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Music Education and Global Ethics: Educating Citizens for the World

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Music Education and Global Ethics: Educating Citizens for the World

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Introduction: Global ethics

Music educators have the potential to educate student musicians to be ethically involved citizens of the world. Educators can promote worldwide understanding by nurturing sensitivity and fostering sympathy within and between human beings and thus help students become agents in the creation of alternative globalizations. “Music education” is understood broadly herein; it refers to general music education and instrumental and vocal music education (including extra-curricular and voluntary music studies).

Globality refers to “awareness of the world as a whole” (Schweiker 2004, 14), and in western liberal societies it is most typically understood as secular (Mitzen 2005, 408), although ideas of global religious universals and communities (e.g., *umma* in Islam) also exist (Eade 2005, 168). Besides democracy, western politics that emphasize high level technology, economic productivity and efficiency often create a range of problems, such as ecological crises and deadly poverty for a great number of people (Sen 2009, 177). The present is marked by the use of human power not only to promote positive economic, social, and cultural developments but also to foment destruction, inequality, and wars. How can ethically acting music educators and pedagogues respond to this new global situation and advance the flourishing of humanity while protecting the earth?

In general terms, globalization is defined as a “growing interconnectedness” of societies across the world that creates multiple networks of interaction; for example, including global economics and communication (Bohman and Lutz-Bachman 1997, 8). When the meaning of this phenomenon is considered, three dominant approaches are usually outlined: globalization may be regarded as a long-term historical process, a disjuncture that disrupts the flow of modernity, or as a ‘bottom-up’ process in which individuals are seen as actors bringing about global change through their agency at the local level; in other words, they are agents capable of creating alternative globalizations (O’Byrne 2005, 6).

Global civil society is an appealing concept that describes existing international relationships. Grounds for developing and recognising global civil society are as follows: firstly, the expansion of the political community, since international politics are not limited to national interests of states; secondly, the extension of democratic decision-making processes that go beyond national boundaries; thirdly, rather than stressing the importance of the market, global civil society places an emphasis on human agency (Chandler 2004, 3). Moreover, a global civil society is proposed as an ethical sphere (not just a marketplace) that engages processes of globalization (O'Byrne 2005, 6).

The need for “global ethics” is recognised in contemporary philosophical and political agendas. The term may refer to the old idea of ‘universal morality’ favoured by the Stoic tradition of natural law according to which the *cosmopolis* is a natural community and all human beings in it are seen as fellow-members, mutually governed by principles of natural law and natural justice. These principles are inherently binding, and acting according to them expresses a sense of common humanity (e.g., Cicero’s *De legibus* 1, 23–32, 58–62, 2, 11–4, cf. Nussbaum 1997, 32). One of the most well-known of universal principles is the Kantian imperative (similar to the “Golden Rule,” but not exactly its equivalent), according to which you should act only on that maxim whereby you can at the same time will that it should become universal law. Presently, the idea of universal principles of morality is recognised in the *Universal Declaration of Human Rights* (1948) and in the *Convention on the Rights of the Child* (1989). These conventions, as well as other declarations of human rights, prescribe universal principles of ethics and morality, i.e., rights that all human beings should enjoy. However, such conventions and declarations place the duty for realising them mainly on individual states, which can be a limitation. For example, the United States has not ratified the *Convention on the Rights of the Child*. Moreover, ethics is not only about principles, norms and rights, but also about moral virtues that human beings need to cultivate in order to be able to cope with the diverse aspects of our contemporary world. (Dworkin 2006, 11–7, Parekh 2005, 16–7, 31.) Even Jürgen Habermas, who emphasizes positive law at the international level, and the strengthening of the United Nations with military force to implement decisions, says that democratic peace is induced by civil societies, and it is rooted in cosmopolitan citizens who thus cannot be mobilized for war (Habermas 1997, 120–21, 127, Mitzen 2005, 405).

