research interests. A. Palmer understands these academic elements to be
thoroughly interconnected.

Many music education philosophical authors cite A. Palmer’s (1995) definitions
of spirituality, which he has refined as time has passed. He was first in the field of music
education to label transcendent personal phenomena associated with music, “spiritual.”
An important hallmark of A. Palmer’s evolving definitions of spirituality is his clear
delineation between religion, religious doctrine and dogma, and spirit. Especially in view
of Integral Theory’s framework, which acknowledges both personal and collective levels
of growth and development, I find Palmer’s unfolding definitions to be interesting and
important. For example, in 1995 he defines spirituality as

those dimensions of human experience that reside beyond the realm of
easily detectable materiality—frequently referred to as metaphysical—but
not connected to a supreme being or universal soul. . . . Spirituality,
especially by contrast to the doctrinal aspects of religion, is relating to,
consisting of, or having the nature of spirit; not tangible or material . . . of,
concerned with, or affecting the soul. (p. 92)

Eleven years later (2006, pp. 144-145), A. Palmer defines further the difference
between spirituality and its potentially religious hermeneutical framework, offering the
word’s etymologically: spirituality’s “in + spirare (Latin, to breathe)” in contrast to
religion’s religio, used to “designate worship of a deity or deities” (pp. 144-145). Further,
during the 2008 Bologna Spirituality Symposium, A. Palmer summarizes his 1995 and
2006 definitional differences between religion and spirituality, and widens the field of his non-doctrinal, non-religious understanding and definition of spirituality, as viewed through interdisciplinary lenses.

Spirituality seems to describe that quality of human life that stems from the consciousness of the self, from that existential moment occurring in one’s life rather early when an awareness becomes manifested of the ‘me’ or the ‘I’ and basic questions began to be posed, e.g., ‘What is this that I am experiencing?’ ‘Why am I here?’ ‘What is this ‘here’ of which I am aware?’ Additionally, a quality of spirituality that consistently appears in the literature is a striving for an awareness in consciousness and deep understanding that all things are of one source and one fundamental substance, that existence is a unified but differently expressed pattern of the universe’s life-force. Consequently, that consciousness compels us to nurture and exercise compassion with regard for all life, focusing our energies to live in the moment for the fullest realization of our existence. (A. Palmer, 2008, p. 2)

A. Palmer (2006, p. 144) attributes the animating force of spiritual experiences to consciousness’s evolution in the human species, “a human quality as a product of supreme levels of consciousness. Additionally, it has the quality of knowing that we are conscious.” He refers to C.G. Jung’s belief, “were organized religion to disappear by some quirk of social process, the human community still cannot and must not do without cultivation of the spiritual … [that is] ‘the attitude peculiar to a consciousness which has been changed by experience of the numinosum’” (pp. 144-145).

Throughout his years of research and writing on diverse aspects of spirituality within the international music education community, A. Palmer has concentrated also on bringing objective scientific evidence of various phenomena associated with transcendence in spirituality and (or) consciousness growth and development into domain
conversations. As he said to me in a personal conversation, and consistent with his view that evolution provides the primary impetus for development of spirituality, or consciousness (he uses the terms interchangeably), he feels it important that these objective perspectives be included in music education’s views on spirituality.

It is, therefore, no surprise that during the 2008 Bologna *Spirituality Symposium*, A. Palmer introduced fascinating summaries of current information from scientific investigations of spirituality into the general discussion. For instance, to shed light on the role of the human brain in spirituality, he described neurological results from functional Magnetic Resonance Imaging (fMRI), encephalography (EEG), and Galvanic Skin Response (GSR) investigations of phenomena (often described as spiritual) in meditating nuns and monks, and epileptics during seizures (A. Palmer, 2008, pp. 6-7). He stated emphatically that chemical enhancement is unnecessary if one wishes “[to achieve] transcendent states and may, in fact, be antithetical to a [natural transcendent] spiritual condition” (p. 11). Palmer reminded his addressees that in cultural realms, spiritual beliefs learned through religious practice are also intensely shaping forces “[because] transcendence is rooted in meaning, a quality fundamental to human consciousness and spirituality” (p. 16). After expounding upon the difficulties with vocabulary choices and syntax used to describe transcendent experiences, he concluded, “however we label the experience, transcendence is a birthright” (p. 21).

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This conversation took place with the gracious courtesy of Professor Palmer on Friday, July 11, 2008, in his home office, Hudson, Massachusetts, U.S.A.
According to A. Palmer (1995, p. 92), the spiritual realm is always and already present in the instruction of both pre-service and professional music educators. “The intersection occurs in this fashion: a triad exists of music as art, music education whose primary substance is and always should be music, and spirituality permeating both the product and the process of music and music education” (p. 92). In his view, special importance is attributable to the “relationship between music educator and student, and subsequently how these personal qualities are reflected in the expressions of the musical art” (p. 92).

Expanding his whole person view of pre-professional music teacher education to include national and global perspectives, A. Palmer writes (2004, p. 128), we who are music education professionals have the duty to transform ourselves so that we can lead our pre-professional teachers “toward a broader view of their teaching responsibilities where they will have an effect on our national culture.” Highlighting his global worldview, he believes the music educator should be

first and foremost a citizen of the world with a heightened awareness of human existence…. With a strong platform [of academic grounding], the musician-teacher can have an effect outside of music on the general well-being of local, national, and ultimately world community. (2004, p. 129)

June Boyce-Tillman

In 2006, Boyce-Tillman developed further her (2004) presentation of an “ecology” of music education4 with an examination of a phenomenology of spirituality in

the music experience, which she defines: “a consideration of diverse awarenesses interactive between experiencer and experience” (2006, p. 1405). In her earlier piece (2004), Boyce-Tillman expands epistemological and practical music education horizons as she “seeks to re-establish a notion of connectedness [between objective and subjective knowledge] both within the musical experience and also beyond it and through it to other areas of knowledge and understanding” (2004, pp. 102-103). Concentrating on “how the ideas of the subjugated ways of knowing (Foucault, 1980) can be used to understand where we are in music education” (2004, p. 103), Boyce-Tillman draws on her diverse music education and cultural experiences within the United Kingdom to bring objective and subjective ways of knowing into dynamic relationship (p. 103). In 2004, she named “five interlocking areas, which act as lenses through which the musical experience may be viewed … Materials, Expression, Construction, Values, and Spirituality” (p. 104 [capitals in original]).

By 2006, however, Boyce-Tillman shifted her conceptual framework for the encounter between experiencer and music experience to include four domain categories as composite, interrelated elements within a larger encompassing realm, spirituality. She labeled these: “Materials—the environment; Construction—the world of abstract ideas; Expression—anOther self; and, Values—anOther culture. The richness of the variety of Others encountered in the musical experience accounts for intensity of the spirituality of the musical experience” (2006, p. 1408 [capitals in original]). (Figure 1) She seeks to reestablish “spirituality as relationality within the musical experience” (p. 1405),
Figure 1. The complete spiritual experience (Boyce-Tillman, 2006, p. 1415, Figure 1)

specifically, relationality among the four domains, Materials, Construction, Expression, and Value (p. 1410).

Materials are defined as being derived from both the human body and the environment, for example, infinite human voice tone colors, sounds from the natural world, places in which sounds are produced, and musical instruments of various kinds (2006, p. 1408). “Construction involves the interplay of musical motifs and patterns … [in which] encounter[s] with the abstract ideas and concepts of a culture … cannot be verbalized” (2006, p. 1409). Within this category Boyce-Tillman includes principles of compositional construction in the Western classical canon.

Expression “is concerned with the evocation of mood, emotion (individual or corporate), images (including debates about referentialism in music), memories, and
atmosphere on the part of all those involved in the musical experience” (p. 1409). Boyce-Tillman sees this area as the place where subjectivity of composer and, or, performer and listener intersect powerfully in audience experience. Closely linked to Expression (p. 1410) is the area of Values: both implicit (within the music, with or without text) and explicit (within the context) value systems come into play.

Whereas Boyce-Tillman (2006) understands spirituality as relationality among these four domains, she believes “the label, Spiritual, is assigned to a particular experience by the person who experiences it” (p. 1415). She writes that if a disruption occurs

in one area or between two areas … there is no Spiritual domain at all…. The better the fit between the various areas in the [music] piece as perceived by the experiencer, the more they are likely to enter into the elusive Spiritual domain through the encounter with the Other in the music. (p. 1416)

According to Boyce-Tillman, a primary task of music education, then, is to “set up conditions in which this experience is likely to occur, i.e., [what Dewey names] intentionally cultivated development” (2006, p. 1416 [italics in original]) with a focus on spirituality. Boyce-Tillman describes practical implications for music educators:

1. “Honoring the subjective experience of the student and raising awareness of the presence of the Other in music, in the area of Expression teachers can use extrinsic meanings children have already developed” to set up situations in which those meanings may be associated with important school events.

2. “Giving a place for [personal] identity where Expression, Values, [and] Materials interact powerfully, [citations] from music therapists link healing, self-realization and transcendental/Spiritual qualities to various music activities—especially improvisation. When acknowledged as possibilities within the music classroom, similar
exercises can offer these growth and development possibilities to students.”

3. “Acknowledging the relationship between ethics and action in the wider community when Construction and Values interact, participation in musical events can result in changed action.”

4. “Restoring communality as an important musical value … links back to the work of Buber (1970) and the deep intrinsic relations between self and the principle of Other.” She notes that communal singing in British schools’ assemblies reflects parallels between religious and warfare rituals in Western Coronations in their ability to create community.

5. “Setting up the experience of listening-in-audience so that students may encounter the Spiritual domain through the interaction of Values, Expression, and Materials…. Performances in beautiful contexts and … in comfortable contexts where the body can be relaxed can facilitate this in schools.” (2006, p. 1416 [italics in original])

Deanne Bogdan

My introduction to Bogdan’s writing was her story of an experience of music, which she describes an embodied, felt or sensed memory from her childhood that came to her as she was listening to Haydn’s *Paukenmesse* in St. Stephen’s Cathedral in Vienna. This particular writing explores her experience through self-described feminist lenses of “crossings between personal history and intellectual life” (Bogdan, 2003, p. 83). Feminist philosophical lenses coupled with embodied senses and memory provide the ground from which Bogdan (2008b)⁵ builds her most current exploration of spirituality and music.

⁵ I am citing from the “draft only” submission of an article submitted to the *Philosophy of Music Education Review* (scheduled to be published in 2010) with gracious permission from the author given via e-mail communication on December 13, 2008. This cited article is a further development of Bogdan’s presentation at the 2008 Bologna Spirituality Symposium. For the purposes of this exploration, Bogdan explains that she brackets the “religious question,” defines “spiritual experience as a kind [bold in original] of aesthetic experience, which [she] conceives of as Deweyan,” and labels her treatment of spirituality as
Bogdan’s (2008b) primary questions ask (a) in what sense music educators can speak of the moving power of music as spiritual; and (b) why such a topic should matter to education, with the “relationship between spirituality and the educational value of musical experience [subsuming] other themes” (p. 1). In my summary, for the purposes of this dissertation, and in harmony with the phenomenological signposts (vignettes) at the beginning of this dissertation, I focus on Bogdan’s conception of embodied senses that occur as a result of music experiences, which she names “shiver-shimmer” (2008b).

Of primary significance to her thesis, Bogdan recognizes the importance of the human body in relation to music. “Music is inescapably about the senses and the body as well as the intellect; and once the body is factored into the issue of musical spirituality, the scene regarding music’s spiritual capabilities changes dramatically” (2008b, p. 4). She balances Plato’s “derogation of the body as an unreliable barometer and arbiter of truth” (p. 4) with Shusterman’s reminder that

the body may have a crucial aesthetic role that goes [even] deeper than any conscious somaesthetic feeling or expression … [and] music’s inexpressible depth of meaning and its grand, mysterious power derive from the body’s silent role as creative ground and intensifying background. That is how a surface of ephemeral sounds can touch the depths of human experience (Shusterman [2008, pp. 125-126] as cited in Bogdan [2008b, p. 19]).

Further, she cites studies by Robinson (2005) and Stange and Taylor (2008) showing that (a) “music does indeed arouse emotional states … the import, i.e., emotions, moods, and states brought about through the perception of musical tension … [being] conditioned by

“underwritten by the work of Jungian Marion Woodman and her conception of ‘bodysoul’ as the ‘sacredness of matter’.”
the individual according to his/her personal and cultural context” (Bogdan, 2008b, pp. 4-5); and (b) there exist “remarkable” common characteristics between mystical and aesthetic experiences:

(1) a feeling of highly abnormal intensity to the experience; (2) a deep sense of the profundity of the experience; (3) an inability to adequately express the experience in words; (4) a feeling of unity with all; (5) a feeling that all is as it should be; and (6) an altered perception of time (Stange & Taylor, 2008, p. 40) … the differences between the two experiences are not in the experience itself so much as in the individual’s interpretations of the experience … a significant relationship [exists] between individual’s personal cognitive schema (religious or artistic) and their labeling of similar profound experiences (Stange & Taylor [2008, p. 37] as cited by Bogdan [2008b, pp. 13-14]).

Bogdan (2008b) identifies Stange and Taylor’s results as particularly relevant to her “inquiry into the relationship between musical spirituality and aesthetic experience” (p. 13), and compares Stange and Taylor’s findings to Robinson’s (2005), concluding that both studies concur that “profound musical experiences vary according to the predispositions of individual listeners” (Bogdan, 2008b, p. 14).

The shiver factor

Bogdan (2008b) describes the “‘shiver factor’ [as] the ‘fingers-up-and-down-the spine’ sensation often experienced when listening to or performing a musical work” (p. 10). She acknowledges scholarly differences (a) between opinions about the prevalence or absence of spirituality in our times; (b) among interpretations of spirituality—or its importance, or relevance to life in general much less in education; and (c) among pedagogical implications—including critical thinking about spirituality, cultural aspects of interpretation, and the oft-expressed need for what Hanan Alexander calls “intelligent
spirituality” within the arts, etc. (referenced by Bogdan [2008b, pp. 7-10] as cited by Gary [2006, p. 315]). Nevertheless, Bogdan writes that she is “struck by the [academic] dispassion [and] distance from what ordinary people mean when speaking of spiritual transformational experience.” She states unequivocally:

the shiver factor is not all illusion or delusion. Although it can be dismissed as a superficial passive reflex, the shiver factor is so totalizing in its archetypal proportions—in the way it invokes [various culturally-conditioned] themes, for example—as to constitute its own worldview…. As powerful energy fields, archetypes are known for their imperviousness to the ratiocinative. (2008b, pp. 12-13)

According to Bogdan, by its nature, the shiver factor stresses the value of (a) the self-surrender of the experience; (b) its ineffability; and (c) loss of intellectual and volitional control, in other words, “it just happens” (2008b, pp. 14-15 [italics in original]).

Describing embodied senses attributed to the shiver factor, Bogdan cites Shusterman concerning what he calls “deeply somatic deliciousness … rapture and ecstasy … [the] idea of being seized and transported outside ourselves by pleasure so intense that it seems sometimes almost painful to endure … heart-stopping ecstasies … [all of which] can lead directly to spiritual redirection;” and, his reference to Teresa of Avila’s descriptions of enthralling and transfiguring experiences that penetrate to the marrow of the bones (Shusterman [2008, pp. 42-43] as cited by Bogdan [2008b, p. 15]).

Bogdan admits it is difficult to distinguish ‘the shimmer factor’ from the shiver factor … [because] both shiver and shimmer factors participate in ‘the moving quality of art,’ whether it produces goose-bumps … actual tears … or silent contemplation … ‘shiver’ and ‘shimmer’ both make claims to being a kind of aesthetic experience [defined broadly] in Deweyan term[s] as dissolving sharp distinctions among aesthetic, religious, spiritual, and learning experience at its most salutary. For [me], spiritual/aesthetic
experience is akin to mystical/religious attitude of holding oneself open, the collapse of ego boundaries, and a sense of oneness with ‘what is’—qualities essential to human subjectivity. (2008b, p. 13)

Believing the shiver factor “predisposes the percipient/listener to achieving the shimmer factor” (Bogdan, 2008b, p. 14), she asserts that it is “a necessary first step in the three moments of the shimmer factor” (p. 15).

Three moments of the shimmer factor—stasis, flow, embodiment

Bogdan (2008b) summarizes the shimmer factor as “three moments [which are] non-hierarchical, coterminous, and recursive [and] together represent an active form of meditation-in-relation between music, its performers and respondents, between self and other” (p. 22). Labeling the first moment of the shimmer factor, stasis (which terminology she derives from the Louginus’s conception of ecstasies [italics in original], “the true sublime … proud exaltation … sense of vaunting joy” [Dorsch, 1965, p. 107]), Bogdan (2008b, p. 16) writes that stasis is a deeper response than the shiver factor, which itself, may or may not be present in stasis. She describes the stasis moment variously as the simultaneous perception and experience of the ‘total form’ of an artistic work; the apotheosis of aesthetic engagement; a virtual disappearance of the self-conscious critical faculty (perhaps its most characteristic feature); an instinctual and instantaneous apprehension of—and union with—the musical object in imaginative and emotional impact; an intensely personal and private experience perhaps best expressed by silence; marked by a recession of cognitive faculties and near paralysis of linguistic powers; and, it ‘just happens’ (like the shiver factor). (2008b, p. 14)

Bogdan equates the second moment of the shimmer factor with Csikszentmihalyi’s (1990) concept, flow—the “optimal experience” of action following into action in such a manner that exhibits its own kind of internal logic, and seems to
need no conscious intervention. While one is within the experience of flow, there often seems to be little distinction between self and environment (Bogdan, 2008b, p. 17).6

To round out her three-moment conception of the shimmer factor, Bogdan turns to Woodman’s “bodysoul” (Woodman [2005] as cited in Bogdan [2008b, p. 18]). “In order for the shimmer factor to count as more spiritually substantive and relevant than the shiver factor, it must become an embodied form of meditation” (Bogdan, 2008b, p. 18).

Bogdan stipulates that the “bodysoul” moment actually

logically—and ontologically—precedes Csikszentmihalyi’s ‘flow,’ [A. ] Palmer’s pedagogical strategies for musical transcendence, and Shusterman’s somaesthetics. It inheres in the radical reconceptualization of the body from matter to the integrated notion of the ‘bodysoul’ (Woodman, 2005, p. 44), defined by Marion Woodman as a single word connoting “the life force” in which the soul is understood as the incarnate body’s consciousness of itself (Woodman, 2005, p. 44). What radicalizes Woodman’s theory and practice is above all her trust in the ‘sacredness of [sic] matter’ [italics in original]” (Bogdan, 2008b, p. 19; “sacredness of [sic] matter” from Stromsted [2005, p. 26]).

Woodman locates the soul “in a centripetal, living, pulsating present, which, as presence, is always now … the inner reality of the here and now which is always already present” (2005, p. 49). According to Woodman, the abode of “‘shimmer’ … [is] where body and psyche are one … and [e]very cell is full of spirit” (Stromsted [2005, p. 24] as cited in Bogdan [2008b, p. 20]). Consequently, Bogdan agrees with Woodman in that an important aspect of preparing the body to receive the energetic flow inherent in transcendent experiences is to engage a regular practice of body work. She cites

Woodman’s “[tuning] her body/instrument as if preparing for Mozart” (Stromsted [2005, p. 26] as cited in Bogdan [2008b, p. 21]) and names several other body work genres. Specifically, “[A.] Palmer’s preferred form of body work is meditation; Shusterman’s, the Alexander Technique and the Feldenkreis Method. [M.] Woodman’s BodySoul Rhythms Workshops combine meditation, prayer, yoga, painting, dance and creative movement, journaling, mask-making, and voice training” (Bogdan, 2008b, p. 32 n.).

According to Bogdan, who is in agreement with Woodman on this point, the inner potential for “shimmer” is present in each person’s “imaginative creative process in the making of and responding to art” (2008b, p. 20). “Though it is a universal birthright [that] artists, musicians, and poets have special access to … teachers can foster [its development in students]” (p. 20). Re-emphasizing the universality, immediacy, and naturalness of this bodysoul process, Bogdan writes, “this unique and too often rare peak experience is not the privilege of a few, but can be a condition of everyone’s ordinary existence” (pp. 20-21).

Questions and conclusions: music education practices

Bringing together acritical and critical aspects of music’s effect on and within students in music education, Bogdan poses the questions, “what constitutes a spiritual musical experience … who is qualified to determine the conditions of its occurrence or the criteria for assessing it” (2008b, p. 12)? With respect to practical effectiveness, she asks (a) “[are] detached intellectualizations [effective] in altering students’ perceptions about the ontological legitimacy of their feelings about what might [be] for them in fact a
true spiritual experience” (p. 12) and, (b) “[Does] deconstruction make any difference when the shiver factor lies so close to the bone of the ‘Wow’ factor” (p. 12)?

Bogdan reminds her addressees that students identify instinctually with their own music values. A teacher who respects students’ tastes “can predispose them to distinguish their musical values, and to prefer the more gratifying to the merely satisfying, thus inculcating in students an ‘intelligent,’ ‘informed’ musical spirituality in tune with their own authentic processes of identification” (Bogdan, 2008b, pp. 16-17). She suggests “the educational imperative to include openings for moments of stasis and its capacity to satisfy students’ elemental ‘musical hunger’” must not be ignored and, in fact, precedes students’ ability to develop aesthetic percipience, awareness, and competence in regard to relative quality of aesthetic experiences (Bogdan, 2008b, p. 12).

I conclude with four summary points I have gleaned from Bogdan’s 2008 Bologna Spirituality Symposium contributions to our thinking on relationships between body, spirit, music, intellect or cognition, and spirituality. Bogdan admits many questions remain in music education’s nascent awakening to spirituality in its diverse theoretical and practical applications (2008b, p. 22). However, she (2008b) believes

1. Critical thinking (because of its cultural grounding) “would seem to be directed more to the shiver factor,” and has an important role in “disabusing percipients that they are acting from a self free of cultural biases and media manipulation” (p. 22). “‘Shimmer’ may be more open to the possibility of a true transcendence inasmuch as it has yet to be culturally absorbed and is thus less vulnerable to preconditioning” (p. 22).

2. “In musical experience, the spiritual nature of this ‘totally other’ is neither of the intellect nor the body, but both; neither purely sensate nor ratiocinative, but of an integrated sensibility” (Bogdan, p. 21).
3. Woodman’s “cellular resonance” (Stromsted, 2005, pp. 23-24) is both an antidote to the Enlightenment’s “relentless will-ful [sic] drive to limitless knowledge” and an important clarification for music educators “in our post-Einsteinian universe, where the line between material and nonmaterial reality has been blurred, where art and science can coalesce” (Bogdan, 2008b, p. 21).

4. “The three moments of the shimmer factor” have, … in combination with other factors, the potential to foster “autonomy and self-reflexivity in their students for which music educators rightly strive, but has the potential to change the world, one molecule at a time” (Bogdan, 2008b, p. 22).

Iris Yob

The title of Yob’s paper, *Why is Music a Language of Spirituality?*,

exposes her assumption that music is [my italics] a language of spirituality. Reframing Albanese’s fundamental assumption that spirituality is “the personal experiential element in religion” (2001, p. 11, cited by Yob [2008, p. 2]), Yob formulates a new question: “what would happen if we looked on spirituality as a capacity characteristic of humanness … able to produce a rich variety of spiritual manifestations rather than looking on the manifestations themselves as though they were spirituality” (2008)? She names advantages. It would

1. free spirituality from the domain of religion;

2. make room for other possible spiritual products; and

3. help one pay closer attention to the human spirit as the source of such manifestations (thereby taking attention away from institutions and putting it on human beings). (Yob, 2008, pp. 2-3)

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7 I am citing from Yob’s paper as it was read at the *2008 Bologna Spirituality Symposium*. 
Yob’s proposed perspective would also liberate spirituality from the two realms within which religion scholars usually categorize spirituality: the cognitive (“a ‘way of knowing’ giving rise to a particular kind of knowledge or meaning” [Yob, 2008, p. 3]), and wholism (“where mind, body, and soul coalesce into a monolithic humanness” [p. 3]). Acknowledging that both categories are “potentially rich avenues of research and thought,” she believes “neither approach gives full and specific focus to spirituality per se” (p. 3). In particular, “linking spirituality with the cognitive realm … [implies] spirituality is indistinguishable in human experience from other ways of knowing” (2008, p. 3); and wholism “reflects the understanding that mind, body, and soul do not operate in isolation from each other … spirituality loses its distinctiveness and is absorbed into an undifferentiated singularity” (p. 3). Because contemporary scholars are accomplished in using dualistic terminology and because wholism is becoming more a part of common academic parlance, Yob indicates perhaps the biggest challenge during these times of renewed interest in spirituality is, “how do we talk about it” (p. 3)?

The languages of spirituality that we know and use originate in ancient times and do “not always reflect well present understandings or integrate with current conceptions of self, other, human being, the transcendent, self-actualization, creativity, centeredness, and so on” (Yob, 2008, p. 4). Yob recapitulates Hebrew and Greek ideas of soul and body, reminding her hearers that “many human activities cannot be explained only in terms of mind and body” with a list of “more than[s]” (p. 4). Specifically,

1. a personal code of ethics is more than reasoned rules and behaviors that comply with them;

2. religion is more than theology and ritual enactments;
3. caring about another is more than making deliberated choices and engaging in helpful acts;

4. the arts are more than cognitions brought into form by wielding brushes, chisels, and batons, etc.;

5. music is more than the expression of mental states through the production of sound. (2008, p. 4)

Certainly the mind and body are part of spirituality, but Yob reminds her hearers we have yet to “unravel that ‘something more’ that we intuitively know is there in a significant way in all of these endeavors” (2008, p. 4). Putting spirituality into arenas of human capacities, according to Yob (2008), opens one’s eyes to begin to see how productive and creative spirituality is. Each religious manifestation of spirituality is articulated by its own beliefs, rituals, values, hopes, commitments, encounters with the sacred, and so on. And there is room for each to be shaped by cultural and historical influences and individual preferences and choices. (pp. 4-5)

From the perspective of spirituality as a human capacity, Yob remarks that it becomes easy to see a connection between spirituality and the arts as a human endeavor. “The same human force that gives rise to bountiful religious expressions may also give rise to just as bountiful artistic expressions” (2008, p. 5).

Yob adds a further nuanced perspective, “what would happen to our inquiry if we began with the premise that spirituality does not reside in the music but in the music maker and the music listener” (2008, p. 6)? Positing that perhaps with this question the epistemic (the matter of truth, mind and reason) would give way to the ontological (“the matter of experiential and existential truthfulness” [p. 7]), she suggests “it might be possible that spirituality has [its] own languages and music is one of them” (p. 8).
Bringing postulations and questions together, Yob reframes a spirituality question for music education’s diverse classrooms, “how does music talk for the soul” (2008, p. 8)? This new question relegates “talking about spiritual music [to] a second order activity: the first order is music talking for spirit” (p. 8). At this juncture, Yob offers consequent considerations and implications for music teachers in diverse music teaching and learning situations. She reminds her audience that spirit is in the classroom whether acknowledged or nurtured, whether a person is religious, and whether the constitution prohibits it, or not. If music is language of spirit-soul (she does not define a difference between the two), and if music educators acknowledge and work with their students as though it is, Yob believes they will “teach more authentically” (2008, abstract).

Authenticity includes a vast continuum of meaning for Yob. Among other factors she posits that “teachers will accept and cultivate emotional response to music, they will not demand that all music learning be expressed and assessed in words, and they will treat music as well as their students more holistically” (Yob, 2008, abstract). She believes it will be a challenge to discern how to use music as a spiritual language. Yob suggests possible music education responses such as [exposure to] more music or, endeavors to perform music excellently within one’s traditional practice. Perhaps music, as spiritual language, may have its own operation principles or, require unique pedagogies when used for spiritual nurturing.

She cautions against dismissing “spiritual musical meaning making as irrational (that is, illogical and unreasonable) when in fact it may rather be unrational [sic] (that is, the rules of reason in the Western tradition simply do not apply)” (2008, p. 8). In
questions of spirituality and music education practices, Yob sees mirrors that reflect some of general education’s best practices, specifically, very little can actually be deposited into learners’ minds by instructors.

