



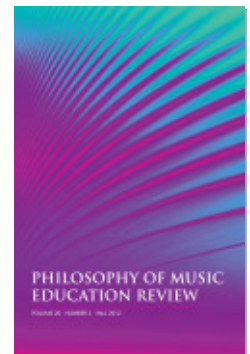
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Capitalist Rationality: Comparing the Lure of the Infinite

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CAPITALIST RATIONALITY COMPARING THE LURE OF THE INFINITE

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With the use of Bruner's concept of story, broad generalizations from the US, and political philosophy, this article suggests that comparisons between music programs throughout the world are meaningless unless we acknowledge how pervasive, insidious, and menacing is the rhetoric of the global market economy. Political philosophy is one process of inquiry that can provide a way of reflecting upon educative constructs that affect all educators. One way to begin thinking about the process of comparison is to examine educational statements from government websites throughout the world. While in many cases these statements are not referred to as manifestos, the rhetoric in use on these government sanctioned websites not only boldly states the goal of education in terms of global markets and competition but also does so by co-opting discourse that was originally intended to speak for oppressed populations.

We desperately need a new framework, one that can accommodate and organize our experience in a fashion that allows us to perceive its logic and read its message, heretofore hidden, illegible, or susceptible to misreading.¹

The vague feeling that there has been a rapid invasion which has forced people to lead their lives in an entirely different way is now widespread; but this is experienced rather like some inexplicable change in the climate, or in some other natural equilibrium, a change faced with which ignorance knows only that it has nothing to say.²

For a story to be a story, Jerome Bruner suggests, something must first go awry.³ Advocacy efforts in the US rarely provide a platform for suggesting that plans and expectations are anything but on track, but this is, of course, the brilliance and influence of jurisdiction. Providing a description of music education in the US from which one might base comparisons could simply be a list of names and dates: the “father” of music education and the year we became a formal part of public schooling, the date instrumental programs were “admitted” into the communal fray, our incursions into “multiculturalism,” the publication of the National Music Standards, the inception of the “National Anthem Project: Restoring America’s Voice”⁴ and, of course, the methods we used to get where we are. Yet, even the origins of inclusion have philosophical underpinnings, not to mention conceptions of hegemony, order, and control. As such, with the use of Bruner’s thoughts about story, generalizations,⁵ and political philosophy, I begin with the help of Michael Apple to provide the lens for the following perspective:

Freedom in a democracy is no longer defined as participating in building the common good, but as living in an unfettered commercial market, with the educational system now being seen as needing to be integrated into the mechanisms of such a market.⁶

With the use of patent illustrations from US music programs and the specter of late capitalism, I suggest that comparisons between music programs throughout the world are meaningless unless we acknowledge how pervasive, insidious, and menacing is the rhetoric of the global market economy. Perhaps this is a grand intent, one that cannot be fully fleshed out in the space constraints of this article, but by recognizing and uncovering the “institutionalized processes”⁷ that order behaviors, we come to see those ways in which the end always already determines the means.

PROGRESS—OR MANIFEST DESTINY

“Who controls the past” ran the Party slogan, “controls the future: who controls the present controls the past.” *1984*, George Orwell

There is a fairly clear trajectory of single-minded progression in US music programs and from a historical perspective our chronological ledger serves us

well. Even if we consider program anomalies or the informal musicing practices that are slowly making their way into curriculum and pedagogical considerations, one might suggest that in terms of making use of the tools that historically present themselves (forced in many ways by technological innovations—the phonograph, computer, popular and world musics, social networking sites, and so on) we are right on track. On track to what or where never seems to be at issue. All that matters is that we are on track, moving forward in the business of teaching music.

