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UNIVERSITY OF CALGARY

Authenticity, Teaching Relationships, and Suzuki

by

Merlin B. Thompson

A THESIS

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Abstract

As a teacher mentor, I have observed two types of knowledgeable teachers: teachers who display an instructional ease reflective of the comfort they have with themselves, and teachers who demonstrate an instructional artificiality reflective of the disconnect they have with themselves and their students. What is the difference between these two types of knowledgeable teachers? The difference, I propose, is a matter of authenticity in teaching.

My interest in the topic of authenticity originates from my three-year teacher apprenticeship with Dr. Shinichi Suzuki. The problem facing authenticity is that it garners a complete range of favorable and unfavorable reactions. Authenticity is lauded as essential to transformative education. Yet, it is rejected as narcissistic, self-absorbed, and self-entitled. So, is authenticity a good or a bad thing? Would we be better off with or without authenticity?

My research investigates authenticity by examining its historical and philosophical roots, its relationship to self-determining freedom, and the contemporary insistence on moral imperatives. I examine authenticity from a perspective of lived experience in order to make meaning. I take advantage of my musical background to investigate the Suzuki Method of music instruction and the phenomenon of musical performance. Furthermore, I propose a repositioning of fear as antagonist, catalyst, and insulation to authenticity.

The hermeneutic phenomenological orientation to this research prompts iterative cycles of investigation that serve to uncover authenticity's bright side and its dark side. Exploration into a Suzuki model of authenticity provides further illumination. Finally, the ideology of stewardship sheds light on the fundamentally nonnegotiable positioning of authenticity in teaching relationships.

Acknowledgments

One of the most remarkable things about doing research is that it opens the researcher to an endless number of avenues for exploration. It is like being on a great adventure. Some days are filled with enlightenment, seeming to start and finish nearly completely on their own. Then, there are moments of utter astonishment with the unexpected arrival of thematic threads that twist and turn. Other days bring forward the grip of immobility and the paralyzing drama of frozen thought processes when words refuse to have any relationship with the paper. Yet, the researcher presses on, continuing in the day-in day-out routine of writing, reading, inquiring, and deleting, followed by more writing, reading, inquiring, and deleting. Why would any one put up with such a routine? Of course, there is the irresistible fascination with the object of research. There are questions that refuse to be left unanswered. But, ultimately, it is because of the interest – whether direct or indirect, helpful or unhelpful, solicited or unsolicited – that other people express not only for the ideas that inform the topic of research, but also for the personal wellbeing of the researcher. So, this adventure in research comes with acknowledgment, appreciation, and gratitude towards the many people who have contributed knowingly and unknowingly to what follows.

I am immensely indebted to: my supervisor Dr. Dianne Gereluk for her musical ear, her ability to cut to the chase, her willingness to read the long and short of it; the wise and fortunate counsel of Dr. Brent Davis and Dr. Gail Jardine, my immediate committee members; my external examiners Dr. Margaret Macintyre Latta and Professor Alan Bell for their generosity; Dr. James Paul, who always had time for a conversation and advice; Dr. Veronika Bohac-Clark, Dr. Darren Lund, Dr. Yvonne Hebert, Dr. Nancy Moules, Dr. Ian Winchester, Dr. David

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Chapter One

1.1 Contextual Background

It all started with a smile and a handshake – simple and universal gestures with extraordinary consequences for a fledgling music educator from Montréal, Canada. The initiator of the smile and handshake was an internationally renowned 83-year old education guru from Matsumoto, Japan whose radical ideas on music instruction had permanently altered the face of music education. The moment of connection was brief. For the guru, it was just one of many connections and reconnections that would fill his evening. For the 28-year-old Montréaler, it was an unexpected and astonishing interruption, spontaneous in delivery, with an unanticipated ease and directness. Nonetheless, that is how it all started, with a smile and a handshake, an unexpected starting point[1] for a fledgling's journey into authenticity in teaching.

My interest in the topic of authenticity – in the idea of being "true to one's self" – originates from the three-year apprenticeship that followed my unexpected introduction as a fledgling music educator to the education guru Dr. Shinichi Suzuki[2]. Having observed Japanese Suzuki instructors and students in 1981, I concluded the quickest way to uncover the mystery behind the effectiveness and proficiency of Suzuki instruction and student performance was to move to Japan. What I could not foresee in Suzuki's instructional expertise was the understanding that mastery of instructional knowledge and skills were not the complete answer to successful teaching and

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[1] This impromptu encounter took place on the eve of the Fifth International Suzuki

[2] Dr. Shinichi Suzuki (1898-1998), founder of the Suzuki Method, developed an approach to music instruction based on the Mother Tongue Theory. Suzuki achieved world recognition during his lifetime for his contribution to music pedagogy (Hermann, 1981; Suzuki, 1969).

learning. Equally important in becoming an excellent teacher was the need for authenticity – the idea that I could teach as the person I was, rather than the person I thought others wanted me to be. When I returned to Canada in 1986, my interest in authenticity took on a broader application as I realized there was more to authenticity than simply concentrating on my own self. I needed to consider how I would recognize and purposefully respond to others' authenticity in my role as instructor, leader, and mentor.

Reflecting on my professional experience, I see how key events over the last twenty-five years have contributed to my ongoing interest in authenticity. Recently, I was engaged as an associate field supervisor to work with second-year education students in their practicum experience. Observing the practicum students in the classroom and reading their reflective journals, I could not ignore the alarming disconnect between their thoughts and actions. In the practicum classroom, I saw frequent displays of partner teacher imitation, but rarely did I encounter the authentic, representative teaching referred to by the practicum students in their journals. I wanted to know more. What did the practicum students know about authenticity? How did their teacher development differ from that of a Suzuki teacher apprenticeship in Japan? What could a musician's perspective on authenticity offer their understanding of authenticity? It was a concrete reminder of the rationale for my study of authenticity and its application to the educational environment.

1.2 Problem Statement

As a teacher mentor, I have observed two types of knowledgeable teachers: teachers who display an instructional ease reflective of the comfort they have with themselves, and teachers who demonstrate an instructional artificiality reflective of the disconnect

they have with themselves and their students. What is the difference between these two types of knowledgeable teachers? The difference, I propose, is a matter of authenticity in teaching. Research by Brookfield (2006) has affirmed authenticity as one of the top two traits students desire in their teachers (p. 56). So, it makes me wonder, if authenticity is identifiable and desirable, what did the Suzuki Method do to ignite and sustain my twenty-five year interest in the topic of authenticity. How could research into authenticity from a Suzuki musician's perspective of performance, practice, or personal development contribute to understanding authenticity?

1.3 Statement of Purpose and Research Questions

The purpose of my research is to develop a broader understanding of authenticity by examining its current interpretation, criticisms, and potential for development. I focus on how authenticity is situated and the connections authenticity shares with other related concepts. From a meaning-making perspective, I examine the Suzuki Method, the influence of the Matsumoto Talent Education Institute on teacher development, and the Suzuki Method's fundamental emphasis on tone production as resources for understanding the notion of authenticity. To shed light on authenticity, my research is driven by the following central questions:

1. How does authenticity inform teaching practices? How is authenticity positioned in teaching relationships?

With these questions as the overarching thrust for my research, I develop the following sub-questions in order to contribute to the purpose of this study:

2. Given that authenticity is positioned within a web of related concepts, what are the implications of authenticity's current positioning?

3. In view of the parallels with authenticity that exist within the Suzuki Method's approach to music education, what are the implications of a Suzuki understanding of authenticity relevant to teaching relationships?

1.4 Research Approach

Academic research into such topics as authenticity involves a process that necessitates an awareness, sensitivity, and attention to the intimate relationship between the researcher, the subject matter, and the philosophical and theoretical underpinnings of the research approach. As Seale (2012) asserted, "researchers do not just apply a set of neutral techniques to the issues they investigate" (p. 1), they engage in the dynamic reflexive process of examining social and cultural phenomenon with an understanding that there is significance not only in *what* they research, but also in *how* they conduct their research. Before delving into the research approach I selected for this investigation, I want to step back briefly in order to outline the process that guided me in choosing a methodology suitable for my investigation into the topic of authenticity.

From the outset, I felt undeniably drawn to an interpretive approach for this study. Listening to my fellow doctoral student colleagues describe their various non-interpretive research endeavors during our first-year PhD seminar, I became aware of an underlying discomfort with the absence of my non-interpretive colleagues' own voices and experiences in their research. I felt as if their statistical analyses were incomplete without the input of their own voice. Yet, when I explained my own interpretive approach – my plan to investigate authenticity through an examination of Suzuki-related materials and my own personal experiences – these non-interpretive colleagues challenged me. They asked, "But, how can you be certain

your research is trustworthy or valid when all you're doing is looking at personal experiences?" Or, "Aren't you afraid your research will turn into nothing more than navel-gazing?" The legitimacy of their arguments and their research approaches caught me up short. I needed, as Seale (2012) had indicated, to go beyond merely applying the techniques of research to my investigation. It was imperative that I understood why and how interpretive research could be considered trustworthy and valid in spite of its evident potential for self-absorption and nihilism. The solution, it seemed to me, required a purposeful examination of knowledge as a phenomenon with two different but not isolated perspectives – the idea of objective and subjective knowledge.

Objective knowledge refers to the enduring and prevailing Western perception of knowledge as a fixed or immovable commodity. In this interpretation, knowledge is static, concrete, hierarchical, and absolute. Knowledge, once it has been discovered, is considered unchanging and unchangeable. Here, knowledge follows Descartes' argument that "we need to establish use of the scientific method as our criteria for true knowledge" (Jardine, 2000, p. 104). Objective knowledge is all about systematic categories, patterns, and structures that can be mathematically and scientifically proven as being stable and reproducible. It addresses question of truth by relying exclusively on what is external to the individual (Davis et al, 2008, p. 65). Associated with Cartesian processes, empirical science, and absolute truths, objective knowledge noticeably dominates academic research because of its verifiability in terms of repeatable experiments, concise measurements, and predictable results. In doing so, objective knowledge inadvertently and systematically dismisses the value and the potential of subjective knowledge.

In contrast to the impersonal nature of objective knowledge, subjective knowledge refers to the perception of knowledge as an "internal phenomenon that arises as the individual makes sense of idiosyncratic experience" (Davis et al, 2008, p. 65). Here, knowledge is grounded in the individual's own personal experiences of life. Knowledge is fluid, flexible, and messy. It involves the tensions and instability that come with paradox. Furthermore, subjective knowledge opens the individual to diversity and the potential of multiple interpretations as situated in and experienced on an individual and collective basis. Considered in such terms, subjective knowledge has been deemed inappropriate for academic research because of its inability to generate the repeatable experiments, concise measurements, and predictable results associated with objective knowledge and analysis. However, what stands out here is that the validity of subjective knowledge has been rejected by using objective arguments. Could it be that the value of subjective knowledge is only discernible by posing subjective arguments? Is it possible that a deeper understanding of subjective human experience could be the starting point for academic investigation and meaning making?

