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Section III – Becoming Other Than

Chapter 14

On Jorgensen’s Dialectical Approach to Music Education: Resonances with *Yin-Yang*

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Abstract

In this chapter, I examine Jorgensen’s dialectical approach to music education from Chinese philosophical lenses. More specifically, I re-visit her 2001 essay entitled “A Dialectical View of Theory and Practice” and read it afresh through the lenses of *yin-yang* theory. I conclude by highlighting three philosophical resonances between Jorgensen’s ideas and *yin-yang* theory: balance, change, and space.

Estelle Jorgensen’s work in the philosophy of music education resists hard labels in traditional categories such as the aesthetic or the praxial.¹ Sidestepping either-or construals, she proposes a dialectical approach to music education whereby opposites co-exist—an approach which she articulates, develops, and expands over a line of published scholarship.² Such an approach resonates

with the Chinese philosophical notion of *yin-yang*. In this chapter, I examine Jorgensen’s dialectical approach to music education from Chinese philosophical lenses. In particular, I read her 2001 essay entitled “A Dialectical View of Theory and Practice” afresh through the lenses of *yin-yang* theory.³ I conclude by highlighting three philosophical resonances between Jorgensen’s ideas and *yin-yang* theory: balance, change, and space.

Yin-Yang Theory

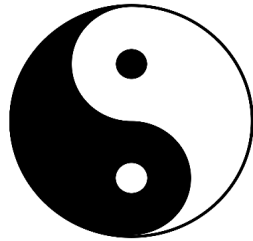


Figure 1: The *Taijitu* (太極圖)

Figure 1 presents what is perhaps the most well-known Eastern symbol in the Western world: the *Taijitu* (太極圖).⁴ The black portions refer to *yin* (陰: “dark”) while the white segments denote *yang* (陽: “bright”), symbolizing the notion that all events and things in the natural world have two opposing aspects that co-exist in a dialectical relationship. Importantly, these two aspects are not at odds with each other but interdependent and complementary. We cannot know one without knowing its polar opposite: darkness can only be understood in relation to brightness, left can only make sense in relation to right, and hot can only be comprehended in relation to cold (the converse is true in all cases). *Yin-yang* theory influenced major Chinese philosophical schools such as Confucianism and Daoism. For example, in the *Daodejing*, there are over eighty *yin-yang* dyads, such as long-short (*changduan* 長短), high-low (*gaoxia* 高下), and difficult-easy (*nanyi* 難易).⁵

While there are always two aspects in *yin-yang*, they form one ultimate reality: dialectical monism. Think for example, of a wine glass. The physical glass is *yang*, the

space inside it, *yin*; one cannot exist without the other. Glass alone cannot contain wine; space is needed. Conversely, the space in the wine glass cannot exist without the glass. I refer, therefore, to the theory as “*yin-yang*” rather than “*yin* and *yang*.” Although the latter construal is commonplace, the use of the connector “and” suggests that *yin* and *yang* exist as separate antecedents. However, *yin* cannot possibly exist without *yang* and vice versa: the very presence of brightness, for example, necessitates the logical existence of darkness—they are two sides of the same coin.⁶

Returning to the *Taijitu* (Figure 1), the fact that it is a circle (symbolizing holism and the oneness of opposites) must be immediately apparent to all; what is perhaps less obvious are the two fishes chasing after each other. The white fish seems to be morphing into the black one; simultaneously, the black one morphs into its white counterpart—they are interpenetrating.⁷ This dynamism is crucial: *yin* is always in the process of becoming *yang* and vice versa, leading to a metaphysical worldview of constant change.⁸ There are two important aspects in this world of change. First, change happens in the opposite direction. Although *yin-yang* relationships complement each other, their opposites paradoxically provide the impetus for change to occur and make change possible. Take for example, life (*yang*) and death (*yin*). As organisms grow and live, they simultaneously move towards the cessation of life; death makes life possible, and vice versa. Second, change

happens not only in the opposite direction, but is also cyclical: *yin* to *yang*, *yang* to *yin*, and *yin* to *yang* again—the cycle continues indefinitely. This does not mean that the back-and-forth changes cancel out each other. Take for example, day (*yang*) and night (*yin*). Day changes to night and night to day; when night returns to day, it is a new day. We might say the same for chickens and eggs: always a new chicken, always a new egg. What recurs is the direction of change, not the event or thing in and of itself.⁹