It may be, however, that as we march forward toward something that is never quite articulated but systemically assumed, we are being, as Eagleton states, “perpetually driven beyond [our] own limits by the lure of the infinite.”⁸ The infinite, both seductively within reach and always beyond, has too often necessitated movement dependent upon exchange-value. The price of admission and occupancy—our worth in the public school curriculum—has hinged upon traditions and rituals such as competition, the pursuit of higher awards, superior ratings, one-shot, perfect performances, all processes that seemingly provide the same value in an (almost universal) educative process that is marked by measurability and accountability. As such, focusing solely on exchange-value causes us to think in terms of movement rather than moment, and movement, Berger believes, dictates goals that are defined by success or failure.⁹

In this light then, the US story isn’t much of a story, because as Bruner pointed out, there’s nothing much awry if success is defined by movement forward. As speech acts, the presentation and telling of these stories reproduces and makes legitimate particular ways of being for particular reasons that are shaped by particular theoretical and ideological underpinnings. And as Judith Butler points out, “It is not simply that the speech act takes place *within* a practice, but that the act is itself a ritualized practice.”¹⁰ As such, the telling of the same story of success and movement forward continues to facilitate a culture in which unexamined (and thus assumed) conceptual understandings advance desensitized pedagogical engagements.¹¹

The perceived success of many music programs and structures and the methodologies that accompany such “successes” set limits on how stories can be told and lived and how music can be made and valued. Consequently, these ways of “teaching” continue to exist in part because the telling of these stories has become part of our exchange-value. Thus, the task of presenting music education in the US for comparison turns out to be an ethical undertaking. Therefore, so as not to produce another narrative that bestows upon certain programs and ways of teaching the order and privilege that needs to be disrupted, agitated, troubled, and made awry, I rely on the following generalizations in order to emphasize how the very act of telling can function as a performative that invokes past and

precedent and interpolates and calls into the moment ritual practice. In other words, to simply describe examples of US music programs without analysis and framing not only reverts to simplistic understandings, but also serves to incautiously dismiss the unanticipated possibilities the injury of such telling brings to new ways of engaging.¹²

THE VEIL OF EXPANSIVE

For the most part music education in the US is a modernist project of control and order: methods and curricula exist inside modernist narratives that give them meaning; in particular the modern discourse of perceived disorder that necessitates the maintenance of order and measurement. Zygmunt Bauman speaks of solid modernity that is “bent on entrenching and fortifying the principle of territorial, exclusive, and indivisible sovereignty, and on circumscribing the sovereign territories with impermeable borders.”¹³ Sovereignty considered this way is not a larger political authority to whom we contract and consent and to whom we give up our right to oppose. Sovereign, in this case, is the modernist desire for control so that our presence in the curriculum will be justified.

In the US, whether music educators can or would articulate the following, primary music programs are often justified based on extra-musical research¹⁴ and the primacy of developmental stage theory and structured upon (unexamined) philosophical underpinnings bolstered by Rousseau and Pestalozzi.¹⁵ Primary music educators often self-identify as either a Kodály or Orff teacher, or some kind of eclectic mash-up of the two. Curriculum is often centered on holidays such as Halloween, Presidents Day, Kwanzaa, (and perhaps Christmas, cloaked as a historically situated practice), Black History Month, Hispanic Heritage Month, events such as Music in our Schools Month (MIOSM—an advocacy creation of the National Association for Music Education (NAfME)¹⁶ and various other established, and hence “traditional” occasions.

There are, of course, many thoughtful and mindful programs, however in the grand tradition of political theorizing, the use of “fancy, exaggeration, even extravagance, sometimes permits us to see things that are not otherwise apparent.”¹⁷ If one is even cursorily following any set of curricular standards in the US, whether those be national, state, or even city standards, there will more than likely be the mandate to expose students (like being exposed to some childhood disease) to “other” music and cultures¹⁸: “Boys and Girls, it’s the Chinese New Year, it must be time for the music of our Chinese friends!”¹⁹ On the other hand, corporate and for-profit programs are hardly a fancy, exaggeration, or an extravagance. Indeed, the public school market is “nourished by a variety of private loyalties”²⁰ representing an “arrangement of power and authority.”²¹ “Music and the Brain,” which “links early music instruction and cognitive ability,”²² and “VH1

Save the Music Foundation,” which is “dedicated to restoring instrumental music education in America’s public schools”²³ are the most prevalent of these. And of course, for those interested in more obvious and transparent remuneration, the use of candy, such as M&Ms, as tools in order to teach, for instance, the notes on the staff, fare very well when coupled with an end-of-term pizza party for the class who . . . [insert accomplishment that is more often than not connected to a behavioral pact made with students].