From an ethical perspective, music students can be nurtured to be more sensitive beyond music by being educated to analyse musical elements such as melody and structure, understand different musical styles and meanings, and experience music making with others, thus better able to understand the feelings and needs of other people in the world. Such fostering of shared feelings and the promotion of mutual respect, trust, and caring is paramount in the mini-societies of the studio, rehearsal hall, classroom, and wider echelons of society and today's globalized world. Music education has much potential for educating citizens to discuss and take part in genuine dialogues between individuals and cultural groups of liberal and non-liberal societies, thus helping global ethics to become part of a creative process that is continuously redefined in different contexts (Widdows 2005, 84).

On the Content of Music Education: from Intellectual Analysis to Feeling

Cultivating taste and fostering an understanding in students of the value of beautiful, 'pure' art has been one of the aims acknowledged for music education (Kant 1968, Martindale 1999, 117–18, Scruton 2007). However, isolating and exploring the formal elements of art works for their own sake has resulted in the belief the main value of music is intellectual contemplation. This formalistic view is often criticized these days for its focus on stable musical "works"; as though each is a "thing" rather than music existing in performance (Cook 2003, 204–8). Claims for 'pure' art have been criticized for sustaining a static "museum tradition," and art-based experience is regarded as unique without being connected to anything else in life. (Regelski 2005, 8, 10, 13–17.)

Such critical claims must be taken seriously, although there may also be those whose understanding develops mainly through music listening, analysis, and exploration without composing or performing. For them, listening to and intellectually appreciating music may be an invaluable part of a "flourishing life." This kind of life stems from the Aristotelian view of *eudaimonia* according to which the 'good life' is seen as a balanced wholeness that includes both action and intellectual contemplation (Aristotle, *Nicomachean Ethics* I.1, Haapala 1990, 8–9).

However, formalism is not the only philosophy that has affected the direction of music education. In the 1960s in particular, "aesthetic education" was promoted as the philosophical basis for arts education in North America. One of the representatives of expressionism theory, Bennett Reimer, states that when he wrote the first (1970) and second

edition (1989) of *A Philosophy of Music Education* his educational philosophy was based on the nature and value of “music.” However, he notes in *Advancing the Vision* (2003, 152) that the definition of “music,” as well as of other arts, has become increasingly problematic. Nevertheless, he attempts to define it in terms of sounds organized to be inherently meaningful. He avoids any reference to how excellent the product or process must be to be considered music or art: however “good” or “bad,” it still qualifies. Reimer’s attempts to accept almost anything as “music” are directed specifically at his critics who claim that his philosophical ideas suggest the exclusion of anything other than Western classical music in the curriculum. Sometimes this kind of criticism may lead to over-reaction: pupils who are surrounded by commercial music via new media and music technology in their everyday lives may thus be educated knowing almost nothing about classical music (Jorgensen 2003, 130). In contrast, ethically acting music educators could open the door to multiple musical genres and offer options, since this is a way of introducing people to a rich musical world and of encouraging them to express themselves in various ways and through different musical channels.

Despite his efforts to broaden his philosophical underpinnings, Reimer’s ideas are still the subject of critical inquiry by praxial philosophers in music education. For example, Reimer is characterized as representing the traditional aesthetic approach according to which only Western classical music is “good” enough to be offered to students. These philosophers of praxialism emphasize the functions of music as the criteria for what is regarded as “good” music: music is valuable because it is always ‘good for’ something; for a concert audience, for a baby whose mother sings to it, or for a church service (e.g., Bates 2004, 3; Elliott 1995, 2005; Regelski 2004, 7). However, the exact nature of the practical ‘function’ of arts and music has been questioned. Oivind Varkoy (2005, 7–14) criticizes praxialism for its very instrumental and even commercial approach to music, citing the regrettable fact that in too many societies today everything, including music, has to serve some practical or commercial purpose for people or organizations outside the arts. However, Regelski (2005, 11) denies the connection between praxial philosophy and materialism, stressing that relativism in terms of “anything goes” is certainly not acceptable. Instead, music is seen as a social practice that is central to the constitution of every society or culture, and not simply “instrumental” to short-term, economic, or other such narrow ends. In these circumstances, people may indeed see the inherent value in music and other arts, and by inherent value they refer not to formalism

in particular, but rather to the value of music as a way of expressing feelings, thus of connecting people through the vital and social practice of music.