One final point deserves mention. As the *Taijitu* makes clear, within the black, there is the white; within the white, there is the black. Within *yin*, there is *yang*; within *yang*, there is *yin*. Each contains the seeds of the other. A “good” person can become “evil”; conversely, an “evil” person has the potential to become “good” (think Luke Skywalker and Darth Vader). Aristotelian law of non-contradiction posits that a property cannot be “A” and “non-A” at the same time.¹⁰ *Yin-yang* theory does not refute distinctions between “A” and “non-A”; rather, “A” can *become* “non-A” at a different point in time, and vice versa.¹¹ Day cannot be night simultaneously (law of non-contradiction). However, day is constantly changing to become night and vice versa (*yin-yang*). While the law of non-contradiction is concerned primarily with “what is” and “what is not,” *yin-yang* theory stresses how “what is” and “what is not” change across time. No situation stays static. Laozi captures this in the *Daodejing*: “Disaster, good fortune adheres therein; good fortune, disaster lurks therein” (禍兮福所依，福兮禍所伏).

福所依，福兮禍所伏).¹² During the darkest moments, there is always a positive aspect; conversely, the most blissful moments do not last either. One contains the seeds of the other.

To summarize, the *Taijitu*, although seemingly simple, encapsulates the major tenets of *yin-yang* theory: the co-existence of opposites that are interdependent, interpenetrating, and complementary and a constant world of change. In music education, Victor Fung drew on *yin-yang* theory to forward the notion of “Complementary Bipolar Continua in Music Education,” Mengchen Lu mined the *yin-yang* distinction between presence (*you* 有) and nothingness (*wu* 無) to posit a Daoist-inspired philosophy of music education, and I have used *yin-yang* theory to examine how Reimer’s theory of aesthetic experience can be both Deweyan and Kantian.¹³ Although Jorgensen did not make explicit use of *yin-yang*, it resonates with her dialectical approach to music education.

Jorgensen’s Dialectical Approach: Resonances with Yin-Yang

In “A Dialectical View of Theory and Practice,” Jorgensen argues for the usefulness of a dialectical approach to theory and practice. In particular, she persuades us to think of educational theory and practice in terms of “this-with-that” whereby the two move dynamically like

actors or dancers on stage. Such a construal resonates with *yin-yang* theory.¹⁴

To begin, like *yin-yang*, there are two aspects: theory and practice. These two aspects are not Platonic dualisms that are firmly bifurcated (e.g., the world of Forms and the phenomenal world)¹⁵ but opposites that co-exist dialectically—“soft boundaries,” Claire Detels might say.¹⁶ It is striking that Jorgensen chooses the same metaphor (i.e., the “actors” or “dancers”) for both theory and practice, as if to emphasize their oneness, recalling *yin-yang* dialectical monism (i.e., two-in-one). In fact, she refers to the actors or dancers as one singular “artistic metaphor”:

Thinking of educational theory and practice using a “this-with-that” approach (Yob, 1997, p. 237) in which theory and practice move together as actors on the stage offers a rich and dynamic metaphor for the dialectic between theory and practice. This artistic metaphor conveys the image of two actors or dancers on the stage, interacting and engaging each other, one coming to the foreground and moving.¹⁷

Jorgensen’s vivid imagery recalls the two fishes in the *Taijitu* (Figure 1) each taking turns to be foregrounded. Like *yin-yang*, the two actors or dancers “move together”: neither is static, creating a stage which is “a space of dynamic movement and flux as the nature of the tension changes from time to time, now building in energy and vitality, then lapsing into calm and repose.”¹⁸ Jorgensen’s depiction of the

stage in terms of energy which gathers momentum on the one hand and relaxes on the other resembles the movement of *qi* (氣 : vital energy or life force) in the *yin-yang* worldview. Quoting Iris Yob, Jorgensen notes that the metaphorical dancer responsible for this dynamism is “a whole person rather than separate parts of mind and body or theory and practice.”¹⁹ This notion of the whole person is embedded in the Chinese character 太 (*tai*: great) found in the *Taijitu* (太極圖).²⁰ Notice how 太 (*tai*: great) comprises 大 (*da*: big) with an additional short stroke (一). 大 (*da*: big) resembles a human with limbs outstretched; it is one whole person, like Jorgensen’s dancer, rather than passport headshots or Greek head statues. Jorgensen’s metaphor, therefore, reminds us of the oneness of mind and body and theory and practice continually moving and interacting in a constant world of change.²¹

