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The Quest for Authenticity in the Music Classroom

Sinking or Swimming?

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ABSTRACT

In an increasingly globalized world, characterized by diversity and change, the relevance of authenticity *in classroom contexts has been questioned in recent multicultural music education scholarship. This article examines the academic discourses of authenticity in music education, and explores the epistemic issues and knowledge-related discourses of the authenticity movement that have perhaps been sidelined due to ethical demands of attending to the Other in the music classroom. Inspired by the writings of Christopher Small, and against the contextual backdrop of* liquid modernity *as described by Zygmunt Bauman, we here offer an alternative to the established approaches of* 'school music' *and* 'music in schools'. *We suggest that rather than viewing authenticity as a fixed ideal that follows principles imported from outside of schools, it may be found in educational and social processes within the school, that is, in Small's notion of* musicking. *Considerations of authenticity are thus refocused from the distant Other to the question of how to make music education practices and knowledge meaningful for students in situ.*

Keywords: authenticity, music education, liquid modernity, musical knowledge, musicking, school music

Introduction

With increasing facility, the classroom teacher has access to classroom shelves, library catalogues, online streams and seemingly endless downloads of a wide variety of different musics (both notated and recorded) from different eras and locations. The overwhelming speed and availability of musics and information has resulted in the need to evaluate the musical material included in classroom activities, of which, valuations of authenticity have been a part. As classroom populations diversify with increasing social and cultural mobility, discussions of authenticity have influenced upon how teachers organize music-making in the classroom, and ideas regarding how they might bestow *meaningful* knowledge (e.g. Elliott 1995; 1996) on students, when lesson content is second, or third, hand.

The term *authenticity* has held, and continues to hold, various meanings. Stemming from the Greek word, *authentheo* (Trilling 1971: 122), meaning to hold power over another, or *authentes*, which refers to one who acts with authority or what is done by one's own hand, the term has come into philosophical use through the existentialists (Reese 1996). Existential philosophy (e.g. Heidegger and Sartre) has coined authenticity in terms of individual autonomy and freedom, referring to one's responsibility to live authentically and to be true to oneself (see e.g. Bonnett and Cuypers 2003: 328). In musicological contexts, this has been interpreted as an investment in one's own approach to music-making (e.g. Kivy 1995: 6-7). Another approach, and perhaps the most pervasive in musicological and music education scholarship, has been that of *musical authenticity*, referring to issues of repertoire and performance practice (e.g. Palmer 1992; Volk 1998). In western classical music performance, musical authenticity has been related to performances of early music practices, encouraging the use of 'original' instruments and performing techniques. Assuming this stance, musical works are regarded as historically and culturally contextualized artifacts, and performances are valued according to their veracity with the original work and context. Musical authenticity may also refer to attempts to adhere to composers' wishes and intentions in interpreting a musical work or to re-create the context of the original performance and the musical experience of the original audience (Sadie 2001 vol 2: 241). Sociological approaches have also applied valuations of authenticity to matters of the personal and individual identity as communicated through music (e.g. Frith 1981). Bonnett and Cuypers (2003) broadly term this approach as a communitarian approach according to which a person can never be true to oneself independent of "horizons of significance and dialogical relationships" provided by participation in negotiations with others (Bonnett and Cuypers 2003: 335; see also, Taylor 1991). Phillip Vannini and Patrick Williams have summarized in their (2009) book, *Authenticity in Culture,* *Self and Society,* that "[c]lassic ethnographic accounts of music-based subcultures, countercultures, lifestyle enclaves, scenes, or simply peer groups have shown that concerns with authenticity lie at the roots of group membership, group collective identity and values, personal and social identity formation and maintenance, and status" (5). However, Trilling (1971) argues that the original Greek definition of authenticity may still be seen to "bear upon the nature and intention of the artistic culture of the period we call modern" (131). This implies that regardless of the approach taken to valuations of authenticity, there are complex power relations in play, determining *whose* original, and *whose* truth sets the precedent by which musical works are judged. Accordingly, researchers have referred to the "modern myth of authenticity" (Peterson 1997), raising critiques of "realist assumptions of authenticity" in favour of a "socially constructed phenomenon" (Vannini and Williams 2009: 2). In music education, where discussions on authenticity have particularly drawn upon music scholarship and ethnomusicology, literature on authenticity has consequently focused on issues relating to group membership, identity and values. This has resulted in a focus on assumed collectives of musical behaviours and expectations, with the more individualistic 'existentialist' versions of freedom, autonomy and authenticity being less frequently drawn upon.

