FABRICATING THE CREATIVE CHILD: MUSIC EDUCATION AND THE DISSONANT DESIRES OF U.S. SCHOOLING

By

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Chapter 1:
Fabricating the Creative Child

Schooling in the 21st-century United States often prioritizes the development of creativity in children, as well as traits creativity is often associated with such as confidence and critical thought. Commonly, these creative qualities are assumed to be both able to be taught and instilled in children as well as developed particularly well through the arts and responsive, inclusive practices that increase engagement. These goals are felt in claims that, for example, we can utilize creativity to increase the inclusion of young women in STEM courses, effectively "overcoming gender bias" (Wajngurt & Sloan, 2019) and creating equity. These practices are consequently often also associated with successfully engaging and including underrepresented student populations both within and beyond arts classrooms.

Prioritizing creativity while constructing ways of engaging and including underrepresented populations in pursuit of both creativity and equity is often treated as a commonsense way of organizing schools, one that cuts across K-12 subject areas and teacher education programs throughout the U.S. Yet, it is a relatively new focus, one emerging primarily in the post-WWII era. Further, it is a focus that embodies a distinct mode of reasoning which maps creativity and the creative child as an idealized type of person, someone who is necessary and desired in the 21st-century. Constructing creativity in this way, as those such as Ziols (et. al., 2022) have demonstrated, enacts normalizations that construct hierarchies of people and being, positioning some as idealized, creative, and good people and some as different, an Other. Meanwhile, inclusion becomes a technology for developing this quality in those constructed as Other, an effort to integrate and transform a not-yet-creative child into the desired creative

person. In the process, creativity and inclusion operate as not simply good things but, instead, distinct epistemologies which shape the practice of education in overlooked ways that often, despite goals of equity, produce dissonance with this goal as they instead distribute difference and intervention.

In order to understand how specific epistemologies surrounding creativity and inclusion have emerged and informed education, particularly in relation to goals of intervening upon and transforming populations constructed as Other, this dissertation utilizes the case of music education, a field which in the last 60 years has focused iteratively upon enacting disciplinary change through emphasizing creativity and including underrepresented populations (Mark & Gary, 2008; Keene, 2007). Through this focus, music education offers a particularly generative site for understanding how creativity and inclusion have become understood and translated into education, particularly because since music education's integration into public schools in the 1830s, the field has continually feared its elimination from schools, resulting in repeated attempts to redefine itself through key, prevailing social discourses about the purposes and goals of schools, including the recent focus on fostering creativity in underrepresented populations through their increased inclusion. In turn, music education offers a compelling space for analyzing the ways epistemologies surrounding the purpose of schooling such as cultivating creativity through inclusive practices have shaped 21st-century education.

Throughout this dissertation, I construct understandings of the ways creativity and inclusion have become defined and translated into curriculum and pedagogy. To do so, I engage with music education practices specifically associated with these goals including student-centered education, improvisational and exploratory pedagogies, and the embrace of culturally relevant forms of music and practice. In each case, rather than accepting creativity and inclusion

as stable, ahistorical, and neutral objects, I examine the ways specific epistemologies surrounding creativity and inclusion and their purposes were articulated and developed as they constructed these practices in the post-WWII era, ultimately making them understood as necessary, logical ways of organizing the curriculum.

As I develop these understandings, I engage with seemingly odd elements of music education such as lessons that had students slide paper balls across sheets of paper and reflect upon the experience, a hope that rock music could be used to communicate with hippies and inner-city children to avoid a nation-wide revolution, and the development of instruments and pedagogies which did not allow for children to play a single wrong note. All of these seemingly strange practices have become foundational, taken-for-granted elements of contemporary music education. This dissertation denaturalizes these practices by developing understandings of the ways they are produced through distinct notions of creativity and inclusion.

By engaging with post-war artifacts such as method books focused on creativity and improvisation (Orff & Keetman, 1950; Orff & Keetman, 1993), research reports that developed student-centered pedagogies (Thomas, 1970), and conferences where the potentials of responsive practice were imagined and detailed (Choate, 1968), I trace the construction of practices of interest to this dissertation. As I do so, I demonstrate the ways that, despite being thought of as simply good or equitable, these practices are developed through conceptions of creativity and inclusion that utilize sensation, sound, and music to intervene upon populations constructed as Other. As I demonstrate, these practices are not simply concerned with music but draw upon ideas from fields such as cybernetics, psychology, and the science of personality as they mobilize sound, sensation, and affect (understood here as modes of feeling beyond emotions which concern the ways one sees, feels, and understands themselves and the world around them) as

ways of shifting the modes of thought, action, and self-conception of populations understood as Other. In doing so, I seek to develop understandings of the ways sensation, sound, and affect have become utilized as technologies of governance in schools while also dislodging assumptions of the good-ness of what is understood as creative, inclusive, or equitable in 21st-century education. I demonstrate how this notion of good is constructed through problematic epistemologies that continue to haunt contemporary practice and require active departure.

The remainder of this chapter maps the intellectual space through which the dissertation pursues these understandings. The next section traces how music education is typically understood and studied in relation to creativity and inclusion. The following section details the theoretical approach utilized throughout the dissertation. Finally, the last section offers the method of the research and an overview of the chapters.

MUSIC EDUCATION'S UNDERSTANDING OF ITSELF: INCLUDING THE OTHER AND FOSTERING CREATIVITY

21st century music education research often positions the increased participation of under-represented populations within music education as a primary goal. This increased participation is often envisioned in research as being developed through, for instance, more democratic band classrooms (Allsup, 2003), elementary and secondary general music classes that embrace musical traditions such as hip-hop (Kruse, 2016) and rock music (Powell, et al., 2020), or increased opportunities for students to explore and engage with music in student-centered classrooms. The goal which unites these practices is often conceptualized as the development on hands-on, engaging learning experiences which connect to students' interests and cultures,

effectively constructing pathways for increased participation, diversity, and inclusion in music education.

These efforts are often positioned as a response to research and discourse the focuses on understanding who is and who is not involved and included in music education courses. For instance, the landmark study from Elpus and Abril (2011) which found that 80% of students are not involved in music courses after elementary school has helped construct an ongoing effort to reach and include what has become referred to as "The Other 80%". Often, this goal is connected to efforts such as questioning whether music education's offerings effectively reach "minorities" (Schuler, 2011). These questions are also often paired with notions of music education's normative curriculum of band, orchestra, and choir as being directed toward white, middle-class norms and values and consequently limiting the reach and inclusion of music education (Allsup & Benedict, 2008; Schuler, 2011). In turn, these questions generate a focus on understanding who is excluded and why.

For example, critiques such as Allsup and Benedict's (2008) "The Problems of Band" have helped build a sustained argument for what is understood as a more reflexive, inclusive, and creative form of music teaching and learning. In research such as this, a historical discourse around meeting the needs and interests of children (see Kirchgasler and Yolcu, 2022) is invoked as the authors encourage a form of reflexivity that materializes itself as teachers and researchers reflect upon and respond to the interests and what are believed to be the needs of populations often excluded from the music classroom. In these approaches, the task of contemporary music education becomes presented as that of recognizing who is included and who is not, and then creating forms of music education which facilitate their inclusion.

Thus, these efforts enact a particular mode of inclusion, one which is not grounded in the histories and epistemologies of, for instance, special education and instead operate as a deliberate effort and response to students who are assumed to not be interested in the normative offering of music education such as band or choir. These populations become an Other, a type of person who is different from the child who actively embraces the standard operations, cultures, and traditions of the music classroom.

Meeting the needs of children who are not effectively included and engaged in music education often becomes a way of not simply bringing them into the classroom but is also tied to hopes about the benefits for children who become involved in music education, typically conceptualized as participating in performance ensembles such as bands or choirs. Often, these ideas center upon a belief that inclusion in music education can naturally instill a desirable, 21st century quality: creativity. For example, the National Association of Music Education (2014) urges students to become involved in music education and claims that by simply doing so, they will develop creativity due to an assumption that music inherently instills creativity. As a result, it is assumed that the child will become creative through their participation while also becoming able to contribute to a 21st-century economy. Creativity consequently becomes conceptualized as both naturally flowing out of the study of music and also taken-for-granted as an important quality which it is assumed the nation and its citizen will need. Through discourse such as this, inclusion within music education and the cultivation of creativity become bound together and made to seem natural, equitable, and important for all citizens.

Yet, while creativity is often positioned as a natural consequence of music education, specific pedagogies and curriculum design are often understood as particularly apt at developing creativity. Largely, it is pedagogies that embody design elements understood as exploratory and

student-centered. For example, it is suggested that by shifting music teacher education programs toward a focus on producing teachers who can facilitate the inclusion of popular music and small, collaborative ensembles that center students' interests and facilitate exploration, the field will "move toward a model that is inclusive, equitable, diverse, and culturally responsive" (Powell, et al., 2020, p. 1) while simultaneously instilling creativity in children.

Such thinking draws upon foundational texts such as Green's (2001) *How Popular Musicians Learn* which has prompted music education to consider the ways that pop musicians learn in specific, informal modes which are of potential value to the field and its pedgaogies. Green's work and the field of popular music education which it has helped to develop in the U.S. are often consequently credited with expanded inclusion in the music classroom as they argue for a more diverse conception of who and what belongs within music education by moving beyond euro-centric norms associated with Western Classical music and, instead, embracing alternative practices and cultures such as rock music and teaching by rote.

The field of popular music education which Green's work has been foundational to often connects practices such as rote learning and the utilization of rock bands in the classroom to claims that such a pedagogy is not only inclusive and instills creativity but that it also develops a range of qualities that creativity and inclusion have become associated with. For example, alongside a repeated emphasis on cultivating creativity, notions of increasing academic achievement and emotional skills (Weiss, et al., 2021), developing 21st century "artistic citizenship" (Elliot, Silverman, & Bowman, 2016; Smith, et al., 2018), and helping students see themselves as creative while shifting their "social trajectories" (Burstein, 2016)—essentially their outcomes in life and citizenship—have all been offered as justifications for popular music education and its inclusions.

Importantly, notions of impacting and altering the child's social trajectories and citizenship through popular music education have moved beyond an existence simply as academic literature. These goals have repeatedly materialized in K-12 curriculum, teacher training programs, and the existence of new classes such as "modern band" (focusing typically on rock and pop music) in many U.S. schools and by non-profits focused on popular music education. For instance, the non-profit effort *Guitars Over Guns* positions its popular music pedagogy as giving students in urban areas the agency to choose "guitars over guns" as they avoid violent behavior, overcome their assumed lack of an adult figure in their lives, and ultimately become creative, intelligent, and emotionally developed citizens (Guitars Over Guns, n.d.). In these spaces, popular music education becomes understood as a way of "reaching" and including populations such as "urban children" in response to assumptions of their being "at risk" for deviancy and their need for cultivating desired qualities such as creativity as they foster idealized modes of thought, action, and citizenship.

In turn, popular music education is commonly positioned by proponents and practitioners such as *Guitars Over Guns* as a way of including and, in doing so, cultivating desired qualities such as creativity in the process of rectifying issues and social wrongs. In doing so, inclusion often focuses upon the psychology of the child—their cognition, expression, and conception of self—as an area of intervention. For example, inclusion seeks to ultimately shift the child toward a creative state as it treats their psychology as a space through which music education can change who the child is and who they will one day become. The child's progression toward this idealized condition of creativity is often assumed to be a natural result of their designed inclusion through informal learning, collaborative and exploratory classroom spaces, and popular music styles which it is assumed the child will understand and be drawn to. Such interventions assume

to act upon a fabricated “Other” and their difference, seeking to eliminate their assumed propensity for deviant actions such as picking up a gun rather than a guitar as the child is transformed into an idealized child dreamt of through national imaginaries of who the “good child”. Such an effort has little to do with music and much to do with often overlooked social and historical ideas surrounding, as Chapter Four traces, the assumed deviancy inherent in children in urban areas and a hope of making them into someone they are assumed not to be: the good citizen.

Similarly, improvisation and student-centered, exploratory learning have been positioned as important, new directions for 21st-century music education (Hickey, 2009; Barrett, 2005). They are viewed as ways of creating flexible classrooms which will elicit more inclusion through their open approach to music education and expanded notion of what music classes should and could look like. In the process, they are also assumed to foster creativity and experiences of freedom as they encourage children to explore and create while shifting who they are and will become in the process, transforming them into a creative, expressive, and artistic individual.

For example, while often centering the cultivation of creative children, scholars have linked creative capacity to skills such as being a “free thinker” throughout their life, suggesting that the field should embrace improvisational musical practices because music educators need to “figure out how to balance structure and freedom in our classrooms in order to motivate and inspire students to be free thinkers and improvisers in a way that will serve them for a lifetime” (Hickey, 2009, p. 296). Others have advanced similar ideas, encouraging more composition, improvisation, and freedom in the classroom while also linking such practices to developing children’s critical thinking skills and ability to “name and frame their own problems” (Barrett, 2005, p. 25).

In turn, across the literature surrounding popular music education, student-centered pedagogy, and improvisation, what is produced is a recurring notion of these forms of music teaching and learning as inclusive and consequently equitable as they diversify the music classroom and create increase capacity for underrepresented populations. Simultaneously, these forms of inclusion have been positioned as ways of cultivating creativity and the proper psychological condition of the child including their modes of cognition, ways of seeing and asking about the world around them, self-conception, and emotional development. These efforts, while often operating through hierarchies of the "good child", their psychology, and the consequent need for intervention upon assumed difference from these normalizations, have quickly become taken-for-granted as simply good ways of teaching music which align with 21st-century goals of equity.

Understandings of popular music education, student-centered music pedagogies, and improvisational practice as inclusive and equitable are also supported by foundational history of music education texts as they map contemporary thinking upon the past through historical narrative. For instance, while the goal of equity in music education is a relatively recent development established largely in the 21st-century, it is often linked directly to post-WWII developments and thought. Texts such as *A History of American Music Education* (Mark & Gary, 2007) and *A History of Music Education in the United States* (Keene, 2009) position events taking place largely in the post-war era such as the Civil Rights Movement and the de-segregation of schools as central to establishing what are offered as progressive, inclusive changes surrounding popular music, exploratory music education, and improvisation in the 21st-century. For example, Keene's (2007) chapter "An Acceptance of Diversity 1950-1970", locates

the foundations of an equitable practice in the post-war era and then connects these foundations to a materialization in the curriculum of 21st century music education.

In doing so, foundational histories of the field of music education devote significant attention to events such as The Tanglewood Symposium which in 1967 tasked itself with reimagining music education for the future. Historians such as Mark often credit the Symposium as the field of music education's first formal and perhaps most important engagement with popular music, attributing it with helping establish popular music education and, in turn, a more inclusive, equitable practice. It is positioned as a "nothing less than visionary" (Mark, 2020, p. 9) event which responded to issues surrounding racial justice and diversity in the post-war era.

Alongside events such as Tanglewood, post-war developments such as Orff-Schulwerk's translation into the United States with its emphasis on creativity and improvisation, and large-scale research projects such as The Manhattanville Music Curriculum Program credited with helping to develop student-centered, exploratory music education are often placed. For example, for Mark (2007), post-war developments such as these were constructed through goals of equity developed in relation to the influence of social movements and efforts surrounding the inclusion of various people such as "handicapped students and those for whom English is not their first language" (Mark, 2007, p. 138).

In these histories, the Tanglewood Symposium, the Manhattanville Program, and U.S. Orff-Schulwerk pedagogy are understood as positioning contemporary music education with an essential, unified, and equitable foundation developed in the post-war era and, more specifically, in the 1960s. This foundation is understood as ultimately progressing linearly into today's practice. Due to these foundations and the influence of the objects which they helped to construct, today, it is claimed that contemporary music education is more equitable and

inclusive. As a result, “many of our current practices reflect the curricular developments of the 1960s” (Mark, 2007, p. 138).

In turn, many of the most well-read and cited histories of music education approach music education as a singular entity whose clear, linear progress it is the task of history to trace. In the process, events such as Tanglewood become understood as smooth, clear translations of ideas related to school desegregation and civil rights into music education. The past becomes understood as creating the foundations for what is understood as today’s more inclusive, even liberatory music education.

However, in doing so, histories of music education take for granted important elements such as the historical purposes of including students who do not typically enroll or participate in music courses. In turn, inclusion becomes treated as a singular, good thing to do. Meanwhile, what becomes overlooked are the ways that, for example, increased inclusion was not simply a broad, general goal but historically articulated as necessary and envisioned at Tanglewood as a technology for shifting the psychology of specific populations positioned as different and Other such as the child who lived in the “inner city” and “hippies” (Choate, 1968). Such an effort was intended to stave off cultural revolution in the post-war U.S. and beyond.

Similarly overlooked are the definitions of creativity and the teleology surrounding it in objects such as Orff-Schulwerk in the U.S.. This method, as it was translated into the United States in the post-war era, sought to create specially designed instruments and curriculum which would not simply foster creativity but shift the affective state of the child, often targeting specific populations such as the “urban child” and including them through practices which accessed the body rather than the mind so they “can not fail” (Mittleman, 1969) to be reformed into the creative, ideal citizen they are assumed to not be.

Even recent critical approaches to practices centering creativity and inclusion such as popular music education often overlook the ways the ways notions of inclusion or creativity are constructed within these efforts and the impact of those constructions upon contemporary practice. For instance, recent work has questioned popular music education's relationship to hegemonic power structures (Hess, 2019; Smith, et al., 2022) and its "evangelical" rhetoric (Cremata, 2021) but these efforts do not consider the historical and epistemological construction of these practices in relation to creativity and efforts to include the Other. While these efforts have begun an important questioning of the changes of the 21st century, the historical and epistemological construction of inclusion and creativity in music education has largely been overlooked.

The field of education is consequently in need of returning to these three influential post-war events of Manhattanville, Tanglewood, and U.S. Orff-Schulwerk and the period they were developed in order to understand how pedagogies concerned with inclusion and creativity are constructed through specific epistemologies and histories that impact these efforts in important, often problematic, and overlooked ways. Such an effort denaturalizes these practices, removing them from being taken for granted as simply good and instead probes the construction of these practices and its impacts upon thought and practice. Doing so, however, is not to pursue a historical corrective or a "truth". Rather, it is a way of reexamining the past as a way of developing understandings of schooling's history, present, and the modes of thought that have served to construct it in relation to creativity and inclusion. To do so, I utilize music education to enter into a broader questioning of how creativity and inclusion are constructed in curriculum as I trace how these efforts are not simply equitable but fabricate modes of difference and the forms of intervention such differences are assumed to require. In turn, I seek to denaturalize these

efforts, open them up to questioning and examining, and, ultimately, clear the space necessary for imagining alternative modes of thought and practice.

HOW TO HISTORICALLY RETURN: RECONSIDERING THE HISTORY AND OBJECT OF 21ST CENTURY MUSIC EDUCATION

In this dissertation, I treat Orff-Schulwerk in the U.S., Tanglewood, and Manhattanville as empirical objects, analyzing each with the intent of understanding the modes of thought through which they become both possible and produced. To do so, this research, first of all, enacts "a breach of self-evidence" (Foucault, 1991, p. 76), denaturalizing notions of music education as simply the organic, natural embodiment of music in the school. Further, it departs from understanding elements of the field such as popular music education as simply an inclusive, equitable reform to music education. The analysis which this dissertation enacts no longer treats these as self-evident, natural truths.

Instead of treating music education as a natural object that is simply the translation of music into curriculum, I approach music education as a distinct ontological object produced through modes of thought across multiple times and spaces that are not natural but entangle multiple histories, ideas, and practices which construct music education as their object. In the process, I question how self-evidence and naturality are constructed through forms of reason which serve to govern and organize the production of music education. In this way, music education becomes understood as a constructed, rather than naturally occurring and self-evidently logical object. It is reapproached as the result of the distinct intersections of multiple modes of thought, histories, times, and spaces. It is a multiplicity.

As Deleuze and Guattari (1987) state, “multiplicities are defined by the outside: by the abstract line, the line of flight” (p. 9). In response, I pursue understandings of the lines of flight which intersect and entangle with one another as they construct the multiplicity that is music education. I treat the different modes of thought, time, space, and history that construct the objects of analysis in this dissertation as lines of flight “which they change in nature and connect with other multiplicities” (Deleuze & Guattari, 1987, p. 9). For instance, Chapter Three traces the ways conceptions of rationality, creativity, and music intersected and constructed Orff-Schulwerk in the United States. Within this mode of analysis, I prioritize tracing historically how these lines of flight emerge, connect, and disconnect as they produce music education across time and space.

This research does not treat music education and the objects of U.S. Orff-Schulwerk, Manhattanville, and Tanglewood as simply solid singularities which we can say are, for example, the direct result of the Civil Rights Movement. Instead, within this project Manhattanville, Tanglewood, and Orff-Schulwerk become understood as events (Foucault, 1991). That is, distinct ontological objects produced through the interstices of a multiplicity of various lines flight. Doing so is a way of developing an understanding of music education, as well as how its shifts towards improvisation, popular music education, and student-centered learning are historically produced. For instance, the development of popular music education in the 1960’s at Tanglewood constructed lines of flight which centered on an effort to include populations such as “hippies” and children in “inner cities” in order to foster their creativity and, in turn, reform them into good Americans. Importantly, these lines of flights do not simply disappear but continue to move, intersect, and reassemble as they impact contemporary practice and efforts

such as *Guitars Over Guns* and its interest in reforming urban youth through popular music education.

Through such an approach, the history of music education's production becomes a way of understanding the ways the past shapes the present and, particularly. its conceptions of equity, creativity, and inclusion. In turn, bringing to light the ways in which the understood self-evidence, universality, and necessity of these ideas become understood as valid, making such claims once again "provocatively problematic" (Haraway, 2013) as the research uncovers the ways they utilize ideas of difference and intervention upon an Other.

Tracing the construction of music education's past, present, and self-evidence in this way is to question what Popkewitz & Gustafson (2002) call the alchemy of music education (Popkewitz & Gustafson, 2002). That is, the ways music education is produced through multiple intersecting lines of flight surrounding ideas not simply about music but instead the nation, the child, and difference as these ideas construct music education and the self-evidence of its practices. In the process, the alchemy develops a distinct mode of reasoning about the purpose of music education, one that centers the development of desired kinds of people, seeking to govern their modes of thought and action in the process, and utilizing inclusion as a technology to do so, as the following sections trace in detail.

Making desired kinds of people

The alchemy of music education in the post-war and increasingly throughout the 21st-century centralizes the development of the creative child. This is not simply a natural category nor is it only about equity or musical skills. Rather, it is a fabricated kind of person (Hacking, 2007), a constructed category with distinct psychological qualities and normalizations. These psychological qualities become a way of thinking not only about creativity but the ways the child

who enacts the normalized, desired creative condition should act and think. They are often expected to become consequently not only creative but also to embody qualities associated with creativity, for example becoming confident, critical thinkers who can utilize their desired ways of being and knowing in order to engage in the shifting 21st century economy (National Association for Music Education, 2014) or enact a peaceful, global future (Smith, et al., 2018) as a result of their involvement in music education and becoming creative citizens.

This hope of producing the creative child through school is a contemporary arrangement of ideals about the child, the nation, and the future but one with a distinct history. This category and fabricated human kind is dependent upon the foundational assumption that creativity is a human quality that can even be taught in the first place. As Paz (2017) demonstrates, such an idea is not natural and, instead, is developed largely in the Renaissance period in relation to notions of genius.

Over time, such ideas have become present in reassembled conceptions of what creativity is, what it does, and who has it. For example, in the post-war, creativity became understood by many social scientists as a quality that occurs in humans and can be cultivated. Further, it was believed to occur within people who have a desirable, "open mind". Both the category of the open minded person, as well as the people who had this quality, were established through post-war personality tests developed by Theodor Adorno and his colleagues in response to a concern over understanding the mindsets and personalities that led to following fascist leadership. Through these tests and their psychological reasoning, the open-minded person became understood as being particularly desirable and in need of being produced in the post-war through efforts such as education as such people were assumed to be intellectually agile, critical thinkers who would be able to resist the allure of authoritarian leadership and, in the U.S., communism.

In turn, these creative people were assumed to be able to enlist their creative powers to materialize an idealized, stable future for the U.S through, for example, resisting communist thought and using their creativity to advance projects such as developing new, creative military weaponry technology (Cohen-Cole, 2014). At the same time, the person who was understood as not yet creative and still operating through a "closed mind" became located at the bottom of the hierarchy of human kinds and, in response, understood as requiring intervention through practices such as education as they developed qualities such as creativity and became transformed into this idealized person.

As Martins (2020) demonstrates, notions of creativity as an idealized, necessary way of being enter and shift the arts classroom in the post-war era. No longer was the arts classroom simply about reproducing the "great works" in order to learn from the "masters" or a space where a student would learn technical skills and practices. Instead, it became concerned with cultivating qualities associated with idealized ways of being, namely, creativity. Creativity, for Martins (2020), operated in the post-war and beyond as a "chameleonic" idealized quality assumed to be able to be instilled through arts education in the effort to construct the productive citizen of the future. In turn, the arts curriculum of the post-war and 21st-century became concerned with administering the creative kind of person in relation to ideas that are not about art but imaginaries of who the good child is and who it is not and the development of this idealized, creative child (Martins, 2020).

When removed from a taken-for-granted location of naturality and common sense in this way, the creative child of music education's desires becomes visible as a distinct, unnatural construction that is not simply good but constructed and made legible through notions of the nation, its future, and fabrications of difference surrounding who the good child is and is not

which hierarchize children in relation to their psychology and behavior, ultimately providing a logic for interventions upon those constructed as Other, lacking creativity and its associated qualities. In turn, creativity becomes a mode of reasoning developed through sciences such as psychology which hierarchize human kinds and personality types in relation to idealized normalizations and their fabricated Other. In turn, as Ziols et. al. (2022) demonstrate, creativity often operates as a "racializing and ableizing scientific object" which normalizes idealized ways of being while constructing modes of difference and intervention in relation to these normalizations. To understand music education as alchemy is to trace how these constructions are developed as music education becomes interested in making particular kinds of (creative) people as it simultaneously generates hierarchies, fabricates differences, and enacts interventions through—as later chapters trace through examples such as Orff-Schulwerk's construction of instruments where a wrong note cannot be played—sound, sensation, and affect.