Indeed, change is a theme that recurs in much of Jorgensen’s writings.²² Just as change happens from *yin* to *yang* and *yang* to *yin* (as noted earlier, recurring indefinitely), Jorgensen observes how curricula in music “have swung back and forth from one emphasis to another during the past two centuries.”²³ Furthermore, for her, “Music education history is replete with examples of theories and practices that largely disappear or die as others are born.”²⁴ For example, as the use of the gamut faded away, the *fasola* and tonic *sol-fa* were born; similarly, the American singing schools were replaced by music education in the common schools.²⁵ This endless cycle of the old dying away and the

new being born is captured in the *yin-yang* Daoist principle, *youwu xiangsheng* (有無相生).²⁶ *You* (有) refers to presence; *wu* (無) denotes absence or nothingness. *Xiangsheng* (相生) literally translates as giving birth to one another. Applied to life (*you* 有) and death (*wu* 無), *youwu xiangsheng* (有無相生) shows us how life and death are autogenerative: life “gives birth” to death and vice versa. For example, a chicken lives, a chicken dies, and becomes sustenance for another life; the cycle continues indefinitely. *Yin-yang* theory applies these observations from the natural world to events, things, and the phenomenal world in which we live. Jorgensen’s emphasis on change and how theories and practice evolve is consistent with *yin-yang* theory.

As noted earlier, *yin* resides within *yang* and vice versa. This is strikingly similar to Jorgensen’s construal of the relationship between theory and practice as seen in how she reminds music educators to “trace the theoretical roots of practices and the practical roots of theory, lay better theoretical foundations for practice, and make theory more applicable in practice.”²⁷ In other words, theory and practice are interdependent, interpenetrating, dynamic, and mutually complementary—just like *yin-yang*. Just as we cannot know left without right, tall without short, and *yin* without *yang*, we cannot truly understand theory without practice and vice versa. Accordingly, music educators who primarily identify themselves as researchers ought to be as invested in practical matters as those who see themselves as practitioners ought

to dedicate time for theoretical thinking. In Jorgensen’s words,

Dialectical tension creates problems in the relationship between theory and practice, as both retain their separateness, impact undeniably on the other, yet are integrally interrelated. There is the “ground between” the archetypical theoretical and practical, the fuzzy territory in which theory may be more in the foreground than practice, or vice versa.²⁸

Of crucial importance in the above is Jorgensen’s notion of the “ground between.” For Jorgensen, curriculum resides in this “ground between” theory and practice: it is dynamic, improvisatory, and requires negotiation and contest.²⁹ To my reading, this “ground between” lies at the crux of Jorgensen’s philosophical thinking—in a world of “soft boundaries” (Detels), it constitutes a space where opposites inter-relate, inter-mingle, inter-penetrate, cooperate, and conflict. It is the site where creativity and change occur, not bounded by traditional rigid taxonomies, methods, and frameworks.³⁰

To further expand Jorgensen’s ideas on this crucial space, I offer a metaphor from Laozi’s *Daodejing*: “All between heaven (*tian* 天) and earth (*di* 地) is like a great bellows (*tuoyue* 橐籥). Empty, yet it does not collapse, the more it is moved, the more it issues forth.”³¹ “Heaven” (*tian* 天) here does not refer to a transcendent heaven in the Hellenic-Judeo-Christian sense of the term but literally means “sky.”³² Here, Laozi is encouraging us to

think of the vast space between the sky and the earth as a “great bellows” (*tuoyue* 橐籥). Its value lies in its emptiness.³³ Yet, it is from this emptiness that limitless creative possibilities arise: think of all the natural landscapes, organisms, flora, fauna, humans, art, architecture, music, events, and things of this world (in Chinese, these are collectively known as the “ten thousand things” or *wanwu* 萬物) that emanate from this space between the sky and the earth. The more the “great bellows” move, the more the “ten thousand things” spring forth. Such a naturalistic, autogenerative worldview has no need for God;³⁴ rather, “the ten thousand things” are created due to the *yin-yang* interaction between heaven/sky and earth.