Considerations of authenticity, as inherited from music and ethnomusicological disciplines, in formal education contexts have raised complex issues and questions, particularly in relation to the teaching of a diverse array of multicultural musical materials and their relationships to notions of identity, and communities. This is especially relevant due to the growing awareness of how musical knowledge may intertwine with diverse and complex notions of groups, identities and Others. Some of the first critical writings on issues of musical authenticity in educational contexts were by Christopher Small, who regarded (predominantly ethnomusicologically derived) concerns of authenticity as symptomatic of a broader "quest for certainty and stability in a world that is changing too fast" (Small 1998: 90). According to Small (1998: 116), the significant body of literature relating to performance practice, knowledge production and formal music teaching and learning can be seen to form an *authenticity movement* characterized by "the anxious insistence" on historically informed performances. As we will argue in this article, in music education Small's 'quest for certainty' can be seen as related to goals of offering students meaningful experiences and "knowledge of lasting value" (Bauman 2003: 19): knowledge that would be both engaged with, and useful in terms of students' understandings of the surrounding multicultural world.

The question of how music education might take into account the increasing plurality of music available to teachers and students is particularly relevant as a result of the continuing development of digital technologies, new media, and increasing sociocultural diversity. In this dynamic and vibrant cultural context, we suggest that the current task of music education is to approach musical knowledge in a way that provides for theoretical, practical and ethical considerations and methods for living in what Zygmunt Bauman refers to as *liquid modernity* (Bauman 2000; 2010). By liquid modernity Bauman refers to the present sociocultural climate, characterized by flexibility, instability, impermanence, transformation and an ever accelerating current, undirected toward any fixed destination (contrary to the progressivist projects of modernism). If Bauman's metaphor on the concept of fluidity is taken seriously, we can extend it to envisage a landscape of music education that is experiencing constant change, with the tides of information and influences rising with ever increasing speed. It might then be asked, as Small did already in 1998: does the current sociocultural climate posit new and perhaps greater challenges to the fundamental values and goals that have thus far guided the authenticity movement in music education? Whilst the increasing awareness surrounding authenticity is hardly surprising when considering the fluidity, change and speed of contemporary cultural life (Erickson 1995), what *is* surprising, is the "scarcity of clear scholarly conceptualizations of authenticity and of empirical research on it" (Franzese 2009: 87).

Inspired by Christopher Small's argument on the genealogy/motives of the authenticity movement, against the contextual backdrop of liquid modernity offered by Zygmunt Bauman (2000), this article examines the importance of student authenticity in the context of the music classroom as an emerging ethically-oriented and socially meaningful community. In doing so, we first examine the music education discourses of authenticity that have permeated multicultural music education in recent decades. Secondly, we explore the epistemic issues and knowledge-related discourses that have been perhaps sidelined, due to the heavy ethical demands of approaching the Other as an *emic* agent in multicultural music education. These demands have resulted in a shift of authority from within the classroom, to a seemingly more democratic (and politically correct) invitation of Other(s) into classroom music practices. This has been a necessary response to not only the increasing availability of musics, but also curricular mandates of pluralism and the demands of globalized societies. Through Bauman's theory of liquid modernity, we challenge the traditional and commonly held view about the emic Other by pointing out that there is considerable uncertainty about the authority of the Other, as well as whether one may approach the Other as any sort of stable cultural identity. In embarking on this task, we pose the following question: if we are to approach music and education beyond what Estelle Jorgensen (2003) has termed 'curricular fads' responding to multiculturalism, globalization or internationalization (44), *what is the role of authenticity in music teaching and learning in a liquid modern world*, if it "is to be accomplished with integrity" (ibid.)?