Middle school music, often more mythical in possibilities than operationalized, exists in the same cosmos yet somehow not. Indeed, if there is middle school music it will more than likely be centered primarily on participation in large ensembles.²⁴ There may be, however, a state requirement of forced conscription for a particular period of time in some variety of general music course. In that case, if one is very lucky these courses may actually consist of some version of participatory music making—drum circles, guitar class, garage bands, technology labs, even opera workshops. However, a more cynical view of the purpose of music teachers at the middle school level is one in which their job is to prepare students for the real music making that will take place in high school ensembles. By and large, in the circle of life, middle school music programs function as holding pens and feeder programs. In many cases music in high school programs fare much better with the inclusion of ambiguous music appreciation courses, guitar ensembles, piano and technology labs. In the long run however, if the task or goal is to present music education in the US one might simply dispense with considering operationalized programs and use the National Music Standards as a written performative that essentially describes, enacts, and consolidates the goals of the US governing music association, (NAfME).²⁵

Obviously, this educative map has places that should be marked “here be dragons” and illustrates that comparisons can be casual (read cavalier) with the pretense of exchanging ideas (veiling the goal of bolstering what “works”) and as a way of finding something that “works” better (at procuring whatever is needed) by questioning (probably not so generously) if someone is “teaching the right way” or in the most “efficient” way. But dragons can also reveal more questions; uncovering unexplored territory and uncharted waters, they both keep us from and lure us into the infinite. Clearly, comparative education frameworks can help to clarify conceptual similarities and differences, but without a philosophical framing these “comparisons” are essentially tautological—“the means and its ends are identical.”²⁶

What then is the task of comparison? In the following section, I present political philosophy as a way of reckoning with global comparisons as well as articulating the pervasiveness of competitive rhetoric that should, at the very least, garner discomfort.

“FREE” MARKETS

By viewing common political experience from a slightly different angle than the prevailing one, by framing an old question in a novel way, by rebelling against the conservative tendencies of thought and language, particular thinkers have helped to unfasten established ways of thought and to thrust on their contemporaries and posterity the necessity of rethinking political experience.²⁷

Political philosophy is a process of inquiry that can provide a way to reflect upon educative constructs that affect all educators. While many music educators are concerned with political practices (including policy development), political philosophy can be used to establish “a useful conceptual frame for approaching issues in comparative music education” and in exploring “the globalization of music education discourse.”²⁸ Historically political philosophy has been made manifest in multiple ways: St. Augustine, Luther, Calvin, Machiavelli, Marx, and Nietzsche were all political philosophers who lived, experienced, and made sense of their differing epochs. While each of these men was engaged in various and diverse issues, certain recurring “problem-topics” resonate throughout their work and the work of others, including the nature of power relationships and authority, social conflicts, “goals or purposes as objectives of political action, and the character of political knowledge.”²⁹

How then can political philosophy be used as we seek comparisons? Might we consider a community’s proclivity toward “obedience and subordination?”³⁰ Might we compare to bring a sense of order or even to pursue a sense of order? If these are such goals political philosophy will be useful in shedding light on social conflict and organization as social control. Political theory might also lighten the “[despair] of knowing”³¹ that may occur as more layers are uncovered that time and again indict the hegemony of capitalism and the global market and call our attention to the shrinking of political space.

LOOK NO FARTHER FOR GLOBALIZED DISCOURSE IS ALREADY WITH US

The state is consolidating on a world scale. It weighs down on society (on all societies in full force; it plans and organizes society “rationally”.... The modern state promotes and imposes itself as the stable centre—definitively—of (national) societies and spaces.... It enforces a logic that puts an end to conflicts and contradictions. It neutralizes whatever resists it by castration or crushing.³²

If one were to peruse the websites of international governments one will begin to see a pattern emerge that is at once shocking, and worse, as “natural

equilibrium.”³³ The consolidation of the state and the presentation of stability through global competition are made obvious in the rhetoric of most if not all international government websites. In effect all of them “enforce a logic that puts an end to conflicts and contradictions,”³⁴ which as a result constructs and produces an already existent globalized music education discourse.

Consider the following:

A world-class education is the single most important factor in determining not just whether our kids can compete for the best jobs but whether America can out-compete countries around the world.