We can explain, demonstrate, instruct, lecture, and show, but ultimately what is learned is what is taken in, sorted and sifted, and connected and reconstructed against past learnings, guided by the needs and interests of the learners themselves, who will accommodate and assimilate the new with the old. In a parallel way, there may be little we can put into learner’s souls. Our primary task here as in the nurture of the mind may be to provide opportunities for learners to discover and construct meaning, facilitating their learning while knowing that our interventions are always circumscribed by their past understandings and present intentions, needs, interests, and will to learn (2008, p. 9).

Yob concludes: music teaching and learning’s practices of spiritual nurturing may be “immersion” in music performance, listening, composing, etc., thereby bringing ever more creative and skillful “facility in using this spiritual language” (2008, p. 9).

David Carr

During his 2008 Bologna Spirituality Symposium presentation, Carr spoke extemporaneously from a larger document, elaborating more fully on points he had made in a recent publication (2008b). In his presentation, he labeled his role in the spirituality and music education conversation as skeptic, drawing often from traditional dualisms: light and dark, Plato and Aristotle, good and bad dispositions, and positive and adverse influences of music on spiritual and moral development. Carr warned of the dangers of becoming reductive if music educators try too hard to keep present and future spirituality conversations away from the religious. He is a proponent of virtue ethics, which he
believes offers the best available philosophical framework for bringing together music and spirituality within educations’ multifaceted arenas.

From my notes on the final roundtable discussion, I summarize here what I understood to be the primary elements of Carr’s offerings at the *Spirituality Symposium*.

1. Emphasis on spirituality in music is welcome in so far as it focuses on the right sort of spirituality … [conforming] to certain general defensible moral criteria … [precluding] development of values and attitudes that may sometimes have been associated with musical appreciation;

2. the right sort of spirituality would have to be connected to other aspects or constituents of the curriculum in an educationally meaningful way … it is likely that musical meaning requires such connections;

3. cultivating musical spirituality is a matter of developing spiritual virtue, which is also a matter of educating emotion;

4. spirituality probably cannot be entirely independent of ‘transcendent’ concerns of religion: … attempts to develop entirely secular or religiously ‘untethered’ conceptions of spirituality seem fraught with problems;

5. good musical education and, or, teaching cannot be detached from initiation into other aspects of cultural initiation.

On acritical elements of spirituality and pedagogical questions, Carr (2008b, p. 27) admits he is irresistibly attracted to the idea and is inclined to it think is true “that works of music or other art have spiritual significance by virtue of affording unique access to insights or experiences that somehow transcend the purely empirical” (2008b, p. 27). However, because he understands pedagogical principles to be rational and discursive, and, like most teachers, admits he does not really know how to teach about such things, Carr (2008a) acknowledges he cannot reconcile the occurrence of acritical
phenomena “with any very plausible theory of pedagogy” (p. 28). Positing this particular problem may be theoretically insurmountable, Carr (2008b) writes:

For if, like the experiences of the mystics, access to such spiritual experiences is only available in ways or forms—in this case musical works—that defy linguistic or other forms of rational expression or articulation, then it is hard to see how one might set about educating others about them in any very clear pedagogical sense: whereof we cannot speak, we must indeed be silent. (p. 28)

Estelle Jorgensen

During the inaugural year of *Philosophy of Music Education Review*’s publication, Jorgensen (1993) explicated her thoughts on the differences between religious and spiritual music, criteria for religious works, and implications for music educators. I cite her comments on spirituality and religion in music education within the context of her plea “for a broader view of music education that embraces the musics of the world, values differences and seeks to include those whose perspectives may otherwise be marginalized or silenced in the public spaces” (2009, pp. 45-46).

*Basic building blocks: religious and spiritual values in music*

In this foundational writing, Jorgensen establishes first the idea that in Western thought, “music is closely associated with religious and moral thought and practice” (1993, p. 103). Thereafter, she lists caveats she believes should be considered when aspects of musical and religious thought come together, for instance, in classroom content or praxis.

1. World religions take different approaches to music (p. 103).
2. In diverse world religious traditions, “specific musical pieces and genres are typically associated with particular secular or sacred contexts, musicians are careful to perform certain works at particular times and places, and musical conventions are faithfully observed by the music’s public” (p. 103).

3. Music designated as sacred is done so because of its association with religious ideas and places.

4. Music’s functions, liturgical, devotional or aesthetic, affect the “particular perspectives from which it is viewed and the associated religions experiences, if any, it engenders” (pp. 103-104).

Using types of religious experience evident in paintings, which she attributes to Tillich (1986), she lists and gives examples of various religious experiences in music: mythical, mystical, prophetic-protesting, prophetic-critical, and ecstatic-spiritual (Jorgensen, 1993, pp. 105-108). Accordingly, she posits these typological categories can be used as a “starting point for studying the ways music, religion, and education might intersect and exploring their impact on music education thought and practice” (p. 111).

Jorgensen reminds her readers that many interpretations of music works are guided explicitly by text, title, program, or common practice. However, in the absence of textual, titular, or programmatic referents, the most that can be said is that [music] is only religious in the sense of its association with religious services. It may, however, be spiritual in the expressive qualities it suggests, the profundity it evokes, and the sense of awe, even mystery, it arouses in the minds and hearts of performer and listener alike. ... [In these cases, musical works] can better be said to be associated with spiritual experiences, that is, pertaining to the human spirit, be they aesthetic, artistic, or whatever (Visser, 2003, pp. 108-109).

She suggests a “more stringent set of criteria” (1993, p. 108) be applied to specifying the importance of specific music works as religious than spiritual. In order to be specified as religious, a music work must
1. pertain to religion … denote, express, or explicate … certain beliefs and practices prescribed or acknowledged by religious groups or institutions to be religious;

2. constitute a part of specified religious rituals, performed *as such* [italics in original] with all the concomitant beliefs and practices that comprise those particular rites, within the context of the particular rituals for which they were designed—be they a celebration of a Mass in a cathedral … or concert hall; and

3. have specific religious references as opposed to simply artistic and aesthetic connotations. (p. 108)

As an illuminating example of the occasional challenges music teachers may face in defining specific music works as religious or spiritual, Jorgensen (1993) presents the “problem” of Leonard Bernstein’s *Mass*. Both the text and “musical vehicle point specifically to religious ideas … the staged setting within the concert hall … becomes, at least figuratively, a religious place … [and] the audience becomes ‘congregation,’ as the mass is enacted before them, on their behalf” (p. 109). Furthermore, according to Jorgensen, in this work, Bernstein purposes to move his concert audiences powerfully, and to break down subversively “neat classifications of religious and secular,” with deliberately juxtaposed classical, folk, and popular musical idioms (1993, p. 109). Paradoxes such as these interweave commonly in the everyday workings of music education classrooms.

Jorgensen (1993) offers music educators the following foundational implications with regard to religion-spirituality questions in our field. First, and in general,

1. religious experience is not monolithic; each type can be exemplified in music; teachers can explore this diversity, valuing similarities and differences among the works themselves and nurturing understanding of context as well as form (p. 109);
2. students need to have the opportunity to become acquainted with the explicit nature of religious ideas present in texts, titles, and programs and the implicit meaning of liturgical functions associated with these works (p. 109);

3. teachers need to take a “profoundly relativistic position with a variety of religious-musical repertoire, respecting each piece for its particular characteristic features and underlying value systems, thereby opening a world of religious and musical experiences to the student” (pp. 109-110), as they help students understand the many ways human beings make sense of “that which seems to lie beyond the ordinary and prosaic, arousing a sense of awe, mystery, otherness, transcendence … and the ways in which people express these beliefs and feelings musically” (p. 109); and,

4. music education naturally includes the musical as well as the spiritual and religious experiences; understanding dynamic intersections among the musical, spiritual, and religious, “among other things, helps people grasp their respective cultures more holistically, and better understand themselves as spiritual beings interdependent with others … [offering] a corrective to an unduly fragmented world view … fostering a greater sense of community” (p. 110).

Second, and specific to church-state separation as mandated in the Establishment clause of the United States Constitution, Jorgensen points out the essential kernel within this clause distinguishes between the establishment, and the study, of religion [my italics] (1993, p. 110). This constitutional distinction explains the unapologetic existence and study of both religion and religious music in public schools. Emphasizing the essential importance of each music teacher’s sensitivity to community cultural and performance contexts, and reminding her addressees of music educators’ responsibilities both to defend their position and to educate their constituencies (Jorgensen, 1993, p. 111), Jorgensen writes that music teachers who “may feel compelled to perform only secular repertoire” (p. 110) in geographical areas where certain conservative religious
communities hold political and social sway, may unwittingly be yielding to secular humanist ideals.

Of course, the paradox of this situation is that secular humanist ideals are the very nemesis those same conservative religious groups oppose vehemently. “Ironically, when music educators capitulate to their critics, and exclude the study of sacred music from their curricula, they are serving the interests of those who would undermine the very freedoms which the First Amendment is presumably there to protect” (p. 110). Jorgensen points out that in classroom practice this large corpus of music repertoire remains unexplored (p. 110). Apart from “simple” music repertoire, form, context, etc. considerations, Jorgensen (1993) adds,

1. the nature of the interrelationship between music, religious, and spiritual experiences provides an especially verdant field within which students and teachers can consider divergent musical and religious perspectives, which will help them understand better their own music, religious, and spiritual viewpoints (p. 110);

2. self-knowledge is an important aspect of education; when it is limited, “people do not have access to knowledge they need to make informed and responsible decisions, [when] personal and corporate freedom is undermined” (p. 110); and

3. studying sacred music literature in such a manner that contributes to understanding of backgrounds, beliefs, and practices different from one’s own, exploring answers to the spiritual insights that are meaningful in the lives of teachers and students, and articulating musical contributions to religious and spiritual experiences (and vice versa) that provide enriching intuitive, imaginative possibilities for understandings of human life and living, “are especially important today, where international and global understandings are called for, and technology and science have significantly impacted people’s lives” (p. 111).
Jorgensen is a firm believer in the principle, “as music education goes, so goes public education” (2009, p. 47). One finds many references to and citations from education philosopher Alfred North Whitehead in her writings. During her 2008 Bologna Spirituality Symposium presentation, she expanded upon Whitehead’s (1967) statements bringing together religion and education.

‘The essence of education is that it be religious’ (Whitehead, 1967) … by religious, [Whitehead] means a sense of the magnitude of this present moment and the conviction and integrity that need to characterize it … a quality of deeply respecting, revering, even worshiping in this present moment (Jorgensen, 2008, pp. 21-22).

Throughout her years of writing, Jorgensen’s primary goal has been to help music teachers make the most of short, precious in-classroom time they have with their students (Jorgensen, 2009). With this goal in mind, at the Spirituality Symposium, she emphasized unity of time (past, present, future) that minimizes personal, social and time-place discontinuities, and further development of wholistic (music) education that broadens wisdom as well as knowledge (as is expected in the arts). Jorgensen addressed pragmatic, piercing questions about spirituality, and demanded ways, means, and interdisciplinary resources for cultivating authentic practices within diverse music teaching and learning classrooms. During her Symposium presentation, it became clear to me that she follows her own advice to music teaching colleagues.

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8 Because her paper is not yet available at the writing at this dissertation, I rely on my personal notes and related comments from her most recent book (Jorgensen, 2008) for content in this section.
In suggesting that teaching is about thinking, doing, and being, we notice that mind and body are integrally related; we cannot speak of one without the other. Mind is not something apart from the body in a dualistic notion. Rather, the way we think and act is a function of who we are, a whole physical spiritual, emotional, intellectual being. Our thinking, doing, and being takes in and is a part of all of these attributes. (Jorgensen, 2008, p. 186)

Recognizing general education’s groundswell interest in spirituality, Jorgensen (2003, p. 62) makes special reference to the unpacking process of exactly what that might mean within the field of music education, which began in the mid-1990s via Philosophy of Music Education Review (Apostolos-Cappadona, 1995; Caswell, 1995; Jorgensen, 1993; A. Palmer, 1995; Yob, 1995). “As breath signifies the living person, spirit refers to that which is quintessentially alive and human, to which the arts, the religions, and all other ways in which people make meaning appeal” (Jorgensen, 2003, p. 62). With reference to spirituality in music education, she uses the words, “mystery, awe, reverence” (p. 62) and in resonance with Parker Palmer’s (1998) image of “the spiritual nature of the community of learners gathered about a subject of great importance” (Jorgensen, 2003, p. 22), she points out the multi-dimensional and dynamic, transformational qualities of spirituality within music education’s diverse venues.

The spiritual quality of transformation is a feature not only of the individual’s experience but of the corporate experience of the social system; the group and its members share in a collective sense of mystery, reverence, and awe. Spirituality moves within the system both inside out and outside in—that is to say, from the individual members of the group to its corporate beliefs and practices and back again to the individual members, thereby providing a unifying force for the group and a source of inspiration for its members. (Jorgensen, 2003, p. 62)
The term, “flow,” is used regularly in conversations and writings on spirituality (Bogdan, 2008b; A. Palmer, 2006; Sarath, 2002). Custodero (2009) began working with the concept of “flow” in her professional research because she noticed a dynamic physical, sociological, and cognitive confluence that occurred naturally, consistently, and frequently in her pre-school students as they were absorbed in music learning experiences. She turned to Csikszentmihalyi’s construct, “flow,” because she found it an appropriate paradigm that could explain [the] multifaceted, compelling nature of music making … [and provide] both the requisite theoretical insight and methodological relevance to support the significance of musical experiences and to suggest effective practices in music education. (Custodero, 2002, pp. 3-4)

Custodero defines the following specific elements of Csikszentmihalyi’s extensive markers as criteria for recognizing and maintaining children in “flow” while they are involved in music making activities: skills and challenge must match (i.e., a high ratio challenge-skill dynamic); goals are clear and accessible; feedback is immediate (necessary to maintain an optimal challenge-skill dynamic); student action and awareness merge (fusion of doing and perceiving, process and product); concentration is deep (often associated specifically with aesthetic experiences); students perceive they are in control (“freedom to generate possibilities is at the core of the creative impulse and artistic response” [Custodero, 2002, p. 5]); and, self-consciousness disappears, that is, “music making is a transcendent experience” (pp. 4-5). In other words, the perceived challenge level and the perceived skill level for an activity are both high … [children] in flow feel highly challenged and highly capable … a perception of clear goals, reception of immediate feedback, a merging of action and awareness, high levels of concentration, a sense of
potential control by the individual, and a loss of self-consciousness. (Custodero, 1998, p. 22)

As an early childhood researcher, Custodero posits basic childhood developmental elements that contribute to challenge aspects of “flow:”

1. challenge-seeking behavior is innate, a biological mechanism to insure that survival skills will be learned;

2. children challenge themselves through their symbolic and constructive play, creating contexts in which their understanding can be tested and confirmed;

3. the creative nature of music making draws upon this childhood sense of self as an agent of possibility; and

4. the diverse nature of music making involves physical, social, and cognitive challenges. (Custodero, 2002, p. 3)

She believes “musical engagement both emanates from and resonates with these multiple representations of challenge” (Custodero, 2002, p. 3). Clarifying further, she writes that the physiological perspective challenges one to be completely attentive in mind and body. The sociological perspective challenges the human need to communicate, to express and be responsive to personal and cultural meaning—especially that which is inexpressible by means of language. The cognitive perspective challenges constantly the relationship between temporal qualities and spatial patterns as making music “exercises neuronal connections in the brain” (2002, p. 3).

Keeping in mind that the concept of challenge is ambiguous because it is a “culturally specific term and can be interpreted as providing either opportunity for action or threat and risk” (Custodero, 2002, p. 6), Custodero realizes the importance of commensurate skill for success with the music tasks at hand and a supportive social
atmosphere in music classroom settings. When considering how musical challenges may be interpreted by students, she writes of the importance of a systems view of teaching that brings family and classroom cultures into the collaboration concerning student learning goals and activities (Custodero, 2002, p. 6).

Custodero (1998, 2002) believes identification of “flow” in learning environments should inform pedagogical practices. Her findings “suggest an approach to music education focusing on three following fundamental tenets, each of which is grounded in empirical evidence” (Custodero, 2002, p. 6).

1. Contributions of adults and peers, critical to the establishment and maintenance of appropriate challenges, require the provision of communal contexts for music learning.

2. The personally relevant ways children transform teacher-delivered musical materials, linked to skill level … necessitate teachers’ acknowledging and engendering autonomy in learners.

3. The intrinsically engaging nature of musical activity mandates that [“flow-aware”] pedagogy is artistically and developmentally authentic because it evident in children’s focused and sustained involvement in activities that [are] valued by the culture at large and the culture of childhood. (2002, p. 6)

“Accepting flow experience as the foundation for music education means honoring the contribution of the learner to the educative process” (2002, p. 7). Custodero suggests that teachers’ ability to assess “flow” in the moment in classroom situations allows strategy adjustments to be made spontaneously so that challenges and skills can be balanced in music activities and students’ “flow” sustained. She believes it important that teachers acknowledge students as active agents in their own learning processes (Custodero, 1998, p. 27). These element qualities of music teaching and learning have
been called forth already by philosophical music education authors cited earlier in this chapter (Bogdan, 2008b; Boyce-Tillman, 2006; Jorgensen, 2009; A. Palmer, 2008; Yob, 2008).

As one of the reasons for her work, Custodero (1998, p. 27) cites Csikszentmihalyi’s (1993) observation that children’s normal activities seem to be in a natural flow state but they experience a marked reduction in flow at the onset of their formal education. With regard to this general observation, to subvert this general educational malaise, and to create a dynamic music teaching and learning norm, Custodero (1998) encourages music educators to create learning environments that facilitate flow so “children can retain their joyful, spontaneous, and focused involvement as they learn to sing, move, play instruments, read music, improvise, and compose” (p. 27). According to Csikszentmihalyi and Custodero (2002), this sort of attention to learning environment will allow

focus on creativity as a core component of music education … [which] honours the significance and salience of the [human] original musical experience…. Teaching with creativity as a goal, changes the nature of instruction in music classrooms … [which, in turn] requires rethinking curricular design and classroom strategies … it must in some way embrace the unexpected. (pp. xiv-xvi)

Marie McCarthy

Grounded in the basic assumption that “contemplation is a foundation of both spiritual practice and musical improvisation,” McCarthy (2009, p. 1) observes qualitative personal and professional differences between Sarath’s Creative Arts Orchestra (CAO) student musicians and other music education students. Seeking to nurture these positive
qualities in all music pre-professional teachers during the teacher education process, she suggests it is time to focus on the “inner landscapes of music making in pedagogical settings, and the related area of teacher education as spiritual formation” (2009, p. 13). Because both music teaching and improvisation depend “heavily on parallel processes … heightening awareness, nurturing mindfulness, and developing the ability to engage musically with others” (2009, p. 6), McCarthy finds fertile ground in CAO members for “exploring the spiritual in music making” (2009, p. 14).

As she entered her first CAO rehearsal, McCarthy was surprised to find the room completely dark. Some students were seated, others walked around in the darkened room filled with intertwined music sounds and textures. When they were finished moving and playing, a prolonged heavy, deep silence ensued. Later, after a series of interviews, McCarthy found the students value greatly the quality of silence and the physical and auditory spaces that emerge from within their group improvisation and meditation. As weeks passed and she observed and interviewed the student musicians, McCarthy began to “read the complex tapestry of group improvisation and the intriguing layers of meaning that inhere in the lived experiences of this group of musicians” (2009, p. 8). As she worked with CAO students and directors and listened to their comments, McCarthy found herself making connections with Kessler’s (2000) seven gateways to the soul of education, and five of Sokolow’s (2002) eight principles of enlightened leadership.

From Kessler’s gateways, she lists (a) the yearning for deep connection, (b) the longing for silence and solitude, (c) the search for meaning and purpose, (d) the hunger for joy and delight, (e) the creative drive, (f) the urge for transcendence, (g) the need for initiation; and, from Sokolow, five of eight principles of enlightened leadership … (a) intention, the quality of energy that an individual expresses and which impacts how we serve
others; (b) attention, that which attracts others and helps us collectively align our energies; (c) our unique gifts and how individuals are important to the whole; (d) a holistic perspective that acknowledges how the parts affect the whole and the whole the parts; (e) and, trust that allows people to grow together (McCarthy, 2009, p. 15).

McCarthy (2009, p. 15) condenses and arranges further the qualities she observed and experienced in the students around four principle patterns: attention, intention, relationship, community. Observing that “group improvisations were initiated by contemplation, animated by mindfulness, energized by playfulness, and propelled by a deep personal engagement at a variety of levels—musical, emotional, kinaesthetic, social and spiritual,” McCarthy applied these qualities of personal and professional being and becoming with the purpose of “[enlarging] perceptions of and possibilities for the process of music teacher education” (p. 19).

Reminding her audience that excellence in pedagogic and music technique is integral to the teaching experience, McCarthy (2009, p. 14) focused on spiritual qualities that can, in her opinion lead preservice teachers to realize the possibility for radical presence in the classroom—the necessity of being fully attentive to all that is happening in the moment, the importance of being intentional and thoughtful about one’s contribution to group interaction, the centrality of being conscious of and sensitive to the quality of relationship among group members, and recognition that the community formed by group interactions is held together by a spiritual force and always in the making. These same qualities apply to the art of teaching and to the community that forms in the classroom. (2009, p. 19)

Thus, McCarthy (2009) proposes four guidelines for pre-service music teacher education.

1. Being fully attentive [my italics]: “Similar to the outcome of deep listening in group improvisation, the contemplative dimension of listening in teaching allows one to ‘listen someone into existence’” (2009, p. 14 [italics in original]). McCarthy suggests several strategies
to improve “deep listening”\(^9\) in the classroom: vocal tuning exercises; working in pairs to dialogue exclusively through sound or movement; silence at the beginning and end of a performance as a time to take in the fullness of the moment, reflect on the challenges of deep listening, and maintain full attentiveness in group settings. Such strategies “can develop greater capacity to attend and to hold another in attention, and to develop the skill in using silence as an integral part of teaching” (2009, p. 15).

2. **Being intentional and thoughtful** [my italics]: “The nature of what a teacher says or utters involves not only the words themselves, but also ‘the place where the words come from’” (2009, p. 15 [italics in original]).\(^{10}\) McCarthy (p. 15) compares CAO musicians’ and directors’ discouragement of chatter, and encouragement of thoughtful, intentional music contributions to group improvisation to the practice of helping pre-service teachers’ become aware their choice of words, tone, energy, and potential spiritual impact on their students. She suggests pre-service teachers could watch videotapes of their classroom instruction without the audio portion to interpret their gestures, body language, thoughtfulness, and intentionality in the non-verbal messages they are conveying. Another possible outcome of this exercise might be to increase awareness of teacher talk during instruction (their own, and teachers they observe) and pre-service teachers’ role in developing their own reflective capacity in choosing what they say.

3. **Being conscious of and sensitive to the quality of relationships** [my italics]: Especially when a pre-service teacher assumes an overbearing role of authority in the classroom that leaves no space for students to participate, he or she can be encouraged to look for instances of—as McCarthy says (2009, p. 16) with Nachmanovitch (1990, p. 94)—“that mysterious kind of information [that] flows back and forth” as students interact. For McCarthy (2009), “this type of observation leads to places beyond a checklist of behaviors on a sociogram; it demands that those who observe are sensitive to the wondrous ways in which human beings are present to one another and grow together as they improvise, compose, perform works, or share their responses to music” (p. 16).

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\(^9\) McCarthy had opened her presentation at the *Mountain Lake Conference* with one of composer Pauline Oliveros’s “deep listening” exercises. (See References List for citation information.)

\(^{10}\) McCarthy quotes from *Radical Presence: Teaching as Contemplative Practice* by Mary Rose O’Reilley, 1998, p. 31.
4. **Being present to the community that is always in the making** [my italics]: Sensitivity to the role of relationship in music-making leads to an increase of consciousness about group identity and community. This includes reflection on what it means to be part of a music ensemble and how ensembles grow and change both in music skill and capacity and in member cohesiveness and sense of community. McCarthy posits (2009, p. 16) that cultivation of these sensitivities, and reflection “on the class as a community in the making” is “more likely to happen” during student teaching when pre-service teachers are actually inside classrooms and actively teaching than during their earlier initial isolated classroom music teacher observations.

Drawing “parallels between the nature of improvisation as a contemplative art and the nature of teaching as a contemplative art,” McCarthy suggests that teacher educators can engage students in group improvisation in order to experience firsthand through their primary art form—music—what it means to act in the moment in a way that is intentional, that draws on and contributes to group energy, and that honors the community in which it occurs. The spiritual formation of teachers builds an appreciation of the sacred nature of teaching and the rich spiritual resources that can be part of the ‘radical presence’ of the teacher. (2009, p. 16)

She concludes,

if we believe, like Parker Palmer, that education is a spiritual journey, then we owe it to preservice teachers to teach not only techniques for their vocational journey but also to help them to find that sacred thread that is omnipresent in teaching and that is constantly being woven as they grow in their mission as teachers. (p. 17)

Edward Sarath and improvisation: creative levels of awareness moving toward transcendence

Sarath uses a methodical process of experimentation, documentation, and writing to form an underlying theoretical-cognitive model for his work that helps the reader understand improvisation’s educational value. A strong advocate for improvisation’s benefits in human growth and development, he emphasizes the fact that temporal
distinctions are the primary factors that separate composition and improvisation. In this way, he extricates improvisation from being classified as a possibly less evolved form of composition. He states (2002, p. 190) that many persons are unaware of “underlying cognitive principles that are unique to improvisation and enable expressive results—spontaneous inventions, interaction, and enlivenment of cyclic pitch-rhythmic frameworks unattainable through composition.” And, “improvisation is a central aspect of musical, and possibly human, creative and transpersonal development that points to an underlying educational richness [that] can be harnessed in music curricula” (p. 190).

Trans-stylistic improvisation:  three levels of creative awareness

According to Sarath (2002, p. 190), three levels of creative awareness become accessible through the experience of improvisation (Figure 2). At Level III, “creativity and transcendent awareness are minimal,” and at Level II, “creativity and transcendent awareness are optimal.” At Level I, the all levels experience “promotes heightened spontaneity and interactive skills” (p. 190) throughout the whole person. Perhaps most important to understanding Sarath’s emphasis on improvisation, or integrative and assimilative music practices, is the principle of inclusivity. Specifically,

[the improviser’s] penetration to underlying levels of awareness subsumes, rather than bypasses, awareness of overlying levels. Thus the range of influences that can affect creative expressions increases with depth of creative experience ... the deeper the penetration, the less the awareness is attached to surface perceptions. (2002, p. 190)

At each level of awareness, Sarath names structure and process as two complementary, interacting forces in his approach to mastery of improvisation’s art and
Figure 2. Levels of creative awareness accessible through the improvisation process and meditation (Sarath, 2002, p. 191)
art and craft. He defines structural elements as those that belong to the craft, i.e., established norms within jazz performance disciplines. Structural knowledge is gained through replication studies: emulation, transcription, and rote learning—all of which are essential for playing skill assimilation (Sarath, 2002, p. 190). He defines process elements as exploratory music playing that coexists in equal measure with established jazz performance norms. Process elements are fluid, searching—sometimes risky, inventive excursions in which music structural elements are manipulated and transformed. Process knowledge is gained by means of exploratory, stylistically open formats in which students learn to shape their own creative destinations (2002, p. 190).