The Authenticity Movement in Music Education

It has long been suggested in both scholarship and educational policy that music at school should reflect that of the wider society (e.g. Dewey 1900; 1938). As a result, the musics associated with educational methods peculiar to the classroom context, and the creation of what has termed 'school music', have been seen as increasingly irrelevant (Regelski 2002). In response to these developments has been the impetus to implement 'real' musical practices in the classroom (Regelski 2009), also satisfying a view of the student as an active, knowledgeable participant in their own education. Suggestions on how to achieve such 'real', 'authentic' music-making and learning have drawn upon a common belief that music teaching and learning should incorporate students' own principles, values and knowledge, in musical praxes that reflect those in the surrounding society (see e.g. Elliott 1995; Green 2008; Regelski 2009). In this way, what is taught and learnt in school contexts is thought to "model" the anticipated real-life use of music outside of schools (Regelski 1992: 110-111), establishing practices that ensure a continuity between school and society.

The complex task of realizing a continuity between musics inside and outside of the classroom, has been addressed through attending to students' own musical knowledge as a resource, as well as by careful approaches to introducing musics with original contexts far removed from the immediate school, society or culture. Classroom textbooks have long introduced students to "songs from many lands" (Campbell 2003: 20) with musical communication and replication dependent on meticulous transcriptions. Additionally, "attention has been given to the recordings that accompany the notated songs, such that artist-musicians have been consulted in many cases and brought into the studio to be recorded singing and playing traditional instruments" (Campbell 2003: 20–21) to address concerns regarding the quality and authenticity of recordings or documentation (Bartolome 2011). In aiming towards a more authentic experience for students learning such distant musics, Patricia Shehan Campbell (2008: xvi, emphasis added) has argued that the focus should be on audience and students' receptiveness to "the sounds of musicians at the *source* of a tradition" in the creation of "a credible and musical performance" (see also Taruskin 2009). These evaluations of performances according to criteria based upon the original work are increasingly problematic. The focus on multiculturalism in music education has intensified as school populations have diversified (Volk 1998), and as justified and necessary correctives "to colonial and postcolonial modes of education that disregarded and even denigrated ways of music making by cultural others" (Szego 2005: 211). These approaches have manifested through changes in educational curricula, with the acknowledgment and celebration of differences between students, and through a heightened consciousness of political correctness, and fear of offending cultural Others. Images and recordings of 'traditional' music makers in 'authentic' settings have been broadcast to classrooms of students, instructed to mimic the performance, in classrooms lined with desks, or for those under the instruction of the enlightened teacher, sat cross-legged underneath a tree in the playground. It seemed, and indeed continues to seem for many, that through faithful re-enactments of what the Other does, or did, students may make music more authentically, in a more respectful manner.

Regarded as the ethical communication and celebration of cultural history, and a means to faithfully bequeath the intrinsic value of 'masterworks' to students and audiences (Leppard 1988), musical authenticity has largely been "predicated on the assumption that music is static and something to be preserved" (Abril 2006: 40). Indeed, the educational and cultural policies of some nations have promoted music education as one of the most important means for cultural preservation (see e.g. Kallio and Westerlund forthcoming). Accordingly, the concept of musical authenticity in music education has referred to certain values applied as indicators of the "essential, original, unique, genuine, true, real, native, indigenous and traditional" (Johnson 2000: 283; see also Palmer 1992)—in other words, qualitative judgments of 'good', or at very least, 'better'. In this regard, it has been argued that "transferring music from its original cultural context to the classroom increases the chances that authenticity will be in jeopardy" (Palmer 1992: 33). Whilst attempts through text, media, visitors or pedagogies, have been made towards authentic teaching and learning of authentic musics in schools, it has been acknowledged by music education scholars such as Anthony Palmer (1992: 38), that such ideals are inevitably compromised as soon as music "is removed from its original setting and from its original intentions". This has been of particular concern for institutionalized school settings, which are characteristically distinct from the wider society, and present teachers with significant challenges of (re)contextualization (e.g. Hebert and Karlsen 2010: 8). These challenges led Palmer (1992: 32) to argue that authentic music teaching and learning is ostensibly impossible in classrooms, as a result of the loss of some of the music's "essential qualities" rendering 'music in schools' a flawed imitation. Although the original performance and context of a musical work may remain unattainable for students, Sherry Johnson (1997: 176) among others has noted that the teacher's role in addressing the challenges posed by concerns of authenticity has largely been to,

> minimize the threats to authenticity, to the extent that it is possible, by using recordings of indigenous musics on traditional instruments; by presenting materials based on authoritative and thorough research; and by helping students to be aware of the changes to the music in its transformation from indigenous to classroom culture. Inauthentic instruments, presentations, or arrangements of world musics can still be useful as a means of exposing students to the music; however, such experiences must be identified as inauthentic and, ideally, followed up by more authentic experiences.