Arguments developed since the 1950s by such hermeneutic philosophers as Heidegger and Gadamer have served to dislodge the exclusive grip of objective knowledge not only on the handle of academic research but also on our understanding of what it means to be a human being who experiences life and knowledge. Recognizing that any inquiry into human existence must take into account the individual's experiences of life, Heidegger (1996) formalized the expression "being-in-the-world" as indication of the process in which human beings actively formulate meaning based on their experience of daily events. As human beings, we are situated in-the-world. For

Heidegger, it was through the interpretation of human experience that the "nature of Being and human be-ing" could be disclosed (Smith, 1999, p. 32). In the context of hermeneutic philosophy, knowledge is grounded in subjective human experience. Gadamer (2006) took up Heidegger's emphasis on the interpretation of experience, choosing to focus on the connection between language and understanding, as well as the historical and temporal quality of human experience as key themes in hermeneutic interpretation. Gadamer followed Heidegger's recognition of foregrounding in terms of the individual's "prejudices" as essential to interpreting human experiences, but his use of the word "prejudice" went beyond prejudgment in terms of a negative bias or preference (pp. 278-283). Rather, prejudice was an indication of how the individual is predisposed, prepositioned, or pre-situated in the essential connectedness to both the past and the future. According to Gadamer,

> In fact history does not belong to us; we belong to it. Long before we understand ourselves through the process of self-examination, we understand ourselves in a self-evident way in the family, society, and state in which we live (Gadamer, 2006, p. 278).

For Gadamer and Heidegger, every moment is experienced as extending to past and future horizons through individual and collective relationships situated temporally and historically. Remarkably, because Heidegger and Gadamer purposely begin with life as lived through the individual's subjective experiences, they are able to recognize the characteristics of knowledge as being very different from the prevailing Western perception of objective knowledge. In this hermeneutic interpretation, the individual's knowledge of the world is positioned in the individual's experience of the world. Because of the personal,

interpersonal, and experiential nature of human existence, individuals are able to think about, interpret, and reflect upon everything that is in the world. Thus, the individual's knowledge is not limited to the absolutes of objective knowledge, but enjoys the fluid, flexible, paradoxical, diverse, and messy qualities of knowledge rooted in subjective human experience.

What this means for research into authenticity, teaching relationships, and Suzuki is that I – as researcher – have a very personal relationship with this interpretive study. Data, in this case, is deliberately drawn from my own personal and interpersonal subjective experiences. These subjective experiences are both the "source and the object" of the interpretive research process (van Manen, 1990, p. 53). Specifically, I draw from two sources: the autobiographical works of Dr. Shinichi Suzuki and my own Suzuki narratives. In this interpretive study, data is not viewed as the factual accounts of how events occurred; rather, data is considered as the direct description of certain experiences for the purpose of exploring the private, personal, and unique experiences of an individual's lifeworld. Regarding the navel-gazing dangers of interpretive research, this exploration has revealed my own obligation to foreground or acknowledge the prejudices being brought forward. This involves the recognition of my long-term interest in the topic of authenticity, my extended experience as a teacher, and the impact of having studied with Dr. Shinichi Suzuki. These dynamics have undoubtedly inspired me to pursue this research endeavor while continuing to remind me of my own need to pursue double-edged and opposing perspectives.

How does this exploration into knowledge as grounded in human experience shed light on the need for verification or validity in academic research? Regarding the need for verification or validity, this

exploration demonstrates that interpretive research necessarily relies on a method of assessment reflective of its inherent uniqueness. Here, Bloomberg and Volpe (2008) proposed credibility, dependability, confirmability, and transferability as appropriate to interpretive research. Credibility involves asking how well matched the logic of the method is to the research questions being posed. Dependability refers to the question of whether the findings are consistent and dependable with the data examined. Confirmability has to do with tracing data back to its origins and the implication that findings are the result of research – in this case, the iterative process associated with the hermeneutic circle. Transferability relates to the ways in which the reader determines to what extent the depth and richness of description provide the basis for relevance to a broader context. Remarkably, Guba and Lincoln (1994) presented a fifth criterion for assessing interpretive work: authenticity – an interesting word choice given the topic of this study. They focus on the role of research in helping people to develop deeper understanding of a phenomenon, helping people to appreciate others' viewpoints, and stimulating some form of empowered response to the research.

Finally, the emphasis on knowledge as an interpersonal quality in interpretive research calls attention to the reader's engagement or disengagement with this investigative document. How will the reader's foregrounding or prejudices impact the interpretation of authenticity and teaching relationships? What if the reader never heard of Suzuki, had an unfavorable relationship with Suzuki, or conversely, upholds a complete devotion to Suzuki? These foregrounded elements become relevant because, while I as the researcher have interacted with this document over a period of many months, it will be the future readers who will be implicitly situated in the further interpretation and meaning

making associated with this research. Having outlined thus far the process that guided me in choosing a methodology suitable for my investigation into the topic of authenticity, I continue by explicating the specifics of my interpretive research approach – hermeneutic phenomenology.

Hermeneutic phenomenology is an intellectual tradition applied to scholarly research processes as a guide to the generation of meaning and understanding of experience. Both in ancient and modern times, the term hermeneutics indicates a way of thinking that lends itself to inquiry and interpretation (Vandermause, 2011). As an orientation to research, phenomenology involves a descriptive, qualitative study of human experience (Laverty, 2003). My research takes on a hermeneutic phenomenological orientation by being attentive to both terms. From a hermeneutic perspective, this investigation offers an interpretive orientation that seeks to bring forth meaning. From a phenomenological perspective, this investigation offers descriptions of lived experiences as the setting for meaning making and understanding.

The aim of phenomenology, as developed by Husserl, is on explicating a description of the world as constituted through the individual's own lived experience (Laverty, 2003; Valle & Halling, 1989; van Manen, 1997). As a research discipline, phenomenology asks researchers to get to the core of a phenomenon, not through empirical rigor or psychological explication, but through an immersion in human experience. Phenomenological research offers richly descriptive accounts that take advantage of and illustrate the multi-dimensionality of human experience in order to extend one's understanding of a phenomenon (Wertz et al., 2011). However, the descriptive characteristic of phenomenology differs from the

detachment of scientific observation; phenomenological description aims to awaken, alert, and coax the reader in developing one's own insightful reflections on the meaning of human experience. My approach to phenomenological research aligns with the phenomenological work developed by van Manen (1997; 2002) in which he identifies the "lifeworld", the world of lived experience, as both the source and the object of phenomenological research.

From the outset, I recognized that my approach to research would be immensely influenced by my interest in authenticity. Doing this research would always be my project – it could not be something I took on as a disengaged researcher. I was researching the topic of authenticity because of my relations with Suzuki, with my students, and my deeply held desire to make sense of this particular aspect of human existence. As a result, the phenomenological dimension of this investigation is characterized by a somewhat insistent and recurrent thread of my own personal experiences that began in Chapter One with "a smile and a handshake", simple gestures that captured the intimacy and commonality of human relationships.

What seems apparent in my phenomenological approach to research is that I cannot separate my own lived experience from this investigation into authenticity. To a certain extent, there is an insistence in my own experiences that I cannot ignore, but also there is a recognition that my own life experiences are accessible to me in a way that no one else's experiences are. This is in itself a double-edged sword – the upside being that it allows me to deeply question the topic, and the downside being that I risk getting side-tracked or becoming self-indulgent. Consequently, the phenomenological tone of my research necessarily attends to the informative and potentially intrusive value of my own personal narratives. I examine the

interruption of personal narratives in order to ask – How does the addition of personal narratives transform my research? What do personal narratives contribute that would be otherwise missed? In this way, I draw from my own lived experiences to elucidate an understanding of authenticity. I invite the reader into lived experiences, knowing it is possible that my own experiences are possibly the reader's experiences. I introduce narratives as a means to illuminate the meanings as experienced in our everyday existence.

Connecting the phenomenological tenor of my research to a hermeneutic orientation results in an intensification of meaning making. In hermeneutic work, the purpose is to uncover and reexamine what might be considered as taken-for-granted experiences in order to elucidate new or forgotten meanings. Jardine and Field (1996) described hermeneutics as the attempt to "articulate the living practice of one's life" (p. 255). My research takes on a hermeneutic orientation in order to enhance its phenomenological underpinning through an intentional focus on meaning making, attention to language, and cyclical process of investigation.

One of the primary goals of this investigation is to make meaning of my three-year apprenticeship at the Matsumoto Talent Education Institute (TEI). As Smith (1999) has indicated, hermeneutics overall interest "is in the question of human meaning and how we might make sense of our lives in such a way that life can go on" (p. 41). My approach to meaning making is more than an itemization of events. Meaning making involves context and relations. Meaning making incorporates Gadamer's (2006) thoughts on horizons in that "one learns to look beyond what is close at hand – not in order to look away from it but to see it better, within a larger whole and in truer proportion" (p. 304). My responsibility as a meaning maker in this

investigation is to examine my experiences in themselves and in the horizon of the broader background of my life and Suzuki's life. The experience of living in Japan was clearly life changing for me. It is also clear that having the experience of studying with Dr. Shinichi Suzuki is not the same as understanding, clarifying, questioning, or reflecting upon the experience. Meaning making in the context of this investigation is motivated by my own desire to make sense of what happened in Japan. It is a kind of meaning making that is for me, but not about me. I am in the experience, but I am not the experience. Meaning making in this context is about satisfying a deeply seated desire to figure out what really happened during my three-year teacher apprenticeship at the Matsumoto TEI.

While the desire to make sense of what happened in Japan forms the major thrust for this investigation, it was obvious from the outset that I needed a rigorous understanding of the concept of authenticity before tackling the task of interpreting my apprenticeship in Japan. Consequently, my research begins with a fundamental exploration of authenticity as the first step in the interpretive process. I investigate the complex and messy ways in which authenticity is situated within webs of relational connections with other concepts. This process of conceptual meaning making alters my perspective, serving to change and broaden my understanding of authenticity.

Another distinguishing characteristic of my research approach has to do with the hermeneutic "attentiveness to language itself" (Smith, 1999, p. 39). My approach to language is concerned with creating clarity, consistency of meaning, and the unmistakable tone of my own voice. This means that I pay close attention to my choice of words and carefully take into consideration the meanings that words carry. More particularly, my approach to language involves

purposefully constructing or crafting phrases of personal meaning, knowing that words take on relational qualities in their trajectory across the page. Words in isolation are significant for what they mean, but their meaning invokes interpretation and adjustment when they come together to form expressions of intent. Furthermore, I am keenly aware that language has the alarming potential to inform or to alienate the reader. It is quite possible that my writing will pull readers into the topic of research in a meaningful and satisfying exploration. It is also possible that readers will respond with disinterest and miscomprehension. Language, according to Smith (1999), "contains the story of who we are as a people. It is reflective of our desires, our regrets and our dreams" (p. 39). The stories we tell of our lives reflect the collective quality of language. Language brings us together by connecting our otherwise disconnected personal experiences. It allows us to interpret the commonalities and conflicts of our experiences through the mutual experience of language. Language invites communal understanding through words that carry a story – that is also a history – of both the writer and the reader. My goal is to develop and connect relationships of understanding through the mutual experience of language.