If heaven/sky (*tian* 天) is theory and earth (*di* 地) is practice, the “great bellows” is the vast “ground between” where curriculum resides. The very fact that it is neither wholly theory nor practice opens up space—space that is important to Jorgensen. In this space, teachers do not blindly adopt any theory nor practice—no matter how established they may be—but learn to think for themselves: “What is required in this approach is that teachers and researchers reflect on the alternatives before them, be they theoretical or practical, and resist prematurely foreclosing one or the other alternative before they make their decisions.”³⁵ Just as there is no transcendent God creating things from the above, there are no authorities dictating music educators what to do; rather, music educators are themselves the creators of

limitless ideas, pedagogies, strategies, theories, and practices.

How then, should music educators negotiate multiple possibilities in this “great bellows”? Through yet another *yin-yang* dyad: contest and cooperation. Drawing on the work of Henry Giroux, Jorgensen highlights the importance of “contest,” that is to say, that music educators ought to counter oppressive, crude, and violent social forces that threaten their work. In classic Jorgensenian fashion, contest alone is not enough; a counter-balance is needed: “In apposition to the metaphor of contest, I also see opportunities for cooperation, widening the private and public spaces and negotiating opportunities for seeing commonalities between different others.”³⁶ Contest and cooperation therefore, work hand in glove as two sides of the same coin; there is a time to speak against the oppressive forces and a time to build bridges through dialogue.

Balance, Change, and Space

In projecting *yin-yang* lenses on Jorgensen’s dialectical approach to music education, I have shown how Jorgensen construes theory and practice as two aspects of the same coin that mutually implicate and co-exist dialectically. Importantly, theory contains the seeds of practice and vice versa; each changes the other. Furthermore, there are three ways in which *yin-yang* theory resonates with Jorgensen’s ideas: balance, change, and space.

Balance is a prominent aspect in both Jorgensen and *yin-yang* theory. I am struck by the frequent use of the word “and” in Jorgensen’s writings, such as “great and little musical traditions,” “transmission and transformation,” “making and receiving,” “the architect and building inspector,” and “theory and practice.”³⁷ Jorgensen seems to be encouraging us to see both sides—the *yin-yang* as it were—of any issue. For example, music education ought not to be only about “great” musical traditions but “little” ones as well; musical cultures do not merely transmit but also transform. The frequent use of the word “and,” however, ultimately situates Jorgensen as a philosopher of Western lineage. The dualisms were already present since the time of Plato; the burden falls upon her to soften boundaries.³⁸ This contrasts with *yin-yang*, which is non-dualistic from the outset.³⁹ As a Western philosopher, she has as challenging a task as the American pragmatists had to combat traditional dualisms.⁴⁰ Through philosophical times where scholars align themselves with either the aesthetic or the praxial, Jorgensen forwards the dialectical approach where she explains the advantages and pitfalls (“*yin-yang*”) of any particular model, theory, practice, philosophy, or pedagogy.⁴¹ In fact, she goes so far as to critique her own ideas.⁴² As she observes, “As philosophers, everything we write is wrong, yet, there may still be ideas worth salvaging.”⁴³ In being willing to suspect that one might be wrong, Jorgensen displays the same spirit of fallibilism as the American pragmatists and Confucius.⁴⁴ For her, it is crucial to adopt such a mindset as

it respects the efforts and accomplishments of others and guards against arrogance and dogmatism.⁴⁵

Change is a second point of philosophical resonance. As I see it, there are at least two kinds of change in Jorgensen’s writings: “top-down” change that is wrought through social, political, ideological, and institutional forces that are oftentimes beyond the control of individuals and its “bottom-up” counterpart that happens at the cellular level from the individual that gradually ripples out.⁴⁶ Paradoxically, while the “top-down” forces can be responsible for change—change that is not necessarily for the better—they can also be responsible for resistance to change that advances the cause of music education. In a chapter titled “Reality” in *The Art of Teaching Music*, Jorgensen notes how during her days as a practicing teacher, she felt responsible to those who had power over her and an accompanying sense of powerlessness. Rather than quitting or being apathetic, Jorgensen encourages teachers to “begin to sow the seeds of changes that need to occur,” further reminding them that “there can be no harvest without the effort of preparing the soil, planting the seed, and nourishing it. And then wait in faith and hope for the harvest.”⁴⁷ Without planting seeds, there can be no life; planting seeds is also a liberatory and wise “ground between” forcing change to happen right away (which can have dire consequences) and doing nothing.