The connection between music, feelings and emotion, and the meaning it can have in education, has been recognized by several philosophers, including Susanne Langer and Leonard Meyer. According to Meyer (1956), we may focus on musical meaning within musical works, or we may attend to the extra-musical meanings music also carries. Those who advocate the latter, referentialists, consider musical meaning to exist in the relationship between musical symbols and their extra-musical designations, whereas absolutists think that the meanings of music exist purely within music. Meyer (1956, 1–66) stresses the importance of multiple meanings and various “dialects” (62) that characterize different kinds of music, although he concentrates on what he claims are musical meanings that inhere within works. According to him, music is not one “universal language” (62) that is the same for everyone around the world, but consists of several languages that may have certain sounds in common. Thus, he says that we could speak of style-systems as families that have something in common, although they are not permanent or rigid: changes and developments take place continually (1–66). In other words, music (especially when it is understood as praxis) may resemble forms of social discourse which might be seen as language-like families. The notion of a close relationship between music and feelings is essential in the music education of all children and young people, and in life-long learning and the education of adults as well. Moreover, musical meanings which lie in contexts of use within and outside of music could be regarded as a very special aspect that supports the inherent value of music in our present societies.

Music is, indeed, more abstract than many other art forms. Susanne Langer (1957, 1949), who has explored the symbolic function and meanings of music and their connections with feeling, also discusses the importance of intuition and the inner life that music is able to represent and touch. In her view, artists agree that artistic perception takes place spontaneously without the benefit of a particular logic and presents knowledge of our inner life. This knowledge does not come through reason; it comes through the irrationality of feeling, and its contact with the real is metaphysical (1957, 60). In her view, music is regarded as a kind of symbol of our inner life, and is not bound by the limits of language. These non-discursive presentational forms of feeling underlie its significance. (1957, 8–9; 1949, 189–91.)

Conversely, Martha Nussbaum (2009) suggests that the ways music expresses feelings and emotions are shaped by culture. Moreover, the history of a particular musical art form and even the composer's own expressive development shape music's emotional content, according to Nussbaum. Thus, she stresses the importance of music education, e.g., listeners should be well-educated in specific musical traditions and know how composers express their musical ideas. (Nussbaum 2009, 25–6) Nussbaum analyses the relations between music and emotions and links emotions to political action and thought. She approaches Mozart's music (e.g., the *Marriage of Figaro*) from a feminist perspective and connects the music to its cultural, political and historical context. In her analysis of Mozart's music, she finds friendship, cooperation and teamwork, equality, mutual respect, and also a reciprocal affection that is deeper than respect. She hears in music an internal freedom that transcends traditional hierarchies. In other words, music instantiates democratic reciprocity; the political hierarchy is turned upside down and she suggests that "if there is ever to be something like a politics of equal respect in this world, . . . , it must start by singing like those two women," referring to the duet by Susanna and the Countess in Mozart's *Marriage of Figaro* in which neither "runs roughshod over the utterance of the other, and yet contributes something distinctive of her own" (Nussbaum 2009, 10). In what might be called political listening, she contradicts the ideas of both Langer and Reimer, nurturing future world-citizens and building a bridge between global ethics and music education.