Finally, my research draws from the cyclical aspect of hermeneutic interpretation known as the hermeneutic circle. This iterative process aims at developing new understanding through a process that is "neither subjective nor objective, but describes understanding as the interplay of the movement of tradition and the movement of the interpreter" (Gadamer, 2006, p. 293). Moving through the hermeneutic circle involves a "dialogical process" of repeatedly returning to the object of inquiry, each time with an increased understanding (Bloomberg & Volpe, 2008, p. 12). This

means that my research process entails a going back and forth from present to past, from whole to parts and back again in order to interrupt my understanding and bring clarity to the process of meaning making. This circularity of process begins with questions that initiate the inquiry process – questions that I return to repeatedly for clarification and refinement. I use an iterative approach to examine traditional interpretations of authenticity as a cultural artifact within the literature, stepping away from the topic in order to imagine a symbolic repositioning of authenticity and challenge what has been taken for granted. Additionally, my research involves returning to the conversations of my Suzuki apprenticeship and my own Suzuki teaching experiences to uncover what has always been there, illuminating the "details and seemingly trivial aspects within experience" that are necessary to achieving an informed sense of understanding (Laverty, 2003, p. 7). This circular process goes back and forth several times and continues still as my interest in authenticity unfolds in expected and unexpected ways.

1.5 Conceptual Framework

The conceptual framework developed for this investigation is directly derived from the research questions. The first research question provides the overarching thrust for this investigation. As such, question one informs the development of questions two and three, as well as providing the impetus for the final chapter's reflections.

Question two seeks to get a sense of how authenticity is currently positioned or connected to other related concepts. Although this investigation is aimed at making meaning of lived experience, I felt it was essential to have a clear picture of authenticity before launching into the examination of Suzuki related musical experiences.

For this reason, Chapter Two consists of a conceptual analysis of authenticity. I begin by considering the historical and philosophical roots that have shaped the notion of authenticity. I examine its relation to narcissism and the Romantic ideal of self-determining freedom. Furthermore, I investigate authenticity's connection with the concepts of understanding, care, and acceptance.

The third research question shifts this investigation to a personal viewpoint in order to consider authenticity from a Suzuki perspective of musical experience. Chapter Three focuses on how authenticity is embedded in Suzuki's life story, in the autobiographical experience of my Suzuki teacher apprenticeship, and in Suzuki's commitment to tone production. This research question is intended to explore the concept of authenticity as related to the dimensions of musical performance. Here, I deliberately concentrate on musical experience as a source of insight and illumination, and I take advantage of the multilayered immediacy of musical performance to explore and elucidate an understanding of authenticity.

In Chapter Four, I depart from the previous chapter's personal viewpoint to consider the implications of an additional concept that interrupted my research process. Chapter Four consists of an investigation into the relationship between authenticity and fear. I begin by situating this examination in a powerful personal experience. This is followed by an examination of the individual's experience of fear, educational perspectives on fear by Freire and Palmer, and fear as socially embedded phenomenon. Having looked at fear through various lenses, I conclude this chapter by reclaiming the relationship between authenticity and fear.

With Chapter Five, I return to the first research question as I circle back through the key themes that emerged in my attempts to

develop a robust understanding of authenticity. This circling back involves revisiting Dr. Shinichi Suzuki, the phrase "Beautiful tone with living soul, please", in addition to the precursors to authenticity in responding to the central questions: How does authenticity inform teaching practices? How is authenticity positioned in teaching relationships?

The final chapter of this investigation takes up the ideology of stewardship as a platform for authenticity in teaching relationships. The chapter concludes with my final thoughts on authenticity and its position in teaching relationships.

Chapter Two

2.1 Current State of Authenticity

Authenticity may be referred to as a quality or dimension of how the individual experiences one's life and one's self. When someone is identified as being authentic, there is meaning in that statement, even though it may be difficult to specify what exactly that meaning entails. Somehow, in daily life, in work and recreation, in relationships with friends, family, community, in caring for others and for ourselves, we experience the meaning of authenticity. Even without an understanding of how the notion of authenticity became part of our communal language, or where our current vocabulary of authenticity comes from, we recognize, talk about, and include the notion of authenticity as being "true to one's self" in our everyday conversations,

The word *authentic* has origins in late Middle English via Old French from late Latin *authenticus* and Greek *authentikos* (Stevenson, 2010). During the fourteenth century, *authentic* entered into English language usage in reference to "firsthand authority" or "original". Four hundred years later, the word authenticity usurped the word "sincerity", therein reflecting the prevailing shift in human relations from formality or convention of human interaction towards human relations as a matter of being true to one's self (Trilling, 1972, p. 11). Currently, authenticity is considered synonymous with such terms as genuineness or realness, and is linked with the concepts of identity, sense of self, personhood, or individualism. Dickens (2008) distinguished authenticity from such concepts as identity or self through the matter of self-alignment, in that authenticity relates to the consistency individuals have in aligning their actions or behavior with their "motivations or intentions" (p. 194). Goldman (2006) took up a

similar vein, affirming that authenticity is experienced in the "unimpeded operation of one's core or true self in one's daily enterprise" (p. 135). Halliday (1998) referred to authenticity as achieved "when people take hold of the direction of their own lives without the direction being determined for them by external factors" (p. 598). Thus, when individuals are authentic, they connect with something fundamental to their purpose in life. Being authentic provides a definition of who individuals really are and how they mean to get on with their lives. Without authenticity, there may be a sense of incompleteness, a sense that the individual may not realize one's full potential. With authenticity comes self-understanding, a sense of identity, and wellbeing.

From an historical perspective, the notion of authenticity has known various interpretations, each demonstrative of two critical factors as reflected in the historical context of its respective era. Firstly, the notion of authenticity always involves the individual's turning inward, and secondly, authenticity is always connected to its social context and how that social context takes its shape. In this way, the notion of authenticity is underscored by the playing out of such inward turning considerations as self-examination, self-redemption, or self-reflection, and such outward connecting considerations as religious dogma, cosmic order, or social conventions (Baumeister, 1986). Authenticity as we know it today is very much a reflection of the eighteenth-century Romantic ideal of the individual as independent and free thinking (Bendix, 1997, p. 16; Gergen, 1991, p. 11). Developments during the Romantic era were significant in that the notion of authenticity moved away from prior externally imposed classifications and social structures to embrace an interpretation of the individual as liberated and self-determining. At that time, the

individual's natural inner voice of personal feelings and emotions emerged as the voice of personal authenticity (Rousseau, 1993). This inner voice was not the internal awareness of the voice of God previously envisioned in the Middle Ages; rather, the inner voice of the Romantic era exemplified the self-determined individual's feelings, thoughts, and actions.

Moving to the final decades of the twentieth century and the beginning of the twenty-first century, there has been a push from contemporary philosophers for a reframing of authenticity. These conceptual or theoretical philosophical responses have argued against the subjectivist and relativist distortions associated with authenticity, suggesting authenticity necessitates a moral and social orientation because it is impossible to become an authentic human being without a moral stance, without standing for something that has life-valuing importance in a community of meaning (Taylor, 1989, pp. 25-47). While maintaining the Romantic ideals of being true to the individual's "own originality", Taylor directs his attention to the anthropocentric blight of the twentieth century by superimposing a moral communitarian framework onto the notion of authenticity. Taylor's refashioned vision of authenticity is more than self-focus; it involves what he describes as "openness of horizons of significance" and the "dialogical character" of human interaction while staying true to the Romantic considerations of personal discovery and originality (Taylor, 1991, p. 66). Guignon (2004) also contributed to this contemporary reframing of authenticity, arguing that authenticity necessitates a "social dimension" (p. 163). Guignon holds on to the Romantic predilection for the individual's "feelings, desires and beliefs", while emphasizing authenticity as operating within a framework of belongingness and social indebtedness.

What seems evident in contemporary theoretical re-conceptualizations of authenticity is the mismatch between the ideals of Romantic independence and a contemporary philosophical craving for the stability of morally rigorous social structures. There is, in this mismatch, a reopening of the distrusted relationship between the individual and the individual's social context – a relationship negated by the Romantic ideal of self-determining freedom that favors the individual as complete in one's self. Under such terms, contemporary conceptualizations of authenticity struggle in their attempts to preserve the crucial concern of Romantic independence without taking on the debilitating impact of self-absorption and nihilism. There is a yearning for what often appears as moral and social elements embedded in the past – elements resolutely rejected over the past two centuries as oppressive and counter to the individual's fixation on self-determination. Thus, the challenge currently facing the notion of authenticity is how to move through a somewhat distrusted and uncharted environment while acknowledging that authenticity is something "worth accessing and expressing in our lives" (Guignon, 2004, p. 147).

Most pertinent to this investigation into authenticity is the observation that authenticity has been recognized as an important and desirable educational element by North American scholars (Brookfield, 2006; Calderwood & D'Amico, 2008; Cranton, 2001; Cranton, 2006; Dirkx, 2006; Grimmett & Neufeld, 1994; Palmer, 1998; Rogers, 1969) and European academics (Halliday, 1998; Kreber, 2010; Kreber et al., 2007; Kreber et al., 2010; Laursen, 2005; Malm, 2008). Research into authenticity has been shaped by a diversity of approaches – empirical, conceptual, anecdotal, theoretical, and philosophical – resulting in an eclectic body of literature as researchers attempt to define

authenticity, identify how authenticity can be enacted, and verify its importance in teaching. While mainstream educational research has established that a "strong identity and sense of being" are essential ingredients in transformative teaching and learning (Caine & Caine, 1997, p. 22), the current thread of distrust within the philosophical and educational research literature indicates a level of discomfort when it comes to the topic of authenticity. This evident distrust sets off the need for a purposeful examination into what I call the red herrings of authenticity – issues that stem from the conflicting vantages of Romantic freedom and distorted subjectivism, issues that result in criticism of authenticity as a "nihilistic" positioning (Aloni, 2002, p. 104). To shed light on the red herrings of authenticity, I examine the aspect of narcissism as it relates to the current characterization of authenticity as self-absorbed, self-serving, and self-isolating. Furthermore, I examine the experience of personal freedom in order to pull out an understanding of the relationship between authenticity and freedom, and consider how knowing more of this relationship can impact an understanding of authenticity.