Students begin in what Sarath labels Level III of development. Individual rates of development govern each student’s movement through Level II experiences. Learning, growth, and development processes need to be authentic for each student and therefore, a student’s experience of transcendence cannot be predicted in advance. Development of both structural and process skills is necessary for an all levels creative experience, which is characterized by a balance between these contrasting types of learning modalities. Sarath advocates and teaches a trans-stylistic approach to improvisation study, which includes both rigorous structural parameters and exploratory process-based formats. [These] enable students to fathom the deeper strata of the structure-process interplay and work with hybrid forms, an important skill in today’s eclectic music world. (p. 190) See Figure 2.
Explanation of creative awareness level III structure and process features:
the basic building blocks of music

Keeping in mind Sarath’s principle of inclusivity, Level IIIB structural awareness is more creative than Level IIIA because it places syntactic concerns (IIIA) within a broader more fluid perspective. Harmony, melody, and rhythm are perceived along with a heightened sense of density, dynamics, etc. … the artist is freer from conditioned responses to harmonic, melodic, and rhythmic contexts … able to discover new configurations that lead to new ideas. (Sarath, 2002, p. 191)

Sarath (2002, p. 191) identifies processes that correspond to each awareness level that most directly promote access to that level. According to Sarath’s pedagogical approach, the primary process element at Levels IIIA and IIIB is trans-stylistic improvisation, which he describes more fully as

a palette of improvisatory experiences that include both syntactic formats where style features are delineated in advance and more open formats where style is a by-product of process. The defining principle of trans-stylistic improvisation is not the use of multistylistic frameworks, where students … improvise using jazz chord changes, Turkish maqam, and Indian ragas. Rather, trans-stylistic simply means that within the spectrum of improvisatory experiences students at times work in formats where—instead of preordained style parameters—they are enabled to draw freely from the complete range of style influences they have assimilated and consequently fashion their own. When students are enabled to transcend stylistic boundaries and draw upon their entire reservoir of style resources, they ‘deconstruct’ the syntactic formations (IIIA) into constituent nonsyntactic elements and thus perceive the syntactic-nonsyntactic (IIIB) spectrum in a more fluid manner, where basic elements can be molded into an array of style formations. (2002, p. 191)

To help students achieve the full trans-stylistic spectrum, Sarath uses nonsyntactic elements, interactive music-making strategies, and completely open improvisatory
formats to complement syntactic improvising models (i.e., tonal, modal, rhythmic parameters determined in advance).

Explanation of creative awareness level II structure (extramusical influences) and process features (trans-stylistic improvising and meditation)

According to Sarath (2002, p. 192), Level II awareness extends beyond music elements to an underlying domain of extramusical, interior personal content that includes a reservoir of the total influences assimilated in one’s life experiences: dreams, feelings, relationships, studies, travels, etc. Each person’s inherited physical and psychological tendencies, and transpersonal influences contribute uniquely to Level II awareness.

Sarath names three levels of content, which he includes within Level II.

1. Environmental (IIA) includes familial, social, cultural, political, economic, geographical, climatic, and other circumstances that play a role in shaping personality and, by extension, artistic creativity.

2. Personal (IIB) includes physiological and psychological tendencies (both genetic and environmentally shaped).

3. Transpersonal (IIC) includes content from deep within the psyche that transcends genetic or environmental origins, e.g., Karl Jung’s postulated archetypes that manifest in dreams, artworks, mythology, and other expressions (2002, p. 192).

Musicians who access Level IIC combine archetypal imagery with personal (IIB) and environmental (IIA) imagery (Sarath, 2002, p. 192).

Sarath (p. 192) describes process features belonging to Level II, that is, trans-stylistic improvisation, as working downward from a person’s surface level of being and functioning. And from the opposite direction, he posits that meditation works upward
from a person’s intrapersonal foundational being. Practicing trans-stylistic improvisation and meditation simultaneously will enable a musician to cultivate all-levels awareness.

*Creative awareness level I: transcendence*

Structure and process converge with a deep probing of creative awareness to the point that structure and process unite at Creative Awareness Level I. The “union of structure and process culminates in a cognitive synthesis where being and becoming are part of an unbroken wholeness, which we call transcendence” (Sarath, 2002, p. 192). The boundaries of music content that seem rigid and discrete become increasingly perceived by the performing improviser as fluid and integrated, giving way to unified awareness of musical and extramusical elements. Sarath (2002, p. 192) defines transcendence, “exceptional instances of human experience, where the ordinary consciousness that governs most of everyday life is transformed into a peak emotional, intuitive, and physical experience … [which] features include inner well-being, communion with environment, flow” (p. 192).

A common thread in various transcendent experiences literature is that these states of consciousness are difficult to invoke at will. Most often, meditation practices are named as the processes by which persons develop the ability consistently access deeper states of awareness. In other words, although trans-stylistic improvising can alone provide brief experiences of transcendence (Level I), Sarath (2002, p. 193) writes that mediation can serve to develop the ability to consistently access those states in addition to more consistent awareness of levels of music creativity and consequent music-making ability. According to Sarath, meditative practices deconstruct content from a person’s
foundational level of transcendent experiences and can complement the degree of awareness penetration promoted by trans-stylistic improvisation, that is, to Level IIA, IIB, and IIC awareness (Sarath, 2002, p. 192).

*Creative levels of awareness moving toward transcendence*

Sarath (2002, p. 193) combines his trans-stylistic improvisational techniques with meditation primarily for the purpose of efficient whole person, all-levels creative growth. His theory and practice combine (a) trans-stylistic improvisation, which helps the musician penetrate deeply and creatively through music and structural parameters (deconstructing from outside to inside levels of each person) thereby promoting access to underlying levels of perceptual awareness; with (b) meditation, which gives access to experiences of inner calm, renders deep psychic content fluid so that it can be expressed in music formats, and promotes deconstruction of the musician’s personal inner content from the inside out.

Of course, it is also possible to invoke transcendence through various kinds of stylistic improvisation or interpretive performance. Sarath (2002) attributes this type of transcendent experience to “inspired immersion in IIA activity, which serves as a direct conduit for Level I experience” (p. 193). He defines these types of stylistic improvisation or interpretive performance transcendent experiences as a “peak aesthetic episode” or a “deeply intimate connection” (p. 193) with the style or repertoire being performed.

From Sarath’s perspective, his trans-stylistic improvisational approach assists his students to transcend music style and personal boundaries. To summarize in music curriculum terminology, he explains
the value … in trans-stylistic improvising is that its processual and structural breadth, combined with its all-levels penetration, lays cognitive groundwork for the assimilation of a wide diversity of musical influences, which enhance study of both the multiethnic expanse of our times and the traditional style areas that have comprised conventional curricula. The trans-stylistic model is thus uniquely inclusive from both horizontal (breadth of musical genres and processes) and vertical (all-levels depth of penetration) standpoints. (Sarath, 2002, p. 193)

Spirituality in higher education

Since the mid-1990s, organizations, conferences, associations, institutes, and societies have begun to work with issues of spirituality in education. In late 1996, at the source of this particular stream of educational history, a survey was sent to approximately 650 chaplains and campus ministers throughout the United States with the purpose of “[determining] whether or not religious diversity among students in higher education was on the rise” (Laurence, 2004, p. 17). The survey results showed “seventy-four percent of the respondents said that [religious diversity was on the rise]; [many] indicated that programs to address that diversity, where they did exist, were less than adequate” (2004, p. 14). Students identified themselves as “‘not religious but spiritual,’ having little or no connection with a religious tradition but wanting to explore spirituality outside of the traditional religious institutions” (p. 14). Consequently, researchers determined that future projects would address both religious pluralism and spirituality.

In 1998, as a result of survey recommendations, the first national gathering of loosely affiliated interested groups took place at Wellesley College in Massachusetts. Over 800 participants came from more than 250 institutions including Brown University, Dartmouth College, Harvard University, Princeton University, Wellesley College, and
Yale University (Laurence, 2004, p. 18). Their purpose: “it [was] about the desire for wholeness that lies in every human heart … the task to envision a whole new place for spirituality in education” (p. 17). This gathering encouraged the formation of the entity, *Education as Transformation: Religious Pluralism, Spirituality, and Higher Education.*

*Education as Transformation*, now an international organization, has joined efforts with other individuals and organizations, working in a consulting role with colleges, universities, kindergartens, elementary and secondary schools, and related institutions. Their purpose is to explore

1. the impact of religious diversity on education and strategies for addressing this diversity; and
2. the role of spirituality in educational institutions, and particularly its relationship to teaching and learning pedagogy; the cultivation of values; moral and ethical development; and the fostering of global learning communities and responsible global citizens. (De la Cruz, 2006)

In the course of their work, the *Education as Transformation* team has answered a need expressed by all levels of educational professionals for networking and information sharing by means of *The Education and Spirituality Network* (Laurence, 2009). The Network has been established for educators interested and involved in various aspects of exploring the role of religious diversity and spirituality at all levels of education. Its purpose is to share information about persons, organizations, activities, and publications without charge. At this writing, 1726 subscribers, 234 organizations, 48 publications, 26 programs and 12 research projects are listed on the site (Laurence, 2009).11

11 Addressing religious pluralism and emphasizing the importance of interreligious dialogue in contemporary academic discourse, the Network recently introduced a new online journal, *Journal of*
Approximately the same time *Education as Transformation* was forming (November, 1998) the *Fetzer Institute* hosted a series of discussions: sustaining authenticity; wholeness; and, self renewal in higher education (Laurence, 2004, p. 15). These discussions spawned the *Initiative for Authenticity and Spirituality in Higher Education* (IASHE). Its formation and that of a related organization, *Community for Integrative Learning and Action* (CILA), were announced at an April 2003 conference in San Francisco, California, *Spirituality and Learning: Redefining Meaning, Value, and Inclusion* (Laurence, 2004, p. 19).

Attempting to overcome fragmentation in many facets of higher education from faculty issues to curriculum development, these organizations developed common goals. They work together to explore the following:

1. Strategies to move higher education toward becoming more authentic, integrative and transformational;

2. Ways and means that address fragmentation in knowledge and institutions in higher education;

3. Ways in which spirituality and contemplative practices can inform and enrich learning, discovery and effective action; foster activities that promote justice, wisdom, and compassion; and address the needs of the whole student, academic community, and society at large; and,


*Interreligious Dialogue* (Stanton, 2009). The first issue featured an interview with Leonard Swidler (1990, 2000, 2008a, 2008b, 2009, 1999; 2000; 2009), pioneer in academic interreligious dialogue. As interest in spirituality spreads within our field, theoretical and practical questions pertaining to religion inevitably arise. Solutions from the academic field of interreligious dialogue are readily adaptable to classroom and other professional situations.
In 2003, the University of California Los Angeles’s *Higher Education Research Institute* launched a national three-year study (Astin et al., 2004). Research analyst Bryant (2004) notes the purpose of the study was “to explore the extent to which students in their first year of college were engaged in religious practices and perceived themselves as spiritual” (p. 1). To this end, the study was designed

1. to generate empirically based insights on the trends, patterns, and principles of spiritual growth during the college years;

2. to involve and engage colleges and universities interested in expanding and enhancing opportunities for college students to grow spiritually and religiously; and

3. to disseminate widely the findings of the study to stakeholders throughout higher education as well as to opinion leaders in the mainstream media. (Astin, et al., 2004)

In this study, religiousness and spirituality were defined separately. Religiousness was classified as a behavioral measure, and spirituality as a measure of self-identification. Respondents’ religiousness and spirituality changes were traced using a sample of 3,680 first-year college students who completed the *Cooperative Institutional Research Program (CIRP) Freshman Survey* in fall 2000 and a follow-up survey in spring 2001. Results pertinent to this dissertation are as follows:

1. Although students became less religiously active in the first year of college—in terms of attending religious services, praying/meditating, and discussing religion—they became more committed to integrating spirituality into their lives;

2. Highly religious students were typically very spiritual, and the reverse was true, but to a somewhat lesser extent;

3. Very religious students were found across a number of religious traditions;
4. Religiousness and spirituality were highly correlated and tended to predict one another, although additional personal characteristics, institutional variables, and college experiences also were associated with these two outcomes; and

5. Civic and personal morality related to end-of-the-first-year religiousness, as participation in community service (positive predictor) and partying (negative predictor) were associated with this outcome. (Bryant, et al., 2004, p. 2)

At the time of this writing, the range of academic disciplinary areas showing interest in spirituality as an important aspect of human development spans the gamut of liberal arts and sciences, humanities, education, psychology, psychotherapy, medicine, nursing (and related health care fields), applied music studies, arts and theater, music therapy, business, law, and athletics. In increasing numbers, educational journals include articles with a focus on various aspects of spirituality in higher education.\(^\text{12}\) Spiritual dimensions of, and more holistic approaches to, teaching and learning have become the focus of two special interest groups (SIGs) within the American Educational Research Association (AERA, 2010, SIG Information): Spirituality & Education (SIG #114), and Holistic Education (formerly Wholistic Education) (SIG #135).

\(^{12}\) For example, The School Administrator (September, 2002), New Directions for Teaching and Learning (Vol. 104, 2005), and, The Teacher’s College Record (Vol. 108, No. 9, September 2006). The Spirituality in Higher Education Newsletter has been published regularly online since April, 2004 (Newsletters, 2003-2010).
The Center for Contemplative Mind in Society

The *Center for Contemplative Mind in Society* (CCMS) has particular significance with regard to spirituality in higher education. Conceived in 1991 it became a United States non-profit entity in 1997. Its mission is to integrate contemplative awareness into contemporary life in order to help create a more just, compassionate, reflective, and sustainable society… [including both individual and collective elements]; while personal transformation does not guarantee the transformation of social institutions, the Center is grounded in the belief that contemplative awareness can assist individuals and groups in identifying the root causes of social problems and finding creative approaches to eliminating them. (About the center, 2000-2009, para. 1)

Shortly before acquiring officially its non-profit status, CMMS became affiliated with the *American Council of Learned Societies* (ACLS) in 1996. The two organizations worked together closely to ground the academic branch of CMMS firmly and appropriately in academia and to administer the *Center’s Contemplative Practice Fellowships*, which were created in 1997 with the purpose of course development in higher education. According to their website (http://www.contemplativemind.org), CMMS believes a recent increase in fellowship applications attests to growing trans-disciplinary interest in integrating contemplative practice into the classroom and the field of contemplative studies. For instance, fellows chosen for 2008 span the fields of law (CUNY School of Law); Buddhist economics (Amherst College); Arts and society (Syracuse University); Urban studies (MIT); Social justice (Vassar College); Quantum states of being (Bryn Mawr College); Political science (University of Alberta); Psychology (University of Arizona); Environmental studies (American University); and,
In addition to fellowships, the academic branch of CMMS supports contemplative dimensions of teaching, learning, and knowing in higher education with grants, retreats for educators, and summer curriculum development sessions. It also sponsors a network of leading academics, which makes resources available for anyone interested in the growing contemplative education movement.

After ten years as a program division of CCMS, the Association for Contemplative Mind in Higher Education (ACMHE) was launched as an independent academic organization in 2008. The inaugural annual conference titled The Contemplative Heart of Higher Education convened April 24-26, 2009 at Amherst College in Massachusetts. This conference explored the special role that contemplative practices can play in cultivating essential student and instructor human capacities, attention, equanimity, wisdom, and compassion, and publicized contemplative pedagogical initiatives currently taking place in classrooms and institutions of higher education in the United States and Canada.

It was the music connection with spirituality that drew me to this conference. Sarath gave a music presentation. Conference presenters Bob Weiner and Mike Vargas presented an evening of contemplative sound and movement. Other academic presentations in arts’ fields were offered by dance, theater and drama, performing arts, art therapy, history of art, and visual arts fields. A cross-section of these presentations included a striking mix of story, theory, practices, and empirical studies. Information and
classroom practices from academic domains outside of the arts, including perspectives from diverse pre-professional teaching areas, were presented from a wide range of academic fields: poetry, literature, writing, rhetoric, English, American history, multicultural inheritance, race relations, feminist studies, Italian language, family therapy, clinical and contemplative psychology, health care, nursing, political science, economics, sociology, philosophy, information technology, neuroscience, physics, curriculum development, and various movement meditation practices (Zajonc & Staff of ACMHE, 2009).

A particularly poignant and powerful experience for me occurred at the beginning of the plenary session on Saturday, April 25, 2009. Sarath provided a spontaneous, inspired flugelhorn improvisation that sounded initially, on the surface, like it could have been an advanced aural training call-and-response exercise in any music conservatory in the world. He began simply, playing several tones, encouraging the assembled professors from diverse academic fields to sing back the tones they had heard him play. Gradually, Sarath increased the number of tones played and degree of difficulty while decreasing time between segments played. Our concentration became more intense as he played with us, teasing us into letting go of having to respond perfectly so that we could gradually allow the music to flow out of our innermost selves, our voices inspired by his flugelhorn cues. Suddenly, we were singing together in a flow of magnificent, shifting chords interlaced with occasional, shimmering solo voices. Harmonies changed as though guided by an unseen conductor until we stopped, as one, without visible cue. Silence ensued.
This community of diverse academics was gathered, refreshed, ready to listen, ready to share authentic content and meaning during the conference plenary session.

Portions of Weiner and Vargas’s evening of contemplative sound and movement reminded me in principle, if not in music selection, of many an elementary music classroom exercise. I wondered how a more complete knowledge of diverse meditation and contemplation practices could assist music teachers in bringing to life the qualities of attention, equanimity, wisdom, and compassion within their classrooms naturally by using wisely chosen, appropriately adapted, movement, stillness, and creation practices.

Contemplation and meditation in educational settings

Although most persons use the terminologies contemplation and meditation interchangeably, religious communities and academic spirituality scholars differentiate between the two. I honor these differences, defined variously by each religious and academic community, and do not trivialize the rich cultural histories and traditions that have given them definition. For this section of my dissertation, however, I follow the example of the Association for Contemplative Mind in Higher Education and focus on common practices (contemplative and meditative).

“Meditation is an essential element in all of the world’s major contemplative spiritual and philosophical traditions” (Shapiro, Brown, & Astin, 2008, p. 6). Far from being confined to one particular religion, contemplative and meditative practices encompass natural human endeavors that are a part of everyday personal and collective, social, institutional, and political life. “In recent years meditative practices have been
taught in secular forms that do not require adherence to [particular] cultural and religious beliefs” (Shapiro, et al., 2008, p. 6).

As an illustration, I have included (Figure 3) a copy of the *Tree of Contemplative Practices* (Bergman & Duerr, 2008). It shows a sampling of the vast variety of contemplative and meditative practices. I would guess a reasonable number of these practices may already be used, consciously or unconsciously, by teachers in music classrooms with students of all ages. Some categories consist of simple, healthy body mechanical practices; others are familiar to musicians and music students of all ages as variously-named music exercises and performance genre.

In my search for empirical evidence of contemplation’s and meditation’s positive effects, especially within diverse teaching and learning situations, I found Shapiro et. al. (2008) included particularly comprehensive results. Their study “draws on four decades of research conducted with two primary forms of meditation” (p. i), specifically, “concentrative meditation and mindfulness meditation” (p. 3).

Concentrative meditation is characterized by “disciplined, single-point focus of attention (like the zoom lens on a camera).” Mindfulness meditation “involves three core elements: intention, attention, and attitude [italics in original]” and is characterized by “opening and expanding to an awareness of thoughts and feelings as they pass through the mind, but not focusing on a single purpose (like the wide angle lens on a camera)” (p. 3).

The study concludes, “meditation may both augment and expand current approaches to higher education. The research reviewed … points to three ways in which meditation can be applied in higher education” (Shapiro, et al., 2008, p. 5). Specifically,

1. achievement of traditional educational goals (e.g., enhancement of cognitive and academic performance);
Figure 3. The Tree of Contemplative Practices
2. support for student mental health under academic-related stress; and
3. development of the ‘whole person’ (e.g., attention, metacognition, transformative learning, and emotional intelligence). (p. 5)

A comprehensive list of resources defining, describing, and exploring the art of meditation and contemplation practices, including relevant and contemporary quantitative and qualitative studies, and a wide variety of related books, pamphlets, reports, and other materials (which sometimes incorporate information about diverse religious and philosophical communities that gave these practices birth) can be found on CCMS’s website (What are contemplative practices, 2000-2009).

On meditation and contemplation in music education

In music education academic circles, A. Palmer emphasizes the importance of meditation for both teacher and student. Along with recurring emphases on cultivation of the whole person, and developing a larger, more global image of self via interdisciplinary connections within music education studies, he suggests (2006, p. 152) “the music teacher must be informed of the possibilities [of transcendence] through direct experience,” and recommends meditation as a guide to exploring higher states of consciousness. In his opinion, “students should be engaged in musical events on a spiritual plane … [they should be informed] that such planes of consciousness do exist, [and that] they can provoke the conditions by the appropriate mental attitude and have their experiences verify transcendent realities” (p. 154). He concludes, if meditation is good for the teacher, it is good for the student. Students must first be informed that meditation and other mind focusing means have nothing to do with religious beliefs and everything to do with utilizing human capacities for higher mental states. (p. 154)
With regard to meditation as a classroom practice, music educators present during the final roundtable conversation on spirituality in music education at the 2008 Bologna Spirituality Symposium had the opportunity to experience a meditation practice—in this case, a brief period of silence—before Samuel Leong presented his summarized thoughts. He related to us the effectiveness of such unlabeled silences into which he often invites his students during his classes. As I felt some sort of palpable energy shift in that room, I remembered numerous times I had experienced a seasoned elementary teacher calming post-recess children by dimming classroom lights so they could rest for a short period of time in silence. In this manner and with the purpose of facilitating positive teaching and learning experiences, these teachers had given their students time to collect themselves and shift into another mode of attention or consciousness before they proceeded with the tasks of the day.

In her development of a bridge between music’s pre-service teacher education and Sarath’s comingling of meditation and improvisation processes, McCarthy (2009) makes note of student musician-participants’ comments about the value of meditation’s silences during group improvisational rehearsals and performances. She writes that

the quality of those moments after the performance ended seemed outside of ordinary time. Referring to the fullness of the silence, one student said: ‘I wish I could carry this around with me…. Oh, to live and interact from that kind of space.’ (p. 15)

McCarthy reports observing a high level of awareness and listening skills in Sarath’s students, and hearing Sarath speak of how ‘incredibly valuable’ it is for students to meditate before they play. He regards meditation as a great tool for improvising, pulling students away from ‘a linear conception of thinking’ to a space in
which they are open to possibility” (McCarthy, 2009, p. 17). McCarthy acknowledges these and other personal qualities to be essential aspects of pre-service music teacher development processes. She sees the music classroom “like a crossroads, a clearing that offers a unique vantage point where students can be led to see in more than one direction, and experience/perform the stories of multiple groups” (McCarthy, 2004, p. 83).

McCarthy, whose research interests include “social, cultural and historical foundations of music education, the transmission of music process across cultures, and the spiritual dimensions of arts education” (Wing, 2004, p. 97), provides an unmistakable bridge between music education’s teacher education processes and the commingling of meditation practices.

Summary

Multiplicity and complexity of perspectives expressed by each author permit the kaleidoscope mosaic of a larger picture to emerge. Transcendence is expressed as a birthright for all persons, described as bodily reality, physical aspects and reactions of which can be measured by scientific instruments. Named differently according to each author’s perspectives, transcendence is a goal to be reached as a result of syntactic and non-syntactic music practicing and, the practice of meditation. Silence emerges as both a well-spring of dynamic creativity and authenticity and a place of retreat when one encounters that of which one cannot speak. Relationality is described as a dimension of interconnectedness within one’s self, between and among persons especially teacher and student(s), within and among communities of influence, between persons and music, and between the subjective and the objective. Contemplative practices and meditation find
their places within diverse educational settings and academic studies. Each author contributes distinct definitions, language, syntax, and meaning to the creation of a larger whole. Each contemplates spirituality’s role and potential in music teaching and learning while enhancing our awareness, attention, intention, minding, values, interpretation, self-knowledge, personal unfolding processes, and professional growth and development, each level of which is complete with distinctive characteristics and logical actions. We are tantalized with unfolding possibilities as we dare to consider spirituality as a human capacity, centered in music maker and listener, more than process and product combined.

It seems that when educators in general, and music educators in particular, reflect upon contributions of spirituality in their profession, they include the concretes of pedagogy and the hard work of music excellence as well as the ethereal. They include body and mind with spirit and soul. I have summarized many of the thoughts and hopes that arise when music educators reflect upon spirituality in relationship to music making: performing, listening, composing, and improvising. In the next chapter, I aim to present a flexible, inclusive framework for this emerging vista.
CHAPTER TWO
REVIEW OF RELATED LITERATURE: INTEGRAL THEORY AND SPIRITUALITY

Having focused on the first purpose of this dissertation, to explore contributions of spirituality within music teaching and learning venues in Chapter One, I turn now to the second purpose: to present a flexible, integral philosophical framework appropriate for objective and subjective, individual and collective dynamic elements in twenty-first century music teaching and learning, body, mind, and spirit. To fulfill this purpose, I offer a summary of Integral Theory, information from select integral theorists and researchers, and other research related to this dissertation’s purposes.

Aspects of integral theory

The word integral means comprehensive, inclusive, non-marginalizing, embracing. Integral approaches to any field attempt to be exactly that: to include as many perspectives, styles, and methodologies as possible within a coherent view of the topic. In a certain sense, integral approaches are ‘meta-paradigms,’ or ways to draw together an already existing number of separate paradigms into an interrelated network of approaches that are mutually enriching (Ken Wilber in Visser [2003, pp. xii-xiii]).

Wilber is a developmental psychologist and philosopher whose research is interdisciplinary with a concentration in the vast and complex field of consciousness studies and spirituality. Since publishing *The Spectrum of Consciousness* (1977) in which he presented the initial tenants of his *Integral Approach*, interest in Integral Theory has grown. Wilber has broadened his integral vision, research, and writing with a wide range
of applications and has continued to refine Integral Theory, which has “proven itself
efficacious in … the work of many scholar-practitioners who [themselves contribute] to
the further development of integral theory” (Esbjörn-Hargens, 2009, p. 1).

Because of its comprehensive nature, Integral Theory is being used today in over
35 distinct academic and professional fields, spanning the gamut from art, education,
health care, psychotherapy, conflict resolution, ecology, economics, law, and feminism to
business, organizational management, international relations, and congregational ministry
(Esbjörn-Hargens, 2009, p. 1). Each academic or professional field uses the Integral
Model in the ways that work most efficiently for its own culture. Each uses its own
professional language and syntax.

Integral Theory is also used currently to develop approaches to personal growth
and integration because its framework allows a person to explore and develop
systematically multiple aspects of self including “physical body, emotional intelligence,
cognitive awareness, interpersonal relationships, and spiritual wisdom” (Esbjörn-
Hargens, 2009, p. 2). A composite of such individualized approaches to integrated
personal growth is referred to as Integral Life Practices, which each person performs
daily much in the same manner that a musician practices an instrument (Wilber, Patton,
Leonard, & Morelli, 2008).

Within the larger field of Integral Studies, Integral Theory is the foremost
approach of scholarly practice, theory, and research. In addition to Ken Wilber, the field
of Integral Studies includes the study of thinkers in other fields, for example, Jean Gebser
(1986) in consciousness studies and Sri Aurobindo (1997) in Eastern philosophy and
spiritual evolution. The field of Integral Theory concentrates primarily on Wilber’s work and is committed to critique, application, and theoretical development of his AQAL (All-Quadrants-All-Levels; pronounced *ah-qwal*) model.

Because Integral Theory has proven flexible within complex fields of theory, practice, and research, and because it links, weaves, correlates, and aligns diverse discipline perspectives (Esbjörn-Hargens, 2009, p. 1), I am using Wilber’s AQAL model as a basic framework for this dissertation’s systematic examination of writings on spirituality and for diagramming, mapping, and analysis. For the purpose of presenting a twenty-first century view of Integral Theory, I reference the works of academic integral thinkers and practitioners in addition to Wilber himself.

The five basic elements of Wilber’s AQAL heuristic model

Wilber created a five-element model, often referenced with the acronym AQAL (All-Quadrants, All-Levels), as a simple, inclusive framework for multiple aspects of subjective and objective reality, which are simultaneously present and dynamically interactive in individuals and collectives within any human experience or happening. The key concepts that assist one in understanding the AQAL Integral Model are its (a) developmental character, (b) anchor in everyday human experience, (c) capacity for helping one embrace and separate appropriately personal, communal, social, and global complexities, (d) accuracy in perspective labeling, and (e) aspiration to facilitate understanding and clear, effective communication and problem solving between and among individuals and groups, including diverse academic domains, within our contemporary global community.
Although one usually sees AQAL’s elements as they appear on a map or diagram (upon which they look flat and disembodied), they are not solely abstract concepts. Wilber means for AQAL to describe the world and human experience of the world in a systematized manner. The AQAL Integral Map is only a representation of Integral Theory. Therefore, in addition to being studied and learned rationally, true to the nature of a heuristic,13 AQAL elements must be felt to be known and understood fully (Fuhs, 2007). The five elements of Integral Theory’s AQAL model are (a) all-quadrants, or four quadrants, of human experience; (b) all-levels or stages of human development or consciousness; (c) all-lines of human development; (d) all-states of consciousness; and (e) and all-types or styles of being or acting in the world.