Speaking of the “ground between” brings me to the third point of resonance: space. As explained earlier, the “ground between” archetypes constitutes, for Jorgensen, a creative space (the “great bellows,” to appropriate my earlier Daoist metaphor) where opposites interact in multiple ways.⁴⁸ Jorgensen warns against the tendency towards “isms,” arguing that it is reductionist, simplistic, and dehumanizing, further noting that scholars and practitioners tend to create closed circles around their ideas, ideals, and pedagogical approaches, thereby polarizing the profession and failing to tackle the complexities of philosophical and other issues.⁴⁹ Contra restrictive either/or approaches, Jorgensen appeals to music educators to make space for genuine dialogue, construed by her as conversations between people who respect one another.⁵⁰ To recapitulate Laozi: “All between heaven (*tian*天) and earth (*di*地) is like a great bellows (*tuoyue* 橐籥). Empty, yet it does not collapse, the more it is moved, the more it issues forth.”⁵¹ Dialogue

is what moves the “great bellows” in music education, creates limitless possibilities, and guards against sectarianism. It is active, respectful, open-minded, empathetic, imaginative, intuitive, and generous; in *yin-yang* fashion, it is at the same time critical and interrogative.⁵²

For Jorgensen, it is crucial to make space for teachers to be heard alongside the powers that be; she expresses how “finding a space to be truly heard among the host of others in music education, powerful and well-connected policy makers” is particularly challenging.⁵³ Yet, such a space must be crucial in the pursuit of life, liberty, and happiness. Through seeking balance, sowing the seeds of change, and making space for dialogue, we dedicate our lives to the cause of music education. In so doing, we spend them, in Jorgensen’s words, “doing good for others, enriching and transforming their lives personally, musically, and culturally. And I know of no better, happier, and rewarding way to live.”⁵⁴

Notes

1 See for example, Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision*, 3rd ed. (Upper Saddle River, N. J.: Prentice-Hall, 2003), and David Elliott and Marissa Silverman, *Music Matters: A Philosophy of Music Education*, 2nd ed. (New York: Oxford University Press, 2014).

2 See for example, Estelle R. Jorgensen, *In Search of Music Education* (Urbana: University of Illinois Press, 1997); “What are the Roles of Philosophy in Music Education?” *Research Studies in Music Education* 17, no. 1 (December 2001): 19-31; *Transforming Music Education* (Bloomington: Indiana University Press, 2003); “Philosophical Issues in Curriculum,” in *The New Handbook of Research in Music Teaching and Learning*, eds. Richard Colwell and Carol Richardson (New York: Oxford University Press, 2002), 48-58; and “‘This-with-That’: A Dialectical Approach to Teaching for Musical Imagination,” *Journal of Aesthetic Education* 40, no. 4 (Winter 2006): 1-20.