2.2 Red Herring #1 – Narcissism

Narcissism, the aspect of extreme personal self-centeredness, is frequently identified as an undesirable characteristic of personal authenticity. Dickens (2008) described the narcissist as someone who is "preoccupied with self, not because she or he has a clear sense of self to be imposed on the world, but because of a deep rooted anxiety and insecurity that comes from not having much of a self" (p. 189). Synonymous with such terms as egotism, vanity, conceit, selfishness, and self-absorption, narcissism is frequently considered problematic in regards to the individual's relations with one's self and others. To get a better sense of what narcissism entails, I begin with a study of the

story of Narcissus, the Greek character after whom narcissism is named.

The story of Narcissus, as told in Book III of the ancient writer Ovid's *Metamorphoses*[3] (2001; 2005), is more than the tragic account of a boy falling in love with himself (Anderson, 2005; Graves, 1984). It is a story that reveals Narcissus' destiny with many subtle and illuminating details. Narcissus, son of the river god Cephisus and the blue nymph Leiriope, was born out of the act of rape. In ancient mythology, the meaning in parentage and the instance of birth can be taken as significant – in this case indicating an unsettled instability and inherent vulnerability in the fluid nature of Narcissus' parentage and the unwanted act of his conception that sets up a mysterious realm. When Narcissus' mother Leiriope consults the prophet Teiresias, the renowned seer predicts that Narcissus will live to an old age, provided he never knows himself. At first glance, Teiresias' prophecy catches us off guard; it seemingly contradicts the Greek maxim 'Know thyself' famously inscribed on the temple at Delphi. However, it is possible that Teiresias' strange prediction is not a warning; rather, it is a foretelling of what will happen when Narcissus comes to know his true self.

Narcissus is so attractive that anyone might fall in love with him, but Narcissus' pride in his own beauty results in the heartless rejection of countless lovers. Intent on no one knowing his true self, Narcissus repels all love by taking on the destructive hardness of pride and vanity. He demonstrates the need to protect the fragility of his own true self underneath the armor of disarming beauty. Through such

[3] The Roman poet Publius Ovidius Naso (Ovid) who lived from March 20, 43 BC to AD 17/18 wrote fifteen books of classic Roman myths. The Englishman Arthur Golding (1536-1606) translated the entire collection of stories from Latin to Old English, publishing the entire work in 1567. For this research, I reference the story of Narcissus in Old English (2001) and Modern English (2005).

defensive actions, Narcissus may successfully protect himself from others, from himself, and more significantly from the outcome of Teiresias' strange prediction.

A lovely mountain nymph, Echo, falls hopelessly in love with Narcissus, but he will have nothing to do with her advances. In an outcry of revenge, Echo prays to the gods that Narcissus might also know the pain of unrequited love. Rhamnuse, the goddess of vengeance, answers the prayer by luring Narcissus to a pool of clear, inviolate water situated in a dark grove of trees. Narcissus is to be punished for his pride through revenge and retaliation. Catching sight of his own image as he leans towards the water, Narcissus falls in love with the reflection. It is an image of marble and ivory that affirms the hardness of his own prideful behavior. Nonetheless, it is an image that instills profound changes in the young man. Firstly, the reflected image (which he does not recognize it as his own) ignites Narcissus' capacity for love and agitates his desire to be loved in return. Later, when he recognizes the image in the pool as his own reflection, he realizes that what he sought from the reflection already exists within his own self. He declares, "The thing I seek is in myself; my plenty makes me poor", a paradoxical observation because in recognizing his own capacity for love, Narcissus acknowledges his own true self, not the hardened face of conceit and vanity. Knowing his self in this authentic way, Narcissus condemns his own self to die and fulfills Teiresias' prediction that knowing himself will prevent him from living to an old age. Consumed by the gravity of his discovery, Narcissus succumbs to the power of Cupid's love and his spirit crosses over to the underworld, his body transformed into the delicate textures of a narcissus at the pond's edge. The story and its mysteriousness comes to an end,

Narcissus having abandoned the destructive pride of narcissism in order to take on the tragic flowering of his own true self.

The story of Narcissus makes it clear that while narcissism may give the outward appearance of vanity and egotism, underneath a hardened façade lies the potential burdens of personal "vulnerability and inadequacy" (Barry et al*.*, 2011, p. 151). Ovid's account of Narcissus indicates that his beauty stirred the hearts of both young men and women, a natural enough reaction to beauty. However, treating Narcissus' beauty as the magnet to all metal could have led the young man to despise those who considered his value or worth as solely related to his beauty. It is possible that Narcissus' vanity was the only available protection in fending off the unwanted and intrusive advances of others. From this perspective, it is possible to interpret narcissism not as an overblown ego or personality defect, but as a manifestation of self-protection. Narcissism may be a sign that the individual's sense of self, which includes one's ego, is in a perceived state of jeopardy, even to the level of crisis. This approach to narcissism suggests the response of compassion as an alternative to scorning the individual's ego as a negative aspect of one's sense of self. As Moore (1992) has indicated, "The ego needs to be loved, requires attention, and wants exposure. That is part of its nature" (p. 67).

In Narcissus' case, I propose that he rejected the advances of others because they objectified his beauty, ignoring the significance of his true sense of self. Rejecting their advances, Narcissus's own sense of self suffered in making space for the armor of narcissism necessary to protect his internal vulnerability. Something in encountering the image in the pool stirred Narcissus' capacity for love and his need to be loved, as if on the one hand awakening his heart and on the other

hand agitating his ego. Narcissus' narcissistic behavior had protected his self from others' advances, closing off both his heart and his ego. All that changed when he realized that recognizing and accepting the image in the pool was a matter of recognizing and accepting his self. It was a matter of knowing himself and therein knowing where his heart and his ego could potentially take him.

Theorists pursuing the topic of narcissism have identified three types of narcissism: the grandiose type whose manipulative intentions are characterized by anger and power; the fragile type of whom Narcissus is an example; and the exhibitionistic type whose charming manner is motivated by the individual's need for attention (Barry et al., 2011, p. 151). The problem associated with these narcissistic tendencies is not the implications of conceit or vanity; it is the difficulty in juxtaposing the individual's pride in one's own abilities or talents with the socially desirable trait of personal humility. Narcissus' narcissistic pride could be interpreted as a protective shield that eventually brought on the bitter act of revenge. However, responding to narcissism with retaliation may serve to augment, rather than resolve, the individual's narcissistic behavior. Dealing with narcissism is more about recognizing the cause of narcissism than attempting to alter its symptoms or outcomes. Moore (1992) has suggested, "The secret in healing narcissism is not to heal it at all, but to listen to it" (p. 73). Arguably, there is the need for an understanding of narcissism that asks where it comes from and why narcissism is considered so problematic in our contemporary society.

2.2.1 A Contemporary Culture of Narcissism

In the last several decades, theoretical researchers (Barry et al., 2011; Hotchkiss, 2002) and social commentators (Lasch, 1979; Wolfe, 1976) have argued that a liberal, affluent, secular, and consumer-

oriented North American culture has increasingly engendered the narcissistic qualities of individualism and self-absorption. Beginning in particular with the 1960s and continuing into the 1970s in response to the baby boomer generation's aspirations for social change, an increasingly youth-dominated culture began to turn inward, focusing on the only thing they could hope to control – their own selves (Hotchkiss, 2002, p. xvi). Here was the "Me Decade" (Wolfe, 1976), a derogatory reference to the self-involved qualities of a generation whose attempts to alleviate the anxieties of an uncertain world were perceived as an overblown preoccupation with self-fulfillment and self-realization.

As a continuation of the Me Decade, the self-esteem movement of the 1980s encouraged an approach to personal development in which self-esteem was considered the cure-all to a "plethora of social, academic, and mental health problems" (Barry et al., 2011, p. 146). In this approach to personal development, self-esteem and personal value "became equated not with *doing* good but simply with *feeling* good" (Hotchkiss, 2002, p. 177). Personal growth was not so much a matter of personal initiative as it was a matter of individual entitlement and inherent superiority. So it is not surprising that Twenge's 2008 meta-analysis of narcissistic personality indicators in American college students found that narcissism has risen substantially over the past thirty years, a result that underscores the mutually influential relationship between the individual and one's social context with "societal changes driving increases in narcissism and vice versa" (Twenge et al., 2008, p. 892). Examining the past fifty years of narcissistic development, what seems apparent is the individual's ongoing love-hate with the very notion of one's self. Is the self good or

bad? Is the individual authentic or narcissistic? What are the boundaries?

To a certain degree, it is not possible for an individual to function in daily life without some kind of investment in one's self. That is why, on the one hand, narcissism can be interpreted as a good thing. Narcissism, in this simplistic reference to a focus on one's self, meets the individual's fundamental need to maintain feelings of self-worth, experience a full range of emotions, and enjoy one's own accomplishments or achievements. Rooted in the conflicts and resolutions of early childhood, narcissism is the natural investment of energy in one's self that eventually flourishes in the individual's experience of adulthood as productive, rewarding, and satisfying. Where narcissism differs from personal authenticity is in its mode of self-perception. Narcissists see themselves through the lenses of power, vulnerability, or exhibitionism – lenses that tend to isolate the self and limit the individual's ability to get a full or accurate picture of one's self. That is not to say that the narcissistic individual does not have a sense of one's authentic self. Rather, just as Narcissus' capacity to recognize his own true self was limited by the flatness of his reflected image in the pool of water, the narcissistic individual's perception is correspondingly limited. Narcissism is not about getting the full picture of one's self. It is about magnifying the selective and exclusive boundaries of self-investment no matter the cost to one's self or one's relations with others. In contrast, personal authenticity is all about getting the entire picture of one's self, and that includes acknowledging the security and danger that comes with narcissism.

For its part, narcissism pushes the notion of self-determining freedom to its limit by refusing to recognize any boundaries to the Romantic ideal of individual self-determination. Because narcissism

regards the individual's investment in self-determining freedom both as its starting point and its destination, the insular circuit of self-determining freedom sets up a vicious and somewhat incestuous cycle of self-inflation and isolating self-promotion. Here, the only possibility is a one-dimensional outcome of personal identity, similar to Narcissus' flattened reflection in the pool of water and the contemporary distortions of entitlement, superiority, and self-involvement. In this context of self-determining freedom, narcissism emerges fully supported and full-blown as the natural, inevitable, and somewhat unhealthy outcome of Romantic self-determining freedom – an observation that brings into question the problematic nature of the relationship between authenticity and freedom. Is it possible that authenticity and freedom are incompatible? Or that authenticity has survived its relationship with the Romantic ideal of self-determining freedom because of the ongoing remnants of previous social structures and constraints? How does this affect the contemporary reframing of authenticity that proposes uncharted moral and socially indebted interpretations suggested by Taylor and Guignon? What seems certain in this investigation is that a deeper understanding of authenticity requires a rigorous examination of the individual's personal experience of freedom. Without such an understanding of personal freedom – another red herring – our understanding of authenticity is incomplete.