The all-quadrants, or four quadrants, of human experience (Integral Map)

According to integral theorists, one can map the gamut of human experience using these five elements. The iconic all-quadrant (AQ), sometimes referred to as four

13 Integral Theory’s five-element AQAL model is a heuristic. The root meaning of heuristic comes from the Greek, heuriskein, which means to discover or to find. According to Moustakas (1990, p. 9), heuristic “refers to a process of internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis.” As I became immersed in Wilber’s and other integral scholars’ writings, I internalized the AQAL framework and began to realize its efficacy. For instance, it assisted me during my dissertation research as I separated particular music education issues from their philosophical roots. In those moments, I realized that in working with Wilber’s heuristic, I was experiencing one way to embody A. Palmer’s (2006) call for music teachers to broaden their knowledge of human experience through direct experience, which is a primary quality of a heuristic. “Whatever the path chosen, the teacher needs to experience a deeper and broadened existence to be able to lead students to heightened sense of awareness” (p. 153). Or, as Moustakas (1990, p. 9) writes, “the self of the researcher is present throughout the process and, while understanding of the phenomenon with increasing depth, the researcher also experiences growing self-awareness and self-knowledge. Heuristic processes incorporate creative self-processes and self-discoveries. The process of discovery leads investigators to new images and meaning regarding human phenomena, but also to realizations relevant to their own experiences and lives.”
quadrant, diagram of Wilber’s Integral Approach both represents the first of five AQAL elements and includes the other four elements within its framework. Therefore, it is named the Integral Map (IM). Figure 4.

All-quadrants represent “basic perspectives [my italics] an individual can take on reality: the interior and exterior of individuals and collectives” (Esbjörn-Hargens, 2006, p. 83) (that is, interior, individual subjective phenomena; interior, collective intersubjective hermeneutics; exterior, individual objective, measurable behavior; exterior, collectives’ or systems’ interobjectivity); or, dimensions [my italics] of reality, that is, “actual aspects of the world that are always present in each moment” (Esbjörn-Hargens, 2009, p. 2). For Wilber (2000b, 2006a), any particular individual’s experience
has its own very personal, subjective phenomenological aspects. These are placed in the Upper Left (UL) quadrant. Social collectives to which the individual belongs, specifically, inter-subjective spaces and cultures with various worldviews, influence the interpretation and meaning each individual derives from subjective phenomenological experience. These are placed in the Lower Left (LL) quadrant of the map. Objective, measurable, behavior that occurs simultaneously with the individual’s phenomenological subjective experience is represented in the Upper Right (UR) quadrant. Measurable, interobjective, systems data generated by or within cultural collectives, for instance, criteria and curriculum matters in educational settings, and environments, are represented in the Lower Right (LR) quadrant. In Wilber’s four quadrant model, each quadrant is considered holonic, that is, part of a multiple nested system of wholes and parts. The Integral Map appears in its simplest form in Figure 4.

A simple illustration of how the Integral Map may be used follows. Figure 5 diagrams my teaching experience with Martharina (see Chapter One). I, an individual person, had a powerful, interior, phenomenological experience (UL). The experience occurred in intersubjective space, that is, between me and Martharina. As we sought to understand and find meaning in the experience, we were influenced by the worldviews, beliefs, values, and customs of the particular cultural collectives that had formed, schooled, and educated both of us and within which we lived (LL). The experience had physical exterior, objective, measurable properties (UR). Social system and institutional guidelines, specifically, interobjective perspectives, affect the possibility of such experiences becoming a normal part of the educational experience. Environment and
properties of sound influenced some aspects of the experience itself; and, in music fields, some theorists work with constructions that explain subjective music experiences (LR).

In addition to facilitating communication and dialogue between and among individual persons, the all-quadrant Integral Map functions in a manner that opens spaces for various types of practical, theoretical, and research activity that might escape the attention of its members under usual academic domain circumstances. Practitioners, philosophers, and researchers use the Integral Map to facilitate a wide range of professional and personal processes, projects, and problem solving. It can be particularly
effective when engaging interpersonal, intradisciplinary, interdisciplinary, transdisciplinary, or intercultural dialogue and shared action. In dialogue and discussion circumstances, each discipline representative brings domain-specific perspectives, vocabulary, syntax, hermeneutics, and objective data into communication processes. Because each domain or field representative has used the same framework to build and clarify perspectives, misunderstanding is minimized and comprehensive research, problem solving, or action can be undertaken more efficiently.

A variation on Wilber’s all-quadrants nomenclature: natural language

Because of the all-inclusive nature of Integral Theory and, therefore, multi-purpose uses of the Integral Map, I am including a summary of the most common variant of Integral Map labeling. Wilber (2000b, 2000c, 2006a) asserts his four quadrants map is built upon the foundation of natural language, which highlights the quadrants interrelational nature and facilitates communication. All known natural languages, past and present, include first-, second-, and third-person pronouns, singular and plural (Wilber, 2000c, 2006a). Natural language philosophy posits that these perspectives are universal, an inherent part of being human. In integral theoretical writing, personal pronouns are usually a prominent aspect of all-quadrant labeling when the Integral Map is presented. On this matter of natural language pronouns and their use in identifying AQ territory (including AQAL first-, second-, and third-person modalities), Cook-Greuter’s (2006) explanation is particularly clear.

In its simplest form, ‘I’ stands for the person speaking, ‘You’ for the person spoken to, and ‘It/Its’ or ‘Them’ for the persons or objects about which we are speaking. In English we have to distinguish between two
forms or meanings of ‘You.’ Any ‘You’ that is treated like an object becomes objectified and is therefore an ‘It.’ To be a real ‘You,’ or what Buber (1970) called a ‘Thou,’ there has to be an acknowledgment of intersubjective space, a recognition that I see you as you, and you see me as me in mutual recognition. ‘We’ stands for this reciprocal awareness or resonance, implying some minimal level of shared meaning and understanding. (p. 145) Figure 6.

![Integral Map](adapted from 2000a; used with permission)

**Figure 6.** Natural language on the Integral Map (IM) (adapted from 2000a; used with permission)

**Natural language in music instruction**

Sarath (2006, p. 1817) also uses natural language nomenclature to describe his most recent music educational curriculum venture, an interdisciplinary program in
creativity and consciousness studies, rooted in an “expanded epistemological spectrum.”
This new program “enables fulfillment of both traditional and innovative educational
goals. Creativity and consciousness studies can be thought of as a movement from
education’s conventional focus on third-person knowledge toward a more inclusive
approach that also includes second- and first-person approaches to knowledge” (Sarath,
experience of self-awareness in its most foundational form.” Accordingly, “access to this
first-person core enhances engagement, vitality, and creativity in second and third person
endeavors” (p. 1818). Because I wondered about the source of Sarath’s interest and work
with first-, second-, and third-person educational terminology and practice, I asked him
about it. In an e-mail conversation on May 9, 2009, he responded he did not recall a
specific source but thought he had heard this terminology as a part of general
conversation among higher education professors and Fellows in the Association for
Contemplative Mind in Higher Education. I interpreted this to mean that first-, second-,
and third-person terminology and practices to which the terminology refers are becoming
incrementally more common in higher education.

*All-levels (all-stages) of development*

Wilber (2005b, p. 10) uses two labels, levels and stages, when he refers to what
he calls “progressive and permanent milestones along the evolutionary path of unfolding
… [into] higher, deeper, wider potentials.” He defines levels, or stages, of consciousness
as permanent. That is, once the quality, functionality, and complexity aspects of one level
of development become accessible, they remain accessible throughout a person’s lifetime
of growth and development processes (2006b, p. 5). Two important caveats are embedded in Wilber’s definition, especially with regard to his statement that functional and complexity aspects, which become available with higher levels of growth and development, remain accessible for a lifetime. First, according to Cook-Greuter (2005), stress and the trauma of unexpected life happenings can cause “fallback positions in times of extreme duress” (p. 8). Second, in referring to the natural process of emerging personal and collective levels of growth, Beck (2002, p. 6) states that although stress crises often put an individual or cultural collective at a critical point that could cause a break out of one memetic paradigm into the next, there is no guarantee this further development will be made.

When working with levels or stages of growth and development, it is important to remember that within each particular domain,

1. researchers discover constantly finer differentiations between levels,

2. levels keep expanding, each transcending the level of growth that came before, including the best qualities from that level with new and emerging qualities (thus, the origin of Integral Theory’s oft repeated principle, transcend and include, and the holographic nature of the AQAL model), and

3. researchers’ labeling of developmental levels is diverse—according to each researcher’s schooling, domain, particular line of development being studied, and the focus of goal of research engaged. (2005b, p. 8)

To describe each situation or phenomenon accurately, one uses the most appropriate descriptors and terminology according to the specific domain or phenomenal territory being investigated.

The word ‘level’ is not meant in a rigid or exclusionary fashion, but simply to indicate that there are important emergent qualities that tend to
come into being in a discrete or quantum-like fashion, and these developmental levels are important aspects of many natural phenomena. (2005b, p. 8)

*Individual interior levels of human development (Upper Left)*

Because much attention has been given to objective data in music education literature in the past, I hope to add clarity to subjective issues especially within the current discussion of spirituality in music education. In this section, I explicate individual and collective interior levels of human development, that is, the Left Side quadrants of the Integral Map to acquaint the reader with information not as commonly available in our field of expertise.

Discussing levels of human development through the lens of the Integral Map, Wilber (2000a, 2000b, 2006a) makes multiple references to growth and development of consciousness, ego development, order of consciousness, and faith growth. All are aspects of the Upper Left domain. When referring to an individual’s post-conventional levels of growth and development, he usually enlists the labeling nomenclature from Eastern philosopher Aurobindo (1997), specifically, levels of cognition from mature adult through meta-consciousness. Meta-consciousness levels of cognition are commonly recognized and developed by means of diverse schools of meditative practice (see Figure 3).

With regard to self-identity and ego development, Wilber consistently references Loevinger (1976) and Cook-Greuter (2005). Cook-Greuter in particular has broadened this field of study with multiple transitional stages of adult ego growth and development in recent years. She (2005) characterizes *Ego Development Theory* as a
sequence of how mental models themselves evolve over time. Each new level contains the previous ones as subsets. Each new level is both a new whole logic with its own coherence, and—at the same time—also a part of a larger, more complex meaning system. Ego Development Theory describes a psychological system with three interrelated components: operative, affective, and cognitive. Each Stage emerges from a synthesis of doing, being, and thinking despite the term logic, which may suggest an emphasis on cognition. (p. 3)

According to Cook-Greuter (2005, pp. 1-2), her research describes the most common stages of ego development found in current Western adult society. Her schema illuminates ways of making meaning and the resulting actions that arise most logically from each level of personal ego growth and development in pre-conventional, conventional, and early post-conventional levels of consciousness.

From within education’s comprehensive fields, Wilber uses Kegan’s ideas (1982, 1994), which acknowledge distinctly hierarchical stages of consciousness development, for his own writing on orders of consciousness. Kegan’s research demonstrates a consistent holarchically unfolding pattern: the subject of one stage becomes the object of the next. He (1994) labels his levels of development as numbered Orders from zero (0) to 5th Order, each level transcending and including aspects from the level before.

Because of its time tested use in academic religious communities, Wilber also uses Fowler’s stages of faith growth in his Integral Model. Fowler (2009) identifies eight stages of faith growth and development, labeling Stage 0: primal (in earlier sources listed as undifferentiated); Stage 1: intuitive-projective (in earlier sources listed as magical); Stage 2: mythic-literal; Stage 3: synthetic-conventional (sometimes listed as conventional); Stage 4: individuative-reflective (sometimes listed individual-reflexive); Stage 5: conjunctive; Stage 6: universalizing (sometimes listed as universalizing-
commonwealth); and, Stage 7: into the future (Transpersonal and Nondual Commonwealth). Stages of faith growth and development have been important in my life and work since the mid-1980s (Fowler’s original book on the subject was published in 1981). With burgeoning interest in spirituality, religious studies, contemplative practices, and interreligious and intercultural dialogue in higher education these days, including music education as evidenced by the *Spirituality Symposium*, these particular stages of growth and development, and the actions persons take logically as they move through or remain in each particular stage are important to know. Understanding these stages can assist teachers in making better decisions for specific classroom situations and talking with parents.

*Collective interior levels of human development (Lower Left)*

With respect to the Lower Left quadrant, Wilber regularly uses Gebser’s (1986) descriptions of collective worldviews (archaic, magic, rational, pluralistic, and integral; Figure 7), and Graves’s (1970) research on individuals’ and collectives’ values. The latter reveals cross-cultural stages of consciousness and demonstrates how these stages interrelate with each other.

Wilber uses *Spiral Dynamics* terminology and categorizing when referring to individuals’ and cultural collectives’ levels of growth and development in values, and the logical actions that arise from personal or collective entry into each level. Spiral Dynamics is a further development of Graves’s (1970) research undertaken by Beck and Cowan (1996) who brought Graves’ research discoveries to the general public by developing a color coding system to indicate individual and collective values
Figure 7. Lines and levels of development (adapted from Wilber 2006a, pp. 68-69, Figures 2.4 and 2.5; used with permission)
development and by using popular terminology. Wilber now uses rainbow colors to indicate Integral Theory’s larger category levels of growth and development, which include various other developmental models. (Figure 7)

Spiral Dynamics is a system of mapping and managing subjective complexity in individuals and cultures that represents diverse worldviews, beliefs, and identities with eight value memes.\(^\text{14}\) Although the system is complex, its color coding makes its content easily accessible and memorable. Several important aspects of Spiral Dynamics include the following:

1. spirals are understood to be dynamic expressions of cosmic natural forces, which can represent also the evolution of consciousness;

2. each stage of the spiral is a normal part of being human;

3. fully experiencing each stage is essential for normal growth and development;

4. there are positive and negative expressions and behaviors within each meme level;

5. a behavioral expression or action is not the same as the meme code itself;

6. each level should be allowed to continue naturally to its successful climax before moving to the next level, that is, growth and development mean success, although sometimes a crisis life condition that serves to tip a person or culture to the next level may not feel positive. (D. Beck & Roemischer, 2002)

\(^{14}\) The concept of meme was first proposed by Dawkins (1976) who posited that aspects arising within cultures, which find expression in the individuals formed by those cultures, “propagate themselves in the meme pool by leaping from brain to brain via a process which, in a sense, can be called imitation” (p. 112). In other words, Dawkins’ memes are units of cultural transmission. In Spiral Dynamics, Dawkins’s memes are called “little memes.” Spiral Dynamic memes refer to a “‘core value system’ or ‘value meme.’ These act as ‘organizing principles’ that express themselves through little memes . . . central to the way we think that they can ‘reach across whole groups of people and entire cultures, and begin to structure mindsets on their own’” (D. Beck & Roemischer, 2002, p. 3).
Summing up all-levels of human development

When working with levels or stages of growth and development, it is important to remember that within each particular domain, researchers discover constantly finer differentiations between levels and use diverse labeling schemes according to their schooling, domain, particular line of development being studied, and the focus or goal of the research being undertaken. This means information bases are constantly expanding. To describe each situation or phenomenon accurately, one uses the most appropriate descriptors and terminology according to the specific domain or phenomenal territory being investigated.

Whatever the academic concentration or research and terminology used within a particular domain, the general integral rule for levels or stages of development is the same: as successive stages of development are attained, the qualities of earlier stages are subsumed. That is, each transcends the level of growth that came before, and includes the best qualities from that level with new and emerging qualities. Thus, the origin of Integral Theory’s oft repeated principle, transcend and include, and the holographic nature of the AQAL model appear in relationship to each other.

“Part of integral wisdom is finding where one excels and thus where one can best offer the world one’s deepest gifts” (Wilber, 2006a, p. 8). By extension, a knowledge of (a) levels (or stages) of growth and development, (b) actions and behaviors that arise logically from within each level, and (c) information about the processes of disintegration and integration that occur naturally when a transition between levels is taking place will assist teachers in making good decisions in diverse learning and problem solving
situations. According to Wilber (2006a, p. 10), to be “integrally developed” or “integrally informed” one need not reach the third or highest level of development in every line. Rather, one must simply be aware that they are there.

*All-lines of development*

All-lines refers to various distinct potentials or capacities that develop, as time passes, through levels of increasing complexity, for example, the human developmental capacities of cognition, emotions, morality, music, etc. (Esbjörn-Hargens, 2009, p. 2). Virtually all persons are unevenly developed. One notices differences in ability between, logical thinking and music skills, cognitive and moral development, or interpersonal and mathematical skill in one’s self and others. For most persons, various lines of development continue to unfold at different rates throughout their lives.

Each line of normal growth and development passes through multiple levels or stages of evolutionary development (see Cook-Greuter’s adult ego, Kegan’s orders of consciousness, Fowler’s faith stages, Graves’s and Beck and Cowan’s [Spiral Dynamics] values lines of development in the previous section). Other lines of development with which most educators are familiar are those known as multiple intelligences, developed by Gardner (1987, 1993, 1999). Gardner (1999) introduced empirical criteria by which he describes eight different human intelligences, or ways of knowing. Linguistic, logical-mathematical, musical, bodily-kinesthetic, spatial, interpersonal, intrapersonal, and naturalist intelligences are included in Gardner’s most current list of developmental lines.

In addition to these, especially when concerned with aspects of spirituality or consciousness, Wilber often uses the works of Kohlberg (1984) and Gilligan (1993) to
describe the moral line of development, Goleman (1998) for emotional development, Piaget for cognitive development, Maslow (1943) for needs development, and Selman (1980) and Perry (1970) for interpersonal development. Researchers who study other lines of development in diverse ways abound. The lines of development mentioned here are those I consider relevant to this dissertation’s foci on music teaching and learning and aspects of spirituality. Figure 7 provides a visual correlation of several lines of development with domain labeling of their stages of development.

_All-states of consciousness_

All-states refers to the three natural states of consciousness, waking, dreaming, and deep formless sleep, and include the less familiar states of consciousness, for example, meditative and altered states, and peak experiences (Wilber, 2005b, p. 5). Everyone experiences these states of consciousness. Often without one’s realizing it, a change of consciousness state can motivate and provide meaning in the course of life’s processes and decisions. According to Wilber (2005b), “Christian mysticism, Vedanta Hinduism, Vajrayana Buddhism, and Jewish Kabbalah maintain that the three natural states of consciousness, specifically, waking, dreaming, and deep formless sleep, actually contain a treasure trove of spiritual wisdom and spiritual awakening” (p. 5). In other words, all three of these natural states can be said to contain “an entire spectrum of spiritual enlightenment” (Wilber, 2006a, p. 4) available to persons who know how to access and use them correctly.

Less familiar states of consciousness, “meditative states (induced by yoga, contemplation, meditation…), altered states … and a variety of peak experiences [italics
in original] … can be triggered by intense experiences like making love, walking in
nature, or listening to exquisite music” (Wilber, 2005b, p. 5). The initial vignettes about
music’s effect on various persons toward the beginning of this dissertation indicate that
alternate and meditative states of consciousness may occur more commonly than
acknowledged in everyday academic situations. States of consciousness are subjective
realities; even great peak experiences occur for a time then pass to return at another time.
They are a quality of being human.

In recent years, higher education professionals have begun to cultivate the
benefits of meditative and altered states of consciousness.15 According to Sarath (2006),
“heightened self-awareness poses extraordinary educational ramifications … suggests
enhanced capacities for introspection [and] external creative activity and achievement …
the capacity for ordinary consciousness to be transformed into a heightened state is key to
an integral approach” (p. 1822).

Bruscia (2000) has worked prolifically with fluid movement among states of
consciousness for the benefit of his and his students’ music therapy clients. As I read his
descriptions, I realized this type of work could also be used by music teachers in their
teaching and learning professional situations with great benefit for themselves and their
students. With regard to various states of consciousness that he has experienced in his
work as a music therapist (dubbed “modes of consciousness” [Bruscia, 2000, p. 86]),

15 See Section “Spirituality in higher education” (Chapter One) for educational organizations and
professionals dealing with these subjects.
Bruscia states our human capacity for consciousness is the key variable in one’s experience of ultimate meaningfulness.

More specifically, it is the extent to which we can focus, refocus, and expand our awareness. I should clarify that I am not talking about consciousness as a mental operation; it is not ‘attention’ as typically defined in psychology; rather I am defining it as an elevated awareness of our entire being, mind and body, body and spirit. (p. 86)

By examining his own varying modes of consciousness as he worked with clients in Guided Imagery and Music (GIM), Bruscia (2000) began to realize that if one can be fluid in one’s consciousness, one has the richest potential for understanding what is really present and active in each situation.

To teach fluidity, Bruscia helps his students locate, and move their own consciousness by having them “play” different emotions multiple times, each with different “playrules” with different instruments, re-imaging someone else’s image with themselves inside and moving it around while focusing on the same object. Invariably, students’ preconceived ideas about meaning break down, which assists them in becoming more attuned to the persons with whom they are working. When learning to work with fluidity in consciousness, students need to be monitored. With practice, these movements become balanced and graceful until they reach the form and stability necessary for effective use (Bruscia, 2000, p. 93).

All-types (or styles) of personality or human interaction

Identifying various types of personality or styles of interaction is useful in helping one understand, work, and communicate with others. Types are human qualities that are present throughout one’s entire lifetime. They are evident at all stages of development, in
all lines of development, and are “present within each state of consciousness” (Wilber, 2005b, p. 17). The Myers-Briggs typology, which is defined as the study of human types (Briggs Myers, 1962; Briggs Myers & Myers, 1995), identifies four main types or styles of human operation in the world: feeling, thinking, sensing, and intuiting. In her music education construct that includes spirituality, Boyce-Tillman (2000, pp. 11-12) indicates that Myers-Briggs is a useful type scale for identification and placement of individuals within their cultures. In both personal and professional realms, I have experienced how important knowledge of one’s own, and of co-workers’ types of personality and styles of interaction can be in facilitating improved work place atmosphere, communication, and more efficient teamwork. I can testify in agreement with Wilber, “these kinds of ‘horizontal typologies’ can be very useful, especially when combined with levels, lines, and states” (Wilber, 2005b, p. 17).

The most common examples of types, however, are “masculine” and “feminine.” Wilber often cites Gilligan’s (1993) research on moral development. Gilligan posits that throughout their lives, both men and women develop through three or four major hierarchical stages or levels of growth, each of which shows evidence of a higher capacity for care and compassion. According to Gilligan, women progress through these stages “in a different voice, using a different logic” (1993, p. 18). In other words, each of the stages of moral development, from egocentric, to ethnocentric, to world-centric, to integrated, has both masculine and feminine aspects, but boys and girls will develop differently through each stage.
**Integral operating systems**

*Integral Operating Systems* (IOS) is another concept used commonly in Wilber’s writing and integral research communities. The purpose of using IOS is to ascertain that each element (of a research or problem solving project, for instance) is considered before results are reported or a new policy is initiated. Wilber uses IOS in a manner comparable to computer technology’s scanning and mapping or “Search” and “Find” systems.

Cook-Greuter (2006) lauds the use of IOS scanning as a step that “helps us become aware of how each holon is part of multiple nested systems” (p. 150). She writes (2006, p. 144) that an all-quadrant IOS is

1. simple enough that students can learn its elements and structure;
2. elegant and flexible;
3. adaptable to any level of abstraction and scope;
4. comprehensive, combining the “best of ancient wisdom with the best of modern knowledge; the best of interior phenomenological investigation (individual and collective) with the best of objective science” (p. 144); and,
5. a highly productive tool or method to apply to various investigations “from single object exploration to the contours of an entire field of inquiry” (p. 144).

Cook-Greuter (2006, pp. 147-148) posits the simplest form of analysis is between Left and Right, that is, the interior and exterior dimensions of any happening (Figure 8).

With ego development as her domain of research, Cook-Greuter (2006) specifies Left interior focus as experience, specifically, access and communication with others
about the experience being investigated are available through such research methodologies as self-disclosure and dialogue. She specifies Right exterior foci for description, categorization, assessment, and measurement. Looking at accumulated results from a scan of both left and right sides gives the researcher information through observation by means of human senses and by means of measurement instruments (pp. 147-148).

![Diagram of Interior and Exterior Perspectives]

**Integral methodological pluralism**

Another facet of Wilber’s Integral Model provides quadrant-coordinate perspectives for diverse research domains. Researchers and practitioners develop domain-specific terminology, syntax, conceptions, approaches, research, and methods for each quadrant’s perspectives. By pairing various truth statements with their appropriate research methodologies, *Integral Methodological Pluralism* (IMP) balances any particular quadrant’s claim to absolute truth (Wilber, 2006b, p. 49).
In simplest terms, various qualitative methodologies appropriate to subjective phenomena being investigated are suggested for interior investigations. Quantitative methodologies are suggested for exterior, objective measurement. And, in accordance with contemporary mixed method research communities’ climate, IMP helps researchers “move beyond quantitative versus qualitative research arguments because, as recognized by mixed methods research, both quantitative and qualitative research are important and useful” (Johnson & Onwuegbuzie, 2004, p. 14 [italics in original]). The goal is “not to replace either of these approaches [to research] but rather to draw from the strengths and minimize the weaknesses of both in single research studies and across studies” (Johnson & Onwuegbuzie, 2004, p. 15).

Congruent in principle with mixed method research’s definition, pragmatic philosophical base, and rejection of absolutism, Wilber’s reason for including methodological pluralism on the Integral Map is to provide systematically a more complete picture of any subject being investigated. Specifically, according to integral researchers, use of IMP as a foundation for mixed-method research should enhance research validity (Esbjörn-Hargens, 2006; Wilber, 2006b). In other words, Integral Methodological Pluralism posits that any phenomena under investigation should be examined simultaneously or concurrently from first-, second-, and third-person perspectives by means of domain-specific research methodologies within each of the four quadrants (p. 89). When engaging communication among themselves or with professionals from other domains, researchers use IMP perspectives as their common framework, adding diverse specifics according to their own domain’s language and
syntax. Results reported from first-, second-, and third-person methodologies are labeled “integrally informed.”

Integral research: levels, lines, states, and types

The other four elements of the AQAL Integral Model are also included in IMP. When referring specifically to research modes of inquiry, AQAL’s all-levels refers commonly to general degrees of complexity or specific levels within specified lines of development. All-lines refers most often to “distinct capacities that develop through each of these levels of complexity” (Esbjörn-Hargens, 2006, p. 84). All-states refers to “temporary occurrences of any aspect of reality within the four quadrants (e.g., weather states in the systems quadrant). All-types refers to the variety of styles that aspects of reality assume in various domains (e.g., festivals in the cultural quadrant)” (Esbjörn-Hargens, 2006, p. 84). Each of the five AQAL elements is understood to be part of every moment and each phenomenon being investigated. Highlighting AQAL’s holographic nature and Integral Methodological Pluralism’s interactive qualities,

Integral theory claims that if an approach to research excludes any of these components, it is missing an important source of information about the phenomena under investigation. Integral Theory assigns no ontological or epistemological priority to any of these elements because they co-arise and ‘tetra-mesh’ simultaneously. (Esbjörn-Hargens, 2006, p. 84)

An integral worldview

Steve McIntosh (2007) views integral philosophy to be the result of “a newly emerging worldview known as integral consciousness” (2007, p. 2 [italics in original]). He describes integral philosophy as a “new understanding of how the influences of
evolution affect the development of consciousness and culture … [that emerges from] various efforts of twentieth-century thinkers to fashion a new philosophy that comes to terms with the staggering facts of evolution itself” (pp. 2-3). McIntosh believes the power of integral philosophy rests on a “host of important insights and developments that have only recently emerged … [and on] its self-organizing dynamic system [that has] a life of its own” (2007, pp. 3-4).

McIntosh’s (2007) definition of integral philosophy is particularly clear. He takes special care to maintain the ethic of keeping its definitional boundaries clear of religious, spirituality, and scientific bias.