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- 3 Jorgensen, "A Dialectical View of Theory and Practice," *Journal of Research in Music Education* 49, no. 4 (2001): 343-359.
 - 4 On the *Taijitu*, see for example, Robin Wang, "Zhou Dunyi's Diagram of the Supreme Ultimate Explained (Taijitu shuo): A Construction of the Confucian Metaphysics," *Journal of the History of Ideas* 66, no. 3 (2005): 307-323.
 - 5 *Daodejing*, Chapter 2. For a published English translation of the *Daodejing*, see Roger Ames and David Hall, *Dao De Jing: A Philosophical Translation* (New York: Ballantine Books, 2010).
 - 6 Some scholars drop the hyphen in *yin-yang* altogether. See for example, Robin R. Wang, *Yinyang: The Way of Heaven and Earth in Chinese Thought and Culture* (New York: Cambridge University Press, 2012). However, I have opted to preserve the hyphen in an effort to capture the "two-in-one" nature of *yin-yang* theory.
 - 7 On how the various qualities of *yin-yang* influence Chinese strategic thinking, see Derek M. C. Yuen, *Deciphering Sun-Tzu: How to Read the Art of War* (New York: Oxford University Press, 2014).
 - 8 On this metaphysical worldview and how it relates to music education, see Leonard Tan, "On Confucian Metaphysics, the Pragmatist Revolution, and Philosophy of Music Education," *Philosophy of Music Education Review* 26, no. 1 (Spring 2018): 63-81.
 - 9 On these key philosophical principles, see *Daodejing* Sections 16, 25, and 40.
 - 10 On the Law of Non-contradiction, see for example, Tuomas E. Tahko, "The Law of Non-Contradiction as a Metaphysical Principle," *Australasian Journal of Logic* 7 (2009), 32-47.
 - 11 On how Chinese dialectical thinking compares with deductive logic, see Xinyan Jiang, "Chinese Dialectical Thinking—The Yin Yang Model," *Philosophy Compass* 8, no. 5 (2013): 438-446.
 - 12 *Daodejing* Section 58, translation from Robert Eno, *Online Translation of The Daodejing*, 28. <http://www.indiana.edu/~p374/Daodejing.pdf> (accessed May 12, 2018).
 - 13 Victor Fung, *A Way of Music Education: Classic Chinese Wisdoms*, (New York: Oxford University Press, 2017), Chapter 5; Mengchen Lu, "Towards a Daoist-Inspired Philosophy of Music Education," MA thesis, National Institute of Education, Nanyang Technological University, Singapore; Leonard Tan, "Reimer through Confucian Lenses: Resonances with Classical Chinese Aesthetics," *Philosophy of Music Education Review* 23, no. 2 (Fall 2015): 183-201.
 - 14 In so doing, I am not positing that Jorgensen's dialectical approach *is yin-yang*, nor that she intended to be so, only that there are clear resonances, with the goal of building bridges across disparate philosophical traditions.
 - 15 On how Platonic dualism compares with the Chinese worldview and how this implicates music education, see Tan, "On Confucian Metaphysics," 63-81.
 - 16 Claire Detels, *Soft Boundaries: Re-visioning the Arts and Aesthetics in American Education* (Westport, CT.: Bergin & Garvey, 1999).
 - 17 Jorgensen "A Dialectical View," 344.
 - 18 Ibid.

19 Ibid., 356.

20 For a detailed expository of the meaning of the *Taijitu*, see Ni Jin Song 倪劲松, “*Taiji zhi ciyuan kaoshu ji qi zhexue yiyi*” “太极”之词源考述及其哲学意义 [“On the Etymology of *Taiji* and its Philosophical Significance”], *Journal of Anhui University* 4 (2006): 32-36. I am grateful to Mengchen Lu for this reference.

21 As Jorgensen notes, this metaphor is an artistic one as well, one that acts and dances like music and the performing arts. Robert Eno argues that Confucian philosophy, a major philosophical school influenced by *yin-yang*, is performative in its emphasis on ritual embodiment: one does not learn philosophical principles in the abstract but performs them through ritualistic codes of conduct. Importantly, Eno also uses the metaphor of dance to capture the heart of Confucianism. See Robert Eno, *Confucian Creation of Heaven* (Albany: State University of New York Press, 1990).

22 See for example, Estelle R. Jorgensen, “School Music Education and Change,” *Music Educators Journal* 96, no. 4 (2010): 21-27.

23 Jorgensen, “A Dialectical View,” 346.

24 Ibid., 344.

25 Ibid.

26 *Daodejing*, Chapter 2. For a published translation, see Roger Ames and David Hall, *Dao De Jing: A Philosophical Translation* (New York: Ballantine Books, 2010).

27 Jorgensen, “A Dialectical View,” 352.

28 Ibid., 344.

29 Ibid., 345. See also, Jorgensen, “Philosophical Issues in Curriculum,” 48-58.

30 On this point and further explanation of the “ground between,” see Jorgensen, *Transforming Music Education*, 11.

31 *Daodejing*, Section 5, translation from translation by Robert Eno, *Online Translation of The Daodejing*, p. 11 <http://www.indiana.edu/~p374/Daodejing.pdf> (accessed June 12, 2018).

32 On *tian* (heaven/sky) and how it implicates creativity in music education, see Leonard Tan, “Confucian Creatio in Situ—Philosophical Resource for a Theory of Creativity in Instrumental Music Education,” *Music Education Research* 18, no. 1 (2016): 91-108.