President, Barack Obama, July 18, 2011³⁵

We've got to be ambitious if we want to compete in the world. When China is going through an educational renaissance, when India is churning out science graduates, any complacency right now would be completely fatal to our economic prospects. So for the future of our economy, and our society, we need a first-class education for every child. Of course, everyone's agreed on that.

Prime Minister, David Cameron, Friday 9, September 2011³⁶

It is of decisive significance for our effort to build a learning society, develop human resources, improve people's living standard and make China a prosperous, strong, democratic, culturally advanced and harmonious modern socialist country. . . . [it is] also necessary to train more talents for our economic and social development in the future. . . . We must adopt a learner-centred approach, promote overall development of the students and help them develop a sense of social responsibility, innovative spirit and good problem-solving skills.

Ministry of Education People's Republic of China, 2010-07-31³⁷

I would like to call it green growth: . . . investing in connecting the European Union into a single market through the Internet and social media, investing in our capacity to grow, to be competitive, make us competitive, and bring jobs, jobs for our youth and jobs for our society.

Prime Minister, George A. Papandreu, May 16, 2011³⁸

So perhaps another idea that I believe many will accept is that the first mission of the school is to prepare for work! A degree that does not lead to a job does not deserve its name certificate. If the diploma does not lead to a job, does the student deserve the title of diploma?

President of The Republic, Nicolas Sarkozy, Thursday, January 5, 2012

Work at our higher education institutions is to maintain a high standard and be competitive in an international perspective. Sweden's prospects for growth, employment and future prosperity are closely linked to the quality of higher education and research.

Sweden Ministry of Education and Research³⁹

Granted, not all governments invoke the specter of competition. Finland, for instance, speaks of international cooperation rather than competition and yet this could simply be rhetoric that covers historically operationalized practices cloaked under the guise of liberalism:

The objective of the Ministry of Education and Culture is to provide educational and cultural opportunities for further education and to guarantee the skills needed in the labour market, to strengthen national culture and to promote international cooperation.

Mission Statement Finish Ministry of Education and Culture⁴⁰

However, with the exception of Finland, careful use of language (among the websites that have been translated into English) is rare: market competition appears in some form or other in websites that have been translated into English, as well as those speeches of education ministers that have not been completely translated (among these, the German Dresden Educational Summit in October 2008).⁴¹ Of course, the Bologna Declaration, which unites 47 countries in the unified goal of “promoting European citizens employability and the international competitiveness of the European higher education system”⁴² represents its own form of political institutionalism. While never specifically stating that the goal of the Process is to prepare higher education students to compete globally the sentiment could certainly be read within the multiple Process documents.

A Europe of Knowledge is now widely recognised as an irreplaceable factor for social and human growth and as an indispensable component to consolidate and enrich the European citizenship, capable of giving its citizens the necessary competences to face the challenges of the new millennium, together with an awareness of shared values and belonging to a common social and cultural space.

Bologna Declaration of 19 June 1999⁴³

Whereas global capitalism and the market economy is rarely, if ever, referred to as an institution, the point that becomes immediate as we read through these government sanctioned statements is that competition at the global level has indeed become institutionalized. These statements both reflect and enact the responsibilities, and hence practice, of the local, and clearly global, citizen. Political philosophy allows us to examine the rhetoric of these virtual and public spaces and see them as a mode of capitalist rationality. And while capital and capitalism are complex systems in both an historical and economic sense, in this case we see in this rhetoric capitalism as the production and consumption of goods, a class system that provides the mechanisms for the satisfaction of profit, and a division of labor that produces a product whose goal is not to satisfy human

needs, but rather “to re-order the lives of the people who come into contact with it.”⁴⁴

In most cases these statements are not referred to as manifestos. However, the rhetoric in use not only boldly states the goal of education in terms of global markets and competition but also does so by co-opting discourse that was originally intended to speak for oppressed populations. Historically manifestoes have been used to signal “radical departures from bourgeois artistic forms and practices.”⁴⁵ They were (and are) used as an urgent call to arms with the intent to incite following and to create a “we” and the “other.” As such, Janet Lyon suggests there are characteristics that delineate and designate the form of a manifesto that in essence “claims to speak for a constituency.”⁴⁶ She sees the consensus of the “constituency,” however, as the “product of a pronominal sleight of hand, whereby ‘we’ disguises the metonymic function” of a group, or in this case a capitalist ideology, and creates and enacts the “universal subject of the modern state.”⁴⁷ In other words, in order to underscore and further a particular ideological value system that provides the discursive conditions under which support for such proclamations can exist, these statements, while seeming to have “the people” in mind, have been crafted as a “discursive tool in the actualization of political goals and ideological wants.”⁴⁸