Although integral philosophy has a strong spiritual component, its spirituality is broad enough to include a wide diversity of spiritual beliefs because it is careful to minimize its reliance on metaphysics. Like the three legs of a stool, science, philosophy, and religion each have an important role to play in supporting higher levels of civilization. These different approaches to truth each address distinct and irreducible aspects of human experience that must be accounted for in any integral understanding of reality…. These diverse fields do well to inform and support each other … if they come too close together the stool falls over. That is, philosophy must not be limited to only what can be proved by science, nor should it be extended to encompass matters of faith or propositions that must be taken on the authority of a spiritual teacher or a religious text. Integral philosophy is thus informed by science and religion, but it remains respectfully independent of both. (p. 5)

The integral community ethos

The integral community is a loosely formed, global community of persons in all walks of life. It currently has two primary, integrated subsections, Integral Institute and Integral Life Practice. Integral Institute’s scholars are professional individuals throughout the world presently engaged in writing, teaching, or collaborative research in Integral
Theory with the Institute. “True to the breadth of the Integral map, these scholars reflect a wide array of academic backgrounds, disciplines, and methodological approaches” (Integral Institute, 2009, para. “Scholars”). Several characteristic hallmarks of integral community ethos are summarized here.

1. Relationality is especially characterized by personal pronouns used to label the AQAL all-quadrant heuristic (see section Variations on Wilber’s all-quadrants nomenclature in this chapter).

2. Realization of the always-evolving, transcend and include nature of the universe is clearly described by McIntosh (2004, p. 1). Transcend and include within the integral worldview “finds it greatest evolutionary potential in its ability to recognize and include all the enduring contributions of the previous stages of consciousness … integral consciousness can see the whole system of cultural evolution … [and] how the systematic structure of the spiral instructs us that each stage [of development] has a permanent (albeit constrained) role to play within the evolving body of civilization … integral consciousness finds its ability to grow up through its ability to reach down [italics in original], to see with empathy and respect the enduring values of each pervious stage of development, and to effectively separate the permanent contributions of these stages from their stubborn legacies of antithesis that render them obstacles to further evolution.” (Figure 9.)

3. The nature of each quadrant, perspective, dimension of human experience is holonic. Wilber (2006a) describes “any event as a holon [bold in original]—a ‘whole/part,’ or a whole that is part of other wholes—and thus each of the items labeled in the various quadrants can also be referred to as a holon” (p. 34). For him, “any phenomenon or thing or event or process or holon can only be specified in relation to a set of each other” (p. 254). Wilber was the first to recognize and expound upon differences between individual and collective holons. McIntosh (2007, p. 192) summarizes “holons, or whole-part systems … the theory of holons effectively shows the similarities between the evolutionary structures found in the external realms of biology and cosmology, and the evolutionary structures found in the internal realms of human consciousness and culture. Moreover, this recognition of the universal whole-part structure of all evolutionary development reveals how systems manage to maintain their integrity in the fact of increasing complexity” (p. 192).
4. Each person, collective of persons, and sentient beings are treated with dignity and compassion—at all levels of development (McIntosh, 2007; Wilber, 2004, 2006a).

5. Any particular reality that arises first in one quadrant cannot be understood through the lens of any of the others. Wilber steadfastly advocates avoiding reductionism among quadrant (or “Big Three”) perspectives, which renders all truths as partial unless they embrace integral perspectives. “In particular, he cautions against what he calls flatland [italics in original]: the attempt to reduce interiors to their exterior correlates (i.e., collapsing subjective and intersubjective realities into their objective aspects)” (Esbjörn-Hargens, 2009, p. 4).

6. Any particular human experience or happening that catches one’s attention from one quadrant perspective, for instance, the interior phenomenological quadrant (UL), has other aspects of that same phenomenon arising in all quadrants simultaneously. This truth is
named *tetra-arising*, which label describes this simultaneous integral movement in all quadrants.

7. Integral Theory predicts and builds into its structure and worldview its own evolutionary expansion and change. It currently maps consciousness into third-tier levels with no end in sight.

Integral spirituality (Wilber’s model)

Wilber (2006a) has authored a book on spirituality that is both interreligious and non-religious, recognizes and names universals, and allows for and honors diversity. His co-authored book on *Integral Life Practices* (2008) presents assistance for persons seeking processes and exercises that stimulate growth and development involving every aspect of body, mind, and spirit. To satisfy the purposes of this dissertation and provide consistency in methods and results of this inquiry, I will use the AQAL framework to ground multiple perspectives on the definition of spirituality.

Persons generally describe spiritual experiences using language and syntax that is understandable to those they meet within everyday social situations, that is, with language that has meaning within their various personal cultural circles. They speak about, interpret, describe, and ascribe meaning to feelings, moods, or psychic peak experiences in the terminology of their personal mythic structure at their then-level of growth and development. Their listeners interpret, and derive meaning from what they hear from within their own personal mythic structure at their own present level of growth and development. Speaker and listener communicate and attribute or derive meaning from within a shared “we,” or cultural, worldview within which they can comfortably engage (Wilber, 2000c, section 4, p. 4).
When engaging conversations about spirituality, one hears the question: what exactly is spirituality? And, of course, each person presenting an academic paper strives to define exactly the meaning, or offers a list or range of meaning. Predictably, this is precisely where Wilber begins his four-pronged definition. Rather than responding to an ontological question first, however, he begins his definition of spirituality with the hermeneutical question: what do persons mean when they speak about spirituality?

Using the AQAL Integral Map to locate hermeneutical perspectives from which persons view, or answer, the question, Wilber (2000c) suggests each definition “contains an important but partial truth, all of which need to be included in any balanced account” (section 4, p. 4). Each partial truth opens a door for expanded epistemological and ontological data.

1. “Spirituality involves the highest levels in any of the lines” (2000c, section 4, p. 4); that is, the highest stages or levels in a particular human line of development (i.e., structure-stages) (2006a, pp. 101-102).

2. “Spirituality is a separate developmental line itself” (2000c, section 4, p. 4); specifically, when one uses the word, they may mean it to refer to a separate line of development sometimes named “spiritual intelligence” (2006a, pp. 101-102).

3. “Spirituality involves peak experiences or altered states, which can occur at almost any stage [of human development] and any age” (2000c, section 4, p. 4); this means a peak experience is defined within the AQAL model framework as a state of consciousness experience, which may (or may not) involve stages, or levels, of development (2006a, pp. 101-102).

4. “Spirituality is an attitude (such as openness, trust, or love) that the [ego]self may or may not have at any stage [of development]” (2000c, section 4, p. 4); such descriptors are labeled a type description because the quality can be present at any state or stage of a growth and development (2000c, section 4, p. 4).
Significantly, Wilber’s four-fold definition of spirituality specifies four of the five AQAL elements: (a) the highest level or stage of certain lines of development (for instance, moral, emotional, faith, etc. lines of development); (b) its own line of development; (c) a temporary alternate or peak state experience; and (d) a type of attitude (love, trust, vulnerability, etc.) that can be present in any person at any time in one’s life. According to the integral principle of tetra-arising\(^{16}\) then, one should expect diverse aspects of each of these four partial definitions of spirituality to arise within each of the four quadrants of human behavior, which is the first and primary AQAL element. Thus, Wilber includes all five elements of the AQAL Integral Map within his definition of spirituality. Aspects of spirituality arise, are noticed, understood, interpreted, ascribed meaning, and described with diverse language and syntax according to one’s life practices, attentiveness, mindfulness, level of growth and development, life practices, and cultural and worldview community influences.

\(^{16}\) See definition in Chapter Two, Section “The integral community ethos,” number 6.
CHAPTER THREE
METHOD

Philosophical inquiry’s conundrum and general signposts

Describing methodology for philosophical research presents a conundrum. According to Aigen (2005, p. 526), philosophical research methodology is difficult to define for two reasons. First, “even among philosophers, there is no agreement on exactly what philosophy is” (p. 526). Second, “there is no general agreement among philosophers on the nature of philosophical method” (p. 526). Although no objective, universal, replicable rules are suggested, Phelps, Ferrara, and Goolsby (1993) provide general methodological signposts.

1. “Philosophy is inquiry [in which] content is inextricably linked to underlying method [which, in turn,] provides a system for uncovering and articulating the meaning of that content” (pp. 90-91).”

2. Philosophical researchers should remain “grounded in logical reasoning but, as in the classical dialectics by Plato, also remain open to the direction in which the dialogue might proceed” (p. 112).

3. The researcher may write in a manner that unifies the field and shows that philosophies from seemingly distant fields are “relevant and fecund” (p. 92).

4. Philosophical inquiry’s results are the product of a “steady stream of treated or transformed data that flow through [the researcher] for further separation and interpretation” (p. 113).

Because our contemporary research climate requires researchers to separate and interpret data with “trustworthiness, transparency, and authenticity” (Kenny, Jahn-Langenberg, &
Loewy, 2005, p. 336), and philosophical inquiry exposes an author’s suppositions, I described personal and professional life contexts in Chapter One so that my perspectives are clear.

With its AQAL heuristic model, Integral Theory provides multiple methods for working systematically within philosophical inquiry’s conundrum. The integral philosophical researcher uses AQAL’s framework to examine, describe, map, diagram, analyze, and categorize relevant data in the manner most appropriate to a particular inquiry’s purposes. In this dissertation, AQAL’s framework is used to respond to its research purposes in the following ways.

1. Explore contributions of spirituality within music teaching and learning venues; and

2. Present a flexible, integral philosophical framework appropriate for objective and subjective, individual and collective dynamic elements in twenty-first century music teaching and learning: body, mind, spirit.

Having explored contributions of spirituality within music teaching and learning venues in Chapters One and Two, and having presented Integral Theory’s framework, which includes objective and subjective, individual and collective perspectives in Chapter Two, I am ready now to use selected integral methodologies to examine writings, comments, and questions from the Spirituality Symposium and Edward Sarath’s work. Following is a description of methodological elements I used to gather results in response to these purposes.
Gathering Symposium information: the process

In preparation for the Symposium, I contacted the Symposium moderator in England and requested the questions that were to guide the presenters and any abstracts the presenters had provided. Then, I examined these documents using AQAL’s first element, the four quadrants of human experience.

During the Symposium I listened to the presenters, took notes, requested papers from the presenters, interacted extensively with presenters, and internalized the accumulated information within the four quadrant format. After the Symposium, I reviewed and typed my notes, requested the transcription from the final roundtable discussion (Appendix A), reviewed the transcript, and compiled, analyzed, categorized, chose, and placed representative comments and questions into appropriate quadrants for this dissertation.

The printed version of the transcription from the final roundtable discussion in the Spirituality Symposium was prepared by Harris from an informally made CD audio recording of person’s voices who took part in the discussion. It was transcribed by a secretary in England who is known by Harris to be ethically cleared, and regularly employed for the specific purpose of transcribing professional discussions. All persons present at the final Symposium session gave verbal permission for the discussion to be recorded. For ethical reasons, I have indicated all persons who spoke during the roundtable conversation as anonymous: N. Transcriptions of the conversation were distributed by e-mail to anyone who indicated an interest in receiving future e-mail communications about spirituality in music education, and further developments in this
new strand of music education’s diverse academic fields. Where my personal notes matched clearly the transcript and I was certain of the speaker’s words, I have included them in place of the word, *inaudible*.

I made no attempt to use qualitative research frameworks or methods for my placement of comments and questions shared during the *Symposium* within the integral framework. Rather, the contents I chose to include in my figures and text arise from my personal interests grounded in years of professional music teaching practice and academic study, my academic spirituality education, and spiritual direction practice. I strove to include a sampling of the range of comments and questions from all four quadrants of the Integral Model that was as comprehensive of categories and response contents as possible. My processes of gathering, sifting, and recording information in this dissertation are consistent with philosophical inquiry and integral scanning and mapping methodologies.

**Examining Sarath’s levels of creative awareness**

Sarath (2002) uses the label Levels of Creative Awareness (p. 191) in his improvisation pedagogy in a manner that mirrors Integral Theory AQAL’s second element: levels of consciousness. For the sake of authenticity and to investigate the practical working out of Sarath’s theoretical writing (2002), I observed two improvisation performances of the Creative Arts Orchestra (CAO) during the Inaugural Conference of the International Society for Improvised Music (ISIM) at the University of Michigan, Ann Arbor on December 1 and 2, 2006. I have used AQAL lenses to examine and map an improvising musician’s movement from primary involvement at the syntactic music
element level of involvement, through extra-music influences, into transcendence. Because movement through levels of consciousness is a highly personal experience, I map it from inside to outside, and from outside to inside.
CHAPTER FOUR
RESULTS


In July 2008, I attended the Spirituality Symposium of the International Society of Music Education (ISME) in Bologna, Italy. This particular gathering of music educators became a highlight of my recent years’ personal and professional experience. I immersed in the rich content offered by presenters, which covered a wide range of personal and collective experience and meaning as well as objective physical behavior, curriculum, and pedagogical issues. I enjoyed the animated conversations and excitement, which seemed characteristic of conversations among symposium presenters and participants. For academic and practical reasons, I found it wonderful to be present among this international group of seasoned, knowledgeable teachers.

Conference papers were read by eight presenters from three continents. Each was invited to speak based upon submitted, juried papers and past professional interest, activities, and writing on spirituality in music education. The speakers were

Deanne Bogdan, Professor Emerita in the Graduate Program in Philosophy of Education, Department of Theory and Policy Studies, Ontario Institute for Studies in Education, University of Toronto, Canada;

David Carr, Professor of Philosophy of Education in the Moray House of Education, University of Edinburgh, Scotland;
Diana Harris, lecturer in initial teacher training (secondary music), masters courses in educational research methodology and research in leadership and management, and doctoral supervisor at the Open University, UK.;

Estelle Jorgensen, Professor of Music at Indiana University’s Jacobs School of Music;

Samuel Leong, Associate Professor and Head of the Department of Creative Arts and Physical Education, Hong Kong Institute of Education, China;

Marie McCarthy, Professor and Chair of Music Education, University of Michigan, Ann Arbor, Michigan;

Anthony J. Palmer, Professor of Music in Boston University School of Music, Massachusetts; and,

Iris Yob senior scholar at the Center for Teaching and Learning, Walden University, United States.

On the final day of Symposium meetings, Spirituality presenters were joined by interested music educators from around the world for a roundtable discussion on spirituality in diverse music education venues.

Having studied and worked with Wilber’s four quadrant Integral Map (IM) of human experience, I used it to guide and organize my listening and reporting during these proceedings. Spirituality is a topic of widely diverse perspectives that can stir the passions as few other subjects. I wondered what range of information and issues would be voiced and whether the IM would prove to be an adequate organizational, perhaps even a vision-widening, tool. I looked forward to hearing how interior and exterior, individual and collective experiences and objective data would arise within the Spirituality Symposium’s kaleidoscope of presentations, the roundtable discussion, and during formal and informal discussions.
The Spirituality Symposium through AQAL integral lenses

Symposium questions, analysis of questions, results, and interpretation

The title for the spirituality strand at ISME’s Conference was *Spirituality: More than just a concept?* Prior to the Symposium, coordinator Harris (2008) proposed Symposium papers and summary discussions should focus around six primary questions.

1. What might a spiritual dimension bring to music education?
2. What might a curriculum including spirituality look like?
3. What might be the effect of promoting emotional responses?
4. How do we reconcile the spiritual and the religious? Do we need to?
5. What are the implications for music educators?
6. In terms of practicalities what is necessary in order to make it happen?

Prior to attending the Symposium, I examined these questions through Integral lenses. Question one suggests a general melding of Wilber’s quadrant left and right sides: a subjective dimension (L) of human experience (spirituality) is brought into the objective education-institutional domain (R) of music education. Question two arises from the social institutional (LR quadrant): an objective view of curriculum is requested. I interpret these sorts of objective questions as arising customarily from within interested, stake-holding cultural collectives (LL quadrant). Question three names a particular line of development (emotional), which is a subjective element that arises primarily from the interior of an individual (UL quadrant). Aspects of emotion will also arise collectively (LL), and will become evident in student behavior (UR), which will affect curriculum decisions (LR).
Question four prods the omnipresent spirituality-religion question, which in Wilber’s model, comingles his four aspect definition of spirituality with the religious/cultural (LL) quadrant. Question five is subjective, arising from within music education cultural collectives (LL). I interpret question five as seeking objective behavioral and curriculum answers, which would be placed in Right Side quadrants.

Question six arises from Right Side, objective quadrants in general, and specifically (for instance, with regard to implicit curricular questions) from within the collective, institutional, systematic (LR) quadrant. (Figure 10.)

In summary, the six proposed questions that guided the *Spirituality Symposium*’s presentations, responses, and discussion arose specifically from within three of four quadrants (UL, LL, and LR). Question one was a Left Side – Right Side question. Question four arose inductively from All-Quadrants (AQ). One particular individual line of development (emotional) was named specifically in question three (UL). To summarize in Integral Theory terminology: *Symposium* questions could be described as All-Quadrant perspective inclusive (Wilber, 2006b) and comprehensive (Figure 10) although they were not labeled specifically by conference presenters or participants with Integral Theory terminology.

*Symposium contents*

I described my methods of personal preparation, and gathering and reporting information from the *Spirituality Symposium* in Chapter Three. As I scrutinized the materials, it became clear that *Symposium* papers’ content and participants’ responses
Figure 10. Spirituality Symposium (2008) – Questions

1. What might a spiritual dimension bring to music education?

2. What might a curriculum including spirituality look like?

3. What might be the effect of promoting emotional responses?
   Individual line of development with collective implications (LL), observable behavior (UR), and objective curriculum manifestations (LR).

4. How do we reconcile the spiritual and the religious?

5. What are the implications for music educators?

6. In terms of practicalities, what is necessary in order to make it happen?
and questions were also well dispersed throughout the four quadrants of human experience.

Figure 11 displays larger response categories I formed as I perceived they arose from the spirituality presentations and the final Symposium roundtable discussion. Figure 12 displays a sampling of actual comments and questions made during the presentations and roundtable discussion. I believe they demonstrate a fascinating array of personal and professional life practices and interests. Because the historical preponderance of music education research has been quantitative with results stated in objective terminology, I was interested to discover a wide range of subjective Left Side and All-Quadrant responses given during the Spirituality Symposium’s final summary session. I have organized this sampling also into appropriate quadrants.

Although I have listed Symposium response categories (Figure 11) and participant comments and questions (Figure 12) within appropriate quadrants of their arising (or origin), according to Wilber (2006a), each and every human experience follows the principle of tetra-arising. For instance, particular phenomena may catch a person’s attention first in subjective aspects of his or her consciousness. Simultaneously, however, integral principles inform us that he or she should remain aware that other aspects of the same phenomena will arise in other forms, in objective quadrants, and vice versa (Chapter 1, Section: An interactive juxtaposition).

17 Tetra-arising is defined in Chapter Two, Section “The integral community ethos,” number 6.
Figure 11. Spirituality Symposium (2008) – Response categories quadrant analysis

INDIVIDUAL

subjective self

INTERIOR

STATES of CONSCIOUSNESS

• Peak experiences
• Alternate states of consciousness

LEVELS of DEVELOPMENT

• Human highets & ultimates in emotional, moral, aesthetic, values, ethical, spiritual Lines of Development

LINES of DEVELOPMENT

• Spiritual (not embedded in religion)
• Emotional*
• Moral*
• Aesthetic*
• Values*
• Ethical*

*Different from Spiritual Line of Development, and often referred to as “spiritual” in common parlance

“IT”

TYPES or ATTITUDES (can be present at any Stage of Development, in any Stage of Consciousness)

• High degrees of awareness
• Chinese virtues (awe, gratitude, etc.)
• Authenticity (personal)
• Mindfulness
• Intense openness to life Dispositions (wonder, imagination, joy, affects)

PHYSICAL BODY

• Physicality of brain
• Physicality of all parts of body (emodiment)

PSYCHIC BODY
(corresponds to States of Consciousness)

“IT”

COLLECTIVE

STAKEHOLDING CULTURAL COLLECTIVES

• Parent/neighborhood/district communities
• Religious communities
• Music teaching-learning training/education communities
• Higher education domains (e.g., philosophy, education, spirituality, aesthetics)
• In-classroom cultures
• Worldviews and values supporting each culture

“WE”

“ITS”

objective organism; measurable properties

interobjective social systems; institutions; environment

POLITICAL (SPIRITUAL/MORAL) EDUCATION MANDATES

CURRICULUM & EXPERIENTIAL PRACTICES

CURRICULUM GUIDELINES & CONTENT

STRUCTURES SUPPORTING MANDATES, PRAXIS, CONTENT

intersubjective culture and worldview
Figure 12. Spirituality Symposium (2008) – Comments and questions quadrant analysis

**Subjective self**
- I was so intensely involved ... listening ... I had completely forgotten where I was
- Teacher needs to be fully attentive, a radical presence in the classroom; able to form & hold community, to listen someone into existence
- Non-discursive language is of the soul
- Spirituality is about being and becoming oneself
- Personal journey & experience are transient, transcendent, authentic
- Spirituality is very much about meeting oneself; transcending oneself to become oneself
- About presence, openness, mindfulness, flow, total absorption
- If music is a language of the soul and is by definition spiritual, then the real question is how do I greet my own personal spirituality
- Faith should not be confused with morality; can be very moral and not be faith-based

**Interior**
- Depending upon its values, culture can be an obstacle to transcendence
- Relationship, “meeting in the One”
- Community, “Democracy... a community that is always in the making”
- Values in community music-making: trust, vulnerability, open-mindedness, accepting, about excellent quality and life
- Consciousness beyond just academic achievement—important is the whole of life and connectedness with others and within ourselves with peace
- Should be inclusive, integrated, and imaginative
- Questions re personal authenticity (in-classroom community): what about faith-based spirituality (teacher & student)?
- One of the productions of the soul is story; there is a spiritual element to stories; if you are a person of faith, that is your story
- Religion is sometimes anti-spiritual—or can be
- When I stand before an ensemble, I greet my own spirituality every time
- Those of us who are conducting ensembles and classes are bringing together a group, a community in a public, spiritual experience, we take our individual spirituality, our individual musical vision, and with our students we make together a corporate vision; and this is the wonder of an ensemble, it is the wonder of a performance; all of us have created something which is greater than the sum of all the parts
- The spirit of competition, or even a wonderful curriculum implemented in a terrible spirit can destroy people’s love of music
- “Something happened” “almost magical” “as if we were one”

**“I”**
- Our lives are largely cycled by biological experiences ... spirituality [if considered in education, must] begin very young
- There may well be a biological basis for spirituality
- Researchers are attempting to pin down what happens in the brain when people have mystical awakenings during prayer and meditation
- Diverse regions of brain exhibit higher than normal activity when in meditative states
- Chemical enhancement is unnecessary to achieving transcendental states
- The heart produces vibrations; people are much more at ease when heart and mind vibrations are synchronized ... music comes from the mind and the heart because everything is one
- Three moments of “shimmer”: stasis, flow, embodiment

**Exterior**
- Pedagogy nourishes technique
- How can we integrate spirituality into music teacher education?
- Excellence in technique is integral to full experience of music and of music teaching
- Questions for our music teaching-learning community: what are conceptions of spirituality good for; what problems raised; what possibilities offered; how powerful, robust, difficult, persimmonous, rich, evocative for practice of teaching, how useful for teachers, how well-informed by literature, how can we draw upon vast literature from aesthetics, education, spirituality?
- If our duty is to nurture the soul and music is the language of the soul ... that puts music right in the center of the curriculum
- We teach and learn how to deny ourselves; a way of being aware and bringing ways of not denying ourselves is to bring cultural diversity into music curriculum
- Many of the teaching techniques we are using are often spirit-denying, need to learn to teach and interact out of who we are
- If we teach from a place that is spirit-denying, we are creating environments where the human spirit is crushed
- Spirituality is increasingly becoming a key educational issue
- Important to mention the power of sound in transformation of self; the sound, what it may evoke, what spirit it evokes ... I think music is an independent authority and religion and cultures just influence or manipulate the power of sound or sound

**Interobjective**
- Social systems; institutions; environment

**“WE”**

**“ITS”**
I list the following phrases that I think capture important categories and elements from the final roundtable discussion, which are not mentioned specifically in Figure 11 or Figure 12. I consider these worthy of attention when aspects of spirituality are discussed and enacted in diverse music domains in which music teaching and learning occurs. Although certain presenters’ writings are referenced specifically here, the full transcript should be perused to glean a full sense of the scope of concern on spirituality in music education as expressed by international participants in the Symposium. A full transcript of the roundtable discussion is included in Appendix A. In summary, one finds

1. complimentary contrasts between Eastern and Western philosophy and practice (2000a, 2000c);

2. deeply felt inner conflicts voiced about personal authenticity (teacher and student) regarding in-classroom, faith-based spirituality sharing (Jorgensen, 1993, 2003; A. Palmer, 2006, 2008; Sarath, 2006);

3. strongly voiced challenges regarding a shadow side of our profession, described specifically as soul and spirit killing music pedagogical practices and classroom atmospheres (Appendix A);

4. piercing questions about definitions, word choice and syntax, meaning, interpretation, and process especially with regard to spirituality (Appendix A; Jorgensen, 2008; A. Palmer, 2008; Yob, 2008);

5. strong voices of “caution” from stake-holding cultural collectives (Appendix A; Carr, 2006, 2008b);

6. animated, yet respectful, interpersonal challenges and responses (Appendix A);

7. humor and energetic flow during the course of the roundtable conversation (Appendix A);

8. questions with deeply, finely tuned and nuanced responses (Appendix A);

10. multi-voiced demands for interdisciplinary resources to assist teachers and researchers with questions and answers about spirituality (Appendix A; all presenters; Custodero, 1998);

11. playfulness, mindfulness, intense openness to life, values, morality, emotional responses, wonder, joy, affects, imagination (Appendix A; all presenters; Custodero, 1998, 2002; Nachmanovitch, 1990);

Presenters, symposium participants, and guests attended the final roundtable discussion at the end of the Symposium. All found voice within this three-and-a-half hour international gathering of music educators. Each person shared diverse ways of being and thinking; we all came away richer for the experience. At the close of the summary session, I heard presenter Estelle Jorgensen exclaim, “we have opened an excellent conversation.” It seemed to me she voiced the sentiments of many of us present at this strand of lectures.

Altogether, I think the Spirituality Symposium provided an excellent setting for a first global conversation on spirituality in music teaching and learning. Following in the footsteps of this creative beginning, the First International Conference on Spirituality and Music Education (SAME) was planned for June 18-20, 2010 in Birmingham, England, UK. Conference proceedings are to be posted on the Website (www.spirituality4mused.org).
Sarath’s levels of creative awareness through integral lenses: analysis, results, interpretation

When I had first read about Sarath’s (2002) trans-stylistic improvisation pedagogy and his ideas about Levels of Creative Awareness, I had a sense that if his methods actually produced viable accomplished musicians (which is our primary goal as music teachers in higher education music performance programs), it would be exactly the combination of elements he wrote about that would nurture music excellence, exercise every aspect of body and mind, and touch and draw forth the music of spirit and soul (Bogdan, 2008b; Yob, 2008). Together, I thought, these elements could enable personal and collective transformation (Chapter 1, Section: An interactive juxtaposition; Cook-Greuter, 2005; Jorgensen, 2003; McCarthy, 2009; A. Palmer, 2008; Wilber, 2005a).

Taking a look through integral lenses at Sarath’s (2002) trans-stylistic improvisation pedagogical practices, Levels of Creative Awareness III through I, one sees a progression from music syntactic and non-syntactic levels (performed by body movements with brain and neurosystem involvement), through elements of mind (including body elements and diverse culture and environment influences), into spirit or meta-consciousness levels, transcendence. Each Level of Creative Awareness transcends fluidly the level that came before it and includes its music and extra-music content (Custodero, 1998; McIntosh, 2004; Wilber, 2006a). With his trans-stylistic approach to music structure and process practices, Sarath challenges his students to expand their widening personal awareness and music improvisatory skills into a type of playing that includes active engagement of every aspect of their selves (McIntosh, 2007; A. Palmer, 2006). Trans-stylistic improvisation is an example of a thoroughly integral, music
teaching and learning process that demonstrates both teacher and student consciousness of increasing complexity of body, mind, and spirit (Bruscia, 2000; Wilber, et al., 2008).

After reading about Sarath’s theories and integral improvisation pedagogy, I sought to observe and experience his students’ playing and interaction. I discovered in November 2006, that the inaugural conference for the International Society for Improvised Music (ISIM) was planned for the first week-end of December at the University of Michigan, Ann Arbor. The Creative Arts Orchestra (CAO) was scheduled to perform. Fascinated and excited, I joined Sarath’s fledgling Society and attended the Conference. Saturday evening’s concert displayed CAO members’ outstanding technical abilities, and extraordinary personal depth and breadth.