Ethical Implications

The aforementioned potentials of music offer a positive challenge for music educators: the value of music can lie in its capacity to enrich our lives through broadening our capacity for human feeling. Music can encourage self-inquiry and personal growth: this is music's poetic meaning (Hatten 2004, 280). Students are thus encouraged to be more sensitive to music (by being able respond to harmony and texture, for instance), and themselves, other people, and the world in which they live, since musical understanding is not grounded in any normative musical experience. Musical experiences, instead, are subject to continuous reflection and ongoing interpretation (Kramer 1994). Students might even be educated in performing, listening to, and reflecting on music from a political and democratic perspective (see Nussbaum 2009). This means that the inherent values of music and music education cannot be separated from their potential instrumental value. Together they can open the path to both

an inner and outer world, one of subjective individual feelings, experienced within a framework of reason and in terms of a particular cultural context. These worlds can be accessible to all people: nurturing sensitivity to music, oneself and different others can be one way of increasing a sense of togetherness at the global level.

Sensitivity and respectful listening to others is said to form an ethical basis for creating peace in the world (Bracci 2002, 145–46, Mitzen 2005, 403). Educating students to listen respectfully and sensitively to varied musics and letting them critically discuss their experiences and feelings in supportive and caring surroundings can give music educators and pedagogues unique opportunities for fostering global understanding. This means that the contents of musical multiculturalism that refers to music teachers' "ethical obligations" to care about others and to respect the musics of other cultures (e.g., Jorgensen 1998) should be revisited continuously. Moreover, practicing and playing that constructs a lived experience of a variety of musics is most important (Saar 2003, 80). For instance, in teaching musical performance (in which the master-apprentice relationship still prevails), the ethical potentials of music education could be realized in several ways that promote a dialogical educational process. The master-apprentice relationship may be valuable in terms of promoting excellence in musical skills, knowledge of various styles and certain traditions, all of which are prerequisites for expressing feelings through music performance. Moreover, face-to-face interaction may facilitate the nurturing of sensitivity under conditions that properly take individual potential into account and that empower the unique musical agency of every student (e.g., Nummi-Kuisma 2010). This kind of education is usually combined with group teaching in various ensembles that might include musics from different cultures and genres which could be performed along with musicians from various cultures. Thus, the relationship between the teacher and student is not the only one that develops. The students make music with peers and learn to communicate and play or sing together with others.

Music teaching is not merely a verbal activity: what are just as important, if not more so, are playing and singing, making and listening to music, to one's own and to others' performances and interpretations. Musical skills are thus often taught and acquired by example rather than by verbal instruction (Davies 2004, 156). Non-verbal communication is an inherent part of this kind of education. These relationships require sensitivity, respectful and critical listening, and dialogue among and between students and teachers. Everyone involved needs a secure and understanding environment; the atmosphere and the educational

and dialogical circle they are entering needs to be mutually supportive where individuals respond to each other in a spiral-like dialogical process (e.g., Nummi-Kuisma 2010).

In the course of this process, the relationship may develop into friendship, with all the joy of communicating with equals that friendship implies (Noddings 1986, 67, see also Buber 2004, 98). The main feature of such a relationship is ethical, moving towards the ideal of friendship Aristotle describes in *Nicomachean Ethics* (VIII): true friendship exists for its own sake, free of selfish instrumental pursuits and interests. It is in such a context that we can learn to listen in a way that serves not only the people involved but also humanity as a whole, as we aim to nurture a tradition that provides a fruitful framework within which creativity can flourish. Neither musical skills nor traditional musical styles and performance practices are neglected in this process. They are nevertheless not considered the “be all and end all” of music education: what is more important is to support mutual respect, trust, and caring in the mini-societies of the studio, classroom, and rehearsal, and in the wider society of the global community. Even Noddings (2005), who emphasizes locality and the duty of schools to teach for “a love of place,” says that “appropriate education for a particular place may play an important part in modifying our ideas about globalization;” (136) thus education can make us more sensitive to the effects of our activities on other places and people.

Music education may have all the potential to promote a sense of sharing across cultures. It could be seen as an initiation into symbolic discourse in which inherent musical meanings form dialectical relationships. The interactions between intuition and feelings, and musical enjoyment and performance traditions make music one of the most valuable educational subjects, and a powerful form of human interaction. This potential requires that all kinds of teaching, whether in the classroom, the rehearsal, or the studio, take us beyond our local ‘tribes’ and surroundings and, in the spirit of freedom, tolerance, sensitivity, and humanity, into relationships and dialogues all over the world. (Jorgensen 2004, 1–18.)