2.3 Red Herring #2 – Freedom

The significance of freedom and authenticity both as educational products and as embedded in the educational process can be traced through the history of natural, child-centered, and humanist approaches to education evident in Rousseau, Pestalozzi, Dewey, Rogers, and Aloni. Yet, an understanding of the fundamental relationship between freedom and authenticity in educational research

literature is limited (Bonnett & Cuypers, 2003; Halliday, 1998; Jarvis, 1992). The concept of freedom is frequently interpreted as synonymous with such terms as independence, autonomy, or liberty – terms that emphasize the emancipatory quality of freedom evident in the Romantic ideal of self-determining freedom. However, given the historical significance of emancipatory freedom associated with the contemporary subjective distortions of authenticity, I examine freedom from an intimate perspective, from a perspective of the individual's experience, from the perspective of personal freedom. Exploring personal freedom in this way, I draw attention to three particular aspects: the individual's inner state, the significance of self-expression, and the outcome or result of personal freedom.

In one sense, personal freedom involves the individual's power or ability to be aware of one's self as an inner state, an attitude, a frame of mind, or sense of self. Personal freedom is experienced in the individual's "capacity to pause" (May, 1981, p. 54), in the individual's conscious awareness of one's self, in the ability to take hold of one's state of mind, and at that moment – whether determined, spontaneous, or fleeting – to consider possibilities. Rogers (1969) considered personal freedom as "essentially an inner element, something that exists in the living person" (p. 260). It is the capacity of mind and spirit demonstrated by Frankl (2006) in his response to the psychic and physical horrors of World War II concentration camps when he wrote, "everything can be taken from a man but one thing: the last of the human freedoms – to choose one's own attitude in any given set of circumstances, to choose one's own way" (p. 66). As self-consciousness, personal freedom focuses on the individual's inner condition of life. It underscores the individual's sense of possibilities, senses of imagination and hope, sense of discovery about one's self,

the world, and what living in the world might possibly bring. This inner aspect of freedom opens up the prospect for change, the opportunity to dream and imagine. While recognizing the individual's inner considerations as crucial, this interpretation also acknowledges Baumann's (1988) interpretation of freedom as a "social relation", as a "quality pertaining to a certain difference between individuals" (p. 7). In this sense, personal freedom does not occur in a vacuum; it occurs within the individual's relations of life. In order for the individual to recognize or be aware of one's freedom, there must be another – whether the other is one's self, another person, or the structures of life. Thus, individuals experience personal freedom as something that exists within themselves and something relational, something personal rather than impersonal.

Secondly, personal freedom involves the individual's identity and the significance of intentional self-expression. May (1981) described this aspect of personal freedom as "throwing one's weight" (p. 54) wherein the individual moves in a direction that matters to one's self, in a direction that is reflective of the individual's identity and the intimate value the individual associates with one's sense of self. Bergmann (1977) proposed that we think of "a person as free to the extent to which his actions correspond to the identity, or to the self" (p. 90). In other words, personal freedom is the vehicle through which the individual expresses one's self, one's identity. This aspect of freedom is evident in the two-year old child's passion for the word "No". It is evident in artists whose style is a symbol of their own particular voice. Here, we witness a seemingly universal yearning for personal freedom specifically enacted in the individual's doing as one wishes – in doing things "my way". So when the two-year old child cries out "No", this declaration is not only against the influence or

control of parents, it is purposefully directed at the wish to decide for one's self in a manner that is reflective of the child's own self. As Berlin (1969) asserted, personal freedom is "the wish on the part of the individual to be his own master" (p. 131). The individual's wish is to be somebody who decides, not someone being decided for. In this way, personal freedom is directly related to one's own identity, to personal expression and autonomy, to the creation of space in which the individual can act out, express, and be true to one's inner self.

Thirdly, I draw attention to a final aspect of personal freedom that is the outcome – the result of freedom. Personal freedom results in the individual's transformative experience of release. This aspect of freedom is often experienced as relief or transcendence. There is a giving-over or a letting go, a naturalness and spontaneity to this release, a feeling of complete synchronization with one's self. On occasion, the individual experiences an inexplicable state of wonder or mystery. The idea of release proposed here is not a matter of passive compliance; it is not forced on the individual, but is a dynamic representation and recognition of the individual's self and the value associated with expressing one's self.

A perfect example of the experience of personal freedom in terms of the above three aspects is captured in the pianist's approach to musical performance. Here, personal freedom as individual expression involves the performer's inner sense of sound and musical production, the performer's physical, emotional, and intellectual commitment to the performance, and the release that comes from performance. In this way, piano performance involves a highly complex process of carefully constructed and practiced adjustments. Piano technique is, for example, an ongoing process of *acceptable tension* – that is the constant exchange of conflict and agreement in

engaging and releasing muscles, not to mention the conflict brought on by the juxtaposition of musician, musical score, and instrument. However, this idea of performance and self-expression as *acceptable tension* is valuable for this investigation as it highlights the variable, changing state of personal freedom, often comprised of oppositional elements such as tension and release, feeling and thinking, active and passive engagement, and impulsive and determined qualities. In other words, personal freedom is not a gentle or predictable constant. Rather, it is a variable, spontaneously constructed, constantly negotiated, and dynamically challenging adjustment.

Exploring freedom in this way, the experience of personal freedom takes on qualities as fluid, interactive, and paradoxical as the individual's own sense of self in contrast to the removal of obstacles or hindrances associated with autonomy and personal liberty. However, what stands out in this exploration is not so much a change in the description of freedom as it is a critical shift in the relationship between freedom and authenticity. Here, it is the individual's authentic self – the individual's being "true to one's self" – that acts as the spark to freedom's flame. Authenticity takes on the role of precursor, the prerequisite, the thrust to freedom. Authenticity takes on the role formerly played by the emancipatory ideals of liberation or independence. In this conceptualization, freedom and authenticity shift from a place where they both shared a commitment to self-determination, to a place where authenticity emerges – before personal freedom – as the means to personal freedom. What this seem to suggest is the need for a repositioning of freedom and authenticity. To demonstrate this symbolic repositioning, I developed two symbolic representations identified as Figures 1 and 2.

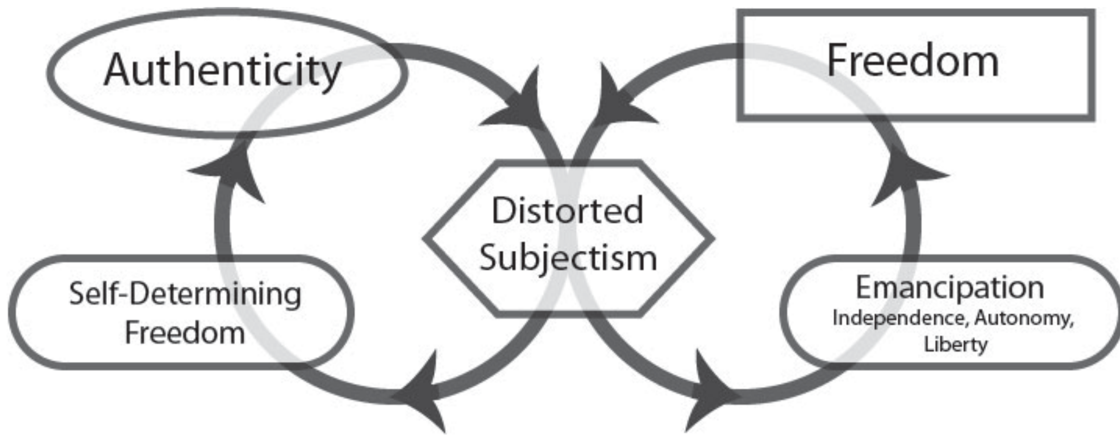

Figure 1

Figure 1 illustrates the Romantic interpretations of personal freedom as grounded in the emancipatory ideals of independence, autonomy, and liberty, and authenticity as grounded in the ideal of self-determining freedom. Looking at personal freedom and authenticity as grounded in this way, both personal freedom and authenticity result in the distorted outcomes of narcissism, nihilism, and relativism. Following the arrows in Figure 1, freedom and authenticity are characterized by a continual "looping" through distorted subjectivism. In this symbolic representation, neither freedom nor authenticity can escape the distortions of subjectivism. Such distortion is the unavoidable, perhaps even natural outcome of a continual return to and augmentation of emancipatory, self-determining freedom. Interestingly, this symbolic representation serves to confirm narcissism as the inescapable outcome of authenticity grounded in self-determining freedom.

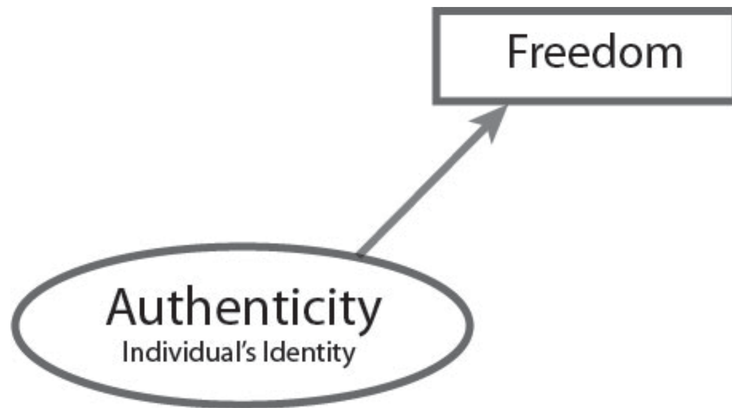

Figure 2

Figure 2 illustrates personal freedom as grounded in authenticity – in the individual's personal identity. In this representation, the individual's real self or authenticity acts as the catalyst or pivotal element towards freedom. This symbolic illustration demonstrates the shift in our understanding as freedom considers its anchor in the individual's identity or authenticity rather than the emancipatory ideals of independence, autonomy, and liberty. Looking at freedom in this way underscores the limitations and self-imploding nature of the Romantic emancipatory conceptualization of personal freedom, especially in the sense that it has led us so decidedly into narcissism and distorted subjectivity. Whereas, personal freedom as an outcome of authenticity is open to the complexities of the individual's true self.

This examination of freedom and authenticity underscores authenticity as the precursor to personal freedom. Personal authenticity – the individual's sense of self – provides stimulus for the possibility of freedom. It is also apparent that grounding authenticity in the Romantic ideal of self-determined freedom may result in distinctly undesirable distorted subjective outcomes. So, if authenticity is not grounded in freedom, the question is: What is the precursor to

authenticity? What is the background, the backdrop, or the foundation of personal authenticity?