The first concert featured Pauline Oliveros (2005) who told two stories (Boyce-Tillman, 2006; Jorgensen, 2009; McCarthy, 2004), then from the essence of those stories, formulated two different challenges (Custodero, 2002) for musicians to address with their improvised music. Seventeen undergraduate musicians participated.

Oliveros stood stage front; her physical stillness belied the energy radiating from within. On her left, her improvisation partner listened raptly, punctuating Oliveros’s soliloquy with occasional comment. She told us about her friend Azim, a Beirut musician. She played a recording Azim had made: an improvised instrumental counterpoint to the bombing of his city’s airport, as it was taking place, several blocks from the porch of his home.
After a silent pause, she played Azim’s recording again, this time winding her own improvisation in and about Azim’s. Her partner’s electronic improvising skills subtly interwove threads from both. They ended with another pause.

Oliveros turned to CAO musicians behind her and challenged, “improvise as though this is happening right now in your neighborhood, at home; your family is there, your friends down the street.” From the silence after her words arose flashing, keening crashing sound, beginnings and endings, sensitive searing connections, and startling combinations. Every possible emotion and risky exploration, musically and personally, poured forth from CAO musicians. They moved our hearts and beings (Chapter 1, Section: An interesting juxtaposition; Bogdan, 2008b; Jorgensen, 2008, 2009; Yob, 2008).

Later, I asked John the baritone player how that piece felt for him. He said he needed to talk about that experience because it had been so powerful. He knew that it was not only in the playing but also in the verbal processing that he would continue to grow and integrate all parts of himself (Sarath, 2006). John told me he had many friends who were, right then, fighting another military action in Iraq. He said that as he played, he felt his family and home friends to be vitally present, with his soldier friends, together with him and his CAO musician colleagues within the cumulative sound of that piece (Bogdan, 2003, 2008b; Bruscia, 1998, 2000; Wilber, 2005a). After talking about the feelings that had moved him deeply, all a part of his usual integration process, John told me he was absolutely certain the exercises and practices of meditation (Bogdan, 2008b; McCarthy, 2009; A. Palmer, 2006), and of music playing and verbal processing that were
normal practice in CAO rehearsals (Boyce-Tillman, 2006; Custodero, 1998, 2002; McCarthy, 2009), had increased his ability to concentrate and to focus mentally in every area of his life, personal and professional.

Oliveras’s next story painted a picture of walls and fences being built between the peoples of Mexico and the United States, and of musicians who gathered at those barriers and made music with instruments improvised from barrier elements. She turned again to CAO musicians. “Look inside, find your inner border barriers and fences and improvise music that will dissolve them” (Chapter 1, Section: An interactive juxtaposition; Boyce-Tillman, 2006; Bruscia, 2000; Jorgensen, 2003; Sarath, 2006).

And so they played: skillfully, longingly, beautifully, and authentically. This music was completely different in character from the first piece. The range and depth of jazz idioms and various extended techniques spiced with recognizable Western Classical orchestral motifs produced moving music (Carr, 2006; Jorgensen, 1993; Sarath, 1995). After they had bought their spontaneous creation to its close, a young trombone player answered Oliveros’s second invitation to talk about the experience. “The most difficult part for me was to take Pauline’s words… go into myself, look around and identify what walls were there, make music with them, and when they had dissolved, to look again and bring the result back into words” (Chapter 1, Section: An interactive juxtaposition; Bruscia, 2000; Liebert, 1992; McCarthy, 2009).

We audience listeners breathed together as one in stillness. The CAO orchestra members were obviously comfortable with themselves at high levels of music and personal performance. They were at ease communicating with an audience of persons
they had never met about deeply personal subjective and objective, personal and music aspects of what they were doing (Chapter 1, Section: An interactive juxtaposition; Boyce-Tillman, 2006; Bruscia, 2000; McCarthy, 2009).

The next evening, CAO members accompanied saxophonist Steve Coleman. The musicians were asked to be ready to play several sets of intricately crafted, predetermined chord and rhythm charts in addition to their accustomed group trans-stylistic modes of improvising. These charts’ degree of difficulty would have been a challenge for any seasoned professional group.

Coleman played with non-stop energy; it was as though he and orchestra were locked in furious dance, now in sensuous synchronicity, then in raging argument. The CAO members handled every music challenge with practiced expertise and penache, all the while obviously in resonance and communication with each other. Textures, colors, shades, and hues of sound I could never have imagined shook our listening selves. The musicians played on, and onward. At one point, the wall of sounds dissolved without warning into an ethereal harp-violin-cello trio. On some invisible cue, CAO musicians drew this evening of music to its close. All that needed to be communicated musically for that time had been played.

According to my experience with CAO improvisation and student verbalized reports, the process these students engaged on stage at the concert was the same they used regularly in rehearsals (Boyce-Tillman, 2006; McCarthy, 2009). They would go deep inside themselves, look objectively at subjective issues, bring those issues up for naming and analysis, and allow feelings and emotions to arise to become a welcome part of the
overall music making process. Throughout their interior processing, students would continue playing their instruments with extraordinary facility and musicianship. After improvising a piece together, they would stop and discuss critically relevant aspects of the improvised music they had just played. This two-pronged process both drew the students into more advanced levels of personal growth and development and deepened and broadened their music improvising ability (Chapter 1, Section: An interactive juxtaposition; Bogdan, 2008b; Boyce-Tillman, 2006; Cook-Greuter, 2005; Jorgensen, 1993, 2008; Yob, 2008). Using Integral Theory terminology: I observed all five AQAL elements dynamically present in Sarath’s work with his students: four quadrants of human experience; levels of skill, creativity, and awareness development; lines of physical, music, cognitive, emotional, and spiritual development; alternate states of consciousness entered and moved through with fluidity and grace (Bruscia, 2000); and, types of music improvisation and extra-music, intrapersonal types and styles of playing music and being in the world (Carr, 2006; Jorgensen, 1993; Sarath, 2002).

In partial response to the second purpose of this dissertation, I have used Wilber’s (2000a) second AQAL element, Levels of Consciousness, to map Sarath’s Levels of Creative Awareness. With respect to this second dissertation purpose, the Integral Map is not meant to be an incisive investigative tool with measurable results. Rather, using the Integral Map (Wilber, 2005b) demonstrates visually the integral, inclusive, unfolding nature of Sarath’s Levels of Creative Awareness (Wilber, 2000a). Too, using this model helps separate and map its complex elements. I could also imagine Sarath’s Levels of Creative Awareness mapping easily onto a spiral image such as McIntosh’s (2007).
Specifically, McIntosh’s spiral (Figure 9) represents the always developing nature of the universe, which includes “all the enduring contributions of the previous stages of consciousness” (McIntosh, 2004, p. 1) in each successive level of consciousness development. Sarath’s Levels of Creative Awareness show the enduring contributions from each previous level of creative awareness that continue throughout the entire progression into transcendence. I find Sarath’s description of creative awareness levels to be confluent with McIntosh’s (2004) position on cultural development, “integral consciousness finds its ability to grow up through its ability to reach down [italics in original], to see with empathy and respect the enduring values of each previous stage of development” (p. 1).

Of course, the two symbols, McIntosh’s spiral and Wilber’s four quadrants, signal fundamental differences in their integral models that must be honored. It is reasonable to state, however, that McIntosh’s spiral can be used to emphasize the dynamic nature of creativity’s action. Wilber’s model, on the other hand, can be used, metaphorically speaking, to take a picture of creativity’s map of elements, using a color scheme that indicates successive levels of complexity in the unfolding of music improvisation.

I have mapped Sarath’s original diagram of the Levels of Creative Awareness (Figure 2) onto a circular, multi-level diagram. Figure 13 shows Level I, Transcendence (Bogdan, 2008b; Bruscia, 1998; Carr, 2008b; Jorgensen, 2003; A. Palmer, 1995, 2006, 2008) in the innermost position (as Sarath perceives creative awarenesses meet with the deepest levels of meditative consciousness, which he believes move from inside to outside). Figure 14 shows Level III’s syntactic properties in the center, indicating these
embodied elements of awareness moving outward in ever widening circles of inclusivity with each successive level (Bogdan, 2008b; McIntosh, 2004; Wilber, 2000a). I have included both circle adaptations of Sarath’s diagram because embodied sensations of transcendence (Appendix A; (Bogdan, 2008b; Custodero, 2002; Harris, 2008; Jorgensen, 1993; A. Palmer, 1995, 2008) are experienced by persons both from deep inside to outside, and, from outside to deep inside processes, whether they are involved in creative exercises or not. It is a manifestly personal experience.
In summary, it could be said that CAO musicians are thoroughly integrally informed and schooled, musically and personally. They practice their music instrument and meditation or contemplation exercises diligently. These young people are creative musicians willing to take risks and grow as a result of learning from what they accomplish and where and when they stumble. They play with rare sensitivity to their own and each other’s shifting and static states of consciousness, and interpersonal and music cues, which are improvised music’s fleeting moments that invite entrances, transitions, and closures.
After using the Integral Map for this philosophical inquiry, I find its strengths include its multiple perspective mapping, which allows one to speak from one’s own perspectives (knowing consciously where they are located), and listen to others’ perspectives critically to glean information without negative judgment. Simultaneously, one knows oneself and that the other is speaking from unique perspectives that are part of his or her unfolding growth and development within an overarching set of processes common to all (A. Palmer, 2008). That is, both the universal and the individual diverse characteristics and influences that come into play become clear.

As demonstrated in several different ways, the Integral Map allows one to work with complexity, at any level of expertise, in creative ways. It is a useful tool for organization and analysis that facilitates dialogue and action between and among persons and cultures. Possible challenges for contemporary readings of the Integral Map are its flat appearance (rendering it, at first glance, seemingly inert and a relic of linear thinking), solid lines (seeming to erect barriers between various quadrant elements and perspectives), and an appearance that would seem to reinforce dualities although integral worldview is definitely non-dual.

To mitigate these factors, I have received permission to draw Wilber’s Integral Theory characteristic quadrant cross with broken lines to indicate the constant energetic flow (Bogdan, 2008a; Csikszentmihalyi, 1990; Custodero, 1998, 2002; A. Palmer, 1995, 2008; Sarath, 2006) of influences between and among various quadrant elements. For me,
this dynamic (Bruscia, 1998) flow is especially evident as I work with myself (and my own complex intertwining aspects of being and becoming) and my students (with their complexities and confluent cultural influences), within the various music classroom and institutional cultures in which I teach. Although the Integral Map helps separate, define, chart, analyze, and use different aspects of human potential, in my opinion, McIntosh’s spiral (2004) is particularly useful for demonstrating growth and development dynamics of inclusive process and progress that arise within each transcendent move from one level to the next in individuals and cultural collectives.
CHAPTER FIVE
SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

An examination of spirituality in music teaching and learning is the basis for this dissertation. My philosophical inquiry is grounded in connections between music and persons and music education and spirituality.

The purposes of this research initiated my pursuit of an integral philosophy of music teaching and learning. They were to

1. Explore contributions of spirituality within music teaching and learning venues; and to

2. Present a flexible, integral philosophical framework appropriate for objective and subjective, individual and collective dynamic elements in twenty-first century music teaching and learning: body, mind, spirit.

To accomplish these purposes, I used insights gained from Integral Theory, especially as articulated by Wilber and summarized by the heuristic Integral Map, to analyze elements from

1. a composite of papers presented at, and the final roundtable conversation from, the *Spirituality Symposium, Spirituality: More than just a concept?*, at the July, 2008 *International Society of Music Education* (ISME) Conference in Bologna, Italy; and

2. the work of Edward Sarath, Professor in the *Department of Jazz and Contemporary Improvisation Studies*, and Director of the *Creativity and Consciousness Program* at the University of Michigan.

After a brief introduction in Chapter One, I included a personal and professional orientation to expose the origins of my perspectives. Thereafter, I presented a review of music education literature on spirituality (focused on but not exclusive to the *Spirituality*
Symposium in Bologna, Italy, July 2008), and on Edward Sarath’s work (Levels of Creative Awareness and the Creative Arts Orchestra). Academic information on contemplation and meditation with applicable comments from music education writers and a survey of spirituality in higher education in the U.S.A. brought Chapter One to a close.

In Chapter Two, I reviewed related literature and investigated aspects of Integral Theory (featuring Ken Wilber’s AQAL model and other contemporary integral theorists and practitioners), and integral worldview, community ethos, and spirituality (Wilber’s model). Chapter Three described the methods I used to prepare, investigate, and analyze diverse elements of spirituality in music education that became evident during the Spirituality Symposium and in Sarath’s Levels of Creative Awareness. In Chapter Four, I reported and interpreted results of this philosophical inquiry. Chapter Five presents a summary of results, conclusions, and recommendations for further research and inquiry.

Summary of results

The scope of comments and questions that arose during the spirituality presentations and roundtable discussion at the 2008 Bologna Spirituality Symposium, Spirituality: More than just a concept?, displayed a comprehensive range of individual and collective, subjective and inter-subjective, objective and inter-objective music education issues and elements. They covered all four quadrants of the AQAL model, exposed multiple levels of growth and development, named specific lines of development, spoke of ordinary and alternate, or meditative, states of consciousness, and
included diverse types and styles of music and of person’s ways of being and acting in the world.

According to the gathering of international music educators at the *Spirituality Symposium* in Bologna, spirituality also means personal and collective transformation; learning about and understanding self and other cultures’ meaning, value, ethical, belief, and moral systems and the behaviors that arise from these interior, subjective arenas; thinking critically and logically for self and teaching students to think; searching for and incorporating trans-disciplinary resources that can be helpful in our quest to find course content and processes that include spirituality appropriately; and, receiving, accepting, and dealing appropriately with emotions and feelings when they arise in professional music education situations. We found we were using words with multiple meanings and interpretations to describe subjective experiences: transcendence (embodied senses, and the scientific measurements of physical aspects of spirituality), extended epistemologies, relationships, being and becoming, imagination, creativity, mystery, awe, wonder, intention, attention, awareness, mindfulness, playfulness, authenticity, shadow, and flow. We heard spoken what we came to know experientially: we need contemporary language, metaphor, and syntax with which we can communicate clearly about these aspects of spirituality in professional music teaching and learning contexts. And yes, our curiosity and fascination were titillated as we began to contemplate the myriad creative possibilities of spirituality as a human capacity that gives birth to bountiful artistic expressions.
Sarath’s pedagogical work with Levels of Creative Awareness in combination with meditation practices demonstrates powerfully one way of integrating syntactic and non-syntactic elements of music performance with the personal and collective subjective elements of spirituality in higher education music teaching and learning. His Creative Arts Orchestra (CAO) student musicians demonstrate excellence in a wide range of music improvisation skills in both individual and group performance: trans-stylistic free, established jazz idiomatic, and chart-reading. Students in CAO show consistent evidence of outstanding awareness, attention, and analysis skills. They use these skills with ease in communication about their personal (and their performing group’s) technical music, intrapersonal, and interpersonal interactions. Sarath’s work with his students includes multiple elements of body, mind, and spirit intentionally in music improvisation, pedagogy, and performance. His pedagogy is a thoroughly integral process that empowers students to be and become their excellent, creative, fluid, and always further evolving personal and professional best. Interestingly, with adjustments for age, skill level, community stake-holding culture, and learning goal differences, a close reading of flow practices in early childhood music teaching and learning uncovers similar pedagogical processes.

As a result of observing CAO students’ noteworthy performance in pre-professional music teacher education, clear connections between Sarath’s pedagogical processes and practices and pre-professional music teacher development were made. These included objective music pedagogy and personal inner life nurturing suggestions, and spirituality development practices for pre-professional music teachers.
The presentations, diverse definitions, comments, and questions shared in Bologna added significantly to the foundation of earlier writings on spirituality in music education. In combination with Boyce-Tillman’s and Custodero’s work and Sarath’s demonstrated pedagogical techniques, one comes to understand that spirituality in music teaching and learning means that teachers and students work together toward evolving excellence in all aspects of music, performing, listening, composition, improvisation, and pedagogy. Spirituality in music education also means commitment to personal and collective growth and development that will have curricular implications in our institutions. These results will find diverse interpretations and practical solutions in each place and with every combination of persons; that is the nature of spirituality. Insofar as the Integral Map is concerned, music educators included all five elements of Integral Theory’s heuristic in their considerations of spirituality in music teaching and learning.

Conclusions

As a professional field of practice, theory, and research, music educators have included body, dance, movement, and objective music material content in academic ontological, epistemological, and methodological realms. We have recognized the constructive influences of cultural, social, political, religious, music schooling, institutional, and other persons and entities on our minds, and have incorporated these constructions in our music education conversations and considerations. Recently, we have broadened our investigations into and conversations about what it means to include spirit, and development of teachers’ and learners’ spirituality or consciousness within our field. Building upon and including elements from past and present successes, I find it
logical to extend uses of the multiple-perspective heuristic Integral Map to support many aspects of professional and personal teachers’ and learners’ growth and development.

The results of this inquiry indicate the Integral Map can be used as an effective tool for research and for diverse music teaching and learning classroom practices. Using a common framework for mapping and analyzing the objective and subjective, individual and collective elements of both music teachers’ and students’ levels of growth and development, body, mind, and spirit, is adaptable and practical.

Recommendations for further research and inquiry

With its Integral Operating Systems and Integral Methodological Pluralism, Integral Theory offers systematic scanning, mapping, and research models. The Integral Map features quadrant complimentary, mixed-method research categories that are developmentally sensitive. Expanded epistemologies are woven into its fabric. The creators of Integral Methodological Pluralism and professional practitioners who use it claim that integral research using IMP enhances the validity of research results.

I invite music education researchers to explore, argue, and test its merits, correct deficiencies, expand upon the basic framework, and share their discoveries with the greater integral academic research community. Music and arts professionals are a precise, deeply thinking, keenly questioning community. We have much to speak with authentic voices that are important for the larger, general education community to hear. At present, we are under-represented in the integral community during these times of global change.

I suggest appropriate variations of the Integral Map can be used for a great variety of music teaching and learning activities. For example, it can be used as a guide for
expanded lesson plans and pedagogical practices that focus on interior personal discovery and development in balance with objective content acquisition. Pre-professional teachers can contextualize their journeys into, through, and after music teacher education and locate and name their experiences within larger formative cultures’ pre-suppositional reservoirs with patterns of consequent logical actions. Activities such as mapping critical incidents within larger cultural contexts for reflection on music learning, and assessment of objective and subjective elements in music performance fall naturally into integral mapping procedures. The Integral Map’s dynamic structure opens spaces that entice teacher and student to imagine and explore.

In an integral music classroom, teacher, student, and the collective group of students together (that is, the classroom culture) can chart growth and development toward personal, communal, and objective technical goals. Healthy separation and identification of specific lines of development keep definitions and understanding of the nature of specific developmental challenges clear. The Integral Map can help practitioners at all levels of educational structures separate tangled strands of developmental lines and domain definitions.

With regard to AQAL elements besides the four quadrants of human experience, I think we should take a new look at levels of growth and development especially as they affect logical actions in individual and classroom experience and communication. A fresh perspective on the role of specific lines of development in our students will certainly have a positive effect on individuals’ and groups’ performance in diverse classroom situations. Alternate states of consciousness occur when music and persons interact; we music
teachers need to learn how recognize and work with them in our various professional music education circumstances. Practical knowledge of types and styles of being and acting in the world and how they may appear in the classroom, music performance or student advisement situations, and work or play has the potential to help each participant understand the others. Such knowledge can eliminate frustration, misunderstanding, and miscommunication that lead to workplace, classroom, and administrative disasters.

I am convinced that creative and thoughtful use of heuristics can be included in every aspect of pre-professional teacher education. The heuristic Integral Map incites and nurtures “a process of internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis” (Moustakas, 1990, p. 9). In addition, the Map initiates a heuristic process that incorporates creative self discovery, which can lead one to new images and meaning with regard to human phenomena in general. International music education professionals call these types of processes, spiritual. They connect the subjective with diverse objective curricular goals.

Reciprocally, I think music teaching and learning communities can offer the global integral community new ways to view inter-objective aspects of human experience. For musicians, sound properties and certain environmental factors are holonic in character. Simultaneously, (we see from Sarath’s work) all music products and processes are dynamic interflowing combinations of objective, inter-objective, intrapersonal, and interpersonal, or inter-subjective, vitally alive cultural artifacts. In fact, the institutional quadrant is an essential perspective for all educational professionals.
Because alternate or non-ordinary states of consciousness occur frequently in person and music interactions, knowledge of their existence and potential for extending personal epistemologies, and boosting cognitive and related personal lines of development is important. Further, I think music with its effects on human states of consciousness, and therefore also, its potential to nurture whole-person growth and development, needs to be examined seriously. Somehow, it seems to me, multi-faceted person and music connections and resonances are powerfully connected to global (and cosmic) spirituality, consciousness, communication, and action progression and development in ways we do not yet see or describe clearly.

As music professionals’ facility with integral language, thought, and action grow, I believe musicians and other arts theorists and practitioners can add constructively to current conversations in integral communities about a possible sixth element in the Integral Map of human development. This sixth element, described as a self system, seems to be composed of a dynamic combination of individual, deeply personal inner elements that are posited to be the driving force in personal consciousness, or spirituality, growth and development. At this time, integral theorists differ about the composition of this possible sixth AQAL element.

Whatever may emerge in the unfolding of these discussions, the frequent and natural occurrence of alternate, or meditative, states of consciousness in persons when they come into contact with music is a factor that music professionals familiar with Integral Theory should be invited to bring into the conversation without delay. For music education professionals, this would involve teachers who work with persons of all ages
who perform, listen to, compose, or improvise music. In music therapy, vital communities of theory, practice, and research already have an established record of healing and helping people integrate self at all levels of growth and development. Both fields should be included in sixth element conversations.

The Integral Institute is loosely organized, internationally populated, and Internet available (www.integralinstitute.org). Members include scholars and practitioners from a wide variety of fields. I suggest the music education community extend its practical spirituality inquires into this network to obtain information and assistance from discipline theorists and practitioners. Such practitioners work regularly with leadership development, assessment of intrapersonal and interpersonal levels of growth and development, and fine-tuned methods of assisting persons with specific developmental processes. Further, they can assist teachers with identifying individual student’s developmental transition-level signals, and provide information on processes that will strengthen specific, diverse lines of development including those lines associated commonly with spirituality. In both personal and organizational circumstances, identification and use of alternate states of consciousness in professional situations, and information and developmental suggestions for diverse types and styles of being and acting in the world are available.

Finally, heeding the example and call of most authors cited in this dissertation for inner and outer personal development, some readers may decide to use the Integral Map as a general guide for personal integral life development practices. Parker Palmer reminds us,
Teaching, like any truly human activity, emerges from one’s inwardness, for better or worse. As I teach, I project the condition of my soul onto my students, my subject, and our way of being together. The entanglements I experience in the classroom are often no more or less than the convolutions of my inner life. Viewed from this angle, teaching holds a mirror to the soul. If I am willing to look in that mirror and not run from what I see, I have a chance to gain self-knowledge—and knowing myself is as crucial to good teaching as knowing my students and my subject.

In fact, knowing my students and my subject depends heavily on self-knowledge. When I do not know myself, I cannot know who my students are. I will see them through a glass darkly, in the shadows of my unexamined life—and when I cannot see them clearly, I cannot teach them well. When I do not know myself, I cannot know my subject—not at the deepest levels of embodied, personal meaning. I will know it only abstractly, from a distance, a congeries of concepts as far removed from the world as I am from personal truth.

The work required to ‘know thyself’ is neither selfish nor narcissistic. Whatever self-knowledge we attain as teachers will serve our students and our scholarship well. Good teaching requires self-knowledge: it is a secret hidden in plain sight (P. Palmer, 1998, pp. 2-3).

“Just one more step beyond modernity and postmodernity to … who knows what?” (Elliott, 2002, p. 100) Use of AQAL integral lenses allows individuals (such as ourselves), cultural collectives (such as our music education communities), and institutional entities to broaden, deepen, integrate more fully, and discern more finely the elements of each emerging next step in the pursuit of an integral philosophy for music teaching and learning: body, mind, spirit. Multiple perspectives inherent in AQAL awaken, inform, and raise consciousness; they embrace previous content and processes in music’s art and craft. The Integral Map supports and stretches personal practices and life journeys. These combinations indicate a reasonably comprehensive tool for beginning and mapping the pursuant journey. I invite you to discover Integral Theory’s practicality and adaptability for personal and professional practicing, playing, teaching, and learning.
REFERENCES CITED


Zajonc, A., & Staff of ACMHE. (2009). The contemplative heart of higher education. In Association for contemplative mind in higher education (Ed.), *Conference Program*. Amherst: ACMHE.
The first point was precisely that an emphasis on spirituality in music is to be welcomed in so far as it focuses on the right sort of spirituality. From this viewpoint any educational exploration of musical spirituality would have to conform to certain general defensible moral criteria and or preclude the development of values and attitudes that may sometimes have been associated with musical appreciation. The second point is that the right sort of spirituality would have to be connected to other aspects or constituents of the curriculum in an educationally meaningful way. Indeed, in line with the arguments of the philosopher Aaron Ridley and others about musical meaning, it’s like saying that the musical meaning requires such connections anyway, requires connections with other aspects of the school curriculum. The third point is that cultivating musical spirituality is a matter of developing spiritual indistinguishable which is also a matter of the education of the emotions. The fourth point, as I’ve argued on previous occasions, is that spirituality probably cannot be entirely independent of the transcendence of religion. At all lengths, attempts to develop entirely secular or religiously un-tethered conceptions of spirituality seem fraught with problems. The fifth point was that good musical education and or teaching cannot be detached from initiation into other aspects of cultural initiation. The sixth point aims to suggest several implications of all the previous points for the practice of musical education.

No actually, I thought we might hold hands and pray silently for 3 minutes so I won’t need the mic (laughter). Can everyone hear me? Ok. I’m not going to address the questions because of my experience yesterday. I have long been interested in the Reggio Emilia schools, the pre-schools in indistinguishable so that’s where I was yesterday, because yesterday was the only day I could possibly attempt. And I think all of
you know this school that was begun by Loris Malaguzzi and it was largely by the way, a parent’s movement that pushed the surrogate child indistinguishable demanding of the government what was rightfully theirs. Anyway, I watched the video on part of the history and there was one girl of about, she could have been 4 to 6 years of age and she told this story that I would like to relate to you which is very, very short. She said there was a squirrel that wanted to marry a girl person and they told the squirrel that you can’t marry the girl person; you have to marry a girl squirrel. So after they arranged a rather elaborate wedding of the squirrel to a girl squirrel, they lived in Reggio. That was the end of the presentation. So I don’t know what happened, maybe indistinguishable said that and whether they went to the school or what happened, I was struck by this. The openness to observing life already at that age recognising through observation and so on and modelling that girls, girl persons did not go with boy squirrels, and the whole implicit substance of this I thought was rather striking; this openness to observing life. Her focus on telling the story was just incredibly hot, that’s the only word I can think of. Now, what lies at the basis of this I think, is imagination and how important imagination is in spirituality. Peripheral is a psychic reality but that’s true of us too, our lives are largely cycled by our biological experiences and I think spirituality if we’re going to consider it in education it’s got to absolutely begin very young. Now, what was my response to it? This is retrospective; I had a transcended experience and I’ll tell you how. Unlike pregnancy which is either or, transcendence is a continuum and occurs at various levels and if you remember my paper I talked about transcendence and consciousness as being practically synonymous. What struck me was that I was so involved, so intensely involved in listening to her story and her presentation, I had completely forgotten where I was, so that to me was not a very long time, it was a short moment but it was transcendence in my view and again, I said that was a retrospective event. What I’d like to conclude with is that imagination I think, is fundamental to spirituality because it takes it out of ourselves and puts us beyond.

N: Thank you very much. Ok, N.