In this way, making kinds of people is also about desire. It is about desiring an idealized kind of person. However, this form of desire is not simply a desire concerned with want. Nor is it solely about lacking something. It is fundamentally different than such conceptions of desire. Rather, drawing from Deleuze and Guattari (1987), the element of desire in making kinds of people is productive. It operates in an effort to construct, in this case through music education's forms of inclusion, an idealized, creative kind of person Desire here produces notions of idealized kinds of people and, at the same time, attempts to materialize these kinds of people through the music curriculum.

Such an approach treats desire as not only productive but also moves beyond locating desire solely within the interior of the individual. Desire here is instead an exterior constructed through, for example, intersecting lines of flight surrounding ideas of creativity and the

psychology of the individual. These distinct modes of thought operate to construct a desire that exists beyond the interiority of the individual, developing, for instance, national imaginaries about who the good child is, positioning this person as a creative person who the school must produce. In turn, this exteriorized desire does not remain simply as an "outside". Rather, it becomes interiorized as it becomes an infrastructure for knowledge, organizing it and becoming its interiority in practices such as music education.

Treating desire in this way is an important distinction that draws focus not toward an analysis that states that, for example, the nation is in need of and wants creative citizens. Instead, this analysis engages with the history of music education as it asks how desiring the production of creative children through inclusion becomes constructed as an exteriority that becomes interiorized as it operates as a productive, generative element that provides an infrastructure to distinct modes of thought and action embodied within an attempt to materialize particular kinds of people. For instance, Chapter Four traces how national imaginaries surrounding the need and potential of the creative child became interiorized in the embrace of rock music by music education. In turn, the field of music education sought to not simply include rock music in its curriculum nor to solely expand definitions of "who belongs" in the classroom. Instead, as the chapter traces in detail, rock music and popular music education became technologies for accessing and administering children constructed as Other such as hippies and the "inner city" child in order to reform them into being a creative citizen, ultimately thwarting what was believed to be an impending national and cultural revolution in the post-war U.S. Today, these practices have been normalized within music education, taken-for-granted as good and equitable. Yet, they interiorize an exteriority of desires surrounding national imaginaries of who the good child is, is not, and how they can be governed into being.

It is through such notions of desire, produced through constructed systems of relations which are not simply about music, that the alchemy of music education moves as it fabricates and attempts to materialize desired kinds of people. Recognizing music education as alchemy and understanding its fabrication of kinds of people shifts the analysis away from simply mapping the historical development of music education or specific objects such as Orff-Schulwerk. Instead, it draws attention to questioning the ways in which these developments serve to place music education into a reassembled mode of reasoning and system of relations that desires the making of desired kinds of people.

Producing the desired child: The child's interiority as a site of administration

As the alchemy of music education attempts to materialize creative kinds of people, it also requires ways of doing so. To do so, it requires a regime of truth through which its interventions are constructed and enacted. For instance, drawing upon the system of relations through which the alchemy and its translations are conducted, the alchemy needs ways of understanding who the child is, how they feel, think, and act. To borrow from Foucault (1973), it is in search of a "gaze", a way to perform the double function of bringing the subject to light and making it visible, while also performing the "endless task of absorbing experience in its entirety, and of mastering it" (Foucault, 1973, p. xvi).

For example, as Lee (2020) traces, systems theory, originally developed as a way of producing more efficient anti-aircraft weaponry, emerged as a gaze and regime of truth within teacher education following WWII. This mode of thought traced inputs and their feedbacks, attempting to continually eliminate errors and inefficiencies in the refinement of highly-effective operations that, for instance, could essentially predict where an aircraft was headed and send a projectile to intersect with it. Throughout the post-war, cybernetics became a mode of thought in

numerous fields and a way of attempting to manage the social sphere. As it entered the field of teacher education, systems theory became a technology for observing, measuring, and assessing the teacher's actions and their efficiency. Doing so enacted a particular way of seeing and thinking about the teacher which Lee (2020) suggests shifted how the work of teaching was conceptualized. Specifically, such a way of seeing and understanding the work of education repositioned the teacher as an element within a cybernetic system, an input within a larger system which must act in the ways that the feedback produced through the cybernetic loops assumes is necessary.

This dissertation traces how a similar cybernetic approach became a gaze utilized within music education and its push toward what are understood as creative and inclusive practices. In doing so, objects such as student-centered exploratory pedagogies are no longer simply good, natural ways of organizing the classroom but become questioned in relation to how they organize the teacher, student, classroom objects, and curriculum as a system to be monitored, predicted, and adjusted in the attempt to materialize fabricated, creative kinds of people.

For example, in the case of exploratory, student-centered curriculum such as that developed in the Manhattanville Program and considered in detail in Chapter Two, what is of interest is the ways in which these approaches placed inclusion and creativity in relation to designed systems which sought to activate and "adjust" the child's sensorium through inputs and feedback produced by touch and sound. Meanwhile, gathering data across "laboratory classrooms" throughout the nation as the teacher too became an element of a cybernetic system, adjusting their practice not in relation to ideas of music but hopes of cultivating the creative child who is monitored through careful surveillance and administered in relation to data and the

cybernetic loops produced within the systems conceptualized by Manhattanville's team of researchers.

Such a cybernetic approach centralizes the psychology of the child, attempting to see, understand, and shift the interior condition of the child as the creative child is not conceptualized as simply a talented artist but, often in the curricula which seek to develop such a creative child, it is also about seeing oneself as creative while displaying confidence, critical thought, and independence among other desirable qualities that become associated with creativity. In turn, the psychological becomes a key element of the cybernetic approach to music education as it seeks to "calculate personal attention, perception, and inner capabilities" (Popkewitz & Gustafson, 2002, p. 83), embodying key elements of mid-20th century psychology and its concern with identifying who the human is, how they understand themselves, and how they feel (Rose, 1990), ultimately utilizing psychology as a mode of reasoning about and intervening upon the conduct of individuals, their cognition, and the social sphere. In turn, what the child does becomes a way of reasoning about what they are and will become, constructing normalizations and differences in the process. The gaze operates as a way of observing, measuring, and acting upon the child's morality, placing "the emphasis [] on the interior mind of the child." (Popkewitz & Gustafson, 2002, p. 83).

As a result, the interiority of the child, or the "soul" (Popkewitz & Gustasfon, 2002), becomes a site of administration for music education. It functions as a space of intervention and action. By questioning how creativity and inclusion in music education administer the interiority and psychology of the child, this analysis moves beyond assuming that inclusion is more equitable, or that creativity is a progressive goal. Instead, it considers the ways these shifts locate the child's modes of thought, feeling, and self-conception as key sites of intervention and

administration. It is to question how and why the alchemy's translations of creativity and inclusion "reconfigure the sensitivities and awarenesses of the field of music to make the child's "soul" the site of administration" (Popkewitz & Gustafson, 2002, p. 80).

Such a mode of questioning draws attention to often overlooked elements of music education, particularly its forms that are often thought of as inclusive, creative, and progressive today. For example, tracing the ways that curriculum that is often thought of as student-centered or exploratory, such as the Manhattanville Program, directs focus to the ways the Program designed forms of exploration that access and activate the senses through cybernetic loops in the hopes of shifting the interior of the child, enacting an "attitudinal" adjustment (Thomas, 1970). Such an adjustment sought to transform how the child—particularly the "urban" child who has opted to no longer be in music classrooms and was positioned as potentially deviating from the alchemy's normalizations—feels, thinks, hears, acts, and sees the world in an attempt to align their being and thought with national imaginaries of who the good child is. The logics of the alchemy locate these populations as bodies to intervened upon, often utilizing a cybernetic gaze to understand the interiority. In turn, what is often thought of as simply more equitable and creative seeks to govern who the child is and will become in relation to fabricated deviancy and imaginaries of who the good citizen is.

Attempting to understand the gaze and forms of administration within these curricula and pedagogies adds another layer to the work of alchemy and the focus of this analysis. It draws the research to consider the ways in which music education not only produces conceptions of the desired child and attempts to make kinds of people but also how such a process depends upon and constructs ways of seeing, understanding, and intervening which position some populations as potentially deviant as it localizes spaces of access and administration within them such as their

sensorium and thought. This is a shift away from the normative approach to music education which portrays it as simply about musical skills. Or, approaches which focus upon developing a particular type of child, such as the artistic citizen, which present it as a seemingly taken-for-granted good, ahistorical, and natural idea. Instead, the analytics of the research consider the ways in which a psychologized gaze becomes utilized, rendering the child's interiority a key site of administration as it makes ideas such as constructing a creative person a taken-for-granted, "good" idea through the logic of the alchemy.

The logics of inclusion/exclusion

As kinds of people such as the creative child become fabricated and are attempted to be made through the alchemy of music education, these efforts reconfigure gazes and sites of administration. They also, in turn, serve to reconstruct notions of who belongs in the music classroom, who does not, and why. They become ways of marking who is and is not the child of music education, as well as ways of reasoning about their inclusions and exclusions.

For example, the child who is viewed as creative, critically-minded, independent, and emotionally developed is a particularly desired child within much of 21st-century music education discourse surrounding practices such as popular music pedagogy, improvisational practice in the classroom, and student-centered, exploratory curriculum. For example, Orff-Schulwerk's U.S. method books published by Schott detailing the practice for music teachers state that the pedagogy is interested in developing a "new kind of human being", a "creative person" and positions its pedagogy as a way of intervening and shifting the psychology of the child so that they become this fabricated, idealized person (Orff & Keetman, 1993, p. 32). These are not simply good or normal ways of being but, instead, normalizations which fabricate difference. They serve to mark some children as ideal and others as not through constructed

hierarchies of how the child should think, act, and feel. These ideas are not about music but, in the case of creativity in the post-war and beyond, also about notions of staving off cultural revolution, defeating communism, establishing a modern economy, and ensuring a stable national future (Cohen-Cole, 2014). These are not natural ways of thinking about children or music but constructed, politicized modes of thought which become ways of reasoning about who the "normal" child is.

In the same instant, "the normalization embodies its opposite; that is, the deviant child who does not learn the alchemy and who does not embody the rules of conduct in the alchemic formulations" (Popkewitz & Gustafson, 2002, p. 87). The potentially deviant child in music education is often the child who is no longer enrolled in music classes at the school. Or, one who was involved but not effectively "reached". They are assumed to lack the qualities that music education believes it develops such as creativity and its associated qualities such as confidence, independence, and the ability to become a productive member of modern society. Qualities such as these are measured are measured and reasoned about through specific techniques such as, as Chapter Two details, Manhattanville's cybernetic systems which were enacted in "laboratory schools" that observed inner city children's behaviors and ways of conducting themselves, transforming these behaviors into data points which became utilized to inform a process of reforming the "cognition" and "attitude" of these children constructed as Others, deviations from a desired normalization developed in relation to conceptions of creativity.

As I pursue understandings of the ways inclusion and creativity are translated into curriculum, I question how music education's normalizations and fabricated Others become constructed and embodied within these efforts. In doing so, the analysis questions the ways shifts toward creativity and inclusion in spaces such as Tanglewood were developed in relation to

normalizations as populations such as “inner cities” and the “New Left” were positioned as different (Choate, 1968) and consequently in need of music education in the post-war. As these populations were established as Others deviating from desired normalizations and ways of being, as I trace in Chapter Four, new pedagogies now conceptualized as inclusive, creative, and equitable were developed. Yet, they were constructed through distinct normalizations surrounding creativity and fears over the issues populations understood as Other would create in the post-war and beyond, ultimately orienting not around embracing a diverse range of students but, instead, the utilization of music and sound as a technology for gaining access to and administering the Other.

In doing so, the inclusion is not solely concerned with increased participation in the music classroom. Rather, the inclusion is “designed to actualize its desired kind of person while also generating principles about its opposite” (Popkewitz, et al., 2017, p. 256). It is to include the child but, in the process, to produce notions of who the desired child is not. It is to enact a double gesture which includes the child yet simultaneously marks the child as fundamentally different, an “Other” in need of the intervention of music education.

For example, the double gesture of inclusion is enacted in, as Diaz (2017) traces, the “new mathematics” reforms of the post-war era and the research surrounding it. These efforts are often understood as concerned with inclusion and reaching particular populations. Yet, they often utilized specific categories such as “elementary” which Diaz suggests were not simply about mathematics but marking who was the intelligent, desired citizen and who was not. While different in many ways, the reforms in music education also construct difference as they, for example, build upon fabricated differences surrounding the children in urban areas in order to position certain pedagogies and instruments such as those of Orff-Schulwerk as ways of

including “urban children” who are unable to think (Mittleman, 1969) and shifting them toward idealized, creative states of being and away from their assumed deviancy and lack of thought. In the 21st century, similar forms of constructing and marking difference through inclusion continue in curriculum such as *Guitars Over Guns* which is designed to utilize popular music to access urban youth who are assumed just based on the fact that they live in an urban area to lack an adult figure in their lives as well as creativity, confidence, and critical thinking, ultimately placing them at risk of violence due to where they live and their assumed potential deviancy. Consequently, they are presumed to be needing the intervention of popular music education.

Through such fabrications of difference and intervention, the boundaries and logics of inclusion or exclusion in the music classroom are “worked and reworked” (Popkewitz & Gustafson, 2002, p. 80). Hierarchies and normalizations are constructed as fabricated Others become constructed and marked as in need of inclusions made possible through practices such as Orff-Schulwerk methodology and the interventions such inclusions facilitate through music education. The gaze constructs a way of seeing and understanding the interiority of the child and, in turn, their inclusions become determined in relation to the alchemy.

Approaching music education in this way is to question how these notions of inclusion and the feared consequences of exclusion become ostensibly logical, necessary ways of organizing the music curriculum. This enacts an alternative mode of analysis for the objects of Orff-Schulwerk, Manhattanville, and Tanglewood. Each focuses upon inclusion in the music classroom. Yet, while understandings of both their histories and influence upon contemporary practice are often presented as simply good, inclusive efforts, the alchemy prompts questioning how inclusion itself is made logical and enacted. That is, what modes of thought, techniques, and principles construct the inclusions through which the music curriculum is enacted?

Thus, this research becomes concerned with understanding how notions such as including, rather than populations such as “gifted children”, pathologized Others such as “inner city” children in music through Orff-Schulwerk become constructed, eventually made logical, self-evident, and natural through distinct modes of thought. The analysis consequently considers how inclusion operates in relation to conceptions of creativity and fabricated forms of difference.

Alchemy, continuity, and change: De/reterritorializing music education

Approaching the object of music education in this way, as produced through alchemical processes, positions the analysis as concerned with understanding music education’s attempts at making particular kinds of people, the ways it locates the interiority as a site of administration, and how it produces inclusions/exclusions. In the process, normative understandings of contemporary music education as focused upon the performance of music or inclusion for simply the sake of including the child become challenged. The alchemy makes visible that music education is not simply about music, but it is rather a distinct ontological object produced through intersecting lines of flight surrounding the desired kind of person and the ways their Other can be administering into being the idealized, desired person.

In response, approaching U.S. Orff-Schulwerk, Tanglewood, and the Manhattanville Program as alchemy and multiplicities requires an alternative way of thinking about how they have impacted and changed music education. These objects have helped produce shifts in music education, but these changes are multiple and diffractive, not simply a clear “reflection” of a singular idea of equity or progress as it has been conceptualized previously. For example, it is not simply that Tanglewood embraced equity and enacted a new, progressive mode of teaching in popular music education that today is present in countless classrooms. Rather, Tanglewood itself is comprised of multiple lines of flight surrounding communication, difference, normality,

and desires of who the child should become. Thus, Tanglewood is not a singularity which is simply reflected but it has helped to construct modes of thought and action which continue to impact music education in important ways.

I take up alternative ways of understanding change. I treat music education as a rhizomatic object comprised of many histories, modes of thought, and action and question if this interconnected rhizome is fundamentally different, centered on a different set of ideas and modes of action. In short, has music education become uprooted and relocated from its normative position and center, becoming re/deterritorialized? Or, has it remained within its normative territory and simply becomes reassembled.

I suggest that while new connections and disconnections which, for example, shift notions of the desired citizen away from Christian morality in the 19th century (Gustafson, 2009) and toward creativity in the 21st have occurred, they have not fundamentally reterritorialized music education from its normative desire to produce an idealized "good" person in relation to a constellation of ideas surrounding normalizations, desiring kinds of people, and the technologies for their production. This dissertation seeks to make this clear in order to contribute to a process of de- and reterritorializing music education beyond notions of difference and administration as the final chapter details through Deleuze and Guattari's notions of verses, refrains, and territorialization.

METHODOLOGY

In pursuit of such understandings, I treat U.S. Orff-Schulwerk, Manhattanville, and Tanglewood as empirical objects. Each of these become objects of study and I probe their construction, thought, and action. As I treat these objects as the empirical, my methodology,

begins with a “breach of self evidence” (Foucault, 1991, p. 76) which removes the object from a location of being taken for granted as good or natural. I open each object up once again, examining the lines of flight through which they are produced, and how these lines of flight interact. The objects of study are what Foucault refers to as an event and their “eventualization” (Foucault, 1991), or production, is traced throughout this dissertation. In this way, what makes the production of the object possible is what this research is concerned with understanding.

Yet, these objects are not simply readily accessible as the empirical. Through my methodology, they became the empirical. To do so, the modes of thought through which these objects are produced and made possible must be brought into view, made accessible for the problematizing, probing, and questioning which this research is interested in.

With this in mind, the analysis engages with artifacts such as method books, meeting reports, articles, research reports, and lesson materials associated with Tanglewood, Manhattanville, and U.S. Orff-Schulwerk. As it does so, it traces the logics, hopes, fears, and desires that are embodied in these artifacts, treating them as the empirical whose thought and action is to be examined. The research makes visible how these modes of thought and action are produced and rendered as ostensibly logical through an alchemical process concerned with making and hierarchizing kinds of people, the administration of the Other’s interiority, and processes of inclusion as a technology for such administration which serves to construct Tanglewood, Manhattanville, Orff-Schulwerk in the U.S., and their contemporary impacts upon music education.

In doing so, the analysis engages primarily with documentary reports which seek to capture the ideals, efforts, and goals involved in constructing the objects of interest here. For example, in the case of Manhattanville, the Manhattanville Program’s expansive research report

is closely engaged with in chapter two as it details the design of the project, its K-16 curriculum, its modes of assessment, the forms of thought it is drawing upon, and its visions of the future it is attempting to enact. Meanwhile, in the case of Tanglewood, the documentary report capturing the statements of speakers and attendees becomes a key document in chapter four as it makes visible the hopes, anxieties, and logics of implementing popular music in the U.S. music classroom. Such a report does not exist in relation to U.S. Orff-Schulwerk. As a result, Chapter Three draws upon lesson materials, method books, instrument designs, writings from key Orff-Schulwerk pedagogues and founders to gain access to how Orff-Schulwerk constructs its logics and interventions.

Yet, these documents gain their intelligibility through modes of thought beyond themselves. They alone do not construct the empirical. As notions of the event (Foucault, 1991) and alchemy (Popkewitz, 2018; Popkewitz & Gustafson, 2002) demonstrate, these documents and the objects that they are associated with are not singular. Rather, they become constructed and made possible through a multiplicity of modes of thought beyond themselves and the field of music. Consequently, they cannot be understood on their own nor treated as the entirety of the empirical object.

As a result, within this research, documents such as post-war method books or reports related to the objects of Orff-Schulwerk, Tanglewood, and Manhattanville are placed alongside other texts, histories, and modes of thought through which they become both possible and legible. Of particular interest due to their relevance to the objects studied here are the sciences of choice, post-war creativity research, personality and attitude research in psychology, and cybernetics and communication.. The analysis places histories and artifacts from these fields and their modes of thought alongside archival materials such as research reports, method books, and

instrument designs to understand how these methods, designs, and ideas become produced through ideas in fields such as cybernetics and the post-war sciences of choice.

To analyze the archival materials utilized throughout this dissertation, I read along the archival grain (Stoler, 2008), questioning how artifacts such as method books and pedagogical excerices become intelligible through distinct anxieties and hopes. For instance, in Chapter Two, I am interested not only in the ways cognitive science helped develop a student-centered, exploratory music education pedagogy in the Manhattanville Program but how cognitive science's epistemologies became utilized in Manhattanville's curriculum through fears surrounding an assumed lack of creativity in the children in inner cities (Thomas, 1970).

Further, as I read along the archival grain, I utilize the notion of dissonance as a way of understanding the formation and contemporary impact of the desires and modes of thought through which music education is constructed. Specifically, I question how desires surrounding creativity and inclusion were constructed within the post-war era, the ways these constructions continue to impact 21st-century music education, and, importantly, how the desires utilized in these processes of construction produce dissonance with 21st-century goals of fostering a more equitable form of music education.

For instance, in Chapter Three, I trace how facilitating the inclusion of children in the music classroom through Orff-Schulwerk was not simply an equitable action that embraced the lives and interests of a diverse group of children in the post-war and beyond. Rather, Orff-Schulwerk's forms of inclusion commonly produce dissonance with such notions of equity as it seeks to facilitate the administration of the Other. For instance, in the post-war, populations such as the "urban child" were positioned not as an equal who deserved access, but as an Other who was not even capable of thought. They existed simply as a body to be governed; a possibility

made real through Orff-Schulwerk's forms of inclusion (Bevans, 1969). As I trace, these dissonances continue throughout the 21st-century.

Chapter Two begins the analysis by engaging with the development of exploratory student-centered music education. To do so, I focus on the Manhattanville Music Curriculum Program's research and curriculum efforts from 1965-1970 surrounding exploratory, student-centered curriculum. The chapter engages with the research report developed by the Program and the Pre-K-16 curriculum the research culminated in. As it engages with the report and its curriculum, the chapter considers how these artifacts become constructed and made readily legible in relation to psychologized notions of the child and curriculum developed by those such as Jerome Bruner, as well as cybernetics and a belief in creativity as a necessary quality to foster in post-war youth, particularly in urban areas. In doing so, the chapter traces how an altered epistemological space for music education, particularly regarding inclusion and creativity, was being constructed in the post-war era. This epistemological space utilized music and the child's sensorium as a technology for administering the child. For example, crushing pieces of paper into balls, sliding them around the classroom, and closely studying the sensory results in the hope of enacting an "attitudinal" and "cognitive adjustment" through exploratory pedagogies that are today often understood as simply student-centered or more progressive, open, and creative yet were developed with the hopes of including and "adjusting" children who were positioned as Other.

Chapter Three connects desires of shifting the attitude of children through sensorial experiences to the development of the popular and influential Orff-Schulwerk pedagogy in the United States and its utilization of improvisation. Reading across a constructed archive of both Weimar Republic and U.S. method books, lessons, and instrument designs, the chapter traces key

shifts in the practice of Orff-Schulwerk as its pedagogy, objects, notions of creativity, and forms of improvisation were all reconstructed in the post-war U.S. The chapter suggests that U.S. Orff-Schulwerk became reimagined through post-war psychology and the sciences of choice, producing it as a technology for affective governance, often in relation to populations such as the "multiply disabled" and "urban" child, by utilizing sound and practices such as eliminating the possibility of playing a wrong note through instrument design. In turn, developing a mode of thought surrounding improvisation, creativity, and inclusion that constructs notions of the Other, places fundamental limits on the possibilities of artistic practice, and positions inclusion as administration; all ideas which, as the chapter demonstrates, continue to inform 21st-century music education and its attempts to enact inclusion and creativity.

Chapter Four maintains a focus on notions of creativity and inclusion, yet rather than focusing on sensation and sound as in Manhattanville and U.S. Orff-Schulwerk, the chapter considers how post-war notions of communication connected ideas such as shifting the attitude of children to rock music and popular music education. To do so, the chapter questions the modes of thought embedded within the documentary report of the Tanglewood Symposium where music education formally recognized the potential of popular (primarily rock) music for the first time (Powell, et al., 2015). The analysis places speeches and conversations from the Symposium alongside post-war conceptions of creativity and communication, making visible the ways they serve to produce popular music education at Tanglewood. In turn, positioning it as not simply a progressive reform which recognized the diversity of the nation but, instead, an attempt to thwart what was perceived as a revolutionary moment in the U.S. while simultaneously creating an idealized creative citizen with the right values such as wanting to get ahead in life and desiring the possession of material things (Choate, 1968). The chapter then considers the

ways such ideas haunt 21st-century popular music education, often positioning it as a governing practice concerned with populations such as "urban" youth. While notions of communication have been largely departed from, the chapter probes the ways inclusion and popular music often operate in a similar way that seeks to access the child and shift who they are and will become in relation to notions of the future and potential deviancy.

Chapter Five concludes the thesis by reading across all three of these events. It considers the ways in which distinct notions of inclusion and creativity cut across Manhattanville, Tanglewood, and U.S. Orff-Schulwerk, constructing a mode of education concerned with access and intervention rather than simply equity and creative freedom. The chapter draws attention to the ways in which this form of education was constructed through post-war social science and particularly psychology as it produced epistemologies and teleologies through which inclusion and creativity continue to be enacted through. In particular, the chapter focuses on the ways sound, affect, and emotion became mobilized in order to administer thought and behavior in relation to an assumption of pathologized, fabricated difference and deviancy, ultimately becoming embedded within notions of inclusive, creative education.

In doing so, the analysis contributes to a renewed understanding of the role of creativity and inclusion in pedagogical practices. The mapping of music education, I will argue, is not unique to this field of teaching but embodies pedagogical technologies related to children's seeing, sensing, understanding, and distributing differences in governing the child, their future, and the work of the school, often through sensation, affect, and sound. By utilizing music education as a site of analysis, the chapter complicates notions of increased inclusion and creativity in schooling as simply progressive, equitable, commonsense reforms. Ultimately, such understandings shift away from defining these reforms as simply progress or transformative,

equitable change. Instead, it is to question if these practices have transformed education in the ways they are often assumed to have accomplished. I claim that these shifts have not enacted a fundamental change but are instead utilize sound, affect, and sensation to continue a long-standing effort in education: administering the child in order to make idealized types of people who are fabricated in relation to national imaginaries of the "good child" and their Other.