Arguments and suggestions that teachers bear such responsibilities, and the related ethical implications of their decisions, may be seen to have resulted in two basic approaches to authenticity and cultural context in including multicultural 'music in schools'. The first approach stems from the aesthetic education tradition in which the meanings and values of music are largely taken as permanent and universal. If simplified, the question of authenticity is then avoided since music (musical works, structures, musical discourses) is seen to be able to travel in time and space and thus sustain its essence without being necessarily tied to its cultural context. A case in point is Bennett Reimer's (1995: 6-7) argument according to which musical experiences are not dependent on cultural context since it is possible to enjoy deep musical experiences without having been enculturated into the context of the music. The aesthetic approach may also be seen to inform Keith Swanwick's (1994) understanding of music and culture as carrying their meanings beyond specific contexts. Swanwick (1994: 220) maintains that since "musical procedures can be absorbed and re-used over centuries, between vastly differing cultures and across miles of geographical space", they "are not irrevocably buried in local life-styles". The music and the culture are, at least to some extent, inseparable (Swanwick 1988). Whilst there may be "obvious processes of reinterpretation and transformation" and although "music from one time and place can be utilized elsewhere" (ibid.) Swanwick argues that "music is *less* accessible when strong idiomatic boundaries are maintained" (Swanwick 1988: 112, emphasis added). In this way, Swanwick suggests that cultural experiences in their original form can be a most powerful educative force but ¨they are not appropriate for classrooms¨ or rather, ¨we might reverse this and say that classrooms may not be appropriate for these experiences¨ (Swanwick 1988: 113). In this sense, Swanwick's intercultural approach—like the aesthetic approach by, for instance Reimer—aims to address and solve the problem of knowledge, values and meanings of *all* music being contextual, and thus at least difficult to approach in school context.

The second approach stems from ethnomusicologically-oriented understandings of musical meanings as contextually constructed. This approach appears to be closely related to the Greek origins of *authentheo,* acknowledging and giving due respect to the emic Other in recognising the original context as more authentic than subsequent contexts. In attempting to diversify music education by conceptualizing music in the plural, David Elliott (1995: 291), for instance, sees the multicultural task of music education to "induce students into a variety of Musics". This is not solely as a signifier of diversity, but values plurality as a "social ideal; a policy of support for exchange among different groups of people to enrich all while respecting and preserving the integrity of each" (Elliott 1990: 151). With considerable variation in stance, the ethnomusicologically-oriented approach assesses musical practice and music education by ostensibly assuming the existence of the *'true', the 'pure', the 'original'* as the ideal, with musical experiences not possessing such qualities are deemed inauthentic, or less authentic.

Furthering this approach has seen the question of authenticity not as an either/or proposition but rather as "a continuum on intra-intercultural levels with relationship to chronological periods and geographical locations" (Palmer 1992: 33). Huib Schippers (2010: 169) has suggested that music educators may adopt a dynamic approach to issues of cultural diversity, and by implication authenticity, encouraging an embracement of the "complexities and challenges of contemporary cultural realities". Through the development of a Twelve Continuum Transmission Framework (TCTF), Schippers (2010: 124) addresses issues of context, modes of transmission and dimensions of interaction for teachers to consider in providing students with authentic material and experiences. In doing so, he allows for the consideration of individual instances of cultural diversity when introducing music to school classrooms, as located anywhere between two opposing poles.

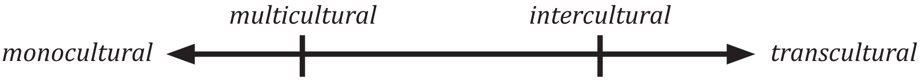

Figure 1. Approaches to cultural diversity (Schippers 2010: 124).