N: Ok, well of the 6 questions that N gave us, and a big thank you to N for putting this together, of the 6 questions I want to focus on 5 but I want to qualify 5 with
you and the big question is what the implication is for re-scheduled *indistinguishable* and
I want to add music education as in higher education *indistinguishable* because that’s
where I was going towards the end of my long paper yesterday. I think if we’re going to
advance this agenda of spirituality, whatever we might call it, in musical education I
think the teaching of education holds much promise and also a lot of the challenges. But
there is very little tradition *indistinguishable* these dimensions of teacher development in
*indistinguishable* in fact the majority of programmes that I’m sure most of us are all
aware of, focus on skills, develop skills, technique development and I’m not saying that
should not be the case but like N spoke of her views yesterday pedagogy versus
technique, spirituality versus who we are. And I think how are we going to create that
dialectic between thoughts, it’s neither one nor the other *indistinguishable*. I came up
*indistinguishable* facility which I tried to capture the essence of my 3 points of if we are
going to perform in this how can we integrate this into teaching, music teacher
education? And what one was the self spiritually, the basic assumption that is that
everybody is spiritual and then the teacher is spiritual. So self as spiritual versus
*indistinguishable* and then the spiritual nature of *indistinguishable* and development and
finally spiritual nature of music making of musical experience. So with the personal
growth which spirituality addresses who we are, then this can be a primary area of
interest. So it would seem logical to focus on the students themselves; where they are in
their own personal development, what role if any, the spiritual plays in their lives at least
as they want to articulate it and then focusing on kinds of personal qualities associated
with being spiritual. I just spoke to Jeff yesterday about deep listening in the sense of
building an interior life and you’ve got to take to listen deeply and hold others in
attention, and empathy in judging, sorry observing in non-judgemental ways. So
developing those kinds of dispositions in under-graduate students, offering the option of
participating in meditation or contemplative practices, I think you must tread very, very
carefully. At the same time I don’t really know very much about spiritual state of
consciousness of students who are typically between 18 and 22, you know something
more about the stages of aesthetic growth earlier than that, so its opening spaces for them
and offering options. And then connecting their own experiences of spirituality and how
they view the spiritual in others and to do that in an inter-generational context; what does
spirituality look for in a 3 year old or a 93 year old, in your life so that they’re getting this
sense of indistinguishable spirituality and human growth. And then to develop the idea of
the spiritual existential intelligence as Oberon Marshall and indistinguishable have
proffered in recent years and to spend time discussing the implications of this aspect of
human development in addition to what we have already discussed, physical
development, cognitive, social, emotional, etcetera. The slide I showed yesterday on
racial indistinguishable the seven gateways to the soul of education I think would be a
really good place to start a discussion with undergraduates, because I think they can
identify a lot indistinguishable in their own lives and then the lives of young people
longing for silence, solitude, search for meaning, indistinguishable etcetera getting them
to connect with the spirituality in their own music making and maybe observing in
classrooms with that in mind.

N: Ok, I’m sure we’ll have time for some more of your points. Thank you very much. N.

N: I’d like everyone to stand up please for 20 seconds. Can you stand in a
position if you’re comfortable, close your eyes and I will be connecting with what are the
thoughts within you, inner voices that are inside. So close your eyes for 20 seconds.
Thank you, take a seat. That’s one of the things I have taught my students to do, although
I didn’t call it spirituality. We do it for 60 seconds. It helps the whole being of the person
to be re-connected and most of my students come back and say the one minute is worth it
because students collect themselves in that one minute, especially when they’re running
from classes to classes coming to your studios, they are hassled and that one minute just
helps a lot and you can get through. That’s one thing I recommend that kind of
spirituality exercise indistinguishable because my definition, I don’t have, I’m not sure
about the definition but one of those things is about being indistinguishable. My session
on my paper the other day is about a personal journey and experience, transience, is
therefore, it has to be authentic and it has to be transcendent. So in 3 minutes, what might
spiritual dimension bring to music? I think it will bring voice, a big voice. There are
many voices within individuals but how are those voices reflected in life? All other
voices are so confused that they are buried somewhere and I think very often education
has done that. We are not to voice those inner voices and I think that a spiritual
dimension should allow that; I think we need to look at what else it can bring to bear, I
think some of the issues in education today: control, competition, comparison, what we
talk about, self esteem and things like that. I think that would bring a balance to academic
excellence with personal excellence and a community excellence which I think is
missing; the consciousness of all that beyond just academic achievement, consciousness
of the whole of life and connectedness with others and within ourselves for the peace that
most people do not even have. You know you have, it’s there, but we don’t have
opportunities and the space to find that observation. I think that yes, it should be inclusive
and integrated and imaginative.

N: Thank you, thank you very much. N.

N: I’m going to speak if I may seated, I like the look of your faces and I’m
having some difficulty getting around so I’m just going to try peering between the lines
so I can see you all. I have answered briefly the 6 questions in an abstract that is
published with this symposium. I don’t want to do that now, what I would like to briefly
point to is as a philosopher the urgent need for some of us to do some conceptual work
about what we mean and what ought we to mean by the word spirituality. It does not
really suffice to say this is my definition, this is another person’s definition and we go on
and do our own work, but really what we need to do at least as a philosophy is as we do this work is to really think about what the words that we use
mean, and what they ought to mean so that we can be careful that how we use these
words indistinguishable what are these conceptions good for? What problems
indistinguishable what possibilities do they offer? How powerful, how robust, how
difficult, how parsimonious, how rich, how evocative are they for our practice and how
useful are they for music teachers, how well informed by the literature; there’s a vast
literature here on aesthetics, on education, on aspects of spirituality that we can draw
upon. In a sense what we’ve done here, it seems, is open the stage about what spirituality
might be and so we have come up with some different ideas and I think now we need to
see some highly intellectual work as well as the practical work to tease out these
meanings and to think about what these ideas ought to mean for us. And I would like to see a much more inclusive conversation than the one we’ve just begun with relatively few of us; we’ve begun to think about this important, important topic of spirituality and music education. In particular I’d like, I hope that you might be able to think specifically about what it is we do as musicians in our making of music that is spiritual. In what sense do we mean that, to be spiritual? And in a sense whenever I read the work of philosophers who are also musicians; people like Aaron Copland and Roger Sessions who have written on the philosophy of music and are wonderful musicians, they talk about music being almost primal and instinctual; there’s something happening in what we do as musicians which defies propositional words and needs to be acted in a sense and acted out in rituals in all kinds of stories and ways that we make music. I think that Susanne Langer who it has become quite fashionable to disparage these days, if her name had been Samuel Langer it might have been regarded as quite ground breaking. But what I heard among my college speaking this week has been a lot of resonance with what she’s taught and we talk about. She’s not the only one, and there are problems in her work but what I think we are really looking for here as music teachers and those who are interested and love music, is how we describe the music that we are doing in spiritual terms and in terms of the impact that it might make on education generally. And so what I see for us here is that we need to pay special attention to the work that we already have in music education, we have a growing work that is developing and I’m hopeful that this conversation begins to generate more writing about spirituality that would be helpful not just as an academic exercise, but most importantly it will be helpful to those who are teaching music in schools and universities and pre-school, wherever they are teaching music. So that would be the one point that I would like to make.

N: Thank you very much. And, last but not least, thank you, N.

N: There are lots of things I don’t really understand; I don’t understand electricity but I know enough about its implications to turn on a light switch and not put my finger in an electric socket. I don’t know a lot about mind. There is a concept that I use where I really struggle to say a whole lot about where it is located and what it really is. You know, I even have trouble fully understanding or even beginning to understand
what body is. I know the body is a pretty mysterious thing, but when you talk about body
and this or embodiment, I am entering a realm that is largely and ever more mysterious to
me. And so when I say the word soul, I’m in another area that is mysterious but again, I
think there are implications I can go with. I’m not silenced because I can’t fully define it.
And I tell you, this last week we had hundreds of definitions on spirit and soul and
spirituality and I still don’t think I’m any closer. I don’t know how you feel, but it’s this
ineffable thing; I don’t even know if there is a thing, I think it’s just an idea, maybe it’s a
concept an holistic concept, but that’s no excuse for not using it – we don’t use it for not
understanding mind as an excuse for not using that. So I ask myself, what if we put soul
right there beside mind and body and then join those other two to inform what we do as
educators. What if we did that even though we don’t understand it? Now, I think there are
some things we can say about its implications just by looking at the implications we have
for mind. One of the things about mind is it’s a tremendously productive, creative thing.
Look at all the sciences and mathematics, the history, theology you know, there’s an
array of things that the mind has produced. I think there is an array of things that the soul
has produced. I think the spiritual element of religions around the world comes from the
soul. I think maybe many of the arts are shaped and formed by the soul. I think ethics and
morality are shaped by the soul. So it is also multi-lingual or multi-productive in a sense.
Another thing we say about the mind is our learners have a mind therefore our duty as
educators is to nurture. Our learners have souls; it is our duty to nurture it. Are we to say
that were we to say mind has great potential and it could be for good or indistinguishable
we have to nurture it in the right direction; say that’s true of soul as well, that it has
potential for good or evil and we need to nurture it toward the good. I would say, too, that
mind has its language, the claims and the propositions and the empirical studies and the
quest for truth, this is the language of the mind. So that raises the question does the soul
have a language? And I think it does. I don’t think it’s a propositional language, I think it
might be non-propositional. I think it might not make claims. Susanne Langer, going into
Susanne Langer again, she says there are kind of 2 languages, there is the discursive
language of the sciences and then there is the non-discursive language of the soul and I
take it music is one of those languages. So if our duty is to nurture the soul and music is
the language of the soul, my goodness, that puts music right in the centre of the curriculum. But how on earth do we go about teaching music as a language of the soul? Well we hear how we learn the language of the mind, we were immersed then, we were buried in words; we heard them from our parents, we tried them, we experimented, we got better and better, we educated our words and our phrases and our pauses and our sentences and our propositions – why don’t we go about music in the same way? Immerse in indistinguishable immerse us all in music so we become very comfortable with that language so we can recognise it. So I think learning a language involves perhaps more indistinguishable plus we have got to recognise that the language is about the soul, you have to immerse yourself in indistinguishable you have to learn to make discriminations in that language so we can make better and better judgements about the authenticity of that language and we learn to make the right responses to that language which may be creating more music.

N: Thank you very much. Ok, that brings the first section to an end. It’s over to you all!

N: My name is N, I am actually from N but I have been studying my Ph.D. indistinguishable and I haven’t actually been to any of the other sessions, but while my thesis doesn’t directly address spirituality, I think that a lot of what has been said speaks to philosophers that probably are considered, maybe they’re not taboo but at least in Indonesian education world if I start talking about indistinguishable but what came to mind in terms of transcendence is a indistinguishable from Nietzsche actually and Nietzsche says you shall become the person you are. And this seems to me to speak very much of this idea of transcendence, so you transcend yourself in order to become who you are. He comes to this indistinguishable from the tradition of indistinguishable very much talking about spirituality in very concrete terms of meeting essentially, one’s meeting with oneself. So one comes into existence as one realises one is a human being and that seems to us, I think one of the problems is that seems to us very self evident today; consciously we constantly talk about self-consciousness and I think what my thesis tries to do and what is worth trying to do is to actually realise that this idea of meeting of self-consciousness, of coming into realisation, when we have a meeting with each other
we learn things about ourselves that we didn’t actually know. So this process is ongoing.

So I think in terms of music education, what music and spirituality have to do with is some kind of musical meeting where a student actually engages with the music and begins to understand what the music is as the music challenges them and they begin to understand who they are as well. I just wanted to draw that, the strong position, *indistinguishable* Nietzsche, they all talk about spirituality.

N: Thank you. N.

N: Two quick observations; first N’s story engaged and the second, N having us stand to be silent. Did you notice the shift in the room? How many elementary school teachers have had the kids come in and turn off the lights and have them sit down and *indistinguishable* we do this. Already in *indistinguishable* for now.

N: Ok, thanks. N.

N: I would like to add to your comment; I am a professor of music education in N and I also was 20 years a priest in the church so I have the experience of being in transcendent experience myself, being *indistinguishable* next to being a professor of music education, so I feel myself also part priest and musician. So I have this *indistinguishable* dimensions in my work. So what strikes me in the whole discussion about spirituality in music is what N’s been saying about spiritual being, becoming, become yourself; the transcending thing is already there. And I have done my own Ph.D research in psychology based on positive psychology which is a lot of talking about self exploration *indistinguishable* a lot of research going on. So its somehow connected there, become who you are and there are few words I think *indistinguishable* education connected to N and to you, I call them presence; being here now and music makes presence. So it’s not the thinking, it’s not our way of being presence, an element you see in music is flow, total absorption, I talk on this topic *indistinguishable* sitting on the Ladra Madura (ph) for 4 hours and he asked me the question; can music make people better? And I was sitting too with Martin *indistinguishable* the big names in psychology, I didn’t know the answer; it’s possible there are people that music makes *indistinguishable* better. I think it’s the engagement of the person with the music, it’s about being present because then there is this openness, there is this here and now. The
other thing I would like to bring in is mindfulness, just being in the here and now and
using this as strength to bring us to the here and now so that the full potential of anything
there, and I do assure you its there, I have been in indistinguishable experience many
times, its already here, its not in a philosophy it’s being present. And its also
indistinguishable physics and philosophy so I think this whole discussion is on the, we
are on the edge of the new programme of being present and being and coming and
indistinguishable and I think music is very strong in this.

N: Thank you. N.

N: Basically I would like to add advice on the things that N was saying,
because I agree totally with them indistinguishable I’d also like to respond to some of the
points that N was making. I think there are certainly a lot of things that we actually
express as words and I think music is one of them. Music is subject, indistinguishable but
I think people want to sit around and talk about spirituality, then we need to use words,
we can’t avoid using words, if we don’t want to use words we might as well all go home.
From this point of view it does seem to be that as N suggests, the very first job you need
to do is a job of philosophical and conceptual analysis; something like conceptual
geography. The great philosopher Ludwig Lichtenstein points out in his investigations
that don’t look for the meaning he says, look for the use. Don’t look for the meaning.
There again he’s attacking a lot of traditional philosophers who try to attempt to find one
single definition of indistinguishable Lichtenstein says if you cant find indistinguishable
because people use this term in a lot of different ways, in a lot of different contexts. Now
I think exactly the same is true in terms of spirituality. In a presentation I gave to the
Ontario Society for Fostering Musical Education last year, which is now actually
published in indistinguishable I identified at least 8 different senses in which people
might want to talk about musical spirituality. 8 quite different senses. It doesn’t seem to
me, I don’t know if these senses are obviously connected; it doesn’t seem to me they
have to be connected. The fact of the matter is that people use the term spirituality in a
whole load of vast and loose and other different ways. So, for example, if an
anthropologist going to a spiritualist, going to a indistinguishable he comes back,
reporting on the spiritual experience of the particular group, he might be talking about the
way this group has hopped up their minds with a drug, danced themselves into some kind
of transcendental state, a state of other being, collapsed on the ground in a state of
ecstatic writhing, and he might call that, he might meanwhile, suppose it’s a spiritual
experience of a particular group in this way, a social group. That’s what we are talking
about spirituality and maybe as Anthony Barber said that science, great science can
actually teach you something about the way in which people can get into these
transcendental states of oneness with the universe or whatever it is. But is that the only
sense of spirituality, no it isn’t. There are a wide variety of different senses, the key
question for us is which of these sense is of educational significance or importance?
Which is the one which we can take up and run with? Now I am not sure that we can take
up and run with the anthropologist apart from you introducing hallucinogenic drugs into
class *indistinguishable* and getting them to dance themselves into some ecstatic trance. It
might be a way we can introduce spirituality but is it an educational useful way? I don’t
think it is but there are others that are useful; the first thing we need to do is to examine
music to try and see what some of these senses might be.

N: I’m just bringing a few of these ideas to the others and the comment about
words struck me quite a bit. I don’t think it’s about words when we take it to number 6
here. In terms of practicalities there *indistinguishable* and I would like to go back to the
comment about you should become the person you are. If this is our responsibility as
music educators to become the person that we are and we are constantly in the state of
becoming and when we want that for our students we do them a great service.

N: As far as practical application of what you were saying *indistinguishable*
what we run with and what is educationally useful, tying that together with Mary
O’Reilly saying that spirituality addresses who we are, I’m trying to write
*indistinguishable* into this public spirituality I guess that’s what we’ve been talking
about, bringing private spirituality into public spaces and if I’m in fact a spiritual person
that is faith based *indistinguishable* how I represent myself to my students without trying
to impose that on them which is a fear that we all have, and I think that we’ve been very
adept and very good at distilling and sterilising our own spirituality in front of our
students to take out the religious aspects because we don’t want them to have the
problems that are associated with that. So my first question is how authentic am I to my
students when I distil off my religious faith based feelings. And secondly, if I am
bringing a public spirituality into my classroom, am I distilling my own faith on them,
asking my students to do the same if they have a faith based spirituality and saying as
long as you distil it it will be fine in the classroom but as long as you bring your faith into
it that’s no longer ok. So is that on the same level as _indistinguishable_ to them. Is that just
_indistinguishable_ so that’s what I am trying to reconcile here and maybe that’s why
we’ve kept it private because we _indistinguishable_

N: Thank you. I think N would like to respond to that.
N: I wonder if we’re confusing faith and doctrine. Doctrine in the classroom
is nameless. Faith I don’t see as nameless.

_Indistinguishable – several talking at once with background noise._

N: Yes I know but faith, if we can look at faith as having, being awestruck by
the human experience which all of us can do, you don’t need to talk about faith from a
doctrinal point of view. I believe if this happens, this is the literal translation or the literal
_indistinguishable_ I don’t see that as faith. And I try to comment that I did that I think that
_indistinguishable_ separation.

N: In those terms you could also bring in music and use it diversely, so we
obviously all have different backgrounds in music as we have different backgrounds in
faith and yet we’re talking about the fact that we need diversity and we need to teach
different music in our classroom. It seems to me the question that you’re raising about the
relationship between faith and doctrine would simply be the same relationship between
the music that we teach in its real, physical sense or whatever and what it is about music
that makes it meaningful for us. So whatever it is about music that makes it meaningful is
presumably you can bring into different types of music right? So that’s the kind of, the
meaning is the strand that crosses all boundaries. So in terms of what we teach in the
classroom, what we’re bringing to that is our faith in the music, our faith in the meaning
of music and we don’t necessarily need to teach this music or that music, what we are
teaching is engagement with the music.
I just want to follow on that line, that same direction that in our north west Asian music tradition, normally called classical music, we tend to do things that are very anti-productive when it comes to mindfulness; for example, the art of practising, I want to share an experience that one of our students at the Myanmar Academy of Music where I work, she was standing in the indistinguishable, she was trying to practice on the kora and she found one place in the music which she thought was difficult. So she stopped the playing and repeated that little place what was difficult and her master teacher was walking under the tree listening to her practising what she couldn’t do over and over, and in the end he came up to her and said could you please stop denying yourself. I think that’s what she learned during that course; could you please stop denying yourself? And I think that we have a few practices that we have inherited from our conservatory tradition that are along that line that we learn and we teach and learn how to deny ourselves. A way of being aware of that, noticing it and to bring in other ways of not denying ourselves is to bring in cultural diversity in education.

I just want to respond to something N said in response to N who was probably responding to Susanne Lange (laughter), and I might be misquoting; there was a statement something like if we cannot talk about music then what’s the point of it? And I think I know what indistinguishable

On saying that, there’s much about that’s inexpressible without any words.

Anyway, so the point I wanted to make a response to these kinds of ideas, is if we had to talk about music, what’s the point? Why don’t we just talk about it and say throw the music out the door. The point I’m trying to make is that music says something that nothing else can. Indistinguishable

The problem is the indistinguishable is probably too strong for the things that music expresses.

Expresses more meanings?

More meanings, yes exactly. I think those would be better words

I think I’d just like to say something here, I did just say this before, I would like to respond to your point about how do you bring in spirituality without bringing in your faith. I feel very strongly that we actually have to be honest to ourselves
and we have to be honest to the children that we’re teaching, the people in our classes. I think we need to accept where we’re coming from, we need to admit where we’re coming from but always make the point that lots of people are coming from lots of different places and lots of people get there, get to the same point coming from lots of different places. I would find it really very hard to have to mention things to do with spirituality without being able to mention that I felt that there is a greater presence in the world than in the human beings around us. That’s as far as I can go although I was brought up a Christian but I can’t call myself one any more for a lot of reasons I could go into in a lot of detail if you wanted me to. But I think that to deny something in yourself and therefore be dishonest with your pupils is teaching them that that’s the way you can go about things in life.

N: I think we should send philosophers into a hot room and make them come out with the definitions for the terminologies and then we can carry our message. I liked N’s idea that the mind is thoroughly productive function of human experience and then the soul is also. Now the soul, one of the productions of the soul is religion or faith based spirituality. Another one is story and I think there’s a spiritual element to stories, I think if you’re a person of faith, if we understand the term, that is your story and there is also a certain vulnerability to spirituality when one is obvious about it or if one wears it without apology and so in the classroom I can see that the teacher’s story is an important part of teaching and building relationships and the danger of course comes when the faith based tradition becomes ideological and that becomes problematic. So I think that this is all kind of, it’s all part of one feeds another and I just wanted to also just close by making a distinction that religion is sometimes anti-spiritual. Or can be.

N: I just wanted to come back on this point here; sorry I just came in. I think it’s an important point to raise about indistinguishable and I sometimes think that this touches on the point that Anthony was making, I certainly think that there are differences with the great religions, actually some of them are not trying to be indistinguishable I was indistinguishable in Taiwan, I found myself on the top of the mountain in the middle of the indistinguishable new Buddhist temple had just been constructed and the next place I could feel and indistinguishable guide taking a party round the temple and one of the
things they said to us, I was struck by how much the monastic practices in the temple resemble those of the Christian context; I was a regular attender of Mass. and what was remarkable was the similarity in practice and the same sort of aspirations towards single indistinguishable spiritual wholeness and aspirational indistinguishable was interested in the nuns journey and I said well why are you going with a Buddhist? And she said well, if anybody indistinguishable monastic practices indistinguishable spiritual virtues. Indistinguishable are often very similar and I don’t think too many teachers or too many parents would need to worry would they if they had to visit a classroom who were aspiring to those general sorts of virtues indistinguishable.

N: I think this is a really important issue because it’s about the musicians point about what this really means in practice and then this is indistinguishable.

N: Could you speak a little louder please?

N: What I was saying is that I really believe that the question we’ve had is really a crucial question for musicians and what I’m really concerned about is where indistinguishable whether theories become practices which is a point that I make in my own indistinguishable. But what I’m wondering is if we were to think, as N is suggesting, that music is a language of the soul and is by definition spiritual. Then really what we are faced with in the situation you describe to us, how do I greet my own personal spirituality? In effect when I stand before an ensemble, I do that every time, and so in a sense what we are doing as music teachers, especially those of us who are conducting ensembles and classes, is we are bringing together a group, a community in a public, spiritual experience. If we find music this way. And what that then does for us as music teachers is rather than worrying about the indistinguishable, N was saying we use this word or we use this notion anyway, no matter how we define it, and I do agree that our definitions are very important, by the same token we still go on pressing the indistinguishable even if we don’t indistinguishable so that’s what we do in our ensembles, this is what we do in our studios – we take our individual spirituality, our individual musical vision and with our students we make together a corporate vision. And this is the wonder of an ensemble, and it’s the wonder of a performance when after it it seems as if all of us have created something which is greater than the sum of all the parts.
I’ve had experiences and you’ve had experiences I am sure, after a performance we’re in tears, its so moving an experience that’s either utterly in the moment, utterly transformative, utterly imaginative, we use various words; utterly transcendental, utterly imminent. And so we’re not really talking about music, I’m not talking about spirituality as an abstract concept; we’re talking about a piece of music that we have done, played together. So I think we’ve solved our problem of music

N: Without explaining it, by doing it.

N: What I would like to ask as opposed rather than say, is whether you ever considered the implications for music educators of the fact that we all are agreeing that music is something very spiritual and what the implications are if we aren’t mindful, thoughtful and tactful in our actions with students. What is our responsibility to make the vulnerable soul from this other child stay intact and feel strong and not, it’s the most vulnerable part of us, it’s the thing, the soul is affected in any kind of deleterious way that can destroy the person more than anything physical. So I hope that in your further discussions that you consider those implications and talk about them not just decide whether or not music is indeed more spiritual.

N: What I was trying to say is that the original that includes the spirituality indistinguishable the spirit of indistinguishable the spirit of competition, the spirit of indistinguishable and that is the spirit that I had and that is part of the future and you can have hope, wonderfully desirable, prescribed thoughtful curriculum that is dealt with and implemented in a very terrible spirit. I think that destroys the whole ensemble why we are seeing how competitions destroy many people’s love of music.

N: I have rather a humble view of the teacher’s power, going back to the mind again. We do a lot of things as a teacher but we can’t guarantee that what we’ve given them has actually gone into their mind. We can facilitate, we can set up scenarios where it can happen but we can’t force it, we can’t make it happen. I think the same is true of spirituality. And so the unwilling child is not getting something forced upon him or her if we consider our role in a more indistinguishable

N: Did you want to reply to that or a different point?
Very quickly, on that point I am able to deny it. I think it’s very important that we don’t force or dictate to children in terms of the practice or whatever it is. On the other hand, there is a standard and the standard is exactly what the person indistinguishable the story said to the student; don’t deny yourself. And so the standard of not denying yourself is a rigorous standard. So we’ve got to be careful that our student’s incentivenss isn’t simply allowing the student to do whatever they want because allowing the student to do whatever they want is allowing them to keep practising the wrong thing. So I just think that it’s very important that there are standards, and the standard is more or less self recognition and self patronisation.

N: It’s a point about the view people have. Indistinguishable because we draw up the word faith and it has been mentioned before and we do have problems with terminology and one of them, one problem, major problem with faith and particularly in the US and I’m sure elsewhere, is that faith is confused with morality and therefore if you do not have the faith you are not moral. And I would like to suggest that I’m a member of 2 or 3 different groups and I’ve never known a more moral group and feeling responsibility for their fellow human beings and they are not faith, they’re not believers in the traditional sense of the word. They have a tremendous amount of faith in the excitement of being human. I would like to recommend a book called Reinventing the Sacred by Stewart A Kaufman, a scientist who is not a believer but has tremendous respect for the human experience. That’s one point. The other point has to do with N’s comments; I think you’re absolutely right, what’s happening in the musical experience but I think we also have to be very careful that we don’t over state that and romanticise it a la Hollywood with Handel standing by the stand and proceeding to messages and 17 days we have Messiah. I think there’s a real danger in that as well and I think we have to be careful what terms we use, how we use them and how we present ourselves to the student so that the focus coming out of our own spirituality as suggested, does focus on the interaction of the conductor, the leader, the teacher and the students. But there is also the fact of working the student. The student that we have to recognise not only for the teacher too, but student to student to student back to teacher. And that’s a very precious kind of relationship that has to be very carefully handled.
N: It’s back to the issue of language again. I would like to recount my experience exploring these very phenomena and in conjunction with the companion papers that Carol and I did indistinguishable and I had written these before that, spirituality is the topic, exploring spirituality. And in conversations with Carol she filled me in on this and I realise that indistinguishable and I think that you were intentional, Carol, in not using the word spirituality and using the word spirit, the child’s spirit and Carol focused on joy and I focused on wonder and it opened up worlds for me that indistinguishable didn’t. For some reason in a simple usage of spirit, the child’s spirit versus spirituality, the implication didn’t seem to be to the same degree.

N: We are all spiritual beings and we all respond to the world with various kinds of spiritual feelings and we’re all, as N says so beautifully, in the process of becoming. And as we talk I’ve really been struck by, as a teacher educator, by the whole world of looking after personal theories of the people that we’re training. Not at their faith, but at their personal theories about children; about children’s interactions; about what it means to be a teacher. And the power of having them examine their theories in ways that will help them move to maybe a new place of understanding because we teach out of who we are. We interact out of who we are. If we’re not even aware of who we are, if we don’t use any language that talks about child’s spirit, that talks about playfulness, that talks about you know, if our attitude as a teacher is that our job is to teach music, this is how we do it, we use a indistinguishable competition, we use all kinds of techniques that are to me, often spirit denying. Then, we are not people who are creating environments where any human spirit can flourish. We are in fact creating environments where the human spirit is crushed. And so our own being, at what ever state we are in our evolution, becomes a presence that will radiate our personal theories about what’s important, about how we connect with each other and how we regard our students and how we regard each other and what other expectations do we have for how they interact with each other. So anyway, I was speaking about theories, their personal theories.