2.4 Self Exploration as Precursor to Authenticity

Removing self-determining freedom as the precursor to authenticity sets up the necessity for an investigation into the grounding of authenticity. In this regard, I begin with authenticity as being "true to one's self" and use the research of Cranton (2001; 2006) to act as a launching pad.

> I see authenticity as a part of a circle, or perhaps a spiral. We must first understand our Self… We must separate our sense of Self from the collective of community and society, to know who *we* are, as differentiated from others. This process, called individuation leads to empowerment. (Cranton, 2001, p. vii)

In these few sentences, Cranton describes personal authenticity as anchored in "individuation", what I call the idea of "self-exploration" – an exploration that is centered around the notion of being "true to one's self". I use the expression self-exploration as an overarching term because it opens the possibility for an interpretation that goes beyond Cranton's suggestion of "self-understanding" to include the implications of "self-care" (Heidegger, 1996; Palmer, 1998) and "self-acceptance" (Rogers, 1969). In this three-pronged grounding of authenticity, the aspect of "self-understanding" connects the individual to one's self and the individual's social context. Authenticity as "self-care" ensures a multilayered sense of self-cultivation and wellbeing that ultimately leads to caring for others. Finally, authenticity in terms of "self-acceptance" does away with absolutism by recognizing the individual as complex and conflicted. In contrast to the narcissistic cycles of self-promotion, here, personal authenticity is informed by spiraling cycles that push boundaries through the process of self-

exploration. The boundaries in this case are not those of self-determining freedom. Rather, the boundaries of authentic self-exploration are those involving self-understanding, self-care, and self-acceptance. In order to get a better sense of this three-pronged grounding of authenticity, I begin with an in-depth examination of self-understanding.

2.4.1 Self-Understanding

The aspect of self-understanding in relation to personal authenticity refers to the individual's capacity to make sense of one's self, the ability to "make sense of reality" and find ways to conceptualize, recreate, or conceive of the "universe within" one's mind (Turok, 2012, p. 4). Self-understanding is a matter of meaning making that considers who we are and how we understand ourselves as matters of constant adjustment. It is about being open to the interruptions and discrepancies that shake up the individual's personal sense of wellbeing. In other words, the individual's self-understanding is constantly being validated and challenged by a plethora of external and internal experiences that work in confirmation of and disagreement with the individual's authentic sense of self.

Research into personal authenticity has supported the significance of self-understanding in its relation to the individual's self-perception (Brookfield, 2006; Bugental, 1965; Cranton, 2001; Taylor, 1989). Frequently, the literature considers self-understanding in terms of analytic processes that assist the individual in becoming aware of one's "beliefs and values" (Apps, 1996, p. 63), one's moral stance (Taylor, 1991), one's social indebtedness (Guignon, 2004, p. 163), and one's "individuation" (Cranton, 2001, p. vii). A common treatment in the literature is to address the notion of authenticity through what I identify as distancing language – language that presents authenticity

as a far-off and perhaps unachievable destination. For example, van Manen (1990) considered authenticity as a "process of becoming" (p. 33). Williams (in Wiercinski, 2002) referred to authenticity as "an integrity one struggles to bring into existence" (p. 333). Further examples involve an external positioning of authenticity in "discovering" one's self, the "search" for one's identity, or "uncovering" one's authenticity. The problem with these expressions is the unstated emphasis on the individual as incomplete – that the notion of authenticity, self, or identity is something the individual creates or gradually assembles, just as one painstakingly fits together the pieces of an immensely complicated jigsaw puzzle.

My argument with distancing language is not to take issue with the implications of metaphorical description or whether self-understanding is an abstract journey or an ideological destination. My concern is that distancing language may serve to deny the individual's inherent authenticity. Distancing language has the potential to set up the implicit qualification that authenticity and self-understanding are to be considered as achievements or outcomes of step-by-step identity development programs. Authenticity, from this perspective, is not something to be experienced. It is a project to be explored or a judgment to be experienced. Without further critiquing the co-existent dangers and values of distancing approaches to self-understanding, I argue for an approach to self-understanding that promotes the seemingly unconscious and implicit way in which the individual routinely participates in the experience of living one's life. It is an approach that takes as its departure Clark's "pre-reflective, non-theoretical nature of human understanding" (Clark, 2006, p. 60). Here, the descriptors pre-reflective and non-theoretical refer to the aspect of human understanding that says, "I understand what this means" even

before the individual cognitively processes how that understanding came about.

According to Clark (2006), in almost every aspect of life, the individual understands what one does well – reading a book, talking to a friend, going for a walk, listening to music – even without the capacity to fully analyze or offer a theoretical explanation of what one does well. In other words, most individuals experience life not as the logical, conscious-driven application of systematic knowledge or understanding. Literally, they do not know what or how they understand, although they most assuredly are not ignorant or have no understanding. Rather, the individual's understanding of one's experience is pre-reflective and non-theoretical in nature. The idea of laying out in strategic terms or formal procedures what is going on when one reads a book – when the individual understands the meaning in the book – presents an almost unimaginable challenge. Thus, in Clark's analysis, there is a conflict between formalized theories of knowledge and how, in practical terms, the individual engages in genuinely knowing and understanding.

When the descriptors pre-reflective and non-theoretical are applied to the notion of self-understanding, there is an emphasis on the immediacy of the individual's experience. This pre-reflective approach puts self-understanding clearly into the instantaneous experience of being present in contrast with the distancing language of "becoming a person" or the "search for one's self" as suggested by May (1953, p. 7). It refers to the individual's awareness and engagement with one's self – not in the sense of submitting passively to social structures and roles, nor in the sense of avoiding one's self through the over-commitments and busyness. A pre-reflective stance considers the individual in terms of who one is at that very moment. It

is an idea that stands out in my final year of apprenticeship with Suzuki at the Talent Education Institute.

> When I came back from Australia in 1986, something about Suzuki's smile resonated in a way I had never before considered. It was as if his smile was saying – Merlin – pay attention to who you really are. Stop trying to impress everyone by becoming the world's best teacher and just be yourself.

Suzuki's message for me was clear. My apprenticeship was not a matter of becoming; it was a matter of being. What happens when self-understanding takes on a pre-reflective stance, as it did in this interactive instance with Suzuki, is that the significance of personal enlightenment stands out as the engagement and awareness of one's self. Here the term "enlightenment" serves to draw attention to the symbolic use of light, representing the multiplicity of self-understanding – the flash of light that illuminates what was previously dark, the warming impact of rays of sunshine that instill comfort, or the blinding source that compels a protective turning away. The strength in considering the enlightenment of self-understanding from a pre-reflective perspective is that it treats self-understanding not as a special task but as essential and inherent to the individual's natural life. Accordingly, a pre-reflective stance argues against the external evaluative processes associated with the objectivity of the Age of Reason, suggesting that self-understanding is aligned more with the sentiment of being than it is with the rationalist task of thinking about being.

A final issue commonly associated with self-understanding relates to the individual's purely personal understanding of self. This is an issue that demands to know how the individual can engage in self-understanding without falling into the trap of narcissism or other

distorted subjectivities. It has to do with the question of whether human existence is an individual or communal phenomenon. While it might be tempting to say that human existence is "both" individual and communal, the descriptor "both" carries with it a trivialized fusion that stultifies the individual in a sort of post-modern paralysis. What I suggest is that the relationship between individual and community is a matter of unstructured interaction, an ongoing relation of negotiation, conflict, and agreement. This interactive relationship is not a sanitized version of give and take. It carries with it the interruptive properties of freedom as *acceptable tension*, an interpretation that emphasizes the paradoxical characteristics of life. In other words, the aspect of self-understanding is fostered by and resistant to the complexities of the individual's connection to one's self and the individual's social context. Furthermore, as an aspect of self-exploration that grounds the notion of personal authenticity, self-understanding overlaps and shares commonalities with self-care and self-acceptance. In what follows, I move to the second prong of authenticity's three-pronged grounding – the idea of self-care.

2.4.2 Self-Care

The aspect of caring for one's self in relation to personal authenticity refers to the individual's capacity to fundamentally connect with one's self and participate in the evolving direction of one's own life. Self-care involves making conscious choices and personal decisions that contribute to the individual's interests, goals, and ambitions. Caring for one's self plays a role in fostering the individual's sense of stability and multilayered wellbeing. In caring for one's self, the individual establishes the "framework of standards and aims" within which the individual endeavors to conduct one's life (Frankfurt, 2004, p. 23). Its significance is not defined by the

aggressions of self-preservation or the illusions of self-aggrandizing, but by genuinely considering what it means to cultivate or care for one's own life.

Heidegger (1996) proposed the idea that the individual is summoned by an inner calling to care for one's self (p. 252-54). It is a calling that is not planned for, prepared for, nor intentionally brought about in that it "comes *from* me, and yet *over* me". While Heidegger employs a language of complicated density that is often difficult to follow, his emphasis on an inner calling is useful for this exploration in drawing attention to the presence and influence of the individual's conscience. For Heidegger, conscience is what calls the individual to attend to one's own possibilities and potentialities. The individual's conscience makes no sound, "no utterance". It does not use words. "Conscience speaks solely and constantly in the mode of silence," and yet it manages to communicate its meaning, often serving to agitate the individual out of states of everydayness or disengaged awareness. What seems significant about the individual's conscience is that it pulls the individual to consider the relevant choices and decisions that contribute to one's goals and wellbeing. In the context of self-care, the notion of conscience is significant because it operates in a manner that is self-initiated, self-directed, and self-received. It functions fortunately and unfortunately without prompting, without explanation, and without filter. In this way, the individual's conscience is not the equivalent to self-care or the critical predictor of what would be good or bad in caring for the individual. Rather, conscience functions as the individual's inner summons to care for one's self.

The individual who participates in self-care is guided, as one's attitudes and actions are shaped, by one's interest in and concern for the outcome of one's life. As Frankfurt (2004) indicated, insofar as the

individual cares about certain things, this determines how one thinks it important to conduct one's life (p. 23).

> Caring is indispensably foundational as an activity that connects and binds us to ourselves. It is through caring that we provide ourselves with volitional continuity, and in that way constitute and participate in our own agency. (Ibid, p. 17)

Because the individual values something in one's self, there is a corresponding practice of care in the individual's attention to one's own life. In other words, individuals contribute to their own self-care because they perceive themselves as worthy; they value and appreciate themselves as individuals. What is interesting to consider in this exploration is that self-care does not depend necessarily on the individual having deliberately rationalized one's reasons for self-care (Ibid, p. 29). A commitment or continuation of self-care may persist even without weighing the pros and cons regarding the value of one's life in keeping with the pre-reflective nature of self-understanding. This does not mean that the individual is incapable of defending one's self or has no interest in such an exploration. Rather, it suggests that, generally speaking, rationally compelling arguments do not necessarily lead the individual to caring for one's self, to loving life or living.