Authenticity has also been seen to be problematized when interpretation and musical meanings are considered within a specific cultural context, including that of the school (e.g. Määttänen and Westerlund 2001). It has been argued that "the subject matter in education should be seen as a continuous process of embedding contexts in contexts" and that "the idea that the original context could be transferred into an educational situation is based upon one kind of decontextualization" (Westerlund 2002: 206; see also van Oers 1998). In recognizing context and decontextualization as important considerations in music education, some music educators have warned against recontextualisation and reappropriating musics unquestioningly (e.g. Regelski 2000). Rather, the teacher is required to make contextual decisions, as Schippers (2010: 58) argues, based on “intelligently weighing the various arguments for each specific situation and the educational goals”. This suggests, however, that recontextualizations are flawed mimicries of authentic contexts, and that the original work is, for the most part, seen as the ideal to which ‘music in schools’ should aim.

Regardless of attempts to attend to the specific context of schools and to the construction of knowledge and values within that context, there has been a tendency – perhaps due to the resistance of both the aesthetic education and ethnomusicological ‘music in schools’ approach – to base expectations and understandings of authenticity on the assumption that certain performances are superior to others, with certain notions of musical knowledge, being *truer, purer* and *closer* to the original. As Richard Taruskin (1988: 137) has noted, authenticity is used as “an ineluctably value-laden term ... which always carries its invidious antonym in tow”. With teachers seen as the individuals largely in control of shaping “the musical experience in the classroom” (Yudkin 1990: 66), the “burden of authenticity rests on the music educator” (Palmer 1992: 39). Indeed, responses in the literature have predominantly offered normative directives to teachers to teach “as authentically as possible” (Anderson and Campbell 1989: 6). This requires the teacher to first educate themselves before educating others, building a “solid foundation in one musical culture” before guiding oneself through a study of a new one (Abril 2006: 44). In a similar vein, Campbell (2002: 31) has criticized “musical tourism” in favour of “offering children the knowledge of fewer cultures in greater depth” (see also Elliott 1995). This has often been promoted through the introduction of a visiting local culture bearer, an *emic* Other, who may offer more authentic knowledge and experiences than the teacher. As teachers ask “how much compromise can be allowed before the original is lost?”, and through a focus on the ‘essential’ qualities of a musical work, “the idea of a bounded, static culture in need of protection from foreign and modern influences” is ultimately reinforced (Johnson 2000: 281).

The ethical demands for teachers to provide for classroom experiences that are as authentic as possible depends upon an epistemological view of the world as consisting of stable locales, entities, and identities that with their inherent cultural *essentia* carry and transmit knowledge and meanings. Thus we may see that teaching and learning about distant musics and cultures has attempted to create and follow what Bauman (2003: 24) has recognized as “a complete *mappa mundi*”: as attempts to document, categorize and communicate different musics and musicians in an informative encyclopedia of knowledge. As this quest for authenticity addresses particular ethical concerns (such as respect, diversity, and cultural sensitivity), new ethical dilemmas are generated for the inclusive music classroom. As Johnson (2000: 281) notes, the identification of "some cultural expressions or artifacts as authentic, genuine, trustworthy or legitimate simultaneously implies that other manifestations are fake, spurious and even illegitimate".