Certain universal principles are at once enshrined in various musical traditions and belong to the international order that helps to promote a peaceful world. However, such universals have to be instantiated in particular situations, through individual performances, by different persons, in various contexts. General rules have to be bent to accommodate the circumstances that arise, not vice versa. It is for this reason that *phronesis* as an ethical guide (as presented by Aristotle in his *Nicomachean Ethics*), the execution of prudent, care-full, ethically wise action in various situations serving different and changing human needs, is

crucial (see also, ethics of care, Noddings 2005, 1986). In the context of music education this does not mean that education is only about highly positive musical experiences. It is, rather, a case of the educator serving as mentor for students, supporting their personal growth, and taking account of their individual needs, capacities, personal aims, and values. The music educator may act like the ethically involved judge described by Martha Nussbaum (1995), with her emphasis on flexible and context-specific judging by a “poet-judge” (80–1) although she admits that the necessary imagination is probably curtailed for technical reasons to do with knowledge of the law and of precedents. These boundaries (technical skills, knowledge of the repertoire, traditions and performance practices) are also relevant in music teaching and learning, although imagination and creativity are necessary prerequisites and need to be nurtured from the very start. Most paramount for ethically acting music educators is the need to care for pupils as human beings (Noddings 2005, 1986).

Educational Implications: Musicians *for* the World

Arts education can make the world worth living in, as Nussbaum (2006) says: the arts are full of joy and educate people in empathy and sympathy. However, arts communities (e.g., orchestras, conservatories, music schools and choirs) are often competitive and hierarchical, and individual music lessons and orchestra training may include excessive indoctrination at the hands of a demanding “maestro” (e.g. Kingsbury 2001, Nettl 1995). Creating a supportive and caring framework is thus of great importance in the nurturing of empathy, which makes ethically responsible music educators invaluable. Empathy can be discussed as “sympathy,” as taking the attitude of another and thus being able to enter into the situations of others through an imaginative process that requires both sensitivity and direct responsiveness (Fesmire 2003, 66).

The importance of local acting should also be stressed: it is the local environment which includes classrooms and music studios, and through which children encounter the world; ethics is to be located there in the concrete practices of interaction with others (e.g., Pels 2005, 9). Moreover, according to Dewey’s influential educational philosophy, school children should be educated for democracy (Dewey 2004, 1997, Dworkin 2006, 150). Based on Deweyan ideas, formal and informal music education has much potential in the education of citizens who critically act and renew the democratic practices of their societies and who can cooperate creatively with others (see, e.g., Heimonen and Westerlund 2008, 188–95).

This type of cooperative acting and inter-acting more resembles a ‘jam session’ than an orchestra performance of a Beethoven symphony (Fesmire 2003, 93).

The world has changed since Dewey’s time, but his ideas about democracy can be adapted and applied to today’s global world, even though he did not specifically write about global democracy. Globalizing democracy might be understood simply as a phenomenon that refers to Western states applying both their principles of the “rule of law” (a top-down process) and shared participation within the field of global affairs. However, with some exceptions, governments of Western liberal societies have not responded to these appeals. Moreover, the rule-of-law perspective may prove inadequate in promoting the fullest possibilities for human empowerment because it lacks recognition of and respect for a person’s own choices (Storlund 2002, 59).