To a certain extent, one of the problems associated with the idea of self-care relates to the individual's susceptibility to narcissistic tendencies. The problem with narcissism is not so much an issue of the distorted focus on one's self. Rather, it is the absence of caring for others or having no concern for others' welfare that is the primary objection to narcissistic tendencies. In the case of narcissism, caring for one's self is seen as an impediment to caring for others. The challenge with the rejection of self-care is that, in the literature, the aspect of caring for one's self is generally acknowledged as a pre-

condition for caring for others (Apps, 1996; May, 1981). This means that the individual with the experience of caring for one's self is predisposed to care for others, although there is no guarantee that caring for one's self automatically results in caring for others. The individual who does not care for one's self or who has no experience of being cared for is severely ill-equipped to care for others.

Examining self-care and its relevance to authenticity, it seems certain that the aspect of self-care begins with valuing one's self, with a personal intention that confirms the individual's "self-esteem, self-respect, and self-affirmation" (May, 1981, p. 147). This emphasis on self-care as an investment in the individual's authentic self differs from Noddings' care theory (2005; 2010). In Noddings' care theory, "human beings are born from and into relation; it is our original condition" (Noddings, 2010, p. 391). Care theory emphasizes the relation between the individual and others, rather than focusing on either the individual or the collective. Noddings suggests that care begins with the caring individual who is "first of all attentive to the cared-for" (p. 391), that caring does not begin with caring for one's self; it begins with caring for another. What seems to be missing from Noddings' interpretation is the individual's experience of caring before the act of caring for another can take place.

What comes from this investigation into self-care is that caring for one's self is not to be confused with self-absorption or personal isolation. Self-care is about attending to the details of daily life, along with life's major decisions and changes in a way that allows the individual to deal with the challenges that come with self-understanding and self-acceptance. In the following section, I complete the examination of authenticity's three-pronged grounding with an investigation into the notion of self-acceptance.

2.4.3 Self-Acceptance

The aspect of accepting one's self in relation to personal authenticity concerns itself with what it means for individuals to accept themselves as who they really are – not as who they might think they should be or others want them to be – but as who they really are. Self-acceptance involves being comfortable with the dissonance and consonance that come with being a multilayered individual. Self-acceptance is all-inclusive in the sense that it invites everything there is about the individual – including what the individual might want to see in one's self, and what the individual might not want to see in one's self.

Research into personal authenticity has confirmed the significance of self-acceptance as the conduit to grasping the meaning in one's own inner life and in affirming meaningful connections with others (Jersild, 1955; Rogers, 1969; Rogers & Freiberg, 1994; Tillich, 1952). As such, the word *acceptance* speaks of openness. Acceptance of one's self is unconditional. To accept is synonymous with such words as acknowledge, recognize, and embrace, with distinct and relevant subtleties in meaning. Acknowledge and recognize are words that convey connotations of categorizing and putting things in files or on shelves and forgetting about them. Embrace is a word that brings up images of affection when it is used in the context of embracing someone. However, when embrace is directed at something, it takes on a quality of fixing or taking on something that it is flawed. That is not what I see in acceptance. Acceptance of one's self displays humility. It is non-judgmental. Self-acceptance is important to authenticity because it situates individuals in the reality of getting comfortable, of being comfortable with who they really are.

Furthermore, self-acceptance can be addressed in terms of explicitness and implicitness.

I experienced an example of explicit self-acceptance during my teacher apprenticeship in Japan, when I came to understand that mastery of instructional knowledge and skills were not the complete answer to successful teaching and learning. Equally important in becoming an excellent teacher was the need for authenticity – the idea that I could teach as the person I was, rather than the person I thought others wanted me to be. My desire to become a good piano teacher had prompted a lengthy process of pedagogic exploration and teacher observation. I knew that in the Suzuki Talent Education teaching and learning environment, I needed to be knowledgeable in terms of piano performance and music pedagogy. What I did not realize was that my effectiveness as a piano teacher was additionally dependent on integrating my own authentic presence. However, it was not a matter of simply identifying my strengths and weaknesses as a teacher, and learning to avoid my weaknesses or turning them into strengths. Rather, it was a matter of accepting myself as an entire person and translating the significance of being "true to my self" into piano instruction. In other words, I was able to experience authenticity in teaching by explicitly initiating my own self-acceptance. However, it occurs to me that many individuals who teach with a genuine authenticity do so without ever having explicitly considering their own self-acceptance. For example, my piano teacher colleague Angie is someone I regard as displaying an implicit self-acceptance.

I have known Angie[4] for twenty years as a piano teacher in one of Canada's western conservatories. I admire her greatly, not only because she is a remarkable teacher, but also because she

[4] Throughout this study, I use pseudonyms.

demonstrates an ease in teaching that genuinely reflects who she really is. In terms of self-acceptance, my perception of Angie's teaching is that she is completely comfortable with being herself because she has implicitly accepted herself for who she is. It simply never occurs to Angie to teach any other way than by being herself. She is an example of someone who teaches from an inner grounding of implicit rather than explicit self-acceptance.

What stands out in considering authenticity from a perspective of all-inclusive self-acceptance is the rejection of the absolute of perfectionism. As all-inclusive self-acceptance, authenticity has little to do with the ideal of perfection, because perfection most often represents the presence of only things the individual wants to see. In contrast, authenticity is not defined by a selective approach to personal identity, but by considering the individual in totality. Authenticity is about being open and receptive to the individual's inner complexity in contrast to itemizing the individual's desired self-description or creating a hierarchy of personal traits. It means that authenticity is not just recognizing who you are. Authenticity is about accepting who you are.

The aspect of self-acceptance opens up the individual's potential to connect with others. As Jersild (1955) affirmed, "The person who can most fully accept himself is the one who can most fully accept others" (p. 130). Similarly Rogers (1969) confirmed, "When the person accepts *himself,* he is much more free to hear and understand and come close to the other" (p. 96). What self-acceptance does is it empowers the individual to participate in relationships without the restrictions of obligation, guilt, or personal denial. Self-acceptance equips the individual to understand another person's anger, need for affection, or independence because the individual can draw upon one's

own personal understanding and realization of what such experiences mean.

2.5 Red Herrings Revisited

This investigation into the notion of authenticity has attempted to elucidate a deeper understanding of authenticity defined as being "true to one's self". Examining the red herrings associated with authenticity has resulted in a repositioning of the relationship between authenticity and freedom, in addition to an interpretation of authenticity as exploration through personal understanding, care, and acceptance. Interestingly, Vanier (1998) provided an eloquent interpretation of the relation between freedom and authenticity that perfectly captures the results of this study thus far.

> To be free is to know who we are, with all the beautiful, all the brokenness in us; it is to love our own values, to embrace them, and to develop them; it is to be anchored in a vision and a truth but also to be open to others and, so to change. (p. 117)

In terms of freedom, what this investigation seems to suggest is that the Romantic ideal of self-determination may be past its prime. Personal freedom as characterized by the emancipatory qualities of independence, autonomy, or liberty may have little to offer in terms of going forward, whereas, the conceptualization of freedom as anchored in authentic self-expression has yet to be fully explored. Prioritizing authenticity as precursor to freedom takes the individual away from the projection of freedom as absolute independence, indiscriminate choice, and absence of constraint to a place where freedom is experienced as the authentic realization of being "true to one's self".

On the other hand, this investigation into authenticity has uncovered a disturbing link between self-determining freedom and distorted subjective outcomes such as narcissism. It appears that

narcissism may be the natural and perhaps unavoidable outcome of the centuries old commitment to self-determination. Persisting with this self-deterministic attitude will most likely result in increasingly isolated and self-serving individualization. In contrast to the narcissistic cycles of self-promotion, this study proposes a re-conceptualization of authenticity that is informed by spiraling cycles that also seek to push boundaries, this time through the process of self-exploration. The boundaries in this case are not the over-stretched boundaries of personal gratification championed as the individual's right to self-determination; rather, the boundaries of authentic self-exploration involve self-understanding, self-care, and self-acceptance. Here, the authentic individual connects with the idea of being "true to one's self" through meaningful personal exploration that involves one's self and the individual's social context. There is an overlapping of understanding, care, and acceptance that is not so much about developing a universal mantra to authenticity, as it is about experiencing and recognizing the presence of an *acceptable tension* that comes with being a multilayered human being.

What seems important is that the notion of authenticity has arrived at a crossroads. Authenticity has reached a point in time where the questions facing its future have to do with how authenticity will survive without the stimulus of Romantic self-determining freedom or the contemporary inclination to moral imperatives and social obligations. In a sense, what is at play here has to do with responding to the implications of Descartes' disengaged reasoning, the hierarchical separation that promotes mind over body, and the dominant role that rationalism has played in prescribing self mastery as an objective paradigm. It is about the individual's role in responding to the questions of what is the good life, what kind of practical wisdom will

best serve the individual, and what rules will provide the solution to determining right and wrong. To get a sense of how it might be possible to move through a questioning, uncharted, and somewhat distrusted contemporary environment, I suggest moving from this chapter's focus on theoretical meaning making to consider making meaning of lived experience.

The tone of Chapter Three shifts to a personal note in order to consider authenticity from an overarching Suzuki perspective of musical experience. Chapter Three focuses on how authenticity is embedded in Suzuki's life story, in the lived experience of my Suzuki teacher apprenticeship, and in Suzuki's commitment to tone production. Here, I deliberately concentrate on musical experience as a source of insight and illumination. I take advantage of the multilayered immediacy of musical performance to explore and elucidate an understanding of authenticity. In doing so, I address the third research question: In view of the parallels with authenticity that exist within the Suzuki Method's approach to music education, what are the implications of a Suzuki understanding of authenticity?

Chapter Three

In this chapter, I travel through an examination of personal practice and performance. Chapter Three contains an intermingling of historical accounts, personal narratives, and descriptive analysis, all related to the Suzuki Method and music performance – and all with the intent of understanding authenticity from a musical perspective. I have chosen to work within the Suzuki Method's approach to music education because of my extensive background as a Suzuki Piano master instructor. More significantly, the decision to delve into the Suzuki Method has to do with one of the Method's foundational elements – the commitment by Suzuki to consider music study as a vehicle to character development (Barrett, 1995; Hendricks, 2011). What Suzuki proposed in methodological terms was in keeping with the Greek concept of *Paideia,* the idea that "education is not mastery of subject matter but mastery of one's person" (Orr, 2004, p. 13). He envisioned the Suzuki Method as "life education", as an educational process "that inculcates, brings out, develops the human potential, based on the growing life of the child" (Suzuki, 1969, pp. 96-98). Furthermore, this exploration considers Suzuki's own demonstration of what it personally means for him to be "true to one's self".