33 On the usefulness of emptiness or nothingness in a Daoist-inspired Philosophy of Music Education, see Mengchen Lu, “Towards a Daoist-Inspired Philosophy of Music Education.”

34 In numerous writings, noted philosopher Roger Ames cites Marcel Granet’s observation that “Chinese wisdom has no need of the idea of God.” See for example, Roger Ames, “Collaterality in Early Chinese Cosmology: An Argument for Confucian Harmony (*he* 和) as *Creatio in Situ*.” *Taiwan Journal of East Asian Studies* 2, no. 1. (2005): 43-70.

35 Jorgensen, “A Dialectical View,” 344.

36 Ibid., 345.

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- 37 Jorgensen, *In Search*, Ch. 3; "What are the Roles," 19; "A Dialectical View," 343.
- 38 The frequent use of "and" bears remarkable similarities to John Dewey's similar uses of "and" in his book titles (e.g., *The School and Society*, *Democracy and Education*), which is symptomatic of how he was at pains to tear down traditional dualisms (on this point, see Tan, "On Confucian Metaphysics," 66). Perhaps, Jorgensen was just as intent as Dewey was to resist hard boundaries.
- 39 On non-dualistic thinking in Chinese philosophy, see David Hall and Roger T. Ames, *Thinking through Confucius* (New York: SUNY Press, 1987), 17-21.
- 40 On the pragmatist repudiation of traditional dualisms, see Richard Shusterman, "Why Dewey Now?" *Journal of Aesthetic Education* 23, no. 3 (1989): 60-67.
- 41 In *Transforming Music Education*, chapter 3, for example, Jorgensen presents nine images of transformation and shows both sides of each image.
- 42 For example, she critiques her own dialectical approach in Jorgensen, *A Dialectical View*, 346-348.
- 43 Estelle R. Jorgensen, *Letter for Bennett Reimer* (December 18, 2005). Web blog post <http://www.estellejorgensen.com/blog> (accessed May 14, 2018).
- 44 Israel Scheffler, *Four Pragmatists—A Critical Introduction to Peirce, James, Mead, and Dewey* (New York: Routledge & Kegan Paul, 1974), 111; *Analects* 9.4 (translation by Edward Slingerland, *Confucius Analects – With Selections from Traditional Commentaries* (Indianapolis: Hackett Publishing Company, 2003), 87).
- 45 Jorgensen, *Transforming Music Education*, 10; "A Dialectical View," 351.
- 46 On change in Jorgensen's writings, see for example, Estelle R. Jorgensen, "Engineering Change in Music Education: A Model of the Political Process Underlying the Boston School Music Movement (1829-1838)," *Journal of Research in Music Education* 31, no. 1 (1983): 67-75; "School Music Education and Change"; and *Transforming Music Education*, 58.
- 47 Estelle R. Jorgensen, *The Art of Teaching Music* (Bloomington: Indiana University Press, 2008), 265.
- 48 On this point and further explanation of the "ground between," see Jorgensen, *Transforming Music Education*, 11.
- 49 Jorgensen, *Transforming Music Education*, 119.
- 50 *Ibid.*, 120; "A Dialectical View," 348-349.
- 51 *Daodejing* Section 5, translation from translation by Robert Eno, *Online Translation of The Daodejing*, p. 11 <http://www.indiana.edu/~p374/Daodejing.pdf> (accessed June 12, 2018).
- 52 Jorgensen, "A Dialectical View," 348-351.
- 53 Jorgensen, *Transforming Music Education*, ix.
- 54 Jorgensen, *The Art of Teaching Music*, 284.

About the Author

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Project Links

This chapter comes from a book titled *The Road Goes Ever On: Estelle Jorgensen’s Legacy in Music Education*. The philosophical essays contained within focus on themes that have intrigued Estelle Jorgensen whose forty years of scholarship have strongly influenced music education research and practice: the transformation of music education in public schools; feminist and LGBTQ voices; mentoring; the unfinished search for new ways of seeing, hearing, and doing; multiple and intersecting musical identities; the tension between tradition and change; and activist practice in music education.

The complete book can be found at the following link: <https://ir.lib.uwo.ca/jorgensen/>