The above statements are written in an unmediated style of rhetoric that is designed to prevent interrogation or dissent, the voice “is univocal, unilateral, single-minded,”⁴⁹ it is fervent, seemingly transparent, and written in the voice of the “common man.” In short these statements reflect and produce the conditions of production necessary for the reification of capitalism, “a tool of thought and of action; that in addition to being a means of production it is also a means of control.”⁵⁰ The posting of these statements (often situated in most of these cases as governmental educational mission statements) is both political and a manifestation of politics. These actions are both

a form of activity centering around the quest for competitive advantage between groups, individuals, or societies . . . and a form of activity in which the pursuit of advantage produces consequences of such a magnitude that they affect in a significant way the whole society or a substantial portion of it.⁵¹

Clearly there is much that is troubling about and within these statements. What is of most concern, however, are the ways in which each government, from the US to China, co-opts the language of care and child-centered learning in order to control the means of production. I am not suggesting that these governments do not care for, care about, and desire to attend to the disenfranchised or ethnic minorities, but if one is on a “quest for competitive advantage between groups, individuals, or societies”⁵² one needs educated workers. And historically

the most effective way to educate workers has been public schooling. This ritualized progression of global competitiveness serves to create further divisions of labor and class, confusion between teaching and learning (or learning as “certification” and commodification) and can ultimately “[permit] the invention of a new class of poor and a new definition of poverty.”⁵³ Hardly a goal any music educator is interested in pursuing.

“NOT OF THE PROBABLE BUT OF THE “NOT-IMPOSSIBLE”⁵⁴

Political theory, however, has involved more than the prognostication of disaster. It deals also in possibilities; it tries to state the necessary or sufficient conditions for attaining ends which, for one reason or another, are deemed good or desirable.⁵⁵

The heading of this final section references the concept of Utopia. Shklar reminds us in the heading of this section that Utopia should not be considered simply as a dream, aspersion, a condemnation or indictment. Nor should Utopian thinking be used for the creation of illusionary worlds upon which we base decisions. The appeal of global competition and the rightness and solidarity such messages suggest serves to divert attention from the implications of this deterministic unfolding and the extent to which these notions are illusionary.

Throughout the 2010 International Society for the Philosophy of Music Education conference in Helsinki and the week previous to the conference (in which students had the opportunity to present their work in small groups) I was struck by an issue that continues to vex me. The philosophy of music education seems to be for one purpose and that is the purpose of justifying music education. In the US a philosophy of mathematics education, or science education, or even language arts education has nothing to do with the justification of the subject within the curriculum. This could simply indicate that these disciplines have always been a part of the curriculum and as such philosophy takes on a different meaning. It is true that these disciplines have no need to justify their position in the curriculum and perhaps this is why they have moved away from a philosophy of essentialist and perennial content. Although there are debates that are lately more prevalent and harsh as to what books should be included in the curriculum and which should literally be thrown into the fire, these disciplines are more concerned with the process of inquiry and why and how both teachers and students should go about thinking through epistemological concerns. What is worth noting is that these conversations have shifted how the public sees, in many aspects, the ontology of these disciplines within the formal process of schooling. In music, however, we are concerned with what students will know and be able to do. Consequently, rather than epistemological concerns we focus on behavioral objectives that function recursively and both signify and reproduce what music

education is.⁵⁶ This in turn, has *not* shifted how the public sees the ontology of music education within the formal process of schooling; perhaps a much needed focus to compare.

In many ways it seems that in the US music educators engage in a form of sociopathy—we lack a sense of responsibility toward the larger educative picture. Unfortunately, the stories we tell that are defined by this discourse have only one goal in mind; no matter what else is argued or presented, no matter what philosophical lens is used, no matter whether discussions of purpose are praxial, cognitive, or aesthetic. In the US, the only goal or purpose that really matters is the final arrival point of inclusion in the curriculum—our success and our failures are defined in those terms. The value of the global market comes from outside our belief in musicing, and we rarely consider, as Nietzsche suggested, under what circumstances the values of this worth come to be situated, as well as what value (and indeed exchange-value) this has, for whom, and to what end. Hence, we ought to consider the progression toward permanence in the curriculum of schooling (seemingly marked by cause and effect, where our actions are determined by the global market discourse governing what can and cannot be done) as an outside authority whose power has indeed been and continues to be vested by us.