N: I agree with you absolutely entirely about the point that we are all spiritual beings, but I think that there are many people, I can see what you meant when you said
that we can crush their spirit, but I think a lot of other things have crushed their spirit as well and this is what, this is allowing the spirit, allowing people to have the chance to see what you know, you used the words joy and wonder as well, then that I think is really touches on what I think is crucial here.

N: Can I possibly ask you a question? I’m new to this thinking in relation to music. Just listening over the past few days, the striking thing is it’s similar to the spirit is within both the teacher and the child and then indistinguishable and I suppose my question it’s about connecting and re-directing as in any other mode of being. My question really is spirituality in music education and spirituality in education; and this is maybe a very naïve question, but is there a distinction or are we talking about spirituality in music education because we’re musical educators or is there something special about the nature of music that makes it different?

N: We’ll possibly come back to that question in a minute but I know N’s got something

N: Indistinguishable the first question on this list asks what might a spiritual dimension bring to music education I’d like to ask what might music education bring to spirituality? That might put another perspective on the issue. It might be a different question I’m not sure; and whether it might be the right question and the other might be the wrong question or they might be both right questions I’m not sure. It seems to me that that rather sets a particular agenda but we might not wholly want to follow it. But I just wanted before we go and close these proceedings up I would just like to have a bit of a shot at this idea of more philosophical rotation. I’d like to have a shot at this idea of soul because it has been used a lot in connection with spirituality and clearly I think there are connections. I believe in the soul, I believe strongly in the soul in fact I might even have one. But one of the problems with the term soul is that it is, it just seems to add another notion into the pot and what absolutely what it means indistinguishable try to reduce unnecessary entities in our discourse, we don’t want to be bringing in more obscure entities to try and explain entities that are already indistinguishable. Actually, as a matter of fact we had this discussion last night; there are actually some excellent definitions of soul but most of them pretty modern. They are pretty modern because by and large the
modern language of science doesn’t have a place for the soul and so most of the accounts
of the soul and they are very different accounts, they will have to go back to antiquity,

*indistinguishable* very, very different accounts of the nature of the soul. But the
interesting thing is they do give an analysis; for them the soul is not just an unexplained,
it’s not just a primitive notion, for them the soul is a notion which explains the other sorts
of terms. And of course I think what set me off on this was when we first started talking
in our introduction, he talked as though soul might be something additional to the mind.

But of course neither Aristotle nor Plato believed that, they do think that mind is actually
a part of the soul, just as the emotions are part of the soul, just as the desire is part of the
soul. They gave different analysis of the relationship between these parts but otherwise
both these analysis are extremely interesting and I think a lot of the trouble is you say
from this point of view is you say well, we might know the meaning as the language of
the soul, well I think we probably could but I don’t think *indistinguishable* is the only
language of the soul.

N: I think we might carry on the more philosophical depth a bit later.

N: I really don’t, I guess I’m a bit more holistic than *indistinguishable* I know
that we didn’t give education a big service when we began to talk about body as distinct
from mind. We no longer coop children up in a little classroom and give them bread and
water and tell them to learn, we know that doesn’t work. And my reason for trying to put
soul back onto the conversation is because I think it’s neglected. Now maybe neglected
*indistinguishable* mind but hey, if we don’t use the word we might not do the deed.

N: *Indistinguishable* I think you’re right it needs analysis.

N: I just want to say thank you for the session because it’s flooded my mind
with quite a lot of thoughts, I hope I make sense. Many years ago and I *indistinguishable*
he talks about the transformation of self and what I think for me is that I recognise the
power *indistinguishable* itself. The sound, what it may evoke, what spirit it evokes. I
think music in itself is an independent authority and the religion and cultures are just
influences or are manipulating the power of music. I get all these thoughts and I’m trying
to think how we think of music or sound.

N: You want us just to think of music or sound? Sorry I missed that point.
N: The power of it, I don’t know if that makes any sense at all.
N: That’s fine. Just go to N for a moment because he was next.
N: I’m just indistinguishable by your question, I don’t know your name but I would like to comment very quickly on it, the difference between music teachers and just generally being a teacher. In Holland indistinguishable my music teacher education I trained with a group of colleagues with what we call core reflection, we take principles each professors indistinguishable and yes this core reflection is what indistinguishable and while we speak there is a lot of research going on on what is the human potential. We have an event which runs, maybe be good for a lot of indistinguishable open heart, open mind, open will and resonating anything which makes a connection and I think indistinguishable relating to this sound and relating to indistinguishable so I think its about consciousness and so the question what I see in Holland is that so many teachers are looking for a different partner, so many school departments are looking for engagement from me for teaching and indistinguishable music is music helps them indistinguishable so you see you can do a lot with spirituality in all forms, in any forms because it’s human practise I think that when bringing music, the whole system gets involved. So somehow music makes the engagement more and more deeper because of the sacred geometry of the resonance indistinguishable there is something in the music which gives an extra thing to it, it is not only the music.
N: Just a very quick comment on this soul thing which also fits in, I was in a presentation the other day and the presenter ended up by making a distinction between the heart and I guess the brain in terms of music making and his suggestion was that music making comes from the heart. So my question was although I didn’t present it was, is that distinction made by the heart or by the mind? So my answer would be perhaps it is made by the soul which is whatever this relationship between the two.
N: Come to you in a moment N, we are just going to go to Amelia. I just wanted to remind ourselves in this discussion that there indistinguishable ethical and theological traditions to talk about, my part being body and soul but there are other indistinguishable tripartite meeting, spirit soul and body. I know that indistinguishable
I notice that indistinguishable emphasis is on soul to say there is another dimension of human experience that you have to pay attention to. Nevertheless, a lot of these terms bother me a great deal because it seems like we are heading for some kind of fragmentation which doesn’t strike me as being appropriate to the human experience. And I bring this up to show that we really need to look into some of the latest research for example, the heart also produces vibration that can be measured and it has been studied from the stand point of how the mind and the heart are in sync. And if you want to look into heart indistinguishable there is a lot of research now to show that those people who are much more at ease when the heart vibrations and the mind vibrations are in sync. So there is a tremendous amount of scientific basis for some of these thoughts that music comes from the mind and also the heart because everything is one. And I know that there are problems with holism but nevertheless, the advantages of thinking holistically are much greater than the negatives.

N: I have 3 comments. One is the Chinese word for soul is actually indistinguishable spirit and soul together. The soul indistinguishable unless you say a person loses consciousness then you lose your soul. So if you lose your soul in consciousness because you have heat stroke or something but otherwise the soul and the spirit become together.

N: It’s the same word?

N: It’s indistinguishable it’s not a singular word. But then if you use the spirit individually it is about the spirit that is not that, it is either the force or the life indistinguishable so that is just a comment. So in terms of the soul, they would talk about the emotions, the affections, the intellect and the indistinguishable and that’s your consciousness. And I think the soul is the connection between, it’s the consciousness of the spirit in the context of indistinguishable so I think you need to look at the 3 in 1 to understand that holistic view. The other is about the life, the mistake. So by denying mistake mean what or if you deny the person practising to overcome the simple mistake or imperfection we are saying we permit imperfection. So in music educational practice we would then say we permit the imperfection and it is up to you so I think we need to ask the converse; are we denying the perfecting of what I would see that I will like to
become. *Indistinguishable* then the question is then if you do that then how we are saying this is good, this is acceptable, this is fair, this is appropriate, this is relevant. So who makes those decisions?

N: I have to *indistinguishable* I love it. And even all of us as musicians you know how we were schooled, trained to conform to this I guess *indistinguishable* but in terms of many indigenous artefacts and I think particularly *indistinguishable* and *indistinguishable* that makes it individual, it has the same individuality and consciously left there because then it is considered beautiful and authentic.

N: *Indistinguishable*

N: You know Leonard Cohen’s famous saying, Leonard Cohen; ring the bells they still can ring *indistinguishable* there’s a crack in everything that’s how the light gets in.

N: Thank you. Can we have your name?

N: *Indistinguishable* from the other side that we try to bring spirituality to music but we are not *indistinguishable* and what our position was in spirituality in music I remember *indistinguishable* who was telling that we need certain amount of intonation in our lives and certain amount of *indistinguishable* to understand some music and get the information which is in it. *indistinguishable* musical literacy and what we are to do in the music classroom to meet this spirituality, or is it enough to write it somehow and *indistinguishable* musical literacy *indistinguishable* serious question, what conditions we can do this in terms of spirituality and so the question was *indistinguishable* everybody’s equal before spirituality was presented and *indistinguishable* must make the distinction according to the musical experience I think these expressions are very important and we have to trust them.

N: Before we carry on with that discussion, in the programme it mistakenly said that this was finishing at 4.30. But if you feel you want to go that’s absolutely fine. We thought we would go on until the 5 that they’ve amended it to but please don’t feel that you need to stay, but we would like you to if you want to. Yes, thank you N.

N: I wanted to go over something that N said about the final quality of music making and at some point in our history we have lost that when we developed an
authority paradigm of music making. So could we as teacher educator’s and teachers of
music possibly find a new paradigm that would say that the entirety of music making is a
community based event where leadership is more like a lead dancer who steps out and
meets and shows the dance and then rejoins the troop or say a procentor in a liturgy that
calls the melody and then the congregation joins in and I think inheriting that very act,
then music’s spiritual qualities surface. It’s when we have fear or we are afraid of
imperfection or we feel inadequate as participants that the process of spirituality is
crushed. So I think when we harken back to that very essence of what we’re speaking is
as indistinguishable rather than getting it right or following direction.

N: Indistinguishable we forget, we use that word, we play music but we don’t
play with music very much and we don’t approach it often in a playful way, often we
approach it in this other capacity.

N: There’s one question that I don’t think we’ve really touched on and it’s
more the sort of area that N. would be wanting to discuss if she was here and that’s
question 3; what might be the effect of promoting emotional responses? I think we
touched on it a little bit earlier but maybe there are some points there that you might like
to bring out or you might not.

N: Indistinguishable clearer about what it means.

N: It was a response to, the reason the question was there was a response to
the idea that we can bring out things that might be good for people; we can also bring out
things that might not be good. If we are encouraging people, if we are going to use the
term emotional as one aspect that goes towards spiritual and if we are encouraging
responses that might be emotional, one of two things could happen; we might unleash a
whole number of emotions that in a classroom we can’t handle and then what happens?
Or we might unleash emotions that we don’t think are positive and healthy. So it was
looking at that aspect that was the reason that question was put there.

N: Coming back to this point of indistinguishable sound of music, I just think
that some people the sound of the indistinguishable it brings that irritation in the person. I
think the quality of the sound or the type of sound that’s produced then brings

indistinguishable
N: Are you suggesting then that everybody will respond to a particular sound like a click of a pen or a particular piece of music in the same way? Because it seems to me that the one thing that we can’t judge and the one thing that might make people, teachers wary of bringing this in, what we can’t ever account for is how people will respond to the same stimulus that we bring in.

N: That was the point indistinguishable

N: In Holland there is a book written called Smart Unconsciousness and this idea is that 95% of our knowing and being and acting and doing and being a human being is guided by our unconsciousness or what you actually find is only 5% is conscious and indistinguishable I don’t think music has a deep impact on this vehicle we call indistinguishable we have the distinction between rational, analytical, cognitive indistinguishable education is focused and you have the other part which is a huge part of the human being indistinguishable which the emotions and feelings and what you call is there. The music is responding to this influence in this part hugely. So I think education is very strictly orientated to the thinking and analysing and all that stuff, while 95% of our being is this other part. And he is promoting this research, this professor, saying how we should bring in much more awareness and knowledge of this unconscious part and also making things we were talking about indistinguishable. So I think music has a very strong influence in that this whole system which we call indistinguishable and I don’t indistinguishable emotional I would say indistinguishable or anything like that which I think is more correct.

N: I also have difficulty with the implication of number 3, that we are, why would we be promoting emotional responses, it seems like there will be emotional responses, we don’t need to promote them. Question 2, what might the curriculum with spirituality look like makes me think of what Eliot Eisner called expressive objectives and instructional objectives. So in 2 and 3 these questions I would be fearful of planning emotional conflict in the curriculum but as Eisner says: instructional objectives are your plan, expressive objectives happen. And we are indistinguishable and then they are both vital and authentic learning moments and when there is one of those ah-ha’s or wonderful expressive moments in music which can be emotional, it can be spiritual, it can be some
form of learning that students may not have responded in the traditional curricular instruction suddenly responds and gets it. We have to stop at that point and mark that point. And I think that is what spiritual indistinguishable it has space then to mark those moments.

N: Yes I would just like to promote some voices from the inside of a multicultural classroom in Sweden where I spent a year of field work talking to teenagers, Swedish teenagers and how they think about the power of music and we don’t have to promote emotional responses because it came out very clear during these conversations with these teenagers that what they think is the quality of music is that it provokes emotions; no matter if it is good or bad, if they have strong emotions, any kind of strong emotion, that is a sign of good quality in their way of defining quality.

N: Can you tell us how they define quality? I am still a bit…

N: They indistinguishable good music, good music to them can be any kind of music; it could be even classical music.

N: Oh, so good quality in music.

N: Good quality is the music that provokes strong emotions to them. Good or bad.

N: I guess one way I’ve tried to think about this idea of musical response is in terms of our response to one another and it isn’t that we simply respond to one another in a kind of blind way, we actually become responsible for our response. So there is some kind of process there which is involved in meeting and it is not simply an intellectual process so when I’m meeting I am not kind of intellectualising, but I am constantly reflecting and thinking how am I going to respond to you and you are thinking how are you going to respond back to me and it is this ongoing thing. And I think in a sense I agree you can’t promote musical responses but you can bear witness to responsible response.

N: The problem of question 3 might be, or the implication of 3 might be, that the emotional responses are somehow separate from reason; there is a dichotomy here between emotion and reason. Its ok to indistinguishable it’s not necessarily ok to try to educate the emotions but this does rest on a dichotomy which is again, largely rejecting
the modern philosophers but the modern philosophers and emotion have wanted to argue
quite specifically that emotions have, the point is put in a variety of ways that emotions
have a cognitive core, emotions are intentional, they involve certain kinds of cognition so
N: And the gender difference
N: Well perhaps so but I just want to make a general point. The general point
is that you know, we indistinguishable and so on and I think this point can be a bit over
done and it has been in some modern cognitive uses for emotion where emotion just
seems to have been lack of judgement and a lot of philosophers since then have wanted to
put the feeling back into emotion but nevertheless most of us indistinguishable emotions
are not just affects, they actually involve or are implicated in kinds if judgement. And one
of the key philosopher schools who was pioneered this scheme indistinguishable an
educational philosopher and he wanted to make this point and he wanted to argue that
emotions precisely can be educated. We can educate people to feel the right sorts of
things. As Aristotle would say, in the right sort of way indistinguishable as emotion is
something itself indistinguishable
N: Indistinguishable brought up and that is the approach of the teacher to the
students and what would be indistinguishable an authoritarian fashion. I think it’s the
very wrong track myself and I think that there are a lot of things that will not happen as a
result of that and if we can approach the students from the standpoint this is truly an
exchange; you learn as much, a good teacher will learn as much from the students as the
students will learn from the teacher. And so over the years, in preparing indistinguishable
for the schools, I try to emphasise this from this standpoint and that is posing the
question; is education primarily a teaching proposition or a learning proposition. If I can
get around to telling them to stop teaching if you can get out of that hole of being a
teacher and start to think of yourself as a creator of conditions under which learning can
occur and that means emotional responses, it means the technical aspects of being able to
articulate music, the spiritual aspects if you will of what music brings and so on, I think
we probably would make a lot more advance in engaging the student in substance.
Students infer whether we like it or not, they infer from the experience and more often
they infer something that we don’t intend and that’s a very important thing to keep in
mind, that as soon as they’re going to make sense out of the experience in the way that they are capable of doing that and we need to keep that constantly in mind.

N: Going back to question 3 I just wanted to say that indistinguishable every action has a reaction and indistinguishable so as educators indistinguishable emotional responses indistinguishable or whatever musical experience might have or what effect a new musical experience might have and how indistinguishable

N: I’m going to be the rebel in the room and suggest something that isn’t, maybe we do want to engender an emotional response. And I deal with the situation in which I’m standing with my class right after a performance that has gone well. Something happened and I don’t know what it was. In fact many times after a performance they’ve stood and wondered whatever did happen, it seemed almost magical that I couldn’t explain it, not to myself, not to my students and they could not explain it to each other. But something happened and it seemed as if we were one, it seemed as if this music we had never played, that we had never sung was getting better and it was so powerful that we had a strong collective emotional response. And at the end of that, what happened? Well, we wanted to come back to do it again. There was something seductive about it, there was something deeply moving about it that inspired us to try again and it was indistinguishable when I consulted my students at the end of the year to say which piece did you really prefer to work on all this year, it was never the piece that came most easily; for some strange reason it was the piece that we had laboured over enormously and it came together somehow and we were in this moment together and we wanted to have another moment like it. Now I ask myself this is a good thing. Are there moments that really we should look at again or is this always a good thing. And it seems to me that as music teachers we tend to talk about it as if it’s always a good thing and I think one of the questions that really is serious, that is troubling to me, is how do we decide when it isn’t worth doing and if it is always indistinguishable or if indistinguishable on what basis do we make those judgements?

N: Indistinguishable I gave a presentation indistinguishable we called it Reaching the Discursive Theme and the discursive theme is that indistinguishable is wonderful, is powerful it is everything. But what we wanted to present is that it isn’t
always and as you’re saying what is the performance and everything has gone
wonderfully well, it is really important to do what Rosenblatt suggests when thinking
through them and wondering about *indistinguishable* opportunities to talk about those
things. There are other emotions and other emotional experiences about music
*indistinguishable* some of us have been tapped on the head and told to be quiet. Some of
us have been adjudicated unfairly; some of us have been in situations where our voice has
been silenced. So *indistinguishable*

N: I think just briefly the short answer to N’s question how do we decide, it is
a matter of judgement. It’s not a matter of following any particular rules or principles or
procedures *indistinguishable* what you need is *indistinguishable* is nurturing through
experience and through *indistinguishable*

N: I can see some answers coming to this but I’m just going to go over here
for a moment.

N: *Indistinguishable* I know these emotions myself as well, I quite understand
but now I am thinking about the sports team for example, about the basketball game, they
*indistinguishable* they go in and they are together and they are contented and they are
higher than they were before and *indistinguishable* and is the emotion of a winner and the
emotion of *indistinguishable* is that a sign of spirituality? It is a question and so
exaggerated emotions may be *indistinguishable* we can miss something important in
spirituality so I agree that we *indistinguishable*

N: I guess my question is, is there spirituality in despair?

Several together.

Yes.

N: I think that actually I am going to tie it up there. I think that’s a good
question that we can go away thinking about.

N: *Indistinguishable*

N: You might not think it’s a good end. Two things I would like to say: one,
as a group we are thinking of some way in which our papers can be published, they may
be expanded into chapters rather than just papers as they are now. We are not sure how,
what way that is going to take yet but we are open to other people making suggestions;
we are open to chapters from other people and if there is anybody who would like to write us an abstract, perhaps a bit more than an abstract, maybe a thousand words or something on what you have been doing and what you would like to put into our book, then we are going to consider those with us. So it’s an open invitation to submit something, but obviously there will be an editorial decision between us. The other point that I would like to make is that I have several names down here of people who have said things and hopefully we’ve got a recording, we’re not sure whether we will have or not, but if those people would stay behind and let me have their email addresses I will get in touch with you anyway to let you know whether the recording has worked and then if any of us want to use any of those ideas or any quotes from you, we will be back in touch with you again at that point. So 2 things there really; you’ve got all our emails, we’re all very happy for any of you to email us at any time, we need your emails too.

N: Indistinguishable – too many people talking in background
N: Well, in practical terms, we’re looking 2 years down the line really, but maybe at ISME in China will have some leaflets to hand out to say the book’s not too far away. And thank you very much for coming to these sessions, particularly those who have come several times (applause).

Recording ends.
Hello, Dr. Yob -


I would like your permission to reprint in my dissertation citations from your unpublished paper, *Why is Music a Language of Spirituality?* as it was read at the Bologna Spirituality Symposium in July, 2008.

I have attached the section of my dissertation in which I cite from your paper to this e-mail for your perusal.

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Thank you very much.

Sincerely,

Margaret

Margaret Ruth Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Boyer College of Music and Dance
Temple University
Philadelphia, PA 19122
I am happy to give permission to quote from the paper, Why is Music a language of Spirituality, Margaret. Yes, I remember our conversations in Bologna.

The paper is going to appear in the Fall issue of Philosophy of Music Education Review, so you might reference as “in press.”

Iris

Iris M. Yob
Associate Director
Center for Faculty Excellence/Center for Teaching and Learning
Walden University
812 369 0013
Margaret Mell <mmell@temple.edu>
To Ed Sarath <sarahara@umich.edu>
Date Mon, May 24, 2010 at 12:31 AM
Subject Alteration Permission Requested

Hello, Dr. Sarath -


I would like your permission to reprint in my dissertation the following alterations of your Figure 12.1. entitled “Levels of creative awareness accessible through the improvisation process and meditation,” in Chapter 12 entitled Improvisation and curriculum reform (Colwell, 2002. p. 191).

I have attached the section of my dissertation in which I have included the alterations of your linear Figure in this e-mail for your perusal.

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If these arrangements meet with your approval, please return this to me via e-mail indicating you have given your permission.

Thank you very much.

Sincerely,
Margaret

Margaret Ruth Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Boyer College of Music and Dance
Temple University
Philadelphia, PA 19122
Dear Margaret,

I grant my permission for you to use my figure as you indicate below in your dissertation.

Sincerely,

Ed Sarath, Professor
University of Michigan School of Music, Theatre, and Dance
Hello, Dr. Palmer -


I would like your permission to reprint in my dissertation citations from your unpublished paper, Spirituality in music education: Transcending culture, exploration III. I understand the paper is currently “in press” and is scheduled to be published in the Fall 2010 edition of Philosophy of Music Education Review.

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Thank you very much.

Sincerely,

Margaret

Margaret Ruth Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Boyer College of Music and Dance
Temple University
Philadelphia, PA 19122
Anthony J. Palmer <ajpalmer@bu.edu>
To Margaret Mell <mmell@temple.edu>
Date Tue, May 25, 2010 at 7:54 AM
Subject Re: Citation Permission Request
7:54 AM

Margaret: Yes, you have my permission to cite my paper as described in your message below in any way that suits the requirements of your dissertation.

Sincerely,
(Electronically signed)
Anthony J. Palmer

Anthony J. Palmer, Ph. D.
Visiting Scholar, School of Music
Boston University
855 Commonwealth Avenue
Boston, Massachusetts 02215
[Home] (978-568-9141
ajpalmer@bu.edu
Hello, Dr. Bogdan -


I would like your permission to reprint in my dissertation citations from your unpublished paper, The shiver-shimmer factor: Musical spirituality, emotions, and education, which, I understand is currently “in press” for the Fall 2010 edition of the Philosophy of Music Education Review.

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Thank you very much.

Sincerely,
Margaret

Margaret Ruth Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Boyer College of Music and Dance
Temple University
Philadelphia, PA 19122
Dear Margaret Mell,


Pleased note the word “emotion” in my subtitle is singular, not plural, as you have cited in your letter, and I would request that, if necessary, your text be amended to conform to my original title.

Please also note the change in my email address, as below.

Sincerely,

Deanne Bogdan PHD
Professor Emerita
Department of Theory and Policy Studies in Education
Ontario Institute for Studies in Education of the University of Toronto
252 Bloor Street West
Toronto, ON M5S 1V6
home tel. 416-961-5215
email: deanne.bogdan@utoronto.ca
Good morning, Beth -

I just checked out the contemplativemind website information about use of the image, The Tree of Contemplative Practices, and would like to ask you if you think I could receive permission to use the image in my dissertation?

The practices named are, for the most part, so completely natural, I feel it could help dispel a great deal of confusion about contemplation and meditation if dissertation readers were to actually see it. My dissertation readers should include a lot of musicians and spirituality professionals.

Thanks so much for your consideration!

I hope you are well and that things at the Center are flowing smoothly.

Very best,
Margaret

Margaret Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Boyer College of Music and Dance
Temple University
Philadelphia, PA 19122
Hi Margaret,

Thanks for your note. I am well and I hope you are, too. You can use the tree—we just ask that you acknowledge the source. I’ve attached the image file—and hope it will help.

All the best,
Beth

Carrie Bergman

Carrie Bergman <carrie@contemplativemind.org>
To Beth Wadham <beth@contemplativemind.org>, Margaret Mell <mmell@temple.edu>
Date Mon, Jun 8, 2009 at 2:19 PM
Subject RE: tree of contemplative practices
6/8/09

Hi Margaret,

The Tree of Contemplative Practices was a joint effort by Maia Duerr (the brains of the operation: she came up with the idea and the text) and myself (who drew the gnarly old tree and created the graphic).

If you need any kind of a larger/higher-res file for printing, just let me know.

Thanks!
Carrie Bergman
Hello, Steve -


I would like your permission to reprint in my dissertation your spiral entitled Spiral of development in consciousness – including the captions on both sides of the spiral.

As you have requested, I will include the following caption on the page where I use the graphic, specifically, From: Integral Consciousness and the Future of Evolution, © 2010 Steve McIntosh, used with permission.

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Thank you very much.
Sincerely,
Margaret

Margaret Ruth Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Boyer College of Music and Dance
Temple University
Philadelphia, PA 19122
Margaret,

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/Signed/

Steve McIntosh
Copyright Holder
May 28, 2010
Hello, Lynwood -

I am completing a doctoral dissertation at Temple University entitled: Body, Mind, Spirit: In Pursuit of an Integral Philosophy of Music Teaching and Learning. I would like permission to reprint in my dissertation the following:

1. The Figure: Levels of consciousness and lines of development, which, per your instructions given by e-mail on May 20, 2009, I have attributed, “Wilber, 2006a, pp. 68-69, Figures 2.4 and 2.5;”

2. Ken Wilber’s four-quadrant, or all-quadrants, Integral Map in various forms (especially using broken lines to draw the boundaries between the quadrants), and including my texts or data I have collected and placed within appropriate quadrants of arising, which I will attribute “Adapted from Wilber (2000 or other appropriate date); used with permission,” on the page of that adaptation.

3. Any direct reproduction that I need to make Ken Wilber’s Integral theory clear to the reader of my dissertation, which I will attribute “From Wilber (2000, or other appropriate date); used with permission,” on the page of that reproduction.

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Thank you very much.
Sincerely,
Margaret

Margaret Ruth Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Lynwood Lord <llord@integralinstitute.org>
To Margaret Mell <mmell@temple.edu>
Date Thu, May 27, 2010 at 9:49 PM
Subject Re: Copyright Permission Requested
9:49 PM

Dear Ms. Mell:

I hereby give permission to reprint the following material in your dissertation and attendant future publications. The reproduced or adapted illustrations should feature the attributions as noted:

The figure “Levels of consciousness and lines of development,” attributed as “From Wilber (2006a, pp. 68-69, Figure 2.4 and Figure 2.5)”

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Any direct reproduction needed to make Ken Wilber’s Integral Theory clear to the reader, which will be attributed as “From Wilber (2000, or other appropriate date); used with permission.”

Please let me know if this will suffice or if you need a signed version of my assent. Many thanks, and best of luck completing your dissertation.

Sincerely,

Lynwood Lord

Lynwood Lord, Managing Editor
Journal of Integral Theory and Practice
www.integraljournal.org
Hello, Dr. Harris -


I would like your permission to reprint in my dissertation the Transcript of the Final Roundtable Discussion from the 2008 Bologna Spirituality Symposium, Spirituality: More than just a concept?.

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Thank you very much.

Sincerely,
Margaret

Margaret Ruth Mell, Ph.D. (Cand.)
Department of Music Education and Music Therapy
Boyer College of Music and Dance
Temple University
Philadelphia, PA 19122
Dear Ms Mell

That's fine!

Dr Diana Harris

7 Ravensdowne
Berwick-upon-Tweed
TD15 1HX
UK
+44 1289 309503
+44 7967 480874
dianaharris.music1@yahoo.co.uk
dh2924@tutor.open.ac.uk