Constructing a Solid Authenticity in Liquid Modernity: Not waving, but drowning

Through directives offered to teachers wishing to improve and diversify their classroom practices and adopt a more culturally sensitive approach to the Other, the authenticity movement has broadened musical horizons beyond classroom doors. Valuing *emic* perspectives has been seen as a way and means of diversifying school music, fulfilling, as Campbell (in Schippers 2010) writes, "a long standing need to know not just the musics of the world's cultures but also the ways it is required, transmitted, preserved, and developed; processes that help us understand musical meaning at its most deeply human level" (vii). However, whilst the concerns of authenticity as raised by both the aesthetic and ethnomusicological music education approaches, are not *necessarily* made redundant, they are problematized when located within liquid modernity. The projects of the authenticity movement can be broadly conceptualized as attempts to construct the musical *mappa mundi*—an effort to build sturdy bridges from *terra firma* to *terra firma,* between one's own culture and the emic Other, with little regard for what is common, borrowed, meaningful or applicable to students' own musical lives. In a liquid modern world devoid of such stable cultural identities upon which to anchor these bridges, valuations of authenticity according to fixed understandings of the original musical work culture, may be misplaced. In addition, by evaluating classroom according to the external criteria of subject content and the associated meanings of musics that exist outside of schools, we run the risk of neglecting the potentials for community building within the classroom and school context, the use of artistic and social imagination in this process, and the meaningful knowledge production that can be cultivated-between peers within the classroom. This raises the question: in avoiding the creation of a (rightly criticised) 'school music' idiom, is a (multicultural) content focus on 'music in schools' any less problematic (see Green 2008; Väkevä 2009)?

Considering Bauman's characterization of modernity as ideals of progress, "melting down" solids to "clear the site for *new and improved solids*" (2000: 3 emphasis orig), the authenticity movement can be seen to resonate with modernist, or even pre-modern ideals. This may be seen in the attempts to retain some sort of solid certainty, security and trust, the core of community values, and the essential features of musical structures and fulfilled expectations, through evaluating what is considered authentic, and by what criteria. Valuing *the true, the pure, the original*, appears to be incompatible with a liquid modern world, as characterized by the increasing speed of social life, where social forms and institutions no longer have time to solidify. Indeed, it has long been recognized that "'[c]ulture' and 'tradition' are anything but stable realities" (Hanson 1989: 890), and liquid modernity may be seen to manifest endemic uncertainty as simultaneous longings for both routine, and spontaneity, freedom and security, joining and opting out (Bauman 2008). According to Bauman, acknowledging the complex dynamics involved in today's cultural pursuits, requires an understanding that

> 'culture' is as much about inventing as it is about preserving; about discontinuity as much as about continuation; about novelty as much as about tradition; about routine as much as about pattern-breaking; about norm-following as much as about the transcendence of norm; about the unique as much as about the regular; about change as much as about monotony of reproduction; about the unexpected as much as about the predictable. (Bauman 1999: xiv)

If music teachers are to assume this multifaceted perspective in creating the culture of music education in schools (Bruner 1996), it is not only necessary to question the ethical implications of authenticity discourses and practices, but also their epistemological implications. As Vannini and Williams (2009: 6) have asked: is authenticity simply a (perhaps futile) "effort to attain identity and stability in the ever-fluctuating and (relatively) anchor-less maelstrom of fleeting trends, panics, and doubts of postmodern society"? Conceptualizations of what *is* authentic, may be interpreted as being dependent on solid understandings of what constitutes a society, a nation, a culture, a music. These understandings are delivered "heavy blows" (Bauman 2010: 91) if we are to locate ourselves in a modernity that is fast-paced, technologically driven, dynamic and more flexible than the conceptualizations of fixed musical cultures that the authenticity movement has attempted to build bridges between.

This apparent incompatibility was also recognized by Small (1996: 203), noting that there is a tendency to treat "knowledge [as] a matter of certainties that exist outside us", confining learning to those specific musics that permit us to "speak with anything like certainty: the music of the past, upon which the verdict of posterity has been delivered, and which can hold no surprises". Like Bauman, Small notes that these nostalgic yearnings, are simply that, and nothing more; suggesting that 'solidity' and certain pasts are too often mythical histories, rendering music, and the music classroom in particular, a "theme park" (Small 1998: 119). This spectacle of reality is inauthentic for those living in a world of "increasing dissonance, chaos, incomprehensibility of events and uncontrolled change" (ibid.), and those deceased, whose desires for "harmony, structure, comprehensibility and changelessness" (ibid.) were arguably equally unrealizable. In other words, we may "have simply demolished one myth in order to erect another" (Small 1998: 92).