Hanna Nikkanen has written of this relationship between school music and the school culture. “In my point of view, school cannot be regarded as a community of *musical* practice but as a community of *educational* practice.”⁵⁷ This contract that we have seemingly made, that binds us to positioning ourselves in opposition to other disciplines and amongst ourselves, and to a modernist paradigm of technique and sequence brings us very little in terms of what we purport to believe in. We need to consider, as Bruner does, “the dialectic of the established and the possible,”⁵⁸ a dialectic, however, that does not necessarily move us forward toward an infinite that negates meaning found in the moment.

Comparisons, while necessary in moving us forward toward goals that are socially just and musically sound, need first to uncover and “lay bare the ideology they embody.”⁵⁹ Economic competitiveness is not going to disappear and as educators we would be remiss in neglecting the facilitation of environments in which creativity and innovation underscore integrated engagements. It seems, however, that as we employ comparisons it is also part of our responsibility to question those ways our curriculum and actions perpetuate and reproduce engagements that serve to reify systems of production that alienate each of us from the gloriousness of musicing. Thus, rather than see the rise of global markets as sites of competition that stand us against others we might reframe our educative endeavors as those which provide creative dispositions that desire global sustainability. Political philosophy is one such process of inquiry that facilitates such goals.

Nietzsche believed that “the value of such a crisis is that it cleanses, that it forces together related elements and makes them ruin each other . . . ,”⁶⁰ thus suggesting a conception of nihilism constructed as an anticipation of what could be; as an acceptance of crisis as a condition for reconstruction. We recognize, however, that all acts are political acts and nothing is neutral or free of value. But as we move forward into discussion and comparisons what I hope for is more ample and less essentialist comparisons that help us grapple with engagements that “disturb what was previously considered immobile.”⁶¹

NOTES

¹Zygmunt Bauman, *Does Ethics Have a Chance in a World of Consumers?* (Cambridge: Harvard University Press, 2008), 2.

²Guy Debord, 1988, Comments on the Society of the Spectacle, <http://www.notbored.org/commentaires.html> (accessed January 29, 2012), 1.

³Jerome Bruner, *Making Stories: Law, Literature, Life* (Cambridge, MA: Harvard University Press, 2002).

⁴<http://www.thenationalanthemproject.org/>

⁵To be clear, these are my reflections on the current state of music education in the US. There are multiple ways to enter this conversation and I come to this topic with my own biases and my own interpretation.

⁶Michael Apple, “Civic Learning,” *Theory into Practice*, vol. 27, no. 4 (Autumn, 1988): 285.

⁷Sheldon Wolin, *Politics and Vision: Continuity and Innovation in Western Political Thought* (expanded edition), (Princeton, NJ: Princeton University Press, 2004), 7.

⁸Terry Eagleton, *On Evil* (New Haven, CT: Yale University Press, 2010), 31

⁹John Berger, *Hold Everything Dear: Dispatches on Survival and Resistance* (New York: Pantheon Books, 2007), 8.

¹⁰Judith Butler, *Excitable Speech: A Politics of the Performative* (NY: Routledge, 1997), 51.

¹¹For a more nuanced discussion of the “pedagogical dimension” of concepts see Megan J. Laverty’s, “Learning Our Concepts,” *Journal of Philosophy of Education*, vol. 43, no. S1 (2010).

¹²Butler, *Excitable Speech*, 4.

¹³Bauman, *Does Ethics Have a Chance in a World of Consumers?* 8.

¹⁴Using simple key search terms such as “justifying music education” turns up research studies that correlate higher grade point averages, high self-esteem, raising IQ scores, increased learning in mathematics dissuading discipline problems, improvement of reading language abilities, etc. See for instance, <http://www.childrensmusicworkshop.com/advocacy/justifyyourprogram.html>

¹⁵See Benedict for further discussion: Processes of Alienation: Marx, Orff and Kodaly, *British Journal of Music Education*, vol. 26, no. 2 (July 2009): 213–224.