I also incorporate the analysis of authenticity in musical performance into this chapter's explorations. My purpose is to tap into the performer's unspoken commitment to authenticity – to the aspect of being "true to one's self", the aspect of revealing something genuinely connected to one's self, the aspect of connecting with one's self in musical performance. My goal is to explore the multilayered immediacy of musical performance in order to continue the understanding and clarification of authenticity. In this way,

investigation of the Suzuki Method and musical performance is practical and relevant to the elucidation of authenticity.

I begin with a biographical approach to Suzuki's life that serves to underscore his intensely personal and authentic relationship with music. I continue by exploring narratives of pivotal experiences from my own Suzuki teacher apprenticeship. They provide the personal impetus for an examination of the Matsumoto Talent Education Institute and its influence on authenticity. Finally, Suzuki's phrase, "Beautiful tone with living soul, please" – a statement demonstrative of Suzuki's emphasis on tone production – acts as the source for investigation into the aspect of authenticity in musical performance.

3.1 Suzuki Biography & Themes

Dr. Shinichi Suzuki, Founder of the Suzuki Method of music instruction, wrote extensively on his experiences leading to and following the establishment of the Suzuki Method. English translations of his writings have been collected and published in *Nurtured by Love* (Suzuki, 1969), *Ability Development from Age Zero* (Suzuki, 1981), and *Where Love is Deep* (Suzuki, 1982). These texts provide written accounts of how Suzuki assembled the theoretical and philosophical underpinnings of the Suzuki Method. The following is a brief timeline of Suzuki's life.

Born in 1898, Suzuki was the fourth child of twelve in a family of formerly samurai heritage. His father, Masakichi Suzki, who founded the Suzuki Violin Seizo Company of Nagoya, spoke English, frequently travelled abroad, and possessed twenty-one patents at the time of his death (Suzuki, 1969, pp. 67-68). From 1912 to 1916, Suzuki attended Nagoya Commercial School in preparation for a career managing his father's violin factory. The year 1915 was in Suzuki's early life, highlighted by Suzuki's introduction to the writings of Tolstoy and

learning to play the violin. In 1920, Suzuki moved to Berlin to further his violin studies, living there until 1928. Suzuki returned to Japan in 1929 with his German wife, Waltraud. After his family's fortune collapsed, Suzuki began his career as violin performer and teacher (Hermann, 1981, pp. 37-39). In 1932, impressed by children's ability to learn their mother tongue, Suzuki initiated work on the methodology of the Suzuki Method. Following the end of World War II, Suzuki moved in 1945 to Matsumoto where he established the Talent Education movement. He died in 1998 in Matsumoto, Japan, having witnessed a worldwide expansion of the Suzuki Method and received international recognition for his contribution to music education. Departing from this comprehensive timeline, I move to the primary life themes evident in Suzuki's life.

In looking more closely at Suzuki's life, three life themes emerge: his relationships with children, his fascination with character, and his connection with music. Interestingly, the themes of children, character, and music surfaced during his youth. Two decades later, each of these three life themes would impact the primary focus of Suzuki's life work – the development of the Suzuki Method of music instruction.

Suzuki acknowledges the profound influence his relationships with children had on his own outlook as a young person (Suzuki, 1969, p. 75). In playing with them, he learned of their trusting natures, gravitating towards their humility and unassuming approach to life. For Suzuki, playing with children was not a distraction; it was an opportunity for learning about them and his own self.

> They have no thought of self-deception. They trust people and do not doubt at all. They know only how to love, and know not how to hate, they love justice, and scrupulously keep the rules.

They seek joy, and live cheerfully and are full of life. They know no fear, and live in security (Ibid, p. 75).

Suzuki's relationships with children were transformative, in the sense that Suzuki's curiosity of children led to an eventual comfort and ease with children. What is remarkable about this particular life theme of his connection to children is to note that during his mid-teens, Suzuki was especially intrigued by four and five year old children. Nearly twenty years later, it would be the fathers of two boys – a four-year old and a five-year old – whose requests of Suzuki to teach their children that would spark Suzuki's search for a methodology appropriate in teaching children at such an unprecedented young age.

Suzuki's fascination with the life theme of character was informed by his years as a student at the Nagoya Commercial School (NCS) and the personal writings of Tolstoy. Every year of the four years that Suzuki attended NCS, he was elected class president – not because in his estimation he worked particularly hard or got good marks, but because of his self-perceived obliging and loving character (Ibid, p. 76). The school's motto was "Character first, ability second", a principle that Suzuki described as a "light to my path all my life" (Ibid, p. 76), and a principle that took on intensely dramatic outcomes during his final year at NCS. When disagreements and misunderstanding resulted in a student brawl over cheating during the final examination period before graduation, Suzuki convinced the entire student body to go on strike – to willingly fail their final examinations as a demonstration of their mass culpability in handling the situation. Amazingly, the school's principal – the man who had created the school's motto – accepted the students' demands and everyone successfully graduated. What stands out in this life theme example of character is that Suzuki credits the seeds of "true

friendship and love", as he had learned from the writings of Tolstoy, for his unorthodox solution to the situation (Ibid, p. 77).

Acknowledging Tolstoy's vital contribution to the youthful agitating and informing of his fascination with character, Suzuki refers to his introduction to Tolstoy's (1985) *Diary* as one of fate and destiny. One day, working in his father's office after school, Suzuki caught himself lying rather than admit to his guilt in a case of wrongdoing. To rid himself of the annoying guilt, he went to a bookstore where he came across a copy of Tolstoy's *Diary*[5]*.* He opened the book and his eyes fell on the following words, "To deceive oneself is worse than to deceive others", piercing the young man to his core (Suzuki, 1969, p. 73). Reading Tolstoy, Suzuki encountered an individual who wrote eloquently and thoughtfully of his struggles with personal vices and the significance of conscience, faith, and God. In many ways, Tolstoy's challenge with the idleness of his aristocratic life pushed Suzuki to consider the meaning of his own upper class privileged position as a descendent of samurai heritage. Through his exploration of Tolstoy, Suzuki began to weave together the thematic threads he had experienced in his relations with children and as a student at the Nagoya Commercial School. Tolstoy's writings provided a sort of philosophical glue for Suzuki's emerging ideas about how he would live his life – opening his destiny, teaching him of meekness, and introducing him to the voice of conscience (Ibid, pp. 74, 83). It was in this environment of philosophical turbulence, change, and

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[5] From Tolstoy's *Diary* (1985, p. 79): 22 November 1853. One of my chief and, for me, most unpleasant vices is lying. The motive for it is usually boasting – the desire to show myself off to advantage. Therefore, so as not to allow my vanity to reach a stage of development in which there is no time to stop and reflect, I set myself a rule: as soon as you feel the tickling sensation of self-love which precedes a desire to say something about yourself – reflect. Keep silent and remember that no fabrication can give you more weight in the sight of other people than the truth, which has a tangible and convincing character for everyone.

understanding that Suzuki would encounter the life theme in connecting to the beauty of musical performance.

For most of his youth, Suzuki considered the violin as nothing more than a toy better suited to playing games than making music. When his family obtained a gramophone in 1915 and Suzuki heard the violin for the first time – a recording of the violin virtuoso Mischa Elman performing Schubert's *Ave Maria* – it was an experience that "opened" his eyes to music, moving his "soul". He was utterly enthralled by Elman's beautiful tone. Following four years of violin studies, Suzuki moved to Berlin. Eight years (from 1920-28) of musical and personal exploration would deeply informed the role music would play in Suzuki's life.

> It was through music that I found my work and my purpose in life. Once art to me was something far off, unfathomable and unattainable. But I discovered it was a tangible thing…. The real essence of art turned out not to be something high up and far off. It was right inside my ordinary daily self…. After I found out [what art truly is], the rest was up to me. It was up to me to polish and refine myself, that was all. (Ibid, p. 94)

Studying the violin, attending concerts by the musical icons of that era, socializing with the likes of amateur violinist and scientist Dr. Albert Einstein – these were experiences that informed and influenced Suzuki's evolution as a musician. What started out as a kind of reverence or awe for music gradually shifted until Suzuki realized that music was not something separate from himself. The life theme of music acted as a conduit to personal examination and refinement. In this way, Suzuki continued to weave together the thematic threads of his life – the composite of his relationships with children, fascination

with character, and a personal connection with music – that would eventually find their way into the Suzuki Method of music instruction.

In 1932, requests by the fathers of two boys sparked Suzuki's search for a teaching methodology appropriate for such young children. Observing that "All Japanese children speak Japanese", Suzuki realized his simple but remarkable observation[6] could serve as the theoretical model for an approach to music education. In this way, Suzuki's initial efforts in developing the Suzuki Method focused on two of the three life themes: children and music. However, Suzuki's efforts in developing the methodology were cut short by the arrival of World War II. Living in Tokyo at the beginning of the war, Suzuki witnessed the devastating air raid bombings and delayed his departure out of concern for his students. As the bombings intensified, Suzuki moved in 1943 to Kiso-Fukushima, a mountain village outside of Tokyo, where he nearly starved to death due to the lack of food provisions and severe rationing (Ibid, pp. 33-35). Following the end of the war in 1945, the deeply affected Suzuki envisioned the creation of a better world for the children of Japan. Living in the aftermath of war torn Japan, his focus shifted from the theoretical and methodological roots of the Suzuki Method to embrace the total composite of life themes: children, character, and music. Thus, the Suzuki Method took on a philosophical dimension in response to Suzuki's vision of an approach to music education that would "Develop noble hearts and minds in children" and "Create the better world through music" (Ibid, pp. 7,

[6] There are two versions regarding Suzuki's observation of Mother Tongue learning. In a conversation with Dr. Masaaki Honda (circa 1948-49), Suzuki refers to his experience observing German children and how easily they learned to speak and understand German in comparison to his limited success in learning to speak a foreign language (Honda, 1974, pp. 73-74). Suzuki's own record of Mother Tongue observation refers to the observation he made of Japanese children (circa 1932) as he searched for an appropriate method to teach pre-school violin students (Suzuki, 1959, p. 9; Suzuki, 1981, p. 4)

114-115), emphasizing that the goal of Suzuki Method instruction was not on producing professional musicians (Collier Slone, 1985; Cook, 1975; Grilli, 1987). Rather, he considered the Suzuki approach to music study as the influential, intimate, and personally rewarding vehicle for personal development.

Examining Suzuki's life in this way, the emergence and interweaving of life themes takes on an importance that speaks to Suzuki's attentiveness to his own personal authenticity. This examination speaks to the Suzuki Method's integrated nature in the sense that the elements of pedagogy, methodology, and philosophy are not separate entities pulled off a metaphorical shelf and forced into an educational process. The Suzuki Method is the composite of Suzuki's undeniable connection to children, character, and music. These life themes are not the random, disconnected interests of a questioning teenager. Children, character, and music represent the stimulation of thoughts, reflections, conflicts, and passions that