Global democracy cannot be understood in static terms, as implemented only by norms; it is an ongoing process, and one that is specific to different political communities (Archibugi 2004, 438, 440). Dewey emphasises a “bottom-up” perspective for democracy, according to which collaborative problem-solving at the local level is most important, i.e., individuals work together, resolve indeterminacies, and make their shared views authoritative in decision-making that is transnationally applicable. Dewey’s ideal of democracy referred to face-to-face interaction, which today might be extended by the Internet and new technological innovations that connect people all over the world (see, e.g., Cochran 2002, Dewey 1927). The perspective that focuses on individuals working on shared concerns about global issues (e.g., children’s rights, the environment, peace) is emphasized by several researchers. They argue that a “top-down” approach, with United Nations institutions and the Secretary General at the top of the pyramid, is not workable because the states involved usually refuse anything that negatively affects their national interests. (See, e.g. Archibugi 2004, 438–48, Kennedy 2008, Patomäki and Teivainen 2003, 226, Patomäki et al. 2002, 34–5, 191–92.) These institutions are not unnecessary, however; we need human rights secured for everyone (Heimonen 2008), and forums and processes for discussing and resolving international conflicts. What is needed is to recognise that these kinds of universal rights and normative principles often conflict. We need to pay attention to their actual effects on the experiences of individuals, i.e., we need a “bottom-up” perspective for promoting global democracy. Moreover, we need a “bottom-up” perspective to global ethics: rather than educating “citizens-of-the world” based on a narrow view of “the world” as a unified whole,

we need to educate future citizens who are capable of collaboratively coping with today's complex global world with its plurality of local cultures and ethical possibilities. Below, then, I present examples concerning the education of musicians as ethically involved citizens for the world.

First, music education may be considered an aspect of affective education, referring to the education of emotions, values, and ethical sensibilities. The idea of affective education has several dimensions. It involves not only the formal, written curriculum, but also and especially the curriculum-as-practicum: how it is put into practice. In a teacher-training context it can influence the teaching methods, materials, and repertoire, and the relationship between pedagogical theory and practice. Account should be taken of the individual needs and potential of each student, especially emotional aspects and social skills. The atmosphere, the values and resources of arts institutions (e.g., music schools and universities), and cooperation with other people and organizations should all be focused on creating a supportive and comfortable learning framework and context.

The aforementioned suggestions may sound like the lofty aims presented in the official documents of various national associations. Formal music curricula might well include such aims as promoting respect for diversity and solidarity regarding collaboration in the resolutions of conflicts, as stated in the curriculum for general music education of Costa Rica (Rosabal-Coto 2010). The question is how these aims are applied in practice. Are they seen as flexible guidelines that leave many options for different applications? Do they provide inspiration and guidance for action that take into account individual needs of students, or are these aims given a status as binding norms that serve the needs of authorities?

As a concrete example, a Canadian director (Bradley 2009) of a youth choir that performed in South Africa discusses music education's ethical potentials for promoting anti-racism and educating choir members into morally conscious and ethically responsible human beings. She argues that the feelings (significant moments) arising from collective musical experiences, such as singing in a choir, can be so powerful that they can be used for citizenship education, both for the good (e.g., anti-racism) and against the bad (e.g., referring to Nazis). In local settings such as school-classes and choirs, orchestra rehearsals and studio music lessons, students can be nurtured to follow and critically discuss the director's interpretations of the music, thus be empowered to critically resist directives imposed by non-ethical forces in contemporary societies (Bradley 2009, 56, Heimonen 2009, 86–7).

Secondly, tradition in the forms of universal norms, practices, styles and methods should not be neglected since they are a crucial part of music education. However, these kinds of ‘conservatory’ traditions should not be over-emphasized, nor should they become inflexible and hierarchical. For ethically acting music educators, such traditions have the potential to become an arena for creativity and growth, and can offer invaluable educational opportunities from individual to ensemble instruction.