By traversing the cultural borders of *emic* Others, the projects of the authenticity movement do not "acknowledge and register the already existing estrangement" (Barth, in Bauman 2000: 117) but rather define the borders between communities "before the estrangement is brought about" (ibid.). In this sense, the authenticity movement can be seen to have brought about the very opposite to what was intended. As Bauman argues, if "*cultural plurality* is theorized as *plurality of cultures,* students of culture cannot but see cross-cultural communication and cross-cultural comparison as one of their central problems" (Bauman 1999: xlv, emphasis original). Indeed, the essentialized view of the musical *mappa mundi*—as an attempt to address cultural plurality as plurality of cultures—may reinforce the boundaries between individuals, communities and musics rather than empowering students to navigate their everyday pluralistic environments and often hybrid contexts. The quest for authenticity thus needs further qualification if we understand culture as not merely transmitted, perpetuated or preserved but as constantly being re-interpreted.

According to Bauman (2007), we find the tools for survival in a liquid modern world not through the search for security in solid structures or relationships, but in *accepting liquidity* (and accompanying risks, uncertainty, change and constant demands of choice). This requires the ability to cope with ever-changing relationships and social communities, suggesting that authenticity is perhaps better viewed as a postulated, and constantly negotiated social construct, "something that can be arrived at through internally motivated involvement with [music's] inter-sonic properties" (see Väkevä 2009: 12, for an examination of Lucy Green's [2001; 2008] writings on authenticity). As Vannini and Williams (2009: 14) have suggested, we may rather have a "more pragmatic, interpretivist understanding of authenticity, seeing it not as something that exists as an inherent property of some social object, but as part of a process of interaction and experience in everyday life". This view was initiated already by Small, through his concept of *musicking*, music as verb. Understanding that "music is not primarily a thing or a collection of things, but an activity in which we engage" (Small 1987: 50) refocuses discussions of authenticity from musical works—the cognitive content of lessons—to situational, interpersonal relationships and imaginative processes (both social and musical) involving the participation in and production of musical events.

In conceptualising music as a product, and thus transferring total authority to the perceived characteristics of the Other, in the faithful reproduction of ‘original’ works, the ethical demands and considerations of authentic music education are at very least located outside of the classroom. Whilst the authenticity movement has of course raised important ethical concerns regarding the inclusion of a variety of musical traditions in the classroom, in focusing entirely on the distant Other, these projects have perhaps neglected the ethics relating to close selves. This appears incompatible with both historical and contemporary views that have been put forward: instead of students being empty vessels waiting a ‘correct’ or ‘true’ representation of the world to be poured into their heads, we should rather see knowledge defined by its *use* (e.g., Dewey MW 3: 158-159; MW 6: 190; MW 10: 33; Freire 1972). Moreover, the information provided for classrooms by the distant ‘terra firma’ should be seen as content matter requiring interrogation, interpretation and exploration. As students approach these materials in ways that may fuel their own artistic practices, knowledge and music-making may rather be seen as collaborative, co-constructed and reflected upon within the learning community itself (e.g. Wenger 1998; Sawyer 2007: 173).

Musicking to Keep School Music Afloat

With an unwavering focus on unyielding passageways between cultural communities and on building the bridges between understandings of the self and the Other, looking too carefully through telescopes to faraway musical lands, we appear not to have noticed that we already are ankle deep in rivers and streams that are changing course and no longer adhere to the fixed topography that has thus far guided our navigation of authentic classroom music. Christopher Small’s concept of musicking offers significant implications for conceptualizations and constructions of authenticity and knowledge in liquid modern music education. Small defines musicking as bringing into existence “for the *duration of the performance*, a set of relationships, between the sounds and between the participants, that model ideal relationships as we imagine them to be and allow us to learn about them by experiencing them” (Small 1998: 218, emphasis added). These situational identities and values align with Bauman’s (1999) suggestion that the contemporary “nature of cultural identities is one of the eddy rather than the island” (xlv), where one may spend time with a culture, or identity, before inevitably flowing to the next. As such, cultures can no longer be defined as discrete entities, but rather a process of “*selecting/recycling/rearranging*” (ibid., emphasis added). Thus, musicking may be seen as providing an arena where individuals may define, and redefine, themselves and each other, affording the swift renegotiations and changes liquid modernity demands. If authenticity is found not in musical product, but rather in educational and social processes and negotiations, and the challenges of liquid modern music education lie in making music *meaningful* for those students in situ, considerations of authenticity need to be refocused from the distant Other to here-and-now classroom practices where knowledge is constructed. Emphasizing such processes of meaning-making, authentic music practice may be found in the relationships evoked through musicking, meaning that "[a]uthenticity is thus a moving target" (Vannini and Williams 2009: 3). Authenticity may also arise through students' jointly created explorations, shared affirmations, and celebrations of musical practice, and is found *between* the content and the individual, the classroom group, the cultures and communities. Importantly, as Small's concept of musicking brings forth relationships not as they are, but as we wish them to be, this is a complex ethical issue for teachers to consider. Rather than generating anxiety over external criteria provided by the original performance and context of a musical work, when teachers find themselves concerned over issues of authenticity, there is an ethical imperative to ask, and address the questions: Authentic for whom? By whose authority? To what ends and why? Instead of mimicking out-of-school musical communities hoping for a meaningful transfer to take place, emerging communities within the school context may be fuelled by musical materials that do not necessarily prescribe the musical outcome. Rather, we argue that they function as a *mediator* towards open-ended outcomes or 'oeuvres' (Bruner 1996) that the students feel ownership for and that are unique and situational manifestations of who they want to be and become. Creating such learning communities can be seen to provide opportunities for exercising agency in the increasingly diversifying and constantly changing everyday life.