To develop these understandings is an attempt to clear the space required for a renewed conception of creativity, inclusion, and education's past and present. It is to recognize how creativity and inclusion become naturalized and understood as simply good while the forms of governance and difference which they construct become elided. In the process, this dissertation seeks to help produce a turn away from a historical interest in accessing and governing the child and, instead, enact an increased engagement in "a space of experimentation with differing ideologies, modes of expression, belongings, ontologies, and epistemologies." (Niknafs, 2022, p. 6).

Chapter 2:

Constructing an Epistemic Space: Adminstering the Child through Student-Centered Practice, Sound, and Sensation

Music education literature surrounding creativity and inclusion often assumes that practices which seek to foster creative, inclusive possibilities should begin by ensuring that they are student-centered and provide possibilities for exploration. As the previous chapter outlined and as Chapter Four will examine in more detail, popular music education is often considered to be most beneficial to the child enacted when the pedagogical process is open and centralizes the child, allowing them to explore music that is of interest and importance to their lives. As they do so, children who would typically not participate in music class are assumed to become included in music education while developing their creativity in the process. Meanwhile, improvisation and its forms in practices such as Orff-Schulwerk (Chapter Three) are often seen as fundamentally student-centered and exploratory as they prioritize the child's individual experience and experimentation with music.

Ideas of student-centered, exploratory education consequently cut across the field of music education, the events of interest to this study and, more broadly, attempts at fostering creativity and inclusion in education. In turn, student-centered practice offers an initial space of questioning and analysis which this chapter pursues. I consider how creativity and inclusion become entangled and why this entanglement prioritizes the individual student's exploration, interests, and experiences.

To understand how creativity and inclusion are translated into pedagogies and curriculum, this chapter engages with the Manhattanville Music Curriculum Program, a project

which, armed with federal funding that made it the most well-funded of any music education project before it or since (Moon & Humphreys, 2010), launched its efforts in 1965. By 1970, the Manhattanville researchers completed their ambitious project. In an expansive report published in 1970, they detailed the nearly 5-year study which sought to construct a "new alternative" for music education (Thomas, 1970). Their work included a new rationale for music education, the results of a teacher "re-education" program (Thomas, 1970), and a PreK-college curriculum developed through experimental "classroom laboratories" that operated across several states.

Across its over four hundred pages, the research report which documents the efforts and ideas of Manhattanville moves in various directions. At times, the report calls for increased inclusion and a move away from music education practices that have been "manufactured to satisfy pragmatic demands and plebian tastes" (Thomas, 1970, p. 72). At others, the report is focused on developing a new pedagogy, spending numerous pages detailing exactly how to enact the redesign of music classrooms and, for example, the need for carpets, as classrooms become laboratories for sensory "encounters" (Thomas, 1970). Elsewhere, the report meticulously details precisely how to teach these encounters as students, for instance, move through designed processes of pedagogical "series" that focus upon things such as sliding paper balls across sheets of paper.

The ideas and the work of Manhattanville, despite it being one of the largest music education research efforts ever conducted, are often overlooked or attributed with having "little direct influence on music education in American schools" (Moon & Humphreys, 2010, p. 94) because its official curriculum has rarely been adopted since its 1970 publication. In the foundational history of music education textbooks, it is often left out. By other historians, it is briefly connected to "conceptual education" (Mark, 2007), an attempt to develop understandings

of concepts such as timbre and pitch rather than simply encourage the correct performance of musical arrangements.

While it is perhaps true that Manhattanville's official curriculum was rarely utilized, I suggest that the Manhattaville Program is an important site for continued analysis as the ideas that it developed are, in many ways, commonplace throughout music education in the 21st century United States. For instance, Manhattanville emphasized hands-on, exploratory lessons and curriculum that prioritized the child's inquiries and experience to effectively engage them—particularly those who had elected to no longer participate in music classes—as they developed their creativity, rather than an ability to perform Western art aesthetics in an ensemble or "appreciate" Western classical music. Further, notions of prioritizing the engagement of the student through hands-on, exploratory practices constructed important shifts in the role of the music teacher, as well. For example, Manhattanville envisioned re-educating teachers and radically repositioning them. They would no longer be teachers or band/choir directors but become facilitators.

Today's music classrooms, teacher education programs, literature utilize similar ideas to Manhattanville as they encourage shifting the way the teacher acts and sees themself, rendering them a facilitator or a "guide on the side" (Brown, 2008, p. 34) rather than an instructor who controls the entire classroom and learning experience. In turn, student exploration and experience are prioritized as children engage with designed curriculum that is intended to foster idealized qualities, particularly their creativity.

Efforts to center the student's interests and experience while relocating the teacher as facilitator for student, ultimately fostering qualities such as creativity and those it is associated with such as flexible, critical minds, are all practices often understood as "student-centered". In a

student-centered approach, the child is to engage in a mode of discovery that prioritizes their individual interests, experiences, and learning. It is assumed that by enacting this approach, teachers develop "flexible [music] programs rooted in student-centered learning" (Herbert, 2009, p. 43). In the process, students are not only more effectively included but "through student-centered learning, students become self-sufficient, creative thinkers and people who appreciate and value the subject being taught" as they develop a "quizzical mind that stays with each student throughout life" (Brown, 2008, p. 33). In turn, student-centered exploratory education in the 21st-century becomes a way of instilling desired modes of thought and conduct which will help the student throughout their life.

Student-centered practices are often posed as new, innovative ways of teaching, positioned as a radical break from 21st-century schooling's "dogmatic adherence to a prescriptive national standards-based curriculum" (Herbert, 2009, p. 43). Yet, these practices have histories and, of interest to this chapter, are the ways that, despite notions of being distinctly new and modern, throughout the latter half of the 1960's the Manhattanville Program was actively constructing similar ideas.

Due to the relations between today's student-centered practices and the ideas and practices of the Manhattanville Program, I treat Manhattanville as an empirical object for studying the development of student-centered education, its histories and their epistemologies. Throughout this chapter, I construct understandings of the ways exploratory, student-centered practice was assembled through distinct notions of creativity and inclusion that have established an epistemic[1] space, a way of thinking about the purposes and potentials of music education, in

[1] While, as this chapter will continually detail, ontology is also involved in the Manhattanville Program as it constructed notions of ways of being and acting in the music classroom, my analysis in relation to the "space" Manhattanville constructed in the post-war is specifically interested in the epistemic components. I am interested in

the 21st-century. In doing so, notions of student-centered, exploratory education which seeks to foster creativity and inclusion become made strange again. This chapter utilizes the Manhattanville Program to denaturalize these practices by probing how the logics of these ideas were assembled and made readily legible as good ways of organizing curriculum and pedagogy in the post-war era and, in turn, reassembled throughout the 21st century. In turn, opening these efforts up to questioning and the possibility of thinking and acting otherwise.

The chapter develops an understanding of how inclusion, creativity, and student-centered exploratory practice become entangled and made legible as "good" by reading Manhattanville's research report "along the archival grain" (Stoler, 2009), seeking to understand how the ideas of Manhattanville become legible and logical through specific modes of thought such as child development and anxieties about the type of child that should be developed in the post-war era. My interest is not in developing an empirical study of the ways these ideas become taken up beyond the Manhattanville project. Rather, I am interested in how the Manhattanville Program assembled ideas such as creativity, inclusion, and student-centeredness in relation to distinct post-war fears and desires such as notions of a need for the good, creative child—particularly in areas such as the "inner city". I treat Manhattanville as a way of entering into the production of these ideas in music education, tracing their construction and the consequent development of an altered epistemic space in the post-war and beyond.

The analysis begins by first engaging with Manhattanville's initial goals and desires, mapping the interventions it sought to produce. Following this, the analysis traces what its researchers conceptualized as the Program's three "phases". These three phases embody various

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the ways Manhattanville's research constructed ways of thinking about and developing music education. Thus, I refer to this as an epistemic space rather than an onto-epistemic due to this focus.

practices such as refinement and experimentation which sought to enact Manhattanville's goals in curriculum and research.

What emerges along Manhattanville's archival grain is a distinct, and consequential, assemblage of ideas which remapped creativity, inclusion, and student experience as qualities developed and controlled through design, process, and sensation. This thinking ultimately retooled the teacher, classroom, curriculum, and the child's sensorium as elements of a system. This system, it was assumed, if designed and enacted properly through the close monitoring of the data it produced, could utilize stimuli and response in an approach indebted to behaviorism to transform the child into a desired state of being constructed through fabrications of who the good child is while also reinventing music education. It was to reconceptualize the work of music education, centering the experience of the child not simply to engage and include them but to utilize sensation as a technology for their administration. Sensory experience, it was assumed, could be monitored and adjusted, becoming a way to accomplish goals such as enacting an adjustment in the "attitude" of the child, shifting how they thought and behaved and ultimately constructing them as the creative, idealized child.

After tracing the entanglements of creativity, inclusion, and student-centered pedagogy, the chapter concludes by connecting the ideas embodied in the Manhattanville report and curriculum to their influence upon contemporary music education. The analysis suggests that Manhattanville's efforts are not historical footnotes or curiosities. Instead, Manhattanville's entanglement of creativity, inclusion, exploration, and sensation have become enrolled in the construction of an epistemic space through which music education often continues to be understood and enacted, one which centers access and administration, producing dissonance with and fundamentally limiting goals of creative expression, inclusion, and equity.

The Manhattanville Music Curriculum Program: Creating "An Alternative"

The Manhattanville Music Curriculum Program began in 1965 as a one-year analysis of "unique and experimental practices in music education" (Thomas, 1970, p. 7). What the researchers discovered as they searched for innovative practices during this year was that "it didn't make any difference where you went, it was almost always the same. Except for very rare instances, music education was a strait jacket where everyone was expected to do, be, think, respond, learn, hear, accept, reject and act in the same way." (Thomas, 1970, p. 7).

In response to a perceived lack of innovation and experimentation in music classrooms, a new mission emerged for the Manhattanville Program. It transformed into a multi-year research effort intent on "44lassr[ing] an alternative for music education" (Thomas, 1970, p. 8). Manhattanville, in generating its alternative for music education, took as a central problem that "in the primary and elementary grades, student enthusiasm is boundless. The youngsters look forward to the music class and are anxious to participate in the educational activities devised for them" (Thomas, 1970, p. 71). Yet, "by the junior high school level music classes are often problem classes" (Thomas, 1970, p. 71) And, by high school, this "attitude of disinterest becomes even more evident" (Thomas, 1970, p. 72). The music classroom, throughout the trajectory of the child's life, became a space of "resentment" where children were devoid of motivation.

Through a focus on including children in music education, the Manhattanville Program, led by Thomas and in consultation with over 60 scholars, composers, and educators (Moon, 2006), began its efforts by, first of all, assuming that music education is necessary and all children, at all grade levels should be included in its practice. Further, Manhattanville linked the

music curriculum and the behaviors of children as two, key entangled elements. The researchers believed that by shifting the curriculum, they could shift the child's interest, engagement, motivation, and eliminate misbehaviors. In turn, Manhattanville located the motivation and interest of children as central sites for the Program's intervention, seeking to enact a shift in the ways the child engaged and behaved in the classroom, exhibiting increased motivation and interest in music and learning. The ways the child conducted themself was designated as the key issue, one intimately linked to music education's pedagogy and curriculum.

To explain a perceived lack of interest in music education, the researchers turned to the field of developmental psychology, an area of research particularly interested in the shifting behaviors and qualities of the child, and suggested that we have "two significant clues" (Thomas, 1970, p. 72). First, "the period when rejection of the study [of music] appears to begin coincides with the time of intellectual development described by Piaget and others of the Geneva School as the stage of formal operations" (Thomas, 1970, p. 72).

In addition, Manhattanville's researchers believed through their classrooms observations that disinterest seemed to emerge only in the "educational process". The researchers noted that many students who are disinterested in music classes are often listening to music, learning guitar, or folk singing. Simply put, "many students find that "music education" is irrelevant" (Thomas, 1970, p. 72). In short, similarly to much of 21st century music education literature, the researchers suggested that children enjoyed music. What children did not enjoy was music class.

In response to these ideas, Manhattanville sought to construct an alternative to the norm of music education. The goal was to increase participation and inclusion in music courses by first understanding the student through theories of child development and then utilizing new, responsive forms of music teaching which centered the student, their experience, and their

interests. This logic depended upon psychological theories to isolate a target population for the curriculum and then sought to engage them through pedagogical, musical experiences intended to transform the child into a more engaged, well-behaved, and motivated music student.

The curricular and pedagogical forms that Manhattanville's efforts would take were imagined by the researchers to be a departure from music education's norms. For Manhattanville's researchers, courses such as music appreciation that sought to include children who had reached a stage of formal operations and opted to no longer take band and choir were "only remotely related to music" (Thomas, 1970, p. 72). The "materials of instruction have largely been manufactured to satisfy pragmatic demands and plebian tastes" (Thomas, 1970, p. 72).

Instead, Manhattanville's curriculum would, first of all, prioritize "relevance" to the art of music, establishing a curriculum built upon the "fundamental nature of music" which centered ideas such as music operating as "an agent for the projection and clarification of thought" (Thomas, 1970, p. 74). Such ideas positioned music as an integral component of humanity and an assumed natural and "constant search for individual creative fulfillment" (Thomas, 1970, p. 75). Alongside this, relevance to the student's life and "needs" was to be of central focus. Such work would focus on, for example, asking "does the student find intrinsic meaning in his involvement?" (Thomas, 1970, p. 73) while seeking to understand the ways the child felt and responded. And third, Manhattanville's pedagogy would connect the educational and social environments of the child, attempting to develop curriculum related to "the student's culture, his environment and the exigencies of life that shape his frame of reference" (Thomas, 1970, p. 73).

In turn, Manhattanville established a foundation for itself—one which resonates strongly with much of 21st century music education—through an assumed inherent value of music and

consequent need for children to be in music classes. These ideas were mobilized in relation to notions of development and a focus on the interiority of the student such as their motivation as well as their interests and culture. The goal became to develop ways of engaging students who had entered an assumed crucial stage in their development by generating an affect, a mode of feeling beyond simply emotion, which made the child perceive themself as though they had intrinsic meaning in the classroom and that their needs and cultures were engaged. In turn, ultimately utilizing this mode of feeling and conceptualizing oneself to facilitate the inclusion of the child within music education courses in an attempt to develop assumedly necessary skills the music was assumed could develop such as clarifying and rationalizing thought while also fostering desired behaviors such as motivation and the pursuit of creative activity.

Phase One: Experimentation, Involvement, and the Reconstruction of the Teacher

Materializing the Manhattanville Program's goals occurred through what was conceptualized as three phases. The first phase sought to:

> generate a perspective of students' learning potentials, the problems of curriculum reform, and a wide variety of classroom procedures. This stage may be considered as the "what would happen if "…" period for much of the year was spent exploring the effects of various educational strategies in classrooms. All factors related to subject matter and learning systems were treated as questionable items. Established objectives for music education were set aside in a search for insight about educational operations which have meaning to the students" (Thomas, 1970, p. 10).

To do so, the researchers engaged in a "cycle of experimentation and questioning" (Thomas, 1970, p. 10). They embraced a distinctly post-war approach to educational research in the process, utilizing a "research and development" framework which sought to generate ways of reasoning about people and changing them, often utilizing the social sphere as a laboratory (Popkewitz, 2020), a concept which returned in Phase Three of Manhattanville and which I explore in more detail later.

As they experimented with various ideas and approaches, the Manhatanville researcher's, drawing upon their initial assumptions surrounding developmental stages and disinterest, located "the student's manner of personal involvement" as a key site of interest. It seemed that to effectively reach and include the child, the curriculum must no longer focus primarily on aesthetics and musical performance. Such an idea is an important rupture in normative music education practice. Historically, music education's focus had largely been positioned as developing effective musicians and performances which enacted a Western classical aesthetics. At Manhattanville, however, experience and involvement pushed Western aesthetics to the margins. The focus instead became developing ways of effectively organizing the experience of the child as a way of developing their learning. The curriculum should situate the involvement of the child as the focus, producing a "need for innovative procedures in learning" (Thomas, 1970, p. 10) that would effectively involve the child. In turn, structuring experiences and what was referred to as "encounters" (Thomas, 1970, p. 234) with sound and sensation emerged as a key element of Manhattanville.

As Manhattanville's researchers constructed a curriculum, they utilized these essential ideas surrounding inclusion and involvement. Manhattanville's curriculum consequently oriented

around rethinking “the process of involvement” (Thomas, 1970, p. 75). The child had to be involved in ways that “will shape his perspective of music” (Thomas, 1970, p. 75). It was to access and then shift the child’s modes of cognition and perception in order for them to truly understand the potential and meanings of music while also embodying new, idealized ways of being such as exhibiting proper motivation and pursuing a creative fulfillment they were assumed to both need and lack. Doing so was not accomplished simply through offering engaging or relevant activities nor by allowing the students’ interests to direct the classroom. Rather, while these goals are present, the child must be involved in ways that will allow them to “learn to “hear” in a way the composer hears”. They must learn to hear the subtleties and nuances of music, becoming able to “receive information in an aural form” (Thomas, 1970, p. 75) as they shift their perspective and understanding of music.

Further, the child must also gain the ability to “think” in the medium of music” (Thomas, 1970, 234). This thinking, as conceptualized by Manhattanville’s researchers, was much more than simply pitches, rhythms, and aesthetics. Instead, music teaching “must encompass the total framework of critical thinking” (Thomas, 1970, p. 76). It was to utilize music as a way of shifting toward a more critical, incisive mode of cognition which helped to develop a both artistic and human rationality which the child was assumed to need. To do so, within the Manhattanville Program, the child “must become involved in the total process, composing, performing, conducting, listening with sensitive awareness, and evaluating” (Thomas, 1970, p. 77).

In turn, the student’s role, as constructed in the Manhattanville Project curriculum, shifts from simply performing music under the instruction of music teacher or director to now enacting the “total process” themselves. At the same time, the Manhattanville curriculum also

reconstructed the teacher's role. The teacher shifted from the norms of music education, becoming not a teacher or director and "not a builder" (Thomas, 1970, p. 78) who follows rigid lesson blueprints. Instead, they operate as what is today often referred to as a facilitator, someone who maintains an educational environment through which the child engages in a mode of discovery.

Such a possibility, for Manhattanville, required a "reeducation", a highly politicized and problematic term, particularly in the post-war era but one that Manhattanville's researchers assured its readers and practitioners is "certainly appropriate" due to how radically different the teacher must become (Thomas, 1970, p. 341). In turn, Manhattanville sought out teachers who were interested in learning new approaches to music pedagogy and enrolled them in Manhattanville's reeducation program. This reeducation program sought to access "the conscience and desire of public school educators" (Thomas, 1970, p. 63), shifting who they were by making them "confident in themselves as creative musicians" who held "an understanding of the objectives and processes of the music [classroom]" (Thomas, 1970, p. 342). Again, much like Manhattanville's approach to the child, the teacher was to undergo an important shift, one rooted primarily in affectivity which would shift how they saw and conducted themselves, making them feel and behave as a confident, creative musician who now facilitated musical experiences for children to undergo a similar, idealized transformation.

In turn, the Manhattanville researchers were developing an important transformation in the work of teaching music, one which much of contemporary music education enacts, by repositioning the teacher as facilitator and the student as engaged in a mode of discovery and engagement through music. Importantly, as this chapter will further explore later, the assumed results of such a practice were not simply about musical skills or even becoming more motivated

and engaged in the music classroom. As Manhattanville develops, its focus became much more about an enacting a fundamental in who the child is, restructuring what Manhattanville's researchers referred to as the "cognition" and "attitude" of the child through the pursuit of pedagogical exercises linked to specific "cognitive and attitudinal objectives" such as learning to see oneself as a creative person, exhibiting critical thought, and demonstrating the proper state of being by acting interested and enthused by the creative work of their peers.

Goals of adjusting the cognition, attitude, and behaviors of children through music education were, through the logics of developmental psychology, mapped onto a specific target population: children who had reached Piaget's formal operations stage. These children were now seen as key bodies to be intervened upon and reformed in order to not simply become more included and integrated into the music classroom but, in doing so, to overcome their disruptive behaviors and lack of motivation as they became a creative, critically thoughtful person, a child who had been adjusted and now had the proper cognition and attitude.

Phase Two: Structure, Process, and the Music Classroom

Once notions of involvement and experience were developed, the second phase of the Program adopted a psychological gaze that drew upon "Piaget, Bruner, Holt, Woodruff, and others" (Thomas, 1970, p. 12) to construct these ideas as curriculum, introducing not only psychology but, in turn, a cybernetic logic which these ideas were often linked to and which I explore in the following section detailing Phase Three. Yet, in Manhattanville's Phase Two, psychology offered, first of all, Jerome Bruner's spiral approach (fig. 1) as a way of organizing the curriculum which Manhattanville's researchers saw as entirely necessary and actively embraced as it was concerned with moving students toward a "comprehensive study of

problems" (Thomas, 1970, p. 12) by spiraling through various concepts in a pre-determined sequence. The spiral curriculum was embraced as, through its design, students would begin in an unstructured, intuitive encounter with a concept. Then, they would repeatedly spiral back to it, ideally adding nuance, depth, and understanding each time. In turn, students would not only engage with key ideas but also continually spiral back to these ideas, ideally adding nuance each time as they did not simply developed understandings but became thoroughly integrated into musical modes of thought which could in turn enact desired adjustments in the cognition and attitude of the child.

As a result, through the embrace of psychologists such as Bruner and the notion of the spiral curriculum, Manhattanville's work moved beyond the idea that the child should simply be involved in "innovative procedures" (Thomas, 1970, p. 10) which centered personal involvement. Rather, these forms of involvement must be enacted in a specific, progressive logic which placed emphasis on what the Manhattanville researchers referred to as "process". In turn, the second phase of the Manhattanville Program focused on mapping the process of personal involvement, ultimately "defining [sic] the conditions of the educational environment, the teacher's role, effective scheduling, and material preparation" (Thomas, 1970, p. 12). In turn, what had originally begun as a seemingly open, exploratory mode of discovery became subject to a developmental logic and the mapping of a process which would enact this development.

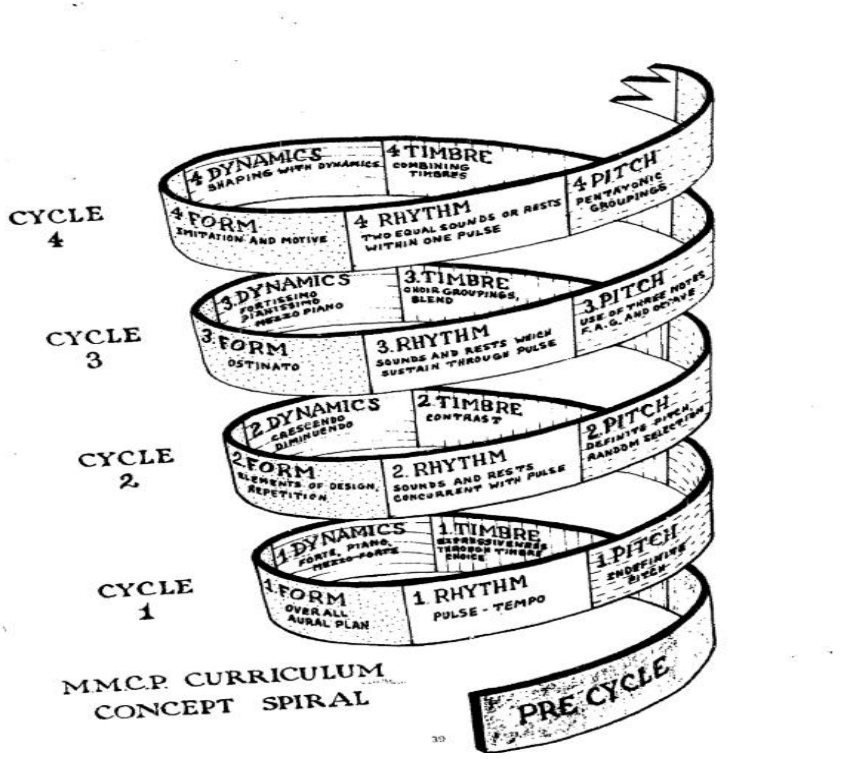


Fig 1. The "MMCP Curriculum Concept Spiral" sought to construct the music curriculum through Jerome Bruner's psychologized spiral approach. (Thomas, 1970, p. 110).

In turn, Manhattanville researchers were enacting broad transformations. Now, not only had the teacher become reassembled into a facilitator imbued with new desires and forms of conscience, but the scholars also transformed the hypothetical music classroom, re-envisioning it as the "Music Lab". The "lab" came with specific "physical requirements" (fig. 1) such as establishing listening stations in particular areas, using sound-absorbent materials in the corners of the walls, the entire floor being covered with carpet, and using only easily moved furniture. Such a design was intended to construct a space for enhanced acoustics and sensory experience while effectively facilitating the child's encounters and discovery to cultivate desired effects and affects.

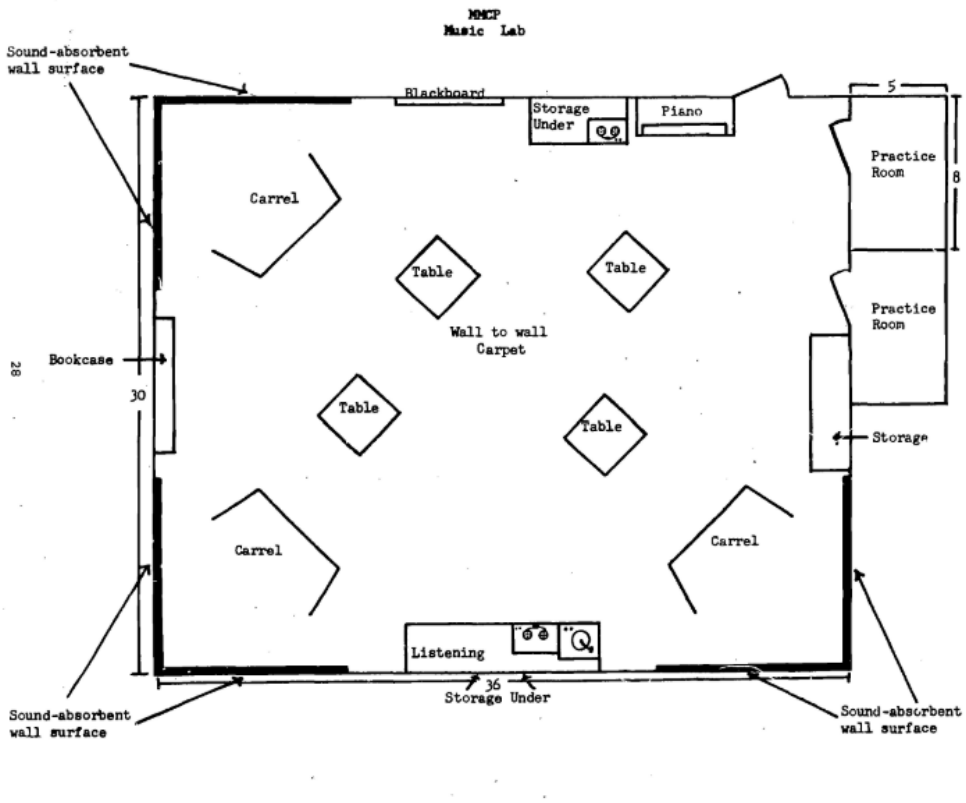


Fig. 1 The music classroom, reimagined and redesigned as the Manhattanville "Music Lab"

In turn, the Manhattanville researchers redesigned the room as not only a lab, but a system comprised of various components which, together, produced desired sensations, primarily involving sound but also often touch and sight, that the child experienced. Yet, doing so was not simply about freely exploring music by listening or experimenting within the lab. Rather, the lab and its system had a "framework of operation" which gave the lab's lessons specific rules such as the ways concepts should be taught sequentially, often utilizing Jerome Bruner's thought to organize the curriculum in a "spiral", as well as the ways practices such as improvisation should be structured to develop proper "sensitization" to sound.

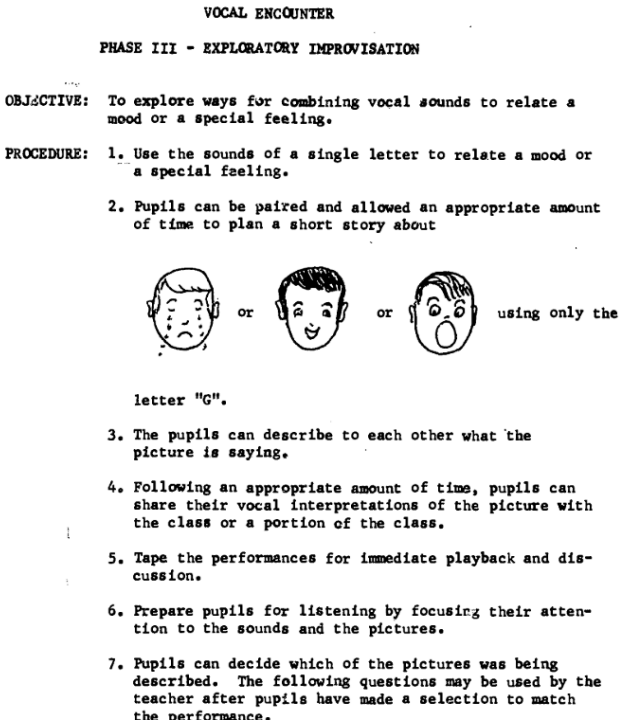
For example, while posing the classroom often as an open, flexible space, the researchers also state that there are important "do's and don'ts" for teachers (Thomas, 1970, p. 83). For

example, if a student is to begin to engage with tempo, “DO STATE EXACTLY UNDER WHAT CONDITIONS YOU EXPECT HIM TO DO IT.” and “DO NOT JUDGE THE STUDENT ON HIS PERFORMANCE OF THINGS THAT WERE NOT A PART OF THE OBJECTIVE.” (Thomas, 1970, p. 84, emphases in original). In this way, the exploration and “student-centered” directives of the curriculum become mediated by predetermined structuring and objectives orienting around not only musical skills but also the “cognitive” and “attitudinal” objectives which accompany each lesson.

The process and objectives of the Manhattanville Program’s pedagogical practices are embodied in the curriculum as what Manhattanville’s researchers referred to as a “series”, a set of pedagogical and curricular practices which operate as a sequenced unit. For example, in the series that centers “paper materials” and “free exploration”, students are first given pieces of paper. They are instructed to hold the paper “with two hands, each one at opposite edges” (Thomas, 1970, p. 271). Then, while utilizing it to catch and toss a ball of paper to other students, the students are instructed to pay particular attention to the sensations this process produces. Later, in the following lessons, students are asked to utilize the paper ball to make new, different sounds by shaking the ball, letting it slide across the paper, and bouncing it. In other exercises in the series, students record these sounds and listen to them later at “sound stations” built into the Music Lab, reflecting on the sounds and their perceptions.

Ideas similar to the paper series and its forms of “free exploration” are common throughout the curriculum. For example, in the series surrounding “vocal encounter”, notions of exploration and improvisation become linked to facial expressions, sound, and “a mood or special feeling” (Thomas, 1970, p. 89). Children are first shown three images that relate to an emotion (fig. 3). They are then told to plan a short story about one of the images, using the

sounds of only one letter. The pupils then perform their stories to one another which are positioned within the curriculum as vocal interpretations of emotion. These performances are taped and discussed, then it is determined which image the performance correlated to.



VOCAL ENCOUNTER

PHASE III - EXPLORATORY IMPROVISATION

OBJECTIVE: To explore ways for combining vocal sounds to relate a mood or a special feeling.

PROCEDURE:

1. Use the sounds of a single letter to relate a mood or a special feeling.
2. Pupils can be paired and allowed an appropriate amount of time to plan a short story about

using only the letter "G".

3. The pupils can describe to each other what the picture is saying.
4. Following an appropriate amount of time, pupils can share their vocal interpretations of the picture with the class or a portion of the class.
5. Tape the performances for immediate playback and discussion.
6. Prepare pupils for listening by focusing their attention to the sounds and the pictures.
7. Pupils can decide which of the pictures was being described. The following questions may be used by the teacher after pupils have made a selection to match the performance.

Fig 3. "Vocal Encounter" (Thomas, 1970, p. 89).

Activities such as the vocal encounter and paper series seek to design an "encounter" (Thomas, 1970, p. 261) with sound and sensory experience. These are ideas that, in most definitions, have relatively little to do with musical skills, particularly those typically common to the elementary music classroom such as singing, and instead focus on experiencing sound and sensation. By doing so, the child is assumed to not simply develop musical skills but, instead, develop new modes of seeing, hearing, and feeling categorized as "cognitive" and "attitudinal" objectives. For example, through the paper materials series, the students are to accomplish

objectives such as exhibiting "an openness to experience" (Thomas, 1970, p. 276), becoming visibly excited about the work of others, and exhibiting a capacity to "cultivate a climate in which sound social and emotional conditions prevail" (Thomas, 1970, p. 277). These goals are not concerned with music as much as they are concerned with reassembling and administering the "attitude" of the child in ways that, as the researchers put it, "are not only about music but about himself as a creative, responsive, and respected individual who has the power to control and express his thoughts" (Thomas, 1970, p. 243). As later sections will trace, these notions of administering who the child is through student-centered music education position the cognition and attitude of the child, particularly one who has reached a formal operations stage, as sites of intervention as the music curriculum constructs hierarchies of acceptable, assesses and monitors desirable ways of being. In turn, difference and administration are distributed through what is often conceptualized as simply exploratory, student-centered, creative, and responsive practice.

Making Manhattanville Intelligible and Logical

The interventions of Manhattanville depended upon a complex web of ideas. The curriculum authors sought to shift the cognition and attitude of individuals and drew upon post-war psychology as a way of accomplishing such a task. In its earliest stages, Manhattanville first isolated the motivation of children to participate in music classes as a key issue, one which was tied up with their social lives, cultural backgrounds, personality, developmental stage, and what became referred to as "attitude" by Manhattanville and linked to "attitudinal objectives" in the curriculum (Thomas, 1970). In doing so, the Manhattanville project mobilized "the psychology of motivation and the psychology of personality [which] were constructions of the inter-war period, the twenties and thirties of the twentieth century" (Danziger, 1997, p. 111) as points of

governance and administration, seeking to enact adjustments through sensorial “encounters”.

As it positioned attitude, personality, and motivation as sites of administration and potential future issues, Manhattanville treated the interiority of the child in a way similar to post-war psychology which located “t‘e 'personal’ty' which everyone possessed [sic] as the site where the seeds of future individual and social problems were sown and germinated” (Danziger, 1997, p. 127). To intervene upon the attitude and personality was, for Manhattanville, to actively construct a confident and creative person who was a willing collaborator, with idealized critical, flexible cognition who also saw themselves as an artistic being. Doing so drew upon a discourse surrounding creativity which positioned it as a way of avoiding individual and social problems feared in the post-war (Cohen-Cole, 2014).

To govern and shift the personality and attitude of the child in response to post-war desires and fears surrounding creativity, Manhattanville’s curriculum sought to design sensorial stimuli and responses. These responses were conceptualized as prompting desired shifts in the personality, cognition, and attitude of the child. This mode of thought embraced a systems theory approach that conceptualized the child as embedded within an interactive system of feedback and response. Further, it operated through post-war psychology’s behavioralist notions of stimuli and response as ways of developing desired qualities and cognition in people. For example, as Bruner, Goodnow, and Austin (1956/1986) conceptualized the beliefs of post-war psychology at the time, the production of rational, desirable behavior and thought was conceptualized as being produced through mediated stimuli and response, processes of “recoding” in relation to such stimuli, and a Freudian-infused focus upon personality. As Heyck (2015) details, psychologists in the post-war—particularly behavioralists—were continually embracing such modes of thought and “seeing the body as a communication system” (p. 85). The Manhattanville Program drew

upon such ideas as it embraced designed stimuli as the sparks for responses that would ignite a process of recoding through the body, eventually shifting how the child's cognition operated while simultaneously enacting adjustments in their attitude, motivation, and personality.

Through post-war psychology, Manhattanville's notions of the personality, attitude, and motivation of the child as sites of governance were made legible as notions of behaviorism and designed stimuli and response shifted who the child was and would become. Simultaneously, Manhattanville's technologies for administration, namely the designing of stimuli and response, were also made reasonable, rational ways of thinking and, in turn, organizing the curriculum. As it drew upon these ideas, Manhattanville was able to connect its desired attitudinal and cognitive shifts with notions of an idealized, stable future; one which drew upon constructed notions of the desired child that were dominant in the post-war.

Manhattanville's curriculum consequently operated not simply through notions of music nor inclusion and creativity. Rather, it was to entangle music, sensation, and cognition, suggesting that "music has played a significant role in shaping those inner feelings on which rational thought is interpreted" (Thomas, 1970, p. 74) and, through this role, sound and sensation could be utilized to govern the child's thought and behavior. Across the curriculum of Manhattanville, the "ultimate purpose was people not things" (Thomas, 1970, p. 62). It was not to strive toward an accurate performance of a piece of music nor to meet the "pragmatic exigencies of the schools" (Thomas, 1970, p. 62) as music education, in the eyes of those involved in Manhattanville, historically had done. Rather, now, the purpose was to create a certain type of person. This person was someone who displayed qualities such as creativity, a willingness to collaborate and appreciate the work of others, as well as individuality through demonstrated through "personal development, personal perspective, and personal sensitivity"

(Thomas, 1970, p. 62).

Desires of making the child an independent thinker, one who was creative, yet retained an interest in collaboration and appreciation for their peers are not neutral, ahistorical, simply "good" ways of being. Instead, these are ways of thinking about the "good citizen", one produced largely through post-war politics and social science which sought to establish what type of person the nation needed and the qualities they possessed. The music curriculum and classroom, each operating as a designed system that produced "sensorial encounters" was conceptualized as a way of accomplishing the development of such a desired person by "creating conditions which allow for personal judgment and creative thought" (Thomas, 1970, p. 53).

Further, by accessing the "conscience and desire of public school educators" (Thomas, 1970, p. 63), teachers would be made able to develop and actively maintain these conditions. It was assumed that if such tasks were accomplished, these desired traits and the people who had them would be developed as music education could assume a new role which "could lead the emergence of a new cultural era" (Thomas, 1970, p. 63) that was assumed necessary in the post-war U.S. In turn, utilizing sound and the child's sensorium as technologies for shifting who and what the child is and the future they could deliver. As the next section demonstrates, such ideas and goals were actively projected upon the "inner city", positioning it as a site of experimenting on and administering the Other.

Phase Three: The "Inner City" as Laboratory, The Cybernetics of the Manhattanville Program, and the Fabrication of Ab/Normalities

The Inner City as Laboratory

Following the first two phases, the Manhattanville project entered its third phase, a period of "refinement and field testing" (Thomas, 1970, p. 13). In this phase, the classroom was reimagined as the Music Lab not simply due to the inventive pedagogies it enacted but because the researchers treated and called the music classrooms their "laboratories" (Thomas, 1970). These were sites of experimentation, assessment, and research carried out in the public sphere as schools, teachers, and students became recast as variables in Manhattanville's pedagogical experiments. In doing so, Manhattanvile embraced a distinctly post-war research and development approach that reconstructed "social and personal life…as experimental and as laboratory sites" (Popkewitz, et al., 2020, p. 6) in the pursuit of understanding people through psychology and utilizing the social as a laboratory for experimenting with and ultimately administering people and society.

These "laboratories" were not randomly chosen but, instead, were all initially located in "inner-city schools in the Northeastern region where the Manhattanville Program was based, focusing on cities such as Washington, D.C. and Baltimore, Maryland" (Thomas, 1970, p. 13). The researchers and report from Manhattanville give little justification for such a focus. Instead, describing the ways they remapped schools in urban areas, making them "function[] either as experimental stations…or field centers" (Thomas, 1970, p. 13) through which experimentation, data, and the coordination of social research were enacted daily. Yet, such a focus points toward the presence of an anxiety around urban areas and the children who lived there, particularly as the curriculum that was enacted in these experiments sought to not only develop inclusive music courses nor to effectively structure these experiences but did so to adjust the "attitude" and "cognition" of children toward desired states that they were assumed to not yet embody. In turn, the administration of the child which the first two phases of the project envisioned and

assembled in curriculum and pedagogical “series”, as well as the desires and fears that undergirded those projects, became mapped onto inner city children. This process effectively constructed the inner city child as different, one who does not embody the right cognition or attitude, lacking, for instance, the ability to see themselves and the people around them as creative beings or engaging effectively in artistic activity.

Once the laboratory classrooms were established throughout “inner city” schools, Manhattanville’s research efforts operated through a cybernetic process. This process sought to enable “constant communication” through cybernetic loops which offered feedback and response. Drawing upon the cybernetic approach developed by Norbert Weiner in WWII anti-aircraft weapons, an action was performed, a response was elicited, and future action would be adjusted in response (Hayles, 2000). The ultimate goal of such a process was to eliminate any error, utilizing data produced through cybernetic feedback loops to render a perfect system that would produce the desired result.

The Manhattanville Program’s cybernetic system operated through implementing an idea from the researchers in the urban classroom, seeing what results it produced, and then adjusting in response in the next iteration. Doing so was believed to allow for “new strategies [to] be assessed immediately” and then transformed into data to allow for “stude’ts' reactions [to] be shared and compared” (Thomas, 1970, p. 20). This process of communication also was assumed to allow for problems “to be solved without delay” (Thomas, 1970, p. 20).

The purpose of this effort was, much like Weiner’s anti-aircraft weapons, to strive toward a perfect system. This system would enact the Manhattanville Program’s designs and goals without issue in the classroom, ultimately producing the idealized, creative child who embodied the correct attitude and cognition. It was to utilize cybernetics, a process of generating feedback

and then seeking to adjust actions in response to this feedback with the goal of administering the social and changing, in this case, the behaviors of children in "inner cities" in the development of music education research. In turn, Manhattanville was utilizing "the feedback of information from the centers [or laborato63lassroomsoms]…for a further clarification of the problems and potentials" (Thomas, 1970, p. 13) of the curriculum and its practice in schools with the intent of enacting an adjustment in the cognition and attitude of children constructed as Other.

Classrooms in "inner-city" areas consequently became not only a laboratory for experimentation. Instead, the laboratory classrooms produced data as they operated as an element of a system that involved the research team, the laboratory, and variables such as the student, the teacher, and the curriculum. As each variable was adjusted, data was produced. This data provided what the Manhattanville team referred to–s--borrowing from the language of post-war cybernetics and systems the–y--"feedback". For example, a teacher would adjust the way they have a student engage with a musical exercise, then the teacher would closely analyze and assess what this exercise did. Asking, for instance, did it make the child seem to be more creative or able to see their peers as expressive beings? The teacher would then take this data and report back from the "laboratory" to the "center", telling the Manhattanville researchers what "feedback" had been produced through the experimentation. Then, the project and its researchers would quickly act to respond, ideally eliminating any issues. The laboratory classroom would then enact this response, developing new forms of feedback and once again relaying it to the researchers as they sought to perfect the curriculum and its practice in schools. It was cybernetics in action, instrumentalized as a tool for administering the "urban" child through music education.

Through the logics of the cybernetic system that the Manhattanville Program operated through, behaviors and actions became established as effective or not. The teacher's actions and

the reactions they should foster in students became studied, understood, and adjusted through cybernetic feedback loops. In turn, the possibilities of thought, action, and expression became limited and pre-determined as Manhattanville's research operated as a cybernetic system, a mode of thought which traced action and result, treating it as feedback to further refine and adjust behavior, originally developed to enhance the performance of anti-aircraft weaponry in WWII (Hayles, 2000). At the same time, these cybernetic loops constructed children and teachers as data points, mapping difference and a need for further interventions as attempts to administer the child became mobilized through a distinctly post-war cybernetic framework.

Fabricating Ab/Normalities

The cybernetics of Manhattanville focused primarily on shifting the actions, process, and language that teachers used. The Program's cybernetic system meant that researchers were constantly at work observing, assessing, and adjusting the teacher's work in order to reach the goals of the curriculum. Yet, the researchers continually emphasized that "the learning program will be focused on the student rather than on the teacher" (Thomas, 1970, p. 84). The music classroom "no longer can [sic] be judged on the basis of the teacher's covering of this or that subject matter" (Thomas, 1970, p. 84). Such a shift in focus prompted a question for Manhattanville: "Is an evaluation system of personal growth needed?" and, importantly, "what should be evaluat–d - attitudes (quite difficult)...?" (Thomas, 1970, p. 85).

To answer questions surrounding assessment, Manhattanville states that the curriculum and, in turn, its assessment, "is not based on any consideration of failure, only on achievement" (Thomas, 1970, p. 85) and that every student, in some way, must have achievement affirmed. Doing so was done with the intent of developing, again, a certain affect, particularly "pride in

themselves through a recognition of their own accomplishments" (Thomas, 1970, p. 85) as they learn to think and act in ways that the creative child with the proper attitude and cognition would. Yet, despite this emphasis, teachers and parents are tasked with utilizing these achievements in order to "remain responsive" and assist the child's learning (Thomas, 1970, p. 85). Further, they also are told that they need to identify and report "learning problems" while the student also learns 'what does not work for him", developing an ability to "focus his energy" and know "when to "turn off" the system" (Thomas, 1970, p. 85).

Rather than a rejection of failure and a focus on only achievement, through notions of responsiveness, learning problems, and the child developing an understanding of what does and does not work and when they should simply "turn off", Manhattanville sustains an idea of lack, under-development, and failure. In turn, the teacher and parent but, primarily, the student themselves become tasked with observation and assessment of not simply achievement but also such shortcomings. The student must become "the principal evaluator of his own learning experience. He should deal with all aspects of the learning situation, the environment, the subject matter, and the process, as they affect him" (Thomas, 1970, p. 85). In turn, assessing themselves across objectives that are not simply about music or skills but also their attitude, forms of cognition, and ultimately their interiority and the ways they conduct and see themselves.

While the Manhatanville scholars conceptualized the student as the primary "evaluator", this idea is undermined as the teacher is positioned as a key evaluator who is instructed that the child's cognitive "growth can be readily assessed in an operational way" (Thomas, 1970, p. 85) by them. The teacher is consequently tasked with constantly observing the child and assessing their development, cognition, behavior, and attitude. For example, "assessment of cognitive growth can be made by framing musical problems which call for inductive, intuitive, or

deductive use of specific musical ideas." (Thomas, 1970, p. 85). Simultaneously, "high on the list of priorities are those objectives which relate to the attitudes developed by the student" (Thomas, 1970, p. 85). In response, the teacher is tasked with fostering and assessing the development of "positive attitudes" (Thomas, 1970, p. 85). The assessment of attitudes is accomplished by paying attention to how the student develops and displays "excitement about and confidence in his own creative potential", as well as an "attitude of openness of mind, of receptiveness to new situations" while shifting toward an expanded "sense of inquisitiveness and sense of personal security in intuitive thinking" yet "without pretentiousness" (Thomas, 1970, p. 85). Each of these objectives orients not simply around music, but again, particular constructions of who the child should be, utilizing a cybernetic system and constant surveillance to ensure that the child continually progresses toward embodying the idealized ways of being and knowing.

The teacher, through notions of a need for developing proper, desired attitudes, becomes an apparatus of observation that becomes enrolled within the larger system of Manhattanville's research, constantly watching the child and asking questions such as "Does the student exercise his own creative and judicial potential, has he an open and inquisitive mind, does he grope for new information and new experience, etc.?" (Thomas, 1970, p. 82). In response, the teacher is utilizing the child, the curriculum, and observation to "reveal[] vital information" (Thomas, 1970, p. 247) about the interiority of the child rather than simply their musical capacities. Through this "vital information", the teacher can design "new encounters tailor[ed] to the child's expressed needs" (Thomas, 1970, p. 247) in their process of becoming the idealized, creative child.

Through the process of objectives, observation, assessment, and, in response, designing and further "encounters" designed to shift the individual, Manhattanville utilizes stimuli,

response, feedback, and adjustment in an attempt to reach a stable, perfected state where the classroom, teacher, student, and curriculum operate in a perfect harmony, ultimately rendering a child heretofore only dreamed of through an assemblage of post-war thought and desires. As this process occurs, Manhattanville and its forms of assessment then are not simply generating notions of achievement but also lack, shortcomings, and what further adjustments need to be enacted.

In turn, the curriculum is actively constructing not only who the desired, "good" child of music education is. Instead, it is also actively constructing who that child *is not*. For example, as Manhattanville's teachers observe and mark some students as displaying the proper objectives and adjustments such as "develop[ing] an openness to experience" (Thomas, 1970, p. 247) or "see[ing] themselves as creative persons", the curriculum simultaneously seeks to identify who is *not* displaying such behaviors. In turn, it then acts to adjust the curriculum to the perceived "needs" and "relevancies" of the child as what is today often understood as a responsive and student-centered pedagogy becomes reworked as a technology for accessing and shifting the child in relation to desired modes of being that are concerned less with music and more so with enacting a "new cultural era" (Thomas, 1970) constructed through national imaginaries of the good life, the child who can develop it, and their Other, the "inner city" child assumed to be at-risk of deviancy and never becoming such a citizen.

Constructing an epistemic space

Through its curriculum, years of "laboratory classroom" research, and notions of what music's purpose and practice should become, the Manhattanville project cultivated a distinct epistemic space through which the purposes and potentials of music education are often

understood and enacted in the 21st-century. It was to connect inclusion with the production of creativity in children as well as with notions of desired ways of knowing, being, and making sense of oneself. Doing so operated across an entanglement of sound, sensation, and cognition, utilizing encounters with sound to shift the modes of thought and being that children developed and utilized. It was to locate the cognition, personality, attitude, and motivation of children as key points of observation, assessment, and intervention. In turn, attempting to construct through sensory experiences and designed systems a child who had critical thought and a sense of oneself as a creative, artistic, and confident being who appreciated and recognized the work of their peers. It was to design the ideal child, intervening upon their fabricated modes of difference, through notions of systems and designed stimuli and response.

Today, the ideas that the Manhattanville researchers constructed are common throughout education. Teachers are repeatedly instructed to become facilitators as the students explore key concepts in the classroom while responding to and including diverse and previously excluded populations. Simultaneously, these notions often become connected not only to inclusion but to the development of creative, critically-thoughtful, independent, yet community-minded, idealized children. Further, throughout music education, much like Manhattanville, these ways of being, knowing, and sensing oneself are often conceptualized as developed through sensory experience.

For example, in a textbook for music educators, Huhtinen-Hildén and Pitt (2018) often ground their "learner-centered" approach to music education in notions of physically shifting the condition of the child's brain and their cognition as ways of making them more creative and self-conceptualized as a confident, artistic person. Such possibilities are often assumed to be developed through sensory activities such as dancing with scarves while also touching oneself

and others with these pieces of fabric, sensitizing the child into, it is hoped, new ways of seeing, acting, and knowing. Such practices are, much like Manhattanville's "new cultural era" and notions of a new, creative, confident, and open-minded child, directly linked to materializing a different, creative kind of child and "a good life for all" (Huhtinen-Hildén & Pitt, 2018).

Elsewhere, other pedagogies, particularly those understood as comprising music education's creative and inclusive 21st-century turn such as Orff-Schulwerk and popular music pedagogy, also continue to operate through the epistemic space Manhattanville has constructed. For example, as Chapter Four demonstrates, popular music pedagogy often seeks to include the child through more relevant forms of music and a "student-centered" approach. In turn, it is hoped that they become more creative and confident, avoiding potential deviancy, and instead contributing toward an idealized stable and prosperous national future. Elsewhere, in Orff-Schulwerk (Chapter Three), teachers are guided toward constructing inclusive, exploratory, and student-centered spaces where children engage with music. Within this curriculum, the teacher actively constructs sensorial experiences where the student can not fail and good, aesthetic sounds will be produced. In doing so, it is assumed that the child will become more creative, critically minded, and confident through affective responses to these sounds and experiences.

In this chapter, I have sought to make clear is that notions of inclusion and creativity as effectively fostered through student-centered practices are not simply natural, good ways of organizing the curriculum. Manhattanville serves as a key site for observing and understanding how this process and entanglement is enacted epistemically and historically, as well as the implications of such a process. Specifically, the ways in which inclusion and creativity become utilized to distribute difference and intervention, particularly in relation to populations understood as Other.

Further, Manhattanville demonstrates an overlooked yet important element of contemporary schooling: the ways sensory experience and sound have become instrumentalized as technologies for the administration of the child through an entanglement of creativity, inclusion, and student-centered, exploratory pedagogical practice. These ideas and pedagogies are politicized forms of thought with a historicity that often positions their materializations in the curriculum as modes of access and administration. These efforts often, as later chapters will trace in more detail, prioritize notions of intervening upon fabricated difference, often administering populations such as "urban children" in order to remedy their assumed issues as they are reformed into what they are believed to not yet be: productive, creative members of society. In turn, despite notions of enacting equitable change (Keene, 2008), these efforts often produce dissonance with these goals as they distribute difference and administration. Further, as they do so, rather than enact a form of change which reterritorializes the object of music education, making it for instance the product of music's education new "era of acceptance" (Keene, 2008), they remain within music education's historic territory as they distribute difference and intervention, a repeated refrain which music education is often organized in relation to as those such as Ruth Gustafson have traced. In turn, while constructing an alternative epistemic space, this space is a verse, a divergent series (Deleuze & Guattari, 1989) which circulates around music education's historic refrain and its repeated focus upon notions of difference and administration upon the Other (Gustafson, 2009).

The next chapter continues to develop understandings of the distribution of difference and administration, as well as Manhattanville's politicized entanglement of student-centered practice, creativity, inclusion, and bodily sensation. The analysis turns to tracing how the epistemic space produced through this entanglement becomes enrolled in improvisational

practice, a central element of music education's turn toward creativity and inclusion. To do so, the chapter engages with Orff-Schulwerk, one of the most popular pedagogies utilizing improvisational practices. The chapter demonstrates how Orff-Schulwerk's usage of improvisational practice, normally thought of as simply responsive, creative, and student-centered, became a form of affective governance through distinct epistemologies of creativity which made logical and seemingly necessary designed pedagogies and instruments that do not allow a child to fail or even play a wrong note in post-war and 21st-century music classroom.

Chapter 3:

"He cannot avoid being involved. He cannot fail.":

Orff-Schulwerk and the affective power of inclusion's sound design

Orff-Schulwerk is a fundamental element of many U.S. general music classrooms and curricula since its introduction primarily in the post-WWII era. Today, it is not uncommon to walk into a music classroom and see a teacher implementing the U.S. Orff methodology as students improvise melodies on tidy rows of Orff xylophones or move their bodies in response to folk songs. The Schulwerk, with its emphasis on these practices of improvisation, movement, and singing, is often conceptualized by its proponents such as the American Orff-Schulwerk Association (Teaching with Orff, 2014) as an equitable way of teaching music. This idea orients around notinos of the Schulwerk allowing all children to engage with and explore music while they cultivate their creativity through musical improvisation, movement, and accessible and relevant forms of music that facilitate inclusion.

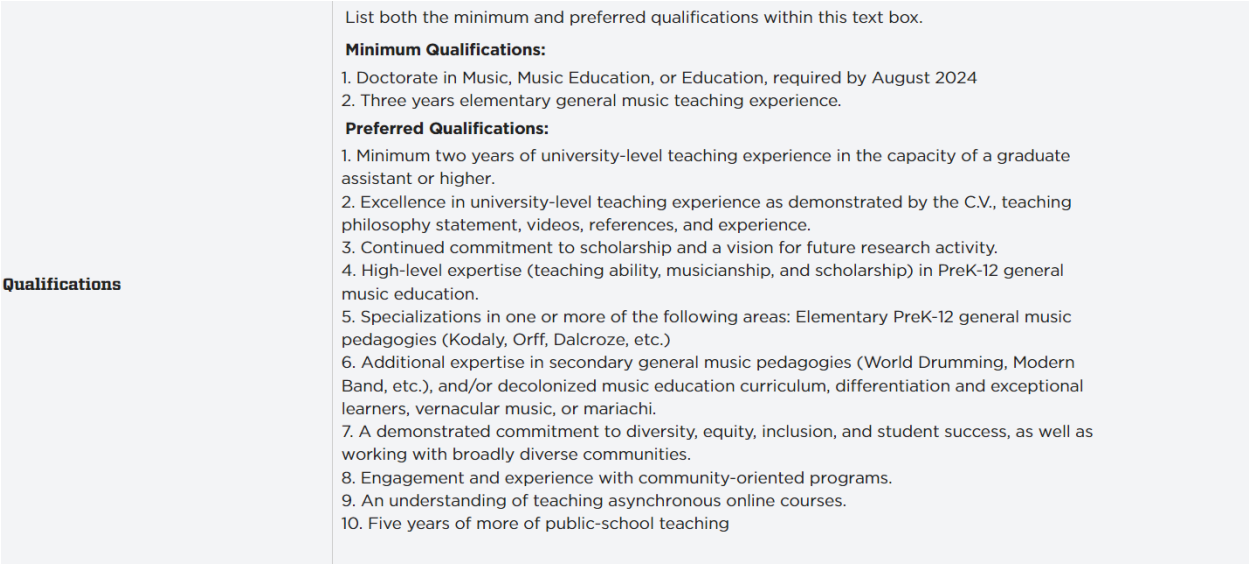
Since its entrance into the United States the Orff-Schulwerk method of music teaching and learning has become naturalized as a common sense, good way of teaching. The method has gone largely unquestioned as pre-service music teachers are often trained in its theory and practices and then encouraged as teachers to not only implement the method but also seek official certifications through organizations such as the American Orff-Schulwerk Association (AOSA). For instance, the AOSA encourages teachers to seek certification through notions that its Orff-Schulwerk courses and workshops will allow the teacher to teach more effectively, manage the classroom better, and develop both their professional network and the "clarity" needed for continuing to teach through Orff-Schulwerk (Professional Development

Opportunities, n.d.). Similarly, music education faculty positions often prioritize certifications in the Orff methodology (Figure 1 and 1.2), affirming a notion common to music education: Orff-Schulwerk is good and essential to music teachers and students. The method is consequently continually reaffirmed in various spaces as teachers rarely question its theory or practice and instead continually implement it.

While Orff-Schulwerk has become integrated into the fabric of music education in the United States, becoming a common, largely unquestioned ways of teaching music, the method marks a distinct shift in the work of music education. Prior to WWII, to see young children in U.S. music classrooms improvising in the hopes of developing their creativity, particularly on instruments specifically designed and sold for such a practice, or to see a teacher function as a facilitator as children experiment with the movement of their bodies and sound would be anything but commonplace.

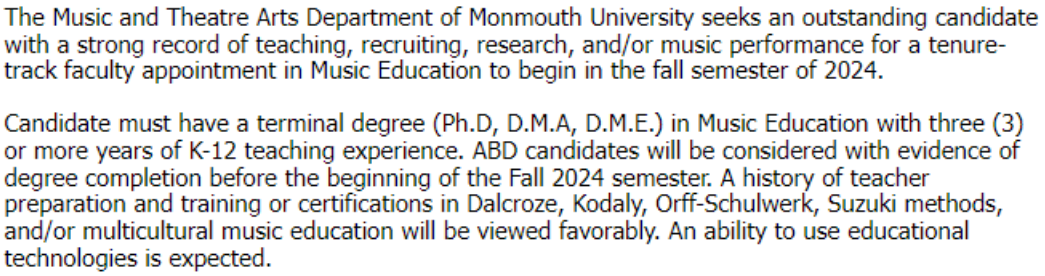
As a result, Orff-Schulwerk operates as more than a method or simply a way of teaching. It is also a key event that I utilize in this chapter to understand the shifts that have occurred in 21st century music education as it increasingly focuses upon social imperatives such as the cultivation of equitable music classrooms, creativity, and inclusion through the practice of improvisation. Approached in this way, Orff-Schulwerk's history, thought, and practice in the U.S. offer an event for seeing and questioning how desires such as teaching creativity to children have become constructed and instrumentalized, eventually made natural and logical within music education through improvisational practice. In turn, U.S. Orff-Schulwerk allows for us to enter into the ways that the epistemic space which Manhattanville made visible in the previous chapter—namely, the development of pedagogies which connected exploration, inclusion, and creativity as a technology for developing a new, idealized child citizen—become reassembled

and extended in important, dynamic directions in post-war music education's embrace of improvisation and its 21st century reassemblies.



Qualifications	List both the minimum and preferred qualifications within this text box. **Minimum Qualifications:** 1. Doctorate in Music, Music Education, or Education, required by August 2024 2. Three years elementary general music teaching experience. **Preferred Qualifications:** 1. Minimum two years of university-level teaching experience in the capacity of a graduate assistant or higher. 2. Excellence in university-level teaching experience as demonstrated by the C.V., teaching philosophy statement, videos, references, and experience. 3. Continued commitment to scholarship and a vision for future research activity. 4. High-level expertise (teaching ability, musicianship, and scholarship) in PreK-12 general music education. 5. Specializations in one or more of the following areas: Elementary PreK-12 general music pedagogies (Kodaly, Orff, Dalcroze, etc.) 6. Additional expertise in secondary general music pedagogies (World Drumming, Modern Band, etc.), and/or decolonized music education curriculum, differentiation and exceptional learners, vernacular music, or mariachi. 7. A demonstrated commitment to diversity, equity, inclusion, and student success, as well as working with broadly diverse communities. 8. Engagement and experience with community-oriented programs. 9. An understanding of teaching asynchronous online courses. 10. Five years of more of public-school teaching

Figure 1. A music education faculty job posting preferring expertise in Orff, placing it alongside qualities such as excellence in teaching and commitment to equity and inclusion.



The Music and Theatre Arts Department of Monmouth University seeks an outstanding candidate with a strong record of teaching, recruiting, research, and/or music performance for a tenure-track faculty appointment in Music Education to begin in the fall semester of 2024.

Candidate must have a terminal degree (Ph.D, D.M.A, D.M.E.) in Music Education with three (3) or more years of K-12 teaching experience. ABD candidates will be considered with evidence of degree completion before the beginning of the Fall 2024 semester. A history of teacher preparation and training or certifications in Dalcroze, Kodaly, Orff-Schulwerk, Suzuki methods, and/or multicultural music education will be viewed favorably. An ability to use educational technologies is expected.

Figure 1.2. A music education faculty job posting similarly preferring expertise and certification in Orff-Schulwerk.

In order to trace the alchemical construction of Orff-Schulwerk in the United States and, more broadly, music education's utilization of improvisation in relation to inclusion and

creativity, this chapter treats Orff-Schulwerk as an empirical object as I examine the modes of thought embodied within it. As U.S. Orff-Schulwerk does not have a singular, foundational document to study its construction through, I engage with a constructed archive of writings from foundational Orff-Schulwerk pedagogues, the U.S. method books published by the Schott corporation, instrument designs, and examples of Orff-Schulwerk's classroom practice in videos from the American Orff-Schulwerk Association to do so. While U.S. Orff-Schulwerk is a large and diffuse object, each of these organizations, texts, and designs represent foundational elements of what has become Orff-Schulwerk in the United States such as the method books that countless teachers use to implement the practice and the leading Orff organization, offering important archival materials.

As I engage with the archival materials, my analysis moves across multiple sites, times, and modes of thought as I trace the construction of Orff-Schulwerk in the United States through key artifacts, often pivoting between historiographic inquiry and a questioning of the epistemologies embedded within such histories. My goal is not to construct the "true" image of U.S. Orff-Schulwerk or account for each and every element of a varying practice. Instead, it is to enter into the eventualization of Orff-Schulwerk in the U.S., tracing how it is constructed as an object and the impacts and dissonances of this construction in the 21st-century.

The analysis begins in the Weimar Republic in the early 20th century. Here, an odd pedagogy, one with founding members who would soon join the German National Socialist Party, was constructed through a focus on liberating bodies and expression. This pedagogy sought to, seemingly paradoxically, perform what were viewed as "primitive" states of being and art to construct new, modern ways of being, ultimately becoming the modern citizen through the arts. This constellation of ideas would eventually become formalized as Orff-Schulwerk, today

found in countless general music classrooms and music teacher education programs throughout the U.S.

The analysis then focuses on the process of translation and consequent reassembly of Orff-Schulwerk in the post-war United States[2]. While those such as Kertz-Welzel (2015, p. 58) have stated that Orff-Schulwerk's translations beyond the Weimar Republic have been successfully maneuvered and have strengthened the practice, I am not interested in determining the success of pedagogical translations. My analysis questions what modes of thought become embodied within the construction and translations of Orff-Schulwerk as it travels. Of particular interest are the ways notions of primitivity become marginalized as post-war social sciences constructed new ideas such as a distrust of human rationality which ultimately became embodied in U.S. Orff-Schulwerk. These modes of thought repositioned Orff-Schulwerk in the United States to utilize designed pedagogical practices where the child "cannot fail" (Mittleman, 1969, p. 43). In turn, the child would not simply become creative but develop an affective response, a distinct reaction which was not simply emotional but a shift in the ways in how they see and feel. In this case, the desired affective response and condition was one where the child began to see, understand, and *feel* themselves as creative. This practice was often focused on populations positioned as Other such as the "urban child" (Mittleman, 1969) and "multiply disabled" child (Bevans, 1969). Through cultivating desired modes of affect, Orff-Schulwerk functioned as a technology for affective governance as it administered the Other from afar in the U.S. This chapter traces how this form of affective governance developed within a pedagogy often understood as establishing a more equitable practice informed by creativity and inclusion.

[2] While Orff-Schulwerk enters North America first in Canada, I focus upon the U.S. case due to the unique ways in which the U.S. context enacts a distinct reassembly of Orff-Schulwerk which has continued to impact practice and thought in profound ways.

I suggest that U.S. Orff-Schulwerk's entanglements of creativity, inclusion, and affective governance continues to impact contemporary practice, particularly in relation to improvisation. Utilizing examples from the American Orff-Schulwerk Association and contemporary method books, I demonstrate how designed "parameters" (An Orff-Schulwerk Classroom in Action, n.d.) actively seek to administer the affective condition of the child as post-war desires of affective governance become reassembled in 21st-century classrooms. Such an approach to improvisation as a way of fostering inclusion, equity, and creative practice, I claim, ultimately undermines these very same goals as creativity becomes a mode of reasoning about the good child, fabricates difference, and mobilizes inclusion to enact a mode of governance from afar.

My analysis consequently responds to Benedict's (2009) call for "a need to interrogate the indiscriminate embracing of these methods [including Orff-Schulwerk] as a possible form of control and coercion". To do so, I depart from Benedict's use of Marx as a "lens" and consequent focus on processes of alienation from the act of teaching. Instead, I engage in a historical epistemology (Daston, 1994) which questions how Orff-Schulwerk becomes logical, tracing the fears, hopes, and anxieties which make its thought and practice readily legible as simply "good", in turn constructing Orff-Schulwerk as its object. This shift moves my analysis away from Benedict's focus on the restrictions placed upon the teacher and student as they "indiscriminately" follow the prescribed methodology of Orff. Instead, my analysis orients around asking how this method is developed both historically and epistemologically in the first place. I trace the modes of thought that are embedded within Orff-Schulwerk, focusing not on the actions of individuals but, rather, how these actions are constructed in relation to problematic epistemologies of governance that Orff-Schulwerk is produced through in the United States.

In doing so, this chapter focuses upon the epistemic construction and histories of the curriculum as they distribute notions of difference and intervention, working to further understand the dangers of what Thomas Regelski (2002) called “methodolatry”, or music education’s “blind faith in and devotion to technicist method”. To do so, I enter into the alchemy of music education’s approaches to improvisation, creativity, and inclusion through the object of Orff-Schulwerk, generating new understandings of the ways power operates within these efforts, particularly through attempts to enact govern the affective state of fabricated Others. What results is an understanding of the ways Orff-Schulwerk, and more generally music education’s attempts to enact creativity and inclusion through improvisational pedagogies, becomes constructed through ideas that are not simply about music but instead notions of who the modern citizen is and, importantly, is not.

The Body, the Modern Citizen, and the Foundations of Orff-Schulwerk in the Weimar Republic

Orff-Schulwerk’s initial formation takes place in the distinct time and space of the Weimar Republic, one imbued with a hope for change, progress, and enacting a modern way of being. Here, following an initial meeting in 1924, the dancer and dance pedagogue Dorothee Günther and the composer Carl Orff formed the Güntherschule (Toepfer, 1997), a school of dance and pedagogical experimentation that developed the foundations of what would later become Orff-Schulwerk.

Günther and Orff’s collaboration was fostered through a notion that dance and music were complementary and should be taught side-by-side. Such a belief was not grounded in the simple idea that dance requires music or sound. Rather, it was that the body and music were

involved in a distinct, powerful, and educative relationship. For Orff, understanding music and developing musical expressiveness depended on the body. Beginning in the earliest moments of musical experience, the body for Orff (2002) was a "carrier" of musical elements such as rhythm, allowing access to important, fundamental workings of music. For Günther, similarly, elements of music could access the body and gain intelligibility when, for example, rhythm functioned as an "undisturbed, unified flow that the body must accept" (Günther, 2002, p. 157). In turn, this process fostered musical understanding and expressivity through the body. Thus, in such conceptions, the human was an intricate unity between the mind and body. Teaching music and dance together was a way to teach to this assumed unity (Haselbach, 2002).

Yet, the notions of the body, dance, and music that Orff and Günther embraced were not uncommon at the time. Orff and Günther were not simply bound together because they envisioned music and dance as related, intertwined practices. Günther, however, was relatively distinct in the ways her pedagogical approach questioned dance instruction that revolved around simply developing better dancers or utilizing the dance school to develop a performing group (Günther, 1990, p. 53). Instead, Günther believed that dance education should task itself with constructing new modes of sensitivity, feeling, expression, and thought by "educat[ing] the whole person, the mind as well as the body" (Günther, 1990, p. 53). It was to develop not simply dancers, but people with liberated forms of expression and feeling which would make them prepared to live, think, and feel in the modern moment, ultimately functioning as "the child of civilization" (Günther, 2011, p. 112). It was to liberate the body and expression in the development of a new form of being that was uniquely suited for the modern moment.

Similarly, Orff was interested not solely in developing musical or dance skills but, more so, using such skills to enact "a new humanity" in the modern era through expression and art

(Bischoff, 2009, p. 29). Orff envisioned building new modes of understanding and expression through the body and music and, in turn, transcending the limits of the past and instead materializing a desired, modern form of fully expressive humanity and being. In turn, arts pedagogy became a technology for actualizing what was viewed as an idealized, necessary kind of person in the Weimar Republic.

The hope of developing new, modern forms of being, feeling, and humanity through movement and expression that Orff and Günther embraced drew upon the rapidly developing German body culture movement. This movement assumed that the purest forms of knowledge were inaccessible by language. True, deep knowledge resided "deep inside the body, yet no one can see it" (Toepfer, 1990, p. 10). German body culture responded to such an idea by seeking to liberate the body. By liberating the body and expression, it was assumed that new knowledge could be constructed by finally accessing the knowledge buried deep within the body and, in turn, enact a thoroughly modern way of being. The schools of dance that embraced German body culture such as the Güntherschule consequently focused on liberating the body by, for example, embracing nudity on stage and seeking to enact new ways of seeing, expressing, and performing the (most often female) body. While they did not use the term creativity in conceptualizing this work, they pursued a form of artistic expression and exploration, what today would likely be referred to as a form of creativity, that was entirely unbounded and operated through a relentless faith in and pursuit of expressive exploration.

Consequently, the pedagogy developed by Günther and Orff oriented not simply around music or dance, or even the relations between the two. Instead, they sought to utilize an assumed relationship between music and dance as a way of instrumentalizing a belief in the body's ability

to develop new forms of expression and, in turn, knowledge and being, to construct a new, liberated, and thoroughly modern person in the Weimar Republic.

The Modern as the Natural, Traditional, and Primitive

Developing the desired modern person and their modes of sensitivity and expression depended not simply upon the body but instead an intricate entanglement of ideas that oriented around the notion that the human was, at heart, a naturally expressive, creative being. For Günther (1990), these qualities operated in what she referred to as the unconscious. She believed that within this unconscious, "something is expressed from within man, that is it comes into existence as long as man allows room for these intuitive forces" (p. 50).

Yet, Günther and Orff feared that "man" in the 20st-century had lost touch with these natural, necessary, and unconscious creative forces (Gunter, 1990). In order to reconnect man with his natural creativity and become the expressive, modern human, Günther and Orff developed their pedagogy, much like the Bauhaus, in relation to notions of the "elemental", or the fundamental, natural building blocks of expression and art.[3] In turn, the pedagogy often sought to engage with arts traditions which embodied the elemental and would allow access to this assumed natural development of man's creative capacity. For example, "medieval" European and "exotic" musical traditions were often utilized to develop pedagogical practices (Orff, 1963, p. 70) as they were believed to contain the elemental foundations of man's creativity and expression.

[3] The interest in the natural also contains potential influence from modes of thought and social histories that are largely beyond the scope of this analysis but important to acknowledge here such as the German youth movement in the same period, a departure from and challenge to Enlightenment thought, 20th century education reform movements focused on art, dance, music, and closeness to nature, and Orff's interest in rural, bucolic life. Here, I focus primarily on the natural in relation to the elemental and its assumed locations due its primacy in Orff-Schulwerk.

Often, the word “primitive” was also utilized to describe cultures, practices, and objects that were assumed to embody elementalism such as hand drums and the cultures that utilized them in song and dance (Günther, 2002, p. 157). Such language often became a way of referring to cultures from the continent of Africa and Asia, generating a racialized hierarchy of human kinds, art, and expression. It has been argued often however that the term “primitive” was not informed by racist perspectives. Instead, it is claimed that, for example, it was a reflection of contemporary musicological language and that Orff recognized much of value in “non-European” musical cultures (see Kugler, 2002, p. 20, for example).

Orff and Günther, drawing upon their interest in the natural and the elemental, do in fact often use the term “primitive” in a way that denotes an admirable quality. However, such admiration is often measured as it introduces hierarchies of cultures, development, and ability through claims that, for example, the layman should perform “primitive” music (Orff, 2002, p. 179) and connoting the “primitive” with the child and notions that the child’s body is bound to music in a way similar to primitive people and their songs and dances (Orff, 2002, p. 183). Through these forms of thought and discourse, a racist perspective that orders notions of the “primitive”, marking these people, cultures, and art as lesser is made clear. In time, Orff would also move away from the term “primitive”, fearing that his work would be understood as “a regression into a barbaric cultural state” (Kugler, 2011, p. 24) rather than an enactment of modern expressivity and being.

Regardless, through such modes of thought, the Güntherschule’s pedagogy operated in relation to an intricate relationship which positioned the development of the modern, expressive person as, seemingly paradoxically, enacted through a process of returning to the natural, ancient, and elemental. These qualities were often located in the “primitive”, due to a belief that,

as Günther (2011) claimed, elemental art practices "still remain unspoiled in the so-called primitive cultures, and which testify to the childhood stages of humanity" (p. 112). "We will therefore illustrate the character of the elemental dance by using the dances of primitive peoples as a model" (Günther, 2011, p. 112). These cultures and practices were consequently located at the bottom of a hierarchy of development and assumed to connect naturally to the young student's immature condition. In turn, the body and the "primitive" became technologies for actualizing a Hegelian developmental process which sought to return to, retain, and then ultimately transcend beyond prior, assumedly less developed states of being through an arts pedagogy that sought to materialize the modern, expressive citizen.

The task of the Orff-Schulwerk teacher consequently became to access the body and enact a pedagogical process which sought to govern the production of the modern human as it "awakens that which is dormant, orders what is already awake, and prunes the over-exuberant" (Günther, 2002, p.156). It was a delicate balance that was not simply about music and dance but making the modern by "ordering" certain qualities and "pruning" others through an engagement with the "primitive", all while activating an assumed dormant and natural expressive capacity. This process, as Günther (2002) states, was about utilizing music and dance education as a way of developing the good citizen and "integrating" individuals into the social world of the modern era (p. 156).

Designing Orff-Schulwerk and the Orff Xylophone in the Weimar Republic

These modes of thought became enrolled as translation tools of the curriculum. As the Güntherschule's pedagogy was assembled in the Weimar Republic, notions of the modern era, the body, elementalism, naturality, and primitivism became foundational ideas through which

music was translated into curriculum. In turn, German folk music, dances in medieval European clothes, and songs with "Asiatic influence" (Redlich, 1990, p. 76) were all regularly performed. Meanwhile, students often created their own instruments in an attempt to embody the practices of "primitive" peoples (Orff, 2002, 179). In doing so, they sought to use music, dance, "primitivism", and their bodies as technologies for actualizing a modern way of being.

Central to this process, however, was not simply to perform songs and dances with elemental qualities or to craft "primitive" instruments. Rather, as Orff (2002) stated, "the most essential factor of all primitive music and thus also of elemental music is improvisation" (p. 191). Such a practice was often enacted in groups and sought to pursue liberated expression rather than draw parameters around what improvisation should look and sound like, again drawing upon notions of liberated expression as a technology for developing expressive, modern being. "The way the improvisatory group work was developed there [at the Güntherschule] was entirely against the idea of being fixed" (Kugler, 2011, p. 18). Instead of such fixed approaches, to become truly expressive, it was assumed that one had to dislodge themselves from the constraints of written music and choreography. Instead, the student had to engage in free expression. The elemental consequently served as tools for developing this capacity, eventually allowing for the student to perform improvisations through their mastery of the elemental foundations of sound and movement.

In the process, mind, body, and the instrument melded into one expressive entity. As Orff (2002) claimed, "we do not improvise, the sounding instrument improvises" (191). In turn, such a mode of thought dissolved the boundaries between the human, the object, and the outside world, one which Bildung often upheld in other Weimar pedagogies. This dissolved boundary placed new emphasis on the materiality of instruments. As Orff conceptualized it, the "primitive"

condition of the instrument facilitated the important developmental process which the pedagogy conducted, reconstructing the student into the idealized person with liberated forms of expression and being, situated uniquely for the modern moment. “With the primitive instrument, the posture, sitting position and the entirely physical relationship with it precludes the danger of thinking of the instrument as a separate object. This, together with the sound experience, is the basis for everything that follows” (Orff, 2011, p. 100).

Designing Instruments

Following World War II and a radid increase in interest in the pedagogy sparked by the school’s radio performances, visions of the Güntherschule became reassembled into Orff-Schulwerk and represented in songbooks titled *Musik für Kinder*. In the process, ideas such as the need for designed, deliberately “primitive” instruments in order to materialize the Orff-Schulwerk pedagogy and its intended effects were drawn upon as “Orff instruments” specially designed for the Schulwerk were developed and produced. While the Güntherschule often had students make their own instruments, utilizing a wide variety of instruments in the process, as *Musik für Kinder* and the Orff-Schulwerk approach developed, the pedagogy began to orient around one primary instrument, the Orff xylophone. This object sought to embody the fundamental elements of the pedagogy, allowing students to experiment and express themselves through the elemental and primitivism. To do so, elementalism, its often-assumed location within “primitive” cultures, and a belief that primitivity merged music, human, and instrument all returned as essential design elements as Carl Orff worked closely with the instrument maker Karl Maendler to develop a xylophone that embodied the epistemological underpinnings of the curriculum (Velásquez, 1990).

To begin, the instrument was based on Orff's racialized perspectives on Indonesian gamelan and its xylophones which he saw as embodying elementalism and primitivity (Velásquez, 1990, p. 97). These Orff instruments were also made by hand in the hopes of developing a truly primitive object (Velásquez, 1990, p. 97). The wood chosen, a Brazilian rosewood, was similarly selected "for its superb quality and also because they [Maendler and Orff] believed that the elemental character of the "Schulwerk" called for organically grown material" (Velásquez, 1990, p. 97), seemingly also one that originated in countries and areas viewed as themselves also primitive. The rosewood bars were then suspended by string over a large, curved trough in order to, again, instill in the object a primitive, elemental condition (Velásquez, 1990, p. 97). In turn, a new instrument, the Orff xylophone, an early precedent of the Orff xylophone found in countless classrooms today, was constructed. It embodied a distinct and problematic mode of thought constructed through notions of cultural hierarchies, primitivism, and racialized perspectives of who/what exhibited this primitivism that today is largely elided and unquestioned.

Fig. 1 *Students performing on instruments at the Güntherschule* via the Carl Orff Foundation https://www.orff.de/en/orff-schulwerkr/concept/

Designing Curriculum

The Orff xylophone was accompanied in the post-war by the Schulwerk songbooks developed largely by former Güntherschule student Gunild Keetman and Orff titled *Musik für Kinder*. These books offer numerous songs for teachers and students to perform. Within the text, its authors implement integral elements of the xylophone such as the focus on "primitivity" as students perform folk songs, often from both European and Asian cultures. The text adopts a psychological gaze and notions of child development, much like Manhattanville in Chapter Two, in order to designate the intended population of these songs and the Schulwerk as a whole. It is stated that by Orff (1963, p. 72) that it is designed for young children as they are in an assumed natural psychological condition that would be lost by adolescence, aligning them with the primitive. This assumedly natural primitivity is thought to make this age particularly well-suited for the Schulwerk and its interest in administering the child's modes of being and acting to create a new kind of person.

The *Musik für Kinder* texts drew upon the Güntherschule's pedagogy and ideas, attempting to utilize music, movement, and improvisation often through forms assumed to be natural, elemental, and primitive as German folk songs, songs from Asian cultures, and nursery rhymes in order to develop the elemental and the modern modes of being it was believed to construct through sound and movement. In the process, the ideas of the Güntherschule were reassembled as a new object, the Orff xylophone, and a new pedagogy, Orff-Schulwerk, were constructed, eventually traveling well beyond the boundaries of both the space and time of the Weimar Republic and post-war Germany as it entered other nations and cultures such as the United States.

What becomes visible through historicizing Orff-Schulwerk's development and the various epistemic threads which such development is enacted through is that Orff-Schulwerk is not a singular idea such as improvisation or creativity translated into curriculum. Nor is it a simply natural, logical, apolitical, and accessible way of teaching music. Rather, it is made readily legible as logical and natural through a distinct constellation of unnatural ideas surrounding who the good, modern person is, how they are created, and how music education can administer that process of creation. It was to envision the liberated, expressive human as the ideal, modern, and necessary form of being, one constructed through the pursuit of a liberated, unbounded form of creative, artistic practice. At the same time, constructing hierarchies of people which located and utilized Others as "primitives" who could facilitate this musical and bodily expression and the assumed consequent development of the modern person. Orff-Schulwerk and its Weimar foundations consequently placed seemingly discordant notions of modernity, primitivity, and naturality alongside distinct notions of the entangled relations between objects and humans. In turn, assembling a music pedagogy that sought to administer the child into a state of modern being that was dreamt of through imaginaries of the Weimar Republic and its 20th-century citizen. It is this distinct assemblage of thought and the objects it produces that travels to the United States. There, it is placed into relation with a different conception of the modern citizen and the technologies of their production in the post-war era as it becomes reassembled.

Uncertain Modernity and Creativity in the Post-War U.S.

The post-war era in the United States, when Orff-Schulwerk first developed its U.S. professional association, its U.S. Shulwerk method books, and its pedagogical foundations found

today in countless U.S. classrooms that ask children to improvise, move, and engage with Orff instruments, is a period marked with a sense of increasing insecurity. Following World War II, the threat of nuclear war, paired with a fear of global communism and racial tensions, often produced conceptions of post-war modernity as fundamentally unstable, unpredictable, and insecure (Boyer, 2005). In response to these fears and conceptions of the modern moment, new tools for developing a stable and secure future were produced and operationalized.

Developing creativity—a quality Orff-Schulwerk's pedagogy and particularly its improvisation was and still is often linked to in the United States by those such as the American Orff-Schulwerk Association and its visions of the purposes of Orff-Schulwerk (What is Orff-Schulwerk, n.d.)—became an especially prominent desire within this context. Creativity, as I discussed in previous chapters, was positioned as an idealized form of thought and action closely aligned with notions of being the good U.S. citizen and establishing a secure, prosperous national future. As post-war social science and psychological research concerned with ideas such as understanding and eliminating a fascist mindset or the recontextualizations of this work in the U.S. in relation to defeating communism sought to understand and eliminate these perceived threats, these efforts often oriented around a belief that the idealized person, that who was necessary in the post-war and beyond, held the key quality of creativity (Cohen-Cole, 2014).

In turn, such research was not only generating ideas and beliefs about creativity. Rather, through its design (i.e., its interest in defeating communism and utilization of "personality types") it became enrolled in producing a materiality. Specifically, it materialized something that became known as the creative person/child as efforts through which such a person was assumed to be enacted were developed. At the same time, this process constructed notions of who the creative child was not, the Other of the desired, creative child. This child was someone who, for

instance lacked the desired “open mind” or did not express creative capacity in the correct ways as, in the case of Manhattanville in Chapter Two, the teacher observed and analyzed the child’s behaviors and thought, transforming them into data through which the child’s creative condition could be understood and administered.

The school became a particularly important site in the work of administering the not creative child, the Other, not simply because the child was seen as the future of the nation but also because it was assumed that creativity could be taught. In response to a belief that creativity could be cultivated, schools, homes, toys, museums, furniture, curriculum, shopping malls, and other spaces where children might be found were often designed, adapted, and built to foster creativity (Ogata, 2013).

These designed spaces and objects embodied an important mode of thought surrounding post-war creativity that became inscribed in the practice of Orff-Schulwerk within the U.S. as it increasingly emphasized creativity rather than primitivism or the body: creativity could not simply develop through, for example, moving one’s body, freely expressing yourself, or performing a “primitive” way of being. Rather, it was believed by many, particularly cognitive sciences affiliated with the sciences of choice (Heyck, 2013), that creativity was a necessary quality that many children did not yet embody and could not access independently. Rather, creativity was assumed to be anything but guaranteed, and its lack was assumed to lead to dangerous potentials such as one following fascist or communist leadership. In turn, creativity was conceptualized as requiring development through designed objects such as curriculum, chairs, or playgrounds that were explicitly made to illicit creative development (Ogata, 2013). In the post-war U.S., creativity’s importance was certain. However, its development was not.

(Re)assembling Orff-Schulwerk in the U.S.

The conceptualization of creativity as fundamentally uncertain is a distinct departure from the notions of developing the modern self and society through free, liberated expression and primitivism that Orff-Schulwerk was originally constructed through. Rather than embracing such notions, U.S. Orff-Schulwerk developed in and is imbued with an intellectual and cultural space marked with a distinct distrust in and uncertainty surrounding the human as, for instance, social scientists questioned if humans were truly rational beings following the destruction and horrors of WWII (Erickson, Klein, Daston, et. al, 2013). In response, the field of cognitive science often participated in an ongoing effort to manage rational action, human personalities, and forms of expression throughout the post-war era (Haraway, 2013, p. 126), seeking to order a perceived human irrationality.

Through efforts to manage perceived human irrationality, the sciences of choice in the post-war era responded to the idea that the human mind was fundamentally irrational and, suggested that, in consequence, it must be limited, never able to choose freely among infinite possibilities. Instead, the human must be made to operate within a limited set of options that would all produce reasonable action. This, it was thought, would eliminate the imposition of irrationality. It was to focus less on the human who was conceptualized as inherently unreasonable and instead, direct focus to designing reasonable action through pre-determined choices amongst which a human would choose (Heyck, 2012). To design the choices was to design and construct reasonable action at every turn.

Creativity in the post-war era often became understood in relation to these formulations of the uncertainty, the perceived irrationality of humans developed by post-war cognitive and social science, and the sciences of choice. Creativity, in response, became increasingly

conceptualized as the product of a designed, limited process that "involved the generation of new alternatives from which the chooser could select" (Heyck, 2012, p. 11). It became a "meta-selection process" (Heyck, 2012, p. 111) rather than the product of a liberated, exploratory process. Creativity, therefore, was not concerned with the generation of something completely new, acting against even reasonable thought to hopefully "liberate" one's forms of expression and understanding, becoming a purer and better modern person as in the constructions of Orff-Schulwerk in the Weimar Republic. Instead, it became a selection process among pre-determined options, all of which produced a good, reasonable result.

Affective Governance or: How Orff-Schulwerk Learned to Stop Worrying and Design the Creative Child

Post-war conceptions of the irrationality of humans and uncertainty of creativity became embodied within the U.S. Orff-Schulwerk approach. For example, as Orff-Schulwerk became an increasingly widespread practice, its instruments were no longer made by hand or by local artisans such as Maendler. Instead, the xylophones that entered the U.S. were typically produced by instrument companies such as Studio 49 and Sonor. These instruments, while retaining some original elements such as the trough sound box despite its limitations because it was "more in the spirit of an elemental form," (Velásquez, 1990, p. 100) also implemented new changes. Of primary interest to my analysis is a move away from the assumedly "primitive" string that held the keys together as small pins were added in its place that held each individual key, allowing for an important and often utilized ability in Orff-Schulwerk in the U.S.: the ability to remove keys. In turn, the xylophone could be redesigned and manipulated for each individual exercise and student as it becomes a designed object with the ability to remove "wrong notes", facilitating a

selection process among pre-determined, “reasonable” choices and, ultimately, designing a space and pedagogical moment where the child cannot fail in their creative activity.

My interest in pointing out this shift is to note the ways the xylophone seemingly shifts to accommodate altered conceptions of creative practice as a designed, limited practice. I am not intending to assign causality or determine who/what decided these changes. My interest is in the epistemology of creativity that this change seems to embody and, particularly, how this change and epistemology became linked to new pedagogical efforts and goals.

For example, in the very first exercise in the U.S. Orff-Schulwerk method book for upper elementary students, one of a series of U.S. texts published by Schott which offer both Orff-Schulwerk songs and pedagogical instructions to teachers, the teacher is asked to remove two bars that are seemingly beyond the boundaries of and consequently not useful in the exercise (Orff & Keetman, 1993, p. 2).

The practice of removing notes that do not “make sense” is furthered by the ways Orff-Schulwerk in the U.S. has historically approached improvisation. U.S. Orff-Schulwerk’s approach to improvisation was and often still is heavily structured. Beyond removing undesired, unreasonable notes, exercises and texts also often dictate precisely what rhythms or notes may be performed. For example, an exercise called “Improvisation with Text” in the upper elementary Orff-Schulwerk method books asks students to improvise (Orff & Keetman, 1993, p. 27). But the improvisation is designed to be fundamentally limited. Students can alter rhythms, but the melody should remain untouched or, at most, inverted, allowing for a shift totaling two notes. Further, the teacher is instructed by the text that certain melodies within the exercise must remain absolutely unaltered. While some exceptions to this structuring of improvisation do occur, the pedagogy largely departs from the Weimar Orff-Schulwerk’s interest in an entirely unbounded,

“freely improvised response” (Keetman, 1984, p. 32) and is a fundamentally restricted process of choice.

Music education scholar and theorist Benedict (2009), who notes that she once identified as an Orff teacher (p. 213), has argued that instructions such as when and how to remove notes create conditions where the teacher blindly follows pedagogical methods, in turn becoming alienated from the process of teaching. Benedict suggests that, in the process, the teacher and student reinscribe normative forms of social capital and “systems of domination” (p. 213) particularly within schools, rather than, for example, questioning “what our purpose would be if a reconstruction of society based upon critically reflective learning framed our engagements” (Benedict, 2009, p. 222).

Similarly, Regelski’s (2002) analysis of music education methods such as Orff-Schulwerk developed notions of these pedagogies as fostering idolatry. For Regelski, this idolatry led to the field believing that when music learning is not satisfactory, it is not the pedagogy’s fault but “'uncontrolled variables' such as lack of practice, no talent, no "musical intelligence," parental laxity, too much television, lack of budget, scheduling problems, society, and so on” (p. 111). Meanwhile, through such a belief, critical reflexivity is eliminated and the normative nature of music education and the larger society it operates within are reinscribed.

My interest, rather than alienation or the elimination of critical thought, is how notions of creativity and improvisation are constructed within Orff-Schulwerk, in turn, constructing Orff-Schulwerk as their object. Both creativity and improvisation become limited; a selection process among pre-determined options that are all a “good”, “reasonable” choice. This shift, I argue, does not simply render the teacher as technicist or construct an unquestioned method. Rather, what is of interest is how the possibility of the teacher as technist is constructed through Orff-

Schulwerk being produced and eventually legible as “good”, “natural”, and beyond questioning, something to simply enact without thinking twice through a distinctly post-war conception of creativity that positioned it as the result of a “meta selection process”, one that Orff-Schulwerk could facilitate. As I examine further throughout the remainder of this chapter, such an effort not only naturalized Orff-Schulwerk as “good” in the U.S. but, at the same time, also located the child’s personality and expression as a site of administration, attempting to produce the desired affective condition through which the child would conceptualize and perform themself as the creative individual.

For example, The American Orff-Schulwerk Schulwerk Association (AOSA) states on their website: “In Orff-Schulwerk Schulwerk classrooms, children begin with what they do instinctively: play! Imitation, experimentation, and personal expression occur naturally as students become confident, life-long musicians and creative problem solvers.” (What is Orff-Schulwerk?, n.d.). Orff-Schulwerk practitioners are informed that such a process takes place primarily as students improvise on xylophones, engage in body movements, and learn through rote processes. Through this, the AOSA states, the child becomes more confident and creative as they develop necessary intellectual, social, emotional, and aesthetic skills (More on Orff-Schulwerk Schulwerk, n.d.). In turn, learning and embodying what are established as proper ways of being, thinking, and understanding oneself.

To demonstrate how such a process is enacted in the classroom, the AOSA offers a video: “An Orff-Schulwerk Classroom in Action”. While the AOSA states that “these videos give just a glimpse of the Orff-Schulwerk approach in action, and that there are many, many ways that educators across the country and around the world have used this approach to inspire students in different and equally unique ways*”* (What is Orff-Schulwerk?, n.d.), the video, through its

prominent position on the official AOSA website, operates simultaneously as an exemplar of the practice and goals of Orff-Schulwerk methodology.

At the start of the video, which includes teacher commentary, we see children dancing and Orff-Schulwerk xylophones arranged in the back of an open room as a teacher describes how through movement and the opportunity to create their own melodies, the open-ended pedagogy of Orff-Schulwerk allows for students to "release" their inherent creativity. As the video progresses, we see the children engaged in the improvisational elements of Orff-Schulwerk methodology which are intended to allow for this release. As the students prepare to engage in this group improvisation, where the small class will improvise simultaneously on their individual xylophones which are now devoid of any and all discordant notes, the teacher asks a few questions. "Do you have to stick with the same rhythm?" Answering their own question, the teacher responds, "Yeah." And asks now, "Does it have to be eight beats?". This time along with one student, the teacher again responds, "Yeah" and reiterates these "parameters" while adding that the improvisation must also start and end on the same note across the entire group.

The video then shifts to the teacher offering the reasoning for what they refer to as "parameters". They explain, "We set them up with parameters that we know they're going to be successful in". The teacher then emphasizes an important part of Orff-Schulwerk's design and practice: the importance of not simply designing choice in the pursuit of creativity but, in the process, cultivating desired affective states such as developing the confidence needed to share their work and beginning "to feel successful" as a creative individual. The purpose of this practice, as the teacher articulates it, is not simply about being able to perform music in a certain way or to develop an artistic skillset but to construct an affectivity which makes the child conceptualize and perform themselves as a creative, confident person.

Following the teacher's explanation of their practice, we hear the 14 students engage in a remarkably unified improvisation as the teacher marks the pulse of the music on a large, single xylophone bar at the front of the room. The performance sounds as though not a single note is out of place. It bears little resemblance to what one would likely imagine when thinking of the sound of 14 young children improvising simultaneously on wooden xylophones. Immediately after the short exercise is completed, the teacher excitedly remarks, "Now you sound like you're more confident!".

What is of interest across this example and the AOSA as a whole is the repeated focus on constructing a space where designed, limited choices facilitate a distinctly post-war conception of creativity and a correlated desired affective condition through which the child will feel and perform themselves confidently as the creative person. Repeatedly, it is stated by the teacher in the AOSA's featured video (An Orff-Schulwerk Classroom in Action, n.d.) that the child should not simply become a more skilled musician or develop a musical knowledge. Instead, they should *feel* and *act* a particular way. They should, as the teacher in the video put it, *feel* and perform themselves as a successful, creative, and confident person. These are not simply qualities concerned with music but, instead, constructed notions of who the good, desired child is and how they should conduct themselves, ideas developed through an assemblage of national imaginaries surrounding the good citizen and, in particular, post-war idealizations of creativity in the U.S. and the child who embodies it. In response, the conditions assumed necessary for the production of this desired affective response, that of feeling confident and creative, are engineered as the child's personality, expression, and affectivity become sites of administration in music education's embrace of improvisation through Orff-Schulwerk as it enacts a form of affective governance.

Fabricating Differences and Sound Governance from Afar

These notions move and act beyond the ways they shift the curriculum, its objects, and its practice. In the process, they also serve to fabricate notions of difference and Others surrounding ideas of who the "good" or "creative" child is. For example, the creative and the not-yet creative child become important objects, a desired child and their Other, produced in U.S. Orff-Schulwerk thought and its Schott method books which state that they wish to intervene upon students and create a "new kind of human being", a "creative person" (Orff & Keetman, 1993, p. 322).

Further these books often position the development of such a child as a process of psychological intervention upon a not-yet creative person. The third volume of the Orff-Schulwerk U.S. method dedicates the entire first section, roughly a third of the book, to the psychological development of children toward the proper state of being creative through Orff-Schulwerk practice (Orff & Keetman, 1993, p. iv). Meanwhile, the pre-school method states that processes which shift the child toward a creative, psychological state are proven to be possible and effective (Orff & Keetman, 1982, p. 1).

What develops across this discourse in U.S. translations of Orff-Schulwerk is a psychological kind (Danziger, 1997), a fabricated type of child who is constructed, observed, and acted upon through a psychologized discourse concerning the measurement and development of creativity. The child in turn becomes located within a vulnerable state of containing the capacity to be creative, but, drawing upon post-war U.S. conceptions of creativity, the actualization of such a quality remains insecure and uncertain. As the Orff-Schulwerk method books position the child, their psychological development and creativity are not ensured to simply develop

naturally. Rather, the child needs Orff-Schulwerk and its psychological intervention to foster an affective response which will fundamentally alter, or correct, the child's ways of being, sensing, and acting.

These fabricated psychological kinds have historically become mapped onto specific, "target" populations and the ability to utilize Orff-Schulwerk to correct their assumed issues and modes of difference. For example, in a 1969 edition of *Music Educators Journal*, two articles ran side-by-side on a full landscape spread. The first article, entitled "The Exceptional Child and Orff-Schulwerk" (Bevans, 1969), explained how, through its flexibility, Orff-Schulwerk allows the "multiply disabled" (Bevans, 1969) child the opportunity to express their creativity. Orff-Schulwerk, the author states, is particularly well-suited for the "exceptional" child because of an open, flexible approach, the ways it avoids the repetitive methodology of other curricula and, notably, the fact that "unnecessary tone bars can be removed to minimize discordant tone combinations" (Bevans, 1969, p. 43).

Through the designed pedagogical process and limitation of choice, it is thought, the "multiply disabled child" is placed within an environment suitable for them. The possibility for mistakes has been eliminated and they can have the opportunity (whether or not they do so it is unclear and up to the child, it seems) to find success in their artistic activity and recognize themselves as creative. Drawing upon the post-war social science of choice as well as the psychology of personality discourse which located the personality as a site for administering the child, the "multiply disabled child" becomes relocated to a space where they can be developed into the idealized, desired child-citizen, the one who believes themselves to be and performs themselves as a creative, artistic being. It is to act upon a person positioned as Other in an

attempt to govern their sense of self and expression toward idealized states through music pedagogy and its structured, designed improvisational practice.

"The Exceptional Child and Orff-Schulwerk" was placed side-by-side with "Orff-Schulwerk and the Urban Child" (Mittleman, 1969) in *Music Educators Journal*. Here, the "urban child" is constructed through racialized modes of thought which position them as an Other who is fundamentally different, lacking, and a threat to the modern nation and community. The "urban child" is presented as the child who:

> "...has learned to live for *now*. He doesn't know what will happen in ten minutes. The house might burn down, the police might come, or maybe nothing will happen. He can't think back. He might remember that Momma wishes she could move to a house where there weren't any rats. This child has no experiences in thinking. He only lives and reacts." (Mittleman, 1969, p. 41-42, emphasis in original).

Following this conceptualization of the urban child as without experience in or the capacity for thinking, the author establishes that Orff-Schulwerk is particularly well-suited for this child. This is due to a belief that the urban child has no capacity for thought and is need of designed environments where they do not have to think, yet can still achieve a feeling of success and an opportunity to pursue their creativity. Further, Orff-Schulwerk in this conceptualization is positioned as particularly useful because it can avoid the mind and access the body through sheer repetition. In turn, "He [the urban child] cannot avoid being involved. He cannot fail. He cannot

tune out because his body is involved" (Mittleman, 1969, p. 43). He consequently is made able to both pursue creative development and see oneself as the confident, creative person.

The "urban child", conceptualized as a not-thinking Other, becomes included in the music classroom through a designed environment which seeks to access their body through sound and physical sensation, ultimately allowing them to begin to feel, understand, and perform oneself as a desired creative, confident person which they are assumed to both not yet be and also incapable of becoming without music education's designed affective governance. In turn, a distinct assemblage of Orff-Schulwerk's historical interest in the body in the Weimar Republic, post-war conceptions of creativity, and fabricated difference operate through Orff-Schulwerk and a designed form of affective governance upon the Other.

In this way, notions of eliminating wrong notes and making the child into a person who recognizes themselves as a creative, good citizen become ways of justifying and enacting the inclusion of the child, for instance the "urban" or "multiply disabled" child, within the music classroom. Yet, doing so is not simply about inclusion or enacting a more equitable opportunity for all students facilitated. Instead, it embodies a duality. It is, on the one hand, to include. But, on the other, to do so by marking the child as Other and then responding to an explicit fear of their assumed static and potentially declining state of being. Their inclusion marks their difference through a comparative logic developed in imaginaries of the good, creative child and their Other. It is to mark the urban child as an "Other," unable to, for example, even think. Therefore, they are in need of music education. Again, not simply to develop musical skills but to enact an affective response through which they will believe that they are a desirable and fabricated kind of person: the creative child who is prepared to function in the modern world.

In turn, Orff-Schulwerk becomes a double gesture (Popkewitz, 2018). It is to include the child but always retaining the mark of their difference and the fear of their assumed potential degeneracy. It is to include, but in inclusion, marking an exclusion as the child is constructed as different and an exclusion from the norm. The curriculum in turn becomes a way of fabricating, seeing, and acting upon kinds of people and their assumed deviancy. For instance, it is to include the "urban child" but doing so while marking them as an Other, responding to a belief that they are a human lacking the ability to even think as the Schulwerk administers how they conceptualize and perform themselves. The Schulwerk consequently becomes an attempt to intervene through music education yet in relation to ideas that are not simply about music but are instead concerned with the ways in which the child feels, thinks, behaves, and understands themselves, enacting an affective governance through which the child is made to see themselves and, ideally perform themselves, as the creative citizen who it is assumed the modern society requires. It is to utilize sound, produced through specific modes of design and post-war thought which create a space where the child "can not fail", as a way of governing from afar by cultivating desired affects and their child-citizen.

Making Orff-Schulwerk Strange Again

Recognizing the presence and residues of Orff-Schulwerk's fabrications of difference and affective administration is to recognize the multiplicity and entanglements that produce music education. Throughout this chapter, I have pulled upon individual strands surrounding ideas such as creativity, inclusion, and improvisation, questioned how they are made legible, and considered how they interact with one another to form the object of music education's embrace of improvisation particularly within Orff-Schulwerk. I have used these ideas, histories, and ways of

seeing the assembly of Orff-Schulwerk to denaturalize notions of it as simply good, something taken for granted as a method teachers should enact, become certified in, and that teacher education programs should not question and instead just train future teachers to do. My goal has been to make visible that, through the epistemologies that have been enrolled in this process of naturalization and making "common sense", difference and governance are distributed through what is often understood as simply good or more equitable, creative, and inclusive, particularly through the use of affectivity and designed environments which pursue a distinctly post-war notion of creativity. Such an effort produces profound dissonance with the goals of equity, inclusion, and creative expression that Orff-Schulwerk is often associated with in music education literature, practice, and teacher education.

At the same time, my analysis positions Orff-Schulwerk as an event within the larger entity that is music education. It is positioned here as an event associated with music education's post-war and 21st-century efforts to utilize improvisation, creativity, and inclusion to foster a more equitable form of music education. In doing so, my analysis has attempted to access and understand the ways these ideas become entangled with one another and eventually translated into curriculum, placing attention on the translation tools that facilitate such a process and in turn produce the object of music education. It is also to recognize that in the process kinds of people and difference become fabricated, along with modes of intervention upon these categories, as the practice of music education takes on altered objectives, possibilities, and limits. In turn, pedagogies conceptualized as creative or inclusive become visible as paradoxically producing dissonance with such goals as inclusion maps difference and creativity becomes a restricted, limited practice. As a result, similarly to Manhattanville in Chapter Two, I claim that rather than enacting the profound changes that these pedagogies are often credited with—for instance,

constructing “an era of acceptance” (Keene, 2009)—they often orient around a historical “refrain” that is concerned with access and administration that has continually informed much of the work of music education (Gustafson, 2009).

Further, the chapter has sought to extend Chapter Two’s analysis of Manhattanville and the development of an “epistemic space” for 21st century music education. While Manhattanville constructed notions of exploration and student-centered, facilitated encounters with sound as ways of cultivating desired states of being through sensation, this chapter has linked and extended such notions to improvisation and affectivity. The chapter has demonstrated how improvisational pedagogy becomes assembled as a way of governing from afar through the sound design of music curriculum and classroom instruments. The next chapter shifts from sensation and affect to trace how rock music and post-war notions of communication became connected to inclusion and creativity in an attempt to thwart a nationwide revolution in the post-war era. In turn, constructing a new practice in music teaching: popular music education.

Chapter 4:

Popular music education as a technology of access and intervention: The Post-War construction of popular music education and its contemporary reassemblies

With few exceptions throughout the 20th century (see Powell, et. al., 2015), the history of music education in the United States is largely the history of teaching Western classical music. Yet, in the music classrooms of the 21st-century United States, "something's happening here!" (Powell, et al., 2015, p. 4). Popular music is increasingly being incorporated into the music education curriculum while also becoming established as an academic subfield and a distinct pedagogical practice with its own professional association, journal, and handbooks.

Often, the literature that advocates for the embrace of pop and rock traditions in the classroom centers upon why popular music education is necessary or how it might be implemented more authentically or effectively. In doing so, popular music education discourse often positions its practices as fundamentally equitable as it seeks to move music education toward a more inclusive form as it expands notions of who and what belongs within music classrooms, incorporating students who are interested in pop or rock music into the music classrooms of K-12 schools.

For instance, David Wish, the founder of *Music Will*, a leading popular music education effort, states that "modern band [which *Music Will* refers to their popular music courses/pedagogy as] is a useful tactic that is showing promise in making school music education more democratic, culturally relevant, student-centred and inclusive." (Wish, 2020, p. 119). Other advocates, practitioners, and scholars often position popular music education similarly, for instance, suggesting that "music educators in the United States have recently made great strides

in providing a more comprehensive, inclusive, and equitable music education to students through the inclusion of popular music in curricula" (Vasil & Dockan, 2023, p. 37)

Popular music education is also often assumed to help cultivate creativity and its associated qualities including critical thought and confidence (Allsup, 2003; Green, 2006; Smith, et al., 2018. Through these assumptions of fostering creativity, inclusion, and equity, popular music education has become offered by its advocates repeatedly as simply something good that music educators should do. In the process, what has gone largely unconsidered is how popular music education "becomes possible". That is, how popular music education is constructed historically and epistemologically, eventually made readily legible as a good way of teaching music due its perception as inclusive and able to cultivate what are understood as desired qualities such as creativity.

In response, in this chapter I develop understandings of the histories, modes of thought, and actions that serve to construct popular music education. I approach popular music education as an empirical object produced through a web of various epistemologies and histories. I am interested in probing popular music education, entering into its multiplicity in an attempt to understand its condition, thought, and action. Such an approach treats music education not as the natural, inevitable embodiment of pop and rock music in the curriculum but, instead, as the product of an alchemy (Popkewitz & Gustafson, 2002) resulting from ideas that have little to do with music. Doing so is a way of considering the distinct epistemologies which operate within what is often taken for granted as simply good in a process of exploring the limits of current practice while mapping spaces for alternative possibilities.

To develop understandings of the construction of popular music education, I look to the Tanglewood Symposium of 1967 as a primary site for historical analysis. While Tanglewood

was not the first time that popular music education was considered necessary nor was popular music simply entirely absent from the curriculum prior to 1967, as Powell et al. (2015) state, "the American music education establishment did not formally acknowledge popular music as worthy of being taught until the 'Tanglewood Declaration'" (5). As a result, Tanglewood is often conceptualized as the "nothing less than visionary" (Mark, 2020, 5) meeting during which the field developed the ideas that have become embodied within contemporary popular music education.

While Tanglewood did not singularly develop popular music education and notions of it as the first formal acknowledgement invoke a problematic hierarchy that locates the ideas of academics and their conferences as an origin point, Tanglewood regardless represents a partial yet important site of production through which understandings of popular music education's history and epistemology may be traced. I focus on the Tanglewood Symposium throughout my analysis as it offers a rich site where music education scholars and practitioners, sociologists, cultural critics, and governmental and business leaders among others all came together to imagine the potentials and purposes of popular music education. While articles in well-read journals such as *Music Educators Journal* examine the possibilities of popular music education in the same post-war era and offer what might be understood as "informal" acknowledgement of popular music education, I limit the scope of my analysis to Tanglewood in an effort to engage with what the field of music education often positions as the "formal" space of popular music education's development and its "visionary" moment (Mark, 2020, p. 5. Doing so allows for a close engagement with a key, event enrolled in the development of popular music education, one that was constructed through the ideas of those seen as important to music education by the

Music Educators National Conference at the time and today is often privileged within music education discourse and history, particularly surrounding popular music education.

I trace Tanglewood's alchemical construction of popular music education through analyzing the documentary report of the meeting which captures the speeches and discussions that occurred. I engage closely with the words and ideas of the attendees at Tanglewood, tracing how they construct notions of popular music education's potential. Ideas and statements from various speakers are, at various points, placed alongside one another in the analysis to create a representation of the modes of thought that interacted with one another to create an epistemic system through which popular music education was produced at Tanglewood.

I trace the ways that ideas beyond music such as post-war notions of communication as a mode of control and coordination (Haraway, 2013) became utilized as "translation tools" (Popkewitz, 2018a) as Tanglewood imagined translating popular music into curriculum. My goal is to expand the consideration of what "matters," not simply in terms of importance but what becomes materialized; that is, what comes into being and shifts the materiality and ontology of music education at Tanglewood: for example, not simply accepting that creativity is a distinctly human and desirable quality but considering how these ideas become constructed, materialized, and made legible in the first place.

What becomes visible in the process are the ways popular music education is produced historically and the ways this historical production continues to impact popular music education in many contemporary spaces. As this dissertation has continually tried to demonstrate in objects such as Manhattanville and Orff-Schulwerk, such enactments are not simply concerned with inclusion as a solely responsive effort to bring more students into the music classroom. Nor are they simply the embodiment of creative musical practice in curricular form. Rather, provocative

and often problematic notions of who the child should be (and should not be) developed in relation to creativity, inclusion as a mode of access, and governing through music and sound all become essential notions which, in part, create and sustain these objects.

Communication Breakdown as the Problem and Popular Music as its Remedy

As music education historian Mark (2020) reminds readers, the Tanglewood Symposium did "not take place in a vacuum." (2). It was a deliberate action taken during the "long, hot summer of 1967" (McLaughlin, 2014, p. 1), occurring at the very same time that the U.S. was embroiled in numerous tensions. One example of the historical moment in which Tanglewood occurred was in Detroit, where burning buildings, deaths, and arrests occurred during protests for racial justice in the U.S. while the Tanglewood meeting was underway. Simultaneously, it was the "Summer of Love", a bold and public demonstration of alternative modes of life and culture in the U.S.

Tanglewood, whose attendees included representatives from major labor unions and corporations, music education scholars, and social critics, had been envisioned by some attendees as a way to respond to perceptions of the shifting cultural moment of the late-1960's and the "long, hot summer" of 1967. For example, one Tanglewood participant suggested that they felt "bad" for being at the Symposium while the unrest in Detroit was occurring but justified their presence through the idea that those at Tanglewood "can work together so that these kinds of things happening…may in the future not happen. I have hope" (Choate, 1968, p. 31).

Tanglewood attendee, journalist, and Professor of American Civilization Max Lerner, suggested that the issues the United States was facing in 1967 oriented around a "value revolution" taking place that threatened normative American life. This was conceptualized as a

"generation struggle" that at its core was fueled by a "breakdown in communication between the generations" (Choate, 1968, p. 42). The solution to this breakdown and the ongoing value revolution, for Lerner, was "a restoration of communication, of confidence, of dialogue" between youth and adults (Choate, 1968, p. 42).

In doing so, Lerner and the attendees who engaged in similar modes of thought across Tanglewood positioned the youth of the U.S. as a problematic population who were enacting a revolution which was deteriorating the cultural foundations of the nation and its values. In turn, those at Tanglewood connected this belief to a post-war discourse and mode of thought that saw communication as the answer for disruptions and issues within objects such a nation, reimagined as a system that was to be managed through successful, clear communication across its disparate parts (Heyck, 2015). As those such as Haraway (2013) and Heyck (2015) have traced historically, communication—similarly to Manhattanville's cybernetic logic and design in Chapter 2—was a central issue for post-war thought and research. Drawing from a belief established through systems theory and cybernetics that flows of communication and feedback would eliminate issues in systems ranging in scale and purpose from anti-aircraft weaponry to nations (Hayles, 2000), the post-war era often prioritized communication as a central necessity, particularly for the resolution of issues.

Attendees at Tanglewood often positioned popular music as a technology for facilitating this communication with the young people the Symposium was most concerned with reaching. As the Superintendent of New Trier High School in Illinois, William Cornog, stated: "If you want to know what youth are thinking and feeling today, you cannot find anyone who speaks for them or to them more clearly than the Beatles. And you should also listen closely to the Rolling

Stones, the Mamas and the Papas, the Jefferson Airplane, Simon and Garfunkel, and the Grateful Dead" (Choate, 1968, p. 29).

Popular music became understood as no longer something for the field of music education to largely ignore as it pursued Western classical aesthetics and performance but, instead, an important technology which could enact a wordless way of communication with the youth of the nation, ultimately offering a way of understanding of who they were, what they thought, and their goals and desires. This communication that popular music was to facilitate was, clearly, not a mutual dialogue across generations. It was to use popular music to understand the psychology of the child, particularly those who it seemed were becoming oppositional to normative U.S. culture.

As ethnomusicologist David P. McAllester instructed attendees, those such as Paul McCartney, Bob Dylan, and Pete Seeger were "leaders of a social revolution", "they are the voices of dissent for our youth" (Choate, 1968, p. 98). McAllester, sympathetic to the potential aesthetic value of this music and its ability to "bridge" students into the music classroom and teach them timbre and rhythm also saw popular music as a way to understand the counterculture and "those who are principal concern [as educators]—our young people" (Choate, 1968, p. 98). Through these modes of thought, popular artists such as the Beatles and those associated with counterculture values such as Bob Dylan became positioned as a way to gain an understanding of the youth in order to respond to what was understood as a developing generational struggle and a fear that a lack of ability to resolve this struggle would result in a national cultural revolution.

Rationalizing the Embrace of Popular Music: Communication as Access and "Influence"

While those at Tanglewood often positioned popular music as a way of repairing the "communication breakdown", what seemed to be at risk in the process to many attendees was diminishing the quality of music education. For example, it was suggested by psychologist Alvin Eurich that popular music by groups such as The Rolling Stones simply did not have the aesthetic and artistic richness of Western classical music (Choate, 1968, p. 50) and its prioritization of "art" music which featured, for instance, orchestral performance that lacked vocals and prioritized precision, harmony, and tonal theory, all of which had dominated the music curriculum in U.S. schools for decades. While some panelists such as guitarist Mike Stahl and rock magazine editor Paul Williams countered such ideas by forwarding notions of popular music as aesthetically valuable and Stahl's claim that "music is music" (Choate. 1968, p. 105), desires for communication often eclipsed such ideas and became a key justification.

For example, in a discussion about the value of including popular music within the classroom, one attendee posed that the idea of losing "anything we have had that has been good" (Choate, 1968, p., 50) in music programs due to the inclusion of popular music was not worth considering. Rather, the attendee suggested that the field should recognize that what must take place is a move away from judging quality based on "internal forms of beauty or associations—which historically have been the defense of the fine arts" (Choate, 1968, p. 50). Instead, what must be emphasized is that "the idea of quality will be the communication" (Choate, 1968, p. 50).

In turn, the purpose and quality of music education in the post-war and beyond was beginning to shift toward orienting around the ability to "communicate". In particular, attendees began to associate this communication with not simply youth but particular youth populations with whom music education and the larger U.S. society had seemingly lost contact and, as a

result, posed a direct threat to the U.S. including “hippies” (Choate, 1968, p. 98), children in the inner cities (p. 132), and a newly politicized generation of young people (p. 41) who were pursuing much different goals than the business, government, and academic representatives in attendance at Tanglewood.

Rapidly, the purpose of popular music education as it was established at Tanglewood was not a way of simply responding to the interests of children nor the product of a thoughtful expansion of definitions of what types of music were believed to be of high enough quality to be taught in schools. Instead, popular music, through its association with the youth and, particularly, populations such as hippies and the inner cities, became established as a way of gaining access to these children, facilitating communication with them in order to understand who they were and what they wanted in an attempt to thwart a perceived revolution.

Of course, simply communicating and understanding the youth seemed unlikely to eradicate a revolution for those at Tanglewood, particularly one that was seemingly accelerating as buildings burned in Detroit and the Summer of Love continued to enact radically alternative visions of U.S. culture and its future. In turn, what promoted communication to such an influential status at Tanglewood and in popular music education’s development was the belief that popular music was not simply a tool for communicating with or understanding the youth but, instead, similarly to how social scientists in the post-war conceptualized communication, popular music and its communicative potentials became embraced as a “mechanism of coordination and control” (Heyck 2015, p. 68).

At Tanglewood, communication offered a way to access young people such as those in the “inner cities”, the New Left, and hippies and understand their goals, commitments, and interest in developing alternative forms of U.S. society, ultimately seeking to utilize that

communication and the access it allowed to influence and reorient the thought and conduct of these populations. For instance, those at Tanglewood believed that the "music of this revolution [the youth revolution of the '60s] is particularly interesting to us and is of importance as we seek greater opportunities to reach our young people and influence them…" (Choate, 1968, p., p. 96). Communication was not simply about understanding but about gaining the opportunity to influence, coordinate, and control.

Communication through popular music education was ultimately hoped to move children "in what we think are the right directions" (Choate, 1968, p. 96). Within this mode of thought, communication through the embrace of popular music was assumed to offer a path toward constructing, for example, a "more meaningful value structure in America than we have now" (Choate, 1968, p. 42). As other attendees put it, this was a practice not of "necessarily indoctrinating students" but "developing behavior that is supportive of values" (Choate, 1968, p. 112) through popular music education. These values ranged from things such as "belonging to society," "possessing material things," and having "moral values" (Choate, 1968, p. 111). These were stereotypical values of the U.S. citizen that Tanglewood's attendees believed were essential to the nation and lacking in populations such as hippies and the inner cities, ultimately fueling a generational revolution which placed the future of the nation at risk. Popular music was a way of restoring communication, facilitating a mode of access through music, and, ultimately, making possible the administration of the child in relation to constructed notions of desired "American" values and the populations who were assumed to exist as an Other who lacked these values.

In this way, communication through popular music was thought to allow for the ability to shift the values and morality of the youth, thwarting what some music educators believed was not a "mere lapse of sympathies" but instead a "teen-age revolution" that was deteriorating the

"moral, aesthetic, and even physiological" (Choate, 1968, p. 96) fabric of U.S. society. Utilizing popular music and its communicative qualities was positioned as a way to develop values that were not concerned with music but with notions of a particular kind of person and their interiority, the ways they thought, acted, and the values they held. Popular music offered a way of accessing the Other, including them in the work of music education, and, by doing so, shifting who they were, making them into what had been discursively positioned as a good, desired kind of person who had the "right", "American" values and morality.

"Right Directions": Creativity, Cognitive Science, and the Future of the Nation

While the Tanglewood attendees prioritized notions of accessing youth through popular music and developing values such as "belonging to a society" or "having material things," one quality was of primary importance to the Symposium: creativity. Throughout Tanglewood, creativity was often treated as the most essential of the "values" or "right directions" toward which youth should be influenced to actualize a future where the dominant U.S. culture and value system continued unabated by the youth revolution. Instilling creativity was assumed to make the good U.S. citizen and society.

Attendees, such as those comprising the Committee on the Nature and Nurture of Creativity, agreed, suggesting that not only was music education well-positioned to develop creativity but that "creative thinking is needed in every area of American life, from the making of new laws to the tasteful decoration of the home. Man's full use of his creative potential will inject vitality and meaning into every facet of American society" (Choate, 1968, p. 128). Creativity and the cultivation of it within students was believed and hoped to bring "a degree of cultural richness never before achieved" (Choate, 1968, p. 128–129). These ideas drew upon the

work of cognitive psychologists and those such as Theodor Adorno who had positioned creativity as an essential element of the "open mind", the flexible, responsive, and desired cognitive condition of the ideal post-war citizen (Cohen-Cole, 2014).

Throughout the Symposium, music education was taken for granted as a way of accomplishing this cultivation of creativity. As Thomas Malone, representing the U.S. Commission for UNESCO, told attendees, "I would urge proper attention to the element of creativity…Do not misunderstand. You have creativity. I emphasize that this is your most powerful tool in moving ahead" (Choate, 1968, p. 46). By accessing the child, especially those constructed as Other, through popular music, administering their desires and ways of being, and cultivating creativity in the process, the Committee on Creativity at Tanglewood claimed that music education would be able to "make a major contribution to the realization of these potentials [developing increased stability, newfound meaning, and cultural richness] in American society" (Choate, 1968, p. 129).

The Committee on Creativity acted upon a particular definition of creativity as they posited these potentialities. For them, "of all life on this earth man is the only creative animal, and superbly so" (Choate. 1968, p. 129). They suggested that creativity was a natural, definitively human quality and that there were "certain personality traits of the creative student" (Choate, 1968, p. 129). In turn, the creative child was positioned as a distinct type of person, a psychological type (Danziger, 1994) which operates, as Danziger details, as a constructed psychological classification that marks normalizations and differences, ultimately categorizing people in relation to how they think, act, and understand themselves, while simultaneously constructing ways of intervening upon their psychological condition.

At Tanglewood, the creative child became a desired psychological type and a way of reasoning about the development of this desired person. In response to this desired psychological type and kind of person, particular ways of seeing and working with the child and their creative psychological makeup were deemed necessary at Tanglewood. For example, for the Committee interested in creativity, the child should be placed in a flexible environment that allowed experimentation and freedom (Choate, 1968, p. 129) as teachers cultivated the child's innate creativity and humanity. As they put it, "living life to the fullest suggests providing an environment for acquiring the skills needed for creative living" (Choate, 1968, p. 129). Further, by acting in particular ways, such as showing enthusiasm and confidence, the teacher could further influence the development of creativity within such flexible environments (Choate, 1968, p. 129).

As scholars such as Catarina Martins (2020) have shown and as this dissertation has traced in previous chapters, such conceptions of creativity are not natural truths about the human condition, despite what those on the Tanglewood committee concerned with creativity suggest. Rather, they depend on certain notions constructed through a multiplicity of thought and history, the product of multiple lines of flight and their intersections in the post-war era. epistemologies and modes of thought such as the establishment of the open mind as a desired way of being in the post-war era, its association with creativity through psychological research and personality tests, and a belief that creativity could be taught, it became possible to, as those at Tanglewood often did, suggest that music education could develop creativity and that such creativity was not simply about music or musical skills but was linked directly to the success of U.S. society. In this way, popular music education became constructed historically in relation to hopes of not solely communicating or making the child hold values such as wanting to possess material things but

also a desire to make the child into an imagined psychological type, a creative child who thought, acted, and felt as the idealized U.S. citizen that it was assumed the nation needed.

As those at Tanglewood constructed the intervention of popular music education through a desire to develop creative children and ideal citizens, popular music's forms of inclusions operated as a "double gesture" (Popkewitz, 2018b). That is, popular music education included the child but, at the same time, marked them as an Other, someone who is different and must be included and administered through deliberate efforts. This double gesture attempted to include specific populations such as the "New Left" (Choate, 1968, p. 41), "hippies" (98), and the children living in the "inner cities" (132) and as it did so, it treated marked these populations as needing the intervention of music education because they lacked the "right" morality, values, and qualities. They were an Other to the desired psychological type of the creative child. Thus, as the reform effort utilizing popular music education sought to access and include these populations within music education, it simultaneously fabricated forms of difference, marking those who were of a particular age, lived in certain spaces, or held (or did not hold) certain beliefs as lacking. They were, in short, not the right kind of people—unprepared to function as the modern citizen and live in the modern U.S. Their lack and difference consequently posed a threat to "our society" as it was referred to at Tanglewood. By embracing popular music, its proponents thought that the field of music education could respond to and remedy this threat. Popular music became a mode of communicating, understanding, and intervening as the inclusion it was envisioned to enable for populations such as inner city children and hippies operated not simply as a responsive invitation to join the music classroom but, instead, facilitated the access and administration of problem populations who were believed to be enacting a counter-cultural revolution in the U.S.

To include popular music within the curriculum was then, for many at Tanglewood, not simply to become more responsive and inclusive, or to finally recognize that popular music held important, valid modes of musicality and thought as the field of music education's memories and histories often portray the event. Further, it was not a unified, visionary moment during which the field responded to events such as the Civil Rights Movement as music education's literature and histories often suggest. While such notions were perhaps present, Tanglewood was a complex event that brought together multiple modes of thought in order to develop the purposes and practices of popular music education.

Embracing popular music suggested, for instance, in the thinking of attendees such as Father Norman O'Connor, a priest known for promoting jazz music, to stop being concerned with hierarchies of art or notions of music at all (Choate, 1968, p. 50. Instead, focusing the field on communication and, as many at Tanglewood focused upon throughout the Symposium, articulating what populations are in need of such communication and the access it provides. In the process, popular music education sought to establish and distribute differences and interventions in relation to ideas of what the desired future was, who belonged in it, what that person was (and was not) like, and how they--and their future--could be administered. The inclusion of popular music within the curriculum served to enroll music education as a technology within what was perceived as a struggle for "the survival of our culture and our society" (Choate, 1968, p. 103).

21st-century Reassemblies and Their Post-war Residues

Tanglewood and its role in the production of popular music has helped to construct a mode of thought and action that popular music education continues to utilize. For example, while

typically shifting away from notions of "communication," educators often consider popular music education important because it expands upon normative, traditional definitions of who and what belongs in the music classroom. Popular music education moves beyond the standard offerings of band, choir, and orchestra, ultimately facilitating the possibility to, as Sarah Gulish (2019) writes, "create alternative approaches to music education that are inclusive in both types of music and students served" (102). Popular music education is often viewed as a way of increasing the inclusion of students who are not interested in the music classroom's other offerings.

What such inclusion offers is, however, often not simply the opportunity to engage with music and participate in the music classroom. Rather, sharing similarity with the modes of thought operating at Tanglewood, the inclusion often becomes justified through a particular teleology as a way to develop desired kinds of people. In concert with the thinking at Tanglewood, the desired kind of person that popular music education seeks to create remains a creative person. And again, the word "creative" represents a way of reasoning about not simply someone with creative capacity; instead, the word creativity often becomes a way of talking about who the "good" citizen is: how they think, feel, see themselves, and act. These are ideas that continue to shape how popular music education in many spaces is enacted. I focus particularly on non-profit efforts, rather than the work of individual teachers, to trace how ideas surrounding creativity, inclusion, and administering the Other operate in 21st-century popular music education efforts that operate across multiple school districts, cities, and states.

For example, the non-profit *Guitars Over Guns* operates as a pedagogical intervention concerned with reaching "urban" youth through popular music (Guitars Over Guns, n.d.). The goal of *Guitars Over Guns* is to enter urban spaces that lack a music education program or have

little funding to offer the children who live there experiences with popular music education. While the intent is to include the previously excluded child, the inclusion is not enacted simply so that the child may participate in music and music education. Rather, the inclusion fabricates differences and creates a mode of access and intervention upon the interiority of the child.

The name *Guitars Over Guns* itself acts to initially inscribe upon the child an assumed potential deviancy: the risk of picking up a gun, which *Guitars Over Guns* connects to the space in which they live. The child is assumed to be inherently dangerous, an Other whose interiority and morality are dubious and susceptible to corruption. As *Guitars Over Guns* CEO Chad Bernstein appears to assume in a promotional video, these issues are directly related to what is for Bernstein the single most important factor for the child's success and that which the "urban" child who *Guitars Over Guns* seek to adminster is assumed to lack: "a meaningful relationship with a caring adult" (Chad Bernstein, Guitars Over Guns, 2020). Such a conceptualization operates upon fabricated assumptions that mark the child as different, lacking, and in a state of potential deviancy through notions of deficit due to their lives in urban areas and assumptions of what this life includes and lacks such as a "caring adult".

In response, *Guitars Over Guns* places the child in a pedagogical relationship with, as CEO Chad Bernstein states, "a badass musician that can take a song from the radio, teach a student how to play it" (Guitars Over Guns 2020). The purpose of such a form of learning, however, is not simply to learn a song on guitar but, as Bernstein suggests, to "really change their lives" (Guitars Over Guns, 2020). For *Guitars Over Guns*, doing so orients almost solely around shifting the child's interiority. A primary goal becomes fostering desired qualities that the child is assumed to lack, thus requiring popular music education to develop. For example, as *Guitars Over Guns* conceptualizes their work, the intervention popular music education enacts is

about making the child creative and to foster related qualities such as the ability to feel confident, to see and understand themselves as artistic, and to think in a way that allows them to take "healthy risks" as they generate the ability to choose guitars over guns (Guitars Over Guns, n.d.).

In turn, much like previous chapters have examined, the intervention locates the child's modes of cognition and feeling as the site of necessary governance. The child is made to feel and act differently, like the good, creative, and confident child they were assumed to not be as they lived their lives in urban areas, without caring adults, and facing the temptation to pick up a gun. It is hoped that through popular music education, their interiority is administered as they resist the deviance they are assumed to be susceptible to.

In other efforts such as *Music Will* (previously *Little Kids Rock*), similar ideas are also present. One of the primary tasks of *Music Will* is to train teachers in places with limited funding or limited music education programs how to teach popular music and give them the instruments to do so, thus making "disadvantaged students" able to "compose, improvise, perform and record their own music" (Little Kids Rock Press Kit, n.d., p. 3). To do so, importantly, is not only to teach musical skills but also to build "the creativity, confidence, and self-esteem that are critical to success in school and beyond" (Little Kids Rock Press kit, n.d., p. 3). All of these are qualities that, again, the child is assumed to lack. They are positioned as idealized, good, and necessary ways of being and acting. "Disadvantaged kids", through popular music education and *Music Will*'s interventions, are hoped to become able to enact these idealized modes of cognition and behavior. They are administered through popular music education, becoming able to perform themselves as the creative child while also developing confidence and self-esteem in their ability to enact this idealized way of being.

Again, what popular music education offers is not simply about music. These desires for creativity and confidence are also desires about how the child should see the world, act, and feel. Much like *Guitars Over Guns*, the intervention is deemed necessary for specific populations. Here, rather than "urban" students, it is "disadvantaged" students who need popular music's intervention (Little Kids Rock Press Kit, n.d., p. 3) and whose interiorities become a space of administration and intervention.

Unlike *Guitars Over Guns*, *Music Will* leaves largely unstated the fear of what could happen if such an intervention does not take place. However, even without stating it, the fear of deviancy and the inability to contribute to modern society that often undergirds these interventions is understood by many, including those who help fund the program. For example, the television personality Dr. Phil's philanthropic foundation stated in relation to their donation to what was then *Little Kids Rock*: "[I'd] rather have it be a band than a gang" (The Dr. Phil Foundation, 2015). Such a statement draws attention to the ways in which these initiatives and pedagogies are imbued with notions of intervening upon the child's interiority and an assumed potential for deviancy, that even when left unstated, are often felt and interpreted by a broader public.

Such ideas are also present in the ways leading popular music education scholars have translated Elliot, et al.'s (2016) influential notion of artistic citizenship into popular music education. For example, suggesting that an idealized artistic citizen becomes produced through "allow[ing] students' musics into our classes" (Smith, et al., 2018, p. 19) and that, in turn, by utilizing popular music education, children can be included in the music classroom and consequently made to feel confident, empowered, and, importantly, creative. Through this process of popular music education, they can learn to function as artistic citizens who can enact

the democratic global society envisioned by the authors (Smith, et al., p. 2018). These ideas assume that the child, previously not included in the music classroom due to a lack of relevancy and personal connection, lack qualities such as creativity and associated traits such as confidence and critical thinking ability. They are an Other who operates beyond the normalizations and constructed psychological types that are desired in the 21st-century. Through popular music education, they are assumed to be included and their interiority is administered in the process as they become the idealized creative child who can perform the "artistic citizenship" deemed necessary.

Through efforts such as *Guitars Over Guns, Music Will,* and popular music education scholar's engagement with artistic citizenship, the epistemologies and teleologies that produced popular music education as an object at Tanglewood return continually. These efforts repeatedly orient around a goal of intervening upon an assumed potential for deviancy in populations marked as Other as they utilize popular music to include and access this child while fostering idealized qualities such as creativity and its associated behaviors. It is hoped that, in doing so, these children transform into the creative citizen assumed necessary for the 21st-century.

Yet, despite the presence of notions of difference, access, and administration within efforts such as *Guitars Over Guns*, popular music education efforts are often understood as simply good, responsive, and inclusive ideas. As a result, what becomes elided are the ways in which they are constructed through modes of thought that are not ahistorical, nor are they neutral or simply "good." Rather, they operate through a historical way of seeing and intervening upon populations and children constructed as Other that was also present and assembled at Tanglewood. Such practices mark those who are not involved in music education, or who have particular ways of acting or thinking, or who live in particular areas, as Other: with a not-yet-

materialized creativity, with underdeveloped emotional and intellectual capacities, and without sufficient agency to avoid deviancy. Certain students are, in short, deemed unprepared to live in modern society and unable to conduct themselves as the modern citizen. Popular music education, in turn, often becomes a technology for accessing and intervening upon these populations, their fabricated forms of difference, and their interiorities. In this way, much like the rhetoric at Tanglewood of "hippies" and those living in the "inner cities," inclusion in music education through popular music functions as a duality. It includes but, in such inclusion, marks the child as different, a body to be intervened upon.

To be clear, the actions and ideas embedded in these examples are not simply "bad" or "wrong" and they are, in many ways, well-intentioned. Further, these efforts do not represent the totality of the field or the multiple ideas and actions that occur in an effort such as *Music Will*. Instead, these examples offer access to the ways in which popular music education often continues to function as a pedagogical intervention not simply concerned with inclusion for the sake of inclusion or for the sustaining of particular musical cultures. Rather, popular music education—both historically and in contemporary practice—often materializes as a technology of access and intervention that distributes differences and forms of governance in relation to ideas that have little to do with music. It is often an attempt to make a particular kind of person, one imagined through an alchemical formulation and system of thought beyond music and concerned with fabricated national imaginaries of the "good child" and their Other to govern the child's interiority as a result of their now-included status within music education. In doing so, alternative possibilities for popular music education become closed off, mapping the world, its problems, and its interventions through a limited perspective as difference is constructed and

music operates as a technology of governing the Other, attempting to administer who the child is, how they feel, and how they behave through sound and music.

The Contemporary Conditions of Popular Music Education

Recognizing the presence of these modes of thought, their fabrication of difference, and their forms of governance, alongside a consideration of how they become produced historically through spaces such as Tanglewood, draws attention to the ways in which popular music education has been produced historically and epistemologically. Specifically, it makes visible the ways distinctly post-war modes of thought surrounding creativity, communication, and the potential of governing through music became entangled in the production of popular music education. Further, it makes visible the ways this alchemical production has opened an epistemic space through which contemporary practice and thought may be conducted. In doing so, in this analysis, I have not sought to offer a "true" or "total" picture of Tanglewood or popular music education, nor pin down its origins. Rather, I sought to historicize and consequently relocate ideas like producing creative citizens through popular music education from a space of natural, taken-for-granted "good" by tracing its construction, destabilizing it, and making it strange once again to consider the possibility of enacting alternative epistemologies and ontologies.

At the same time, while dislodging beliefs in popular music education as simply good, I have sought to make clear the ways that music and sound become mobilized as technologies of governance under the guise of inclusion and equity through popular music education. In turn, this chapter has added to the understandings developed in previous chapters surrounding the ways modes of administration utilizing sensation, sound, and affect to administer the Other were developed in practices Orff-Schulwerk and student-centered education. Connecting these

practices and their impulses surrounding access and intervention maps a distinct and often overlooked constellation of ideas surrounding the mobilization of sound and music as a way of administering the ways children think, feel, and act through schooling.

In constructing these understandings, I ultimately seek to question and begin to imagine what else might be possible beyond constructing popular music education through ideas that circulate around music education's historical refrain, a center which organizes and gives logic to its actions and thought, and its focus upon governing the child (Gustafson, 2009). By tracing the construction of popular music education at Tanglewood and the residues this construction has left upon contemporary practice and thought, I have sought to help generate the space necessary for this effort of questioning and experimenting with the modes of thought and action within music education. In doing so, I do not seek to diminish the work of popular music education. Further, my interest is not to tell music educators or scholars what they should or should not do. Instead, I have worked to denaturalize ideas such as creativity and inclusion as simply good, making visible the ways these ideas often contain problematic epistemologies that produce dissonance with goals of equity. My intent in doing so it to help to generate the space necessary for thinking and acting otherwise in popular music education and reterritorializing it beyond music education's historic refrain.

Chapter 5:

Conclusion

This dissertation has pursued alternative ways of understanding curriculum and the work of schools in the post-WWII and 21st-century United States. Specifically, I have sought to denaturalize a taken-for-granted understanding of creativity and inclusion as simply good, logical practices that advance equity in education. Instead of accepting these practices as natural, logical forms of practice and thought in education and developing ways of, for instance, making classrooms more creative, I have probed the alchemy which makes such a goal readily understood as logical, natural, and necessary in the first place. In turn, this effort has utilized the example of music education to map the ways creativity and inclusion in schools becomes developed through an alchemical process, one that often constructs modes of difference and intervention as it utilizes forms of thought from fields such as cybernetics, post-war personality research, and communication, constructing creativity and inclusion as its object. The goal of this effort has been to make clear the presence of problematic modes of thought within what is typically thought of as simply good and, in doing so, make possible alternative ideas and actions.

Developing these understandings has also sought to contribute to multiple areas of research in both education and music education, which I explore throughout this chapter. First of all, I have sought to further efforts within the field of curriculum studies and music education to understand the alchemy of curriculum, specifically in relation to creativity, inclusion, and post-war thought. Alongside this effort, I have attempted to develop understandings of the ways sound, sensation, and affect become technologies of access and administration in schools. And, finally, I have sought to construct alternative ways of considering change in education in relation to these understandings.

Creativity, Inclusion, and Music Education

Creativity is often positioned as a primary, necessary quality that schools must foster in children. As those such as Catarina Martins (2020) have traced, it has become a "chameleonic" quality, shifting and transforming across spaces as it operates as an idealized way of being and thinking that the modern citizen should take up. In turn, for Martins (2023), creativity often becomes a way of thinking about, understanding, and, ultimately, governing life, an effort that the school both in the U.S. and beyond becomes enrolled in as it pursues this idealized quality and the desired child who embodies it. Alongside Martins, those such as Ryan Ziols et al. (2022) have helped develop these alternative ways of understanding creativity, demonstrating, for instance, the ways creativity operates in relation to fabricated hierarchies of being and forms of difference surrounding the desired body and person, ultimately becoming enrolled in the efforts to govern life that Martins traces.

This dissertation has sought to further these understandings by considering how creativity and the governing impulses that those such as Martins (2023) and Ziols (et al., 2022) have traced often become linked to key ideas and desires of inclusion. For instance, I have traced how inclusion becomes a technology for fostering creativity, particularly in populations understood as Other. Such an effort utilizes inclusion as a way of bringing those understood as Other into the work of education, enacting a "double gesture" (Popkewitz, 2013) which includes, but marks the child as different, in need of intervention to become the idealized kind of person. For instance, in Chapter Two I traced how children of the "inner city" were included yet marked as an Other who lacked desired creative qualities and cognition, consequently becoming administered through the sensory, exploratory Manhattanville Program's curriculum. Chapter Three demonstrated a

similar double gesture was invoked to include those such as the "multiply disabled" and "urban" child through Orff-Schulwerk. And, finally, Chapter Four analyzed the ways populations such as hippies, the New Left, and inner cities were positioned as an Other who was deteriorating U.S. culture and must be effectively included and administered. In each example, inclusion served to incorporate the child into the music classroom but did so in relation to ideas of their potential deviance and condition as an Other. These efforts, despite being understood often as simply good and equitable, distribute difference and administration through their double gestures.

I have developed the understandings outlined above through an analysis of music education. More specifically, I have engaged with music education practices that are commonly understood as creative, inclusive, and equitable. I have asked how these become understood in this way, made legible as good, necessary efforts. Asking this question has drawn this analysis to consider how creativity and inclusion become entangled, instrumentalized, and mobilized through music education practice in the post-war and 21st-century, eventually established as logical, necessary ways of organizing music education.

In studying the efforts of U.S. music education to cultivate creativity and inclusion and the ways they become established as logical, necessary modes of teaching and learning, this analysis has demonstrated that these efforts—despite being understood as simply good or belonging to an "Era of Acceptance" (Keene, 2009) in music education—often become developed in relation to notions of fabricated, dangerous Others such as urban children and the consequent development of efforts to govern these populations. Importantly, these histories and their ideas also do not simply disappear. Instead, they have become reassembled in much of 21st-century music education.

In constructing these understandings, I have attempted to make visible the ways that the histories of practices understood as creative and inclusive are constructed through problematic epistemologies and practices that continue to impact the present. These histories, epistemologies, and their impacts often produce profound dissonance with goals of equity as creativity becomes a way of reasoning about who the good, desired child is while inclusion becomes a way of administering their Other.

For instance, the Manhattanville Program envisioned the creative child as the desired, good person and redesigned the music classroom and curriculum to transform students—specifically those from the "inner cities"—into such a child, mapping them as an Other in need of administration. Orff-Schulwerk, as Chapter Three traced, enacted a similar effort which located the affective condition of the child, often those such as "urban children" and the "multiply disabled" as a site for governance, making this child conceptualize and perform themselves as the good, creative citizen. Chapter Four traced how popular music education became a way of including, accessing, and administering Others such as hippies and the New Left in response to fears of a cultural revolution. My goal is that, through recognizing the dissonance of these ideals and practices, music education can begin to embrace alternative modes of thought and action that depart from these epistemological foundations and their constructions of difference and administration.

Alchemy and Post-War Thought

In the process of developing understandings surrounding creativity, inclusion, and equity and their translation into curriculum, I have asked how music education practices that are conceptualized by their proponents as enacting these goals such as Orff-Schulwerk, popular

music education, and exploratory student-centered practice became developed, eventually made understood as natural, good, and necessary. Such a process depends upon a distinct alchemy which places inclusion and creativity in relation with one another as modes of thought indebted to post-war epistemologies and research such as theories of communication and the sciences of choice become translational tools for the ideals of inclusion and creativity and their movement into curriculum. Examining the construction of this alchemical process throughout this dissertation constructs ways of thinking about not only music education but also creativity and its modes of governing life. Specifically, I have focused upon the ways creativity becomes instrumentalized and translated into curriculum through intersecting lines of flight surrounding post-war epistemologies and practices that continue to shape contemporary K-12 education.

Understandings of the ways creativity and inclusion become developed and translated into curriculum in the post-war era build upon an ongoing effort, particularly within the field of curriculum studies, to understand the ways post-war thought has impacted and shaped 21st-century education. For instance, Chapter Two and the study of Manhattanville's materializations of creativity and inclusion builds upon Popkewitz et al.'s (2020) research surrounding the emergence of an alternative form of social science research in the post-war and its impact upon education: the utilization of research and development and its efforts to reconstruct the social world as laboratory. This form of thought and research utilized "social and personal life…as experimental and as laboratory sites" (Popkewitz, et al., 2020, p. 6). As Chapter Two traces, this approach to studying and managing life which operated across many different areas of research and social life became a way of structuring creativity, inclusion, and the administration of the child in music education's initial constructions of student-centered, exploratory practice within Manhattanville as it transformed "inner city" schools into "laboratories" which facilitated

experimentations with creativity, inclusion, and the Other. In turn, the social and personal became an experimental site as a distinctly post-war research and development approach became the infrastructure through which creativity and inclusion were designed, experimented with, and facilitated.

These understandings contribute to the study of curriculum, in and out of music, education and particularly the alchemy of education and its relations to post-war thought. I have sought to utilize the example of music education as a way of understanding how creativity and inclusion became established as logical, good ways of organizing the curriculum through a distinct entanglement of post-war thought. In the process, my goal has been to—alongside cultivating understandings of music education—advance research on the impact of post-war epistemologies on contemporary education while also making visible the problematic modes of thought and action which these epistemologies imbue within efforts to foster creativity and inclusion in 21st-century education. In turn, denaturalizing these ideas and practices and clearing the space necessary for thinking and acting otherwise.

Instrumentalizing Sound, Sensation, and Affect

In the pursuit of understanding some ways that creativity and inclusion have been translated into curriculum, this research has traced how this effort often not only utilized post-war thought in these efforts but, in doing so, also often instrumentalized sound, sensation, and affect as technologies for administering the child. In turn, I have sought to not only make clear how ideas such as research and development or cybernetics and communication became translation tools for creativity and inclusion in reforms of music education but, additionally, how these ideas helped to construct new forms of administration through sound, sensation, and affect.

For instance, in Chapter Three, I traced how the post-war belief in the irrationality of human thought and the development of the sciences of choice shifted conceptions of creativity, repositioning it as a "meta-selection" process (Heyck 2012**)**. These conceptions and approaches became integrated into Orff-Schulwerk as it was translated into the United States, positioning it as a curriculum that offered a designed pedagogical experience that eliminated the possibility of playing a wrong note, one where the child simply cannot fail. This process was interested not in simply fostering creativity but instead creating an affective condition where the child *felt* and *recognized* themselves as the idealized, creative and confident child. In turn, embracing affectivity as a key technology for administering populations positioned as Other such as the "inner city child" (Mittleman, 1969).

Similarly, in Chapter Two, I traced how sensation was utilized in student-centered practice to reconstruct the child's "attitude" and "cognition", again, reorienting the child's modes of thought, conduct, and perception through designed encounters with sensory experiences. Meanwhile, in Chapter Four, I demonstrated how popular music pedagogy was constructed as a way of utilizing sound to communicate with and govern populations such as hippies, urban children, and the New Left; all of whom were positioned as dangerous Others who were busy developing a national revolution that threatened the security of the U.S.

Through the efforts and examples I traced in the previous chapters, I have attempted to make clear the ways sound, sensation, and affect have been enrolled in efforts to administer the Other through education, often utilizing seemingly odd strategies such as asking students to slide paper balls across sheets of paper and reflect on the experience, constructing designed spaces that will enhance acoustic properties and consequent adjustments in "attitude", and developing instruments where you simply can not fail to act creatively. These practices orient around an

effort to mobilize sound, physical sensation, and the affective condition of the child as a technology for shifting who they are, who they will become, and how they comprehend themselves and the world around them.

Constructing understandings of the ways sound, sensation, and affect operate within efforts to foster inclusion and creativity extends work by those such as Noah Sobe and his (2018) work on the way schools manage the "affective economy" of education through deliberate design efforts which seek to eliminate affective conditions which lead to undesired behaviors and ways of being such as boredom. Similarly, Ogata's (2013) study of the effort to "design the creative child" in the post-war era constructs understandings of the ways spaces and objects such as schools, toys, and playgrounds became redesigned and reconstructed in relation to demands for enhanced creativity, particularly in children. These forms of research take seriously the designed materialities of life in schools, developing new insights into the ways epistemologies surrounding desired ways of being such as creativity become embodied in desks, chairs, and toy, constructing new insights into the lives of teachers and students and the alchemy of education.

This dissertation has sought to construct understandings surrounding notions such as the affective economy of education, the design of educational spaces and objects, and the ways distinct epistemologies, such as conceptions of creativity, interact with and construct these objects. Throughout the research, I have often centered the design of pedagogies, curricula, and physical spaces such as classrooms. In the process, I have pursued understandings of the ways these objects and their designs are constructed through an alchemy that instrumentalizes sound, affect, and sensation as modes for administering populations positioned as Other. What I have attempted to make clear in doing so is that, often, the epistemic foundations of efforts to enact inclusion and creativity are not simply concerned with designing inclusive, exploratory

blueprints but, as Turner (2013) develops in their study of the multimedia "democratic surround" in the post-WWII era and its efforts to shift the thought and conduct of U.S. citizens, ways of "governing from afar".

For instance, Manhattanville's construction of "laboratory" classrooms in the urban areas of the post-war U.S., while often centering creativity and inclusion, was not an effort that simply sought to include and engage students in artistic, creative exploration. As I traced in Chapter Two, such an effort centered the shifting of the cognition and attitude of children who music education had seemingly lost contact with, utilizing the design of classrooms, curriculum, and pedagogy as a way of enacting a mode of governance from afar as the child's sensorium became a way to access and reorient the ways they think, feel, and perform themselves in relation to a fabricated notion of the good, creative child. In turn, Manhattanville's research efforts constructed a mode of administration whereby the design of classrooms and pedagogical "encounters" (Thomas, 1970) would allow for the administration of the child, particularly the child of the "inner city" (Thomas, 1970) U.S. who was positioned as an Other, the not-yet-creative child who lacked proper "attitude" and "cognition" (Thomas, 1970). Such a process was enacted without the researchers of Manhattanville ever interacting with this child. Instead, the child became a data point to be monitored, assessed, and adjusted from afar, often through curricula designed to utilize sensation as a technology for such a process.

Through the study of efforts such as Manhattanville, I have tried to make clear the distinct ways sensation, affect, and sound have become mobilized as technologies for administering the Other within education. These are not entirely "new" practices as the histories of object lessons make clear through the ways they mobilized sensation to construct learning, often in relation to notions of the Other and coloniality (see, for instance, Carter, 2018 and

Sengupta, 2003). Yet, I suggest that sound, sensation, and affect are often overlooked elements of schooling that have taken alternative forms through post-war thought and efforts to govern from afar as they continue to impact 21st-century education. By demonstrating the ways these efforts have become developed within music education I have sought to not just give an example but, instead, direct attention to the often overlooked modes of administration that are enacted through sound, affect, and sensation within education.

Educational Change, Alchemy, & Refrains

Throughout this dissertation, and in pursuit of the understandings I have outlined above, I have approached education as alchemy. That is, a multiplicity that is not simply the translation of math, science, or music into curriculum but, instead, an object constructed through multiple intersecting lines of flight such as conceptions of creativity, desired kinds of people, and technologies for administering that child. I suggest that approaching education as alchemy not only offers alternative ways of understanding education but, in doing so, also offers alternative ways of conceptualizing change.

For instance, change in education, through the analytical approach of alchemy, is not simply the result of the emergence of a new goal such as fostering creativity in the post-war and 21st-century. Such an understanding would assume that creativity is something entirely new, a departure from the alchemy and its prior modes of reasoning surrounding, for instance, desired kinds of people. Rather, approaching education as alchemy prompts consideration of the ways these goals are not simply singular, but a multiplicity constructed epistemologically and historically through the interstices of varying modes of thought and the ways they construct systems of reason, desired kinds of people, and efforts to administer this person. Understanding

change, in response, concerns questioning the ways the alchemy and its lines of flight impact the condition of education.

In response, I approach change through alchemy in relation to Deleuze and Guattari's (1988) notion of refrain. Such an approach to change directs attention to understanding the multiple lines of flight that construct objects as the refrain is "an aggregate of matters of expression" (p. 323), a multiplicity. Importantly, this multiplicity constructs a territory. For instance, Deleuze and Guattari give the example of a bird singing a refrain to mark its territory. It is not simply that the bird sings but also that the bird is, for instance, entangled with the position of the sun, the start of the breeding season, and a recent glimpse of a potential mate. These lines of flight all become elements of the refrain, the bird's song which claims its territory.

The refrain, as the example of the bird traces, is the construction of a "calming and stabilizing, calm and stable, center in the heart of chaos" (Deleuze & Guattari, 2009, p. 311). It is a multiplicity, an aggregate of various conditions and lines of flight that constructs and maintains a center which provides logic and stability and, ultimately, territorializes.

Deleuze and Guattari's notion of refrain provides a way of considering change within education. Through such an idea, it becomes possible to consider change by analyzing the refrain which curricular and pedagogical efforts are organized in relation to. Change, in such an approach, is enacted when a new refrain is introduced, ultimately establishing a new territory for educational practice and thought.

Across this dissertation, I have been interested in understanding if the materializations of goals of creativity, inclusion, and equity in education have introduced a new refrain, reterritorializing it in the process. In pursuit of such an understanding, I have traced several examples of efforts to enact creativity, inclusion, and equity through each of the previous

chapters. My analysis has been limited, only encompassing a few key examples, and can of course not be taken to speak for the entirety of education nor K-12 schooling. Yet, in the instances I have examined, it becomes evident in each case is that these efforts have introduced alternative modes of thought and action, yet they often continue to orient around a repeated motif, a refrain that gives logic to the practice of education through a system of reason that entangles national imaginaries of the good child, fabricated Others, and efforts to administer the child. In turn, I suggest that these efforts have introduced new ways of thinking and practicing education, becoming what Deleuze and Guattari refer to as verses, or divergent series constructed in relation to a refrain. Yet, they are verses that gain legibility and logic in relation to a historic refrain in education: developing the idealized, desired child (see Tröhler, Popkewitz, & Labaree, 2011). Through doing so, the examples I have traced, I suggest, are not reterritorializations that enact a new refrain and modes of change but, instead, verses which retain this historic refrain that the practice of schooling has often been pursued in relation to.

In constructing such an understanding, my goal is not to critique these well-intentioned efforts to enact inclusion and creativity in education nor to say that they have done nothing of value. Instead, by analyzing their alchemy and considering change through notions of refrain and territory, I have attempted to make clear that these well-intentioned efforts often become constructed through problematic modes of thought that ultimately produce dissonance with goals of equity as they orient around a refrain that often distributes difference and administration. For instance, in seeking to enact equity through including "inner city" children in music education through the Manhattanville curriculum examined in Chapter Two, difference and administration became distributed as the "inner city" child became an Other who was intervened upon to transform them, their cognition, and their attitude into that of the desired creative child. In turn,

such an effort operated as a verse which introduced alternative ways of thinking about and practicing education yet did so in relation to a historic refrain surrounding the administration of the desired kind of person.

By developing understandings of the alchemy and refrain of creativity in education and particularly the ways it has become connected with inclusion and equity, I have sought to help clear the space necessary for imagining alternative forms of practice and thought. My interest has been in dislodging the assumption that practices understood as creative and inclusive are simply good and equitable. Instead, I have sought to prompt a consideration of how these efforts are developed and the distinct modes of thought and action that they embody as a result. In doing so, I have sought to make clear the presence of problematic epistemologies that orient often around notions of administering the Other in an effort to transform them into the desired kind of person they are assumed not to be. My hope is that, in response, it becomes possible to imagine and enact alternative modes of teaching and learning that orient around a different refrain, ultimately making possible modes of experimentation with a multiplicity of divergent epistemologies and ontologies in education.

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