As another example, the education of future musicians at the university level might include cooperation with local public schools; instruction (such as violin lessons) could be given within a supportive atmosphere that respects each child’s individual potential as part of the daily curriculum for first-graders. These kinds of lessons are offered in groups by an Indiana University violin professor, whose students are involved in the programme as part of their teacher-training (Kauffman 2009). They have noticed that talent can be found everywhere, and learning to play the violin trains children’s ears to play in tune, and seems to give pupils a new form of self-expression. It further promotes their self-discipline, communication skills, ability to work and cooperate with others, and thinking about possible solutions to problems. Moreover, learning to play and perform seems to give these children confidence and independence they did not have before this programme started, and these traits also transfer to their non-musical activities. The children, who are mostly from low-income-families that are not able to afford instruments and lessons, are offered a new view of their future: rather than aspiring to work in a store, they instead talk about music and violin playing (Kauffman 2009). This university’s programme not only educates professional performers but also professional educators who can empower children to work together and have their voices heard. Thirdly, music education at all levels, including teacher training, and curriculum planning, can boldly expand beyond traditional teaching methods and conditions. Students should be allowed and enabled to form diverse kinds of musical ensembles and groups, and to perform outside of schools and institutions for different social groups. Informal learning styles can offer new ideas and teaching styles for teachers of classical music, and the classical tradition can influence other musical genres. New technology and media can bring together people from all over the world and through music can advance communication and the positive aspects of globalisation.

For example, music can be performed and taught via the Internet, and children all over the world enabled to learn music and take part in musical activities via interactive,

“face-to-face” media connections. Workshops led cooperatively by pupils, and professionals can be brought into schools to engage pupils in collectively created and performed music (e.g., Green 2008). Free instrumental lessons can be offered to economically disadvantaged children, as is done in Caracas through the *El Sistema* network (Sirén 2008, C2). Young people from different societies (e.g. Jewish and Palestinian musicians) can be brought together, learn to play together, and communicate with each others in a way that promotes mutual respect regardless of their different backgrounds, traditions, and cultures (see: <http://danielbarenboim.com/index.php?id=57>). Music schools can be established in conflict areas, such as the network of music schools that was created for Palestinians in Israel and the West Bank (Clark 2009). Educational programmes in several musical genres, such as in classical, jazz, and indigenous music, can be offered in poor rural areas, as is done, for example, in South Africa by MIAGI (*Music Is A Great Investment*) organisation, in order to promote positive social development and to deepen understanding between people (<http://www.miagi.co.za/about.html>).

In conclusion, I emphasize the need for a broad view of ways of teaching music that avoids promoting a *laissez faire* approach. Music educators would act as mentors, mentoring parents and helping the children to learn from all of their experiences. In the educational process the importance of mutual respect is stressed, and dialogue and communication are encouraged.

The wisdom required of a teacher can be compared to the “iudicium” of judges based on a holistic knowledge of law and wisdom about people, life and the world (e.g., Aarnio 2006). The same is true of the music educator: in addition to musicianship and artistry, wisdom about life and our global world are also crucial if teaching and learning are to be of and for life. It is also important for education to set high aspirations as action ideals that give ethical direction to all teaching and learning: growth, wisdom, personal autonomy, humanness, communication and dialogue, sympathy, and empathy are examples of such action ideals, and they apply to the needs of children as well as university students. All represent the kind of unending ‘practice’ that goes into friendships; they develop only through continuous striving, through mistakes and successes, and profit from the guidance and models of mentors. Teachers can and should be such mentors.

The hope of making the world better through dialogue and communication needs to be rooted in local settings, in the private spheres of local communities, to avoid being merely

a Utopian dream. I argue that music education is part of the very personal and individual essence of what it means to be human: not only understood in terms of psychological views of humanness but also in philosophical perspectives, even in terms of traditional wisdom concerning individual growth and becoming all one is capable of being. The world citizen is indeed an individual, and the potential for world-wide sympathy and empathy is rooted in the personal development of each child, adolescent, and adult. Music has the potential to touch the inner world of humans, and in terms of education it can nurture the overall growth of people, promote their abilities to critically discuss and collaboratively solve problems, thus support harmony and humanity in today's global world. Such a turn to ethics in music education would nurture citizens *for* a world by building bridges trans-nationally between the experiences, actions, and local cultures of individuals. This process could become a musically democratic path of learning to live together and of coping more effectively with the complexities and diversities of our contemporary world.

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