¹⁶<http://musiced.nafme.org/events/music-in-our-schools-month/>

¹⁷Wolin, *Politics and Vision*, 18.

¹⁸Unfortunately, the space constraints of this article do not allow for an in-depth examination of the ironies embedded in the use of the word “expose.” Two examples from the *Blueprint for Teaching and Learning in Music: Grades PreK-12* (2004, New York City Department of Education), highlight this: “The Zulu people already had a strong tradition of choral music when the Christians began to expose them to church hymns, and later, to gospel music” (p. 77). “And the Beatles discovered Ravi Shankar, the Indian sitar player, and exposed a whole generation of young listeners to non-Western music for the first time” (p. 94).

¹⁹A search on the National Association for Music Educators (NAfME) website for the word “expose” turns up 32 links. If you add “forum” to the search criteria the count goes up to over 100. In many instances NAfME uses the word directly, as in one of their “Common Sense Tips”: “Expose Students to All Genres of Music.” <http://www.nafme.org/v/and/common-sense-tips-part-1/> In many other instances the word is used by music teachers who are posting on different forum pages most often articulated in some form of the following “it’s very important to expose our children to these songs.” <http://www.nafme.org/v/chorus/folk-tunes-usa/>

²⁰Wolin, *Politics and Vision*, 261.

²¹*Ibid.*, 8.

²²<http://www.musicandthebrain.org>

²³<http://www.vh1savethemusic.com> Also, for an incisive examination of VH1 and salvation narratives see Julia Koza’s “‘Save the Music?’ Toward Culturally Relevant, Joyful, and Sustainable School Music,” *Philosophy of Music Education Review*, vol. 14, no. 1 (Spring 2006), 23–38. She has also written extensively on the corporate connections NAfME (Music Educators National Association) has cultivated. See Koza, 2002, 2007).

²⁴John Kratus, “Music Education at the Tipping Point,” *Music Educators Journal*, vol. 94, no. 2, (2007): 42–48.

²⁵As this article goes to press The National Coalition for Core Arts Standards, with the goal of aligning arts standards to the Common Core Standards (fully implemented by 2015), is replacing the National Music Standards in the US with the intent of fully extending into the pre-k-14 (first 2 years of college) educative sphere: “Extending to 14 (college sophomore) will enable standards writers to work with higher education colleagues to delineate college general education arts expectations that articulate with Pre-12 expectations and might also apply to students in technical/community/junior colleges.” Subsequently, as if to fend off interrogative processes, they go on to preemptively note: “Thoughtful choices will cause some initial controversy, but ultimately be a great boost to education in the field.” (<http://nccas.wikispaces.com/Proposed+Standards+Details+Consensus+Document+?f=print>)

²⁶Guy Debord, *The Society of the Spectacle* (New York, NY: Zone Books, 1995), 15.

²⁷Wolin, *Politics and Vision*, 23.

²⁸This task was given to each of the authors in this edition by PMER editor Estelle Jorgensen.

²⁹Wolin, *Politics and Vision*, 4–5.

³⁰Ibid., 261

³¹Friedrich Nietzsche, "On the Genealogy of Morality," *The Nietzsche Reader*, eds., Keith Ansell Pearson, Duncan Large (Malden, MA: Blackwell Publishing, 2006), 85.

³²Herve Lefebvre, *The Production of Space*, trans., Donald Nicholson-Smith (Malden, MA, Blackwell Publishing, 1974/1984), 23.

³³Debord, *The Society of the Spectacle*, I.

³⁴Lefebvre, *The Production of Space*, 23.

³⁵Barack Obama, The White House, Education, <http://www.whitehouse.gov/issues/education> (accessed May 8, 2012).

³⁶David Cameron, Prime Minister's Speech on Education, Friday 9, September 2011, <http://www.number10.gov.uk/news/pms-speech-on-education-2/> (accessed February 18, 2013).

³⁷A Blueprint for Educational Modernization, July 2010, http://www.moe.edu.cn/publicfiles/business/htmlfiles/moe/moe_2862/201010/109029.html (accessed February 18, 2013).

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