The institutionalized nature of schooling means that the reification of non-school musical practices as the authentic ideal, which classroom practices should emulate, is also unrealistic. We suggest that assessing authenticity according to such external criteria may have led Small to suggest that musicking may be impossible in school contexts, and that music should be removed from schools altogether (Small 2010). However, returning from the cognitive content focus of 'music in schools' to a revised version of 'school music' may see classrooms develop their own cultural practices that are not peculiar nor irrelevant, but based on their own eddies and situational, socially constructed valuations of authenticity. Indeed, the music practices associated with specific teaching methods (such as Kodaly or Orff) did not aim specifically towards student authenticity but rather followed the modernist insistence on clear principles and fixed goals, achieved through systematic means (see e.g. Allsup and Westerlund 2012). Through a revised notion of 'school music', the continuity between music in and outside of school is not regarded as an end in itself, nor is music outside of schools held as the ideal to which classroom music should *necessarily* strive. Rather, authenticity is seen as situational, and related to the potentials for students to exercise agency, through musicking. As Michael Bonnett and Stefaan Cuypers (2003: 339) write, the task of the teacher is thus "to focus neither on the learner in isolation, nor on some prespecified piece of knowledge, but on the *engagement* of the learners with whatever seriously occupies them". Thus it may be seen that neither the curriculum nor learning can be structured according to a set of external norms (ibid.). This is not to imply that, for instance, the boundaries between the self and cultural Others should be ignored, but merely that they are intermediate stages in teachers' ethical responses to diversity in the classroom and in the processes of using information or material to be utilized in processes of knowledge construction. If we are to conceive of authenticity in the music classroom as a matter of moving eddies rather than fixed islands, these considerations require time spent in the situated, the pragmatic and the ethical. Rather than swimming from or to any particular solutions, the eddies offer valuable opportunities for in-depth learning and exploration, whilst still going with the sociocultural flow. In this sense, the unexpected currents—and indeed the artistic imagination and social interaction that may steer musicking as a result—may offer as ethical and educative experiences as the intended destinations.

We therefore agree with Bonnett and Cuypers (2003: 339) who state that "student authenticity must remain a central concern of education because of its internal relationship with personal significance in learning, moral education, interpersonal understanding, and education for democratic citizenship". Considering the school as a microcosm of society, a community life itself from which there is a continuity to the processes and institutions outside of the school (Dewey LW 9: 183-184; MW 8: 320) with its own ethical and educational goals and values that do not necessarily mirror those of the surrounding society, school music is unavoidably faced with numerous social and moral questions that need to be negotiated in situ. The concerns of the authenticity movement and the valuations of musical practices according to external, fixed criteria, are thus rendered inadequate, when faced with the questions and conditions that liquid modernity poses. And so, in addressing Taruskin's (1988: 90) question within the music education context, "do we really want to talk about authenticity anymore?", we answer a resounding "yes". Indeed, there is much more to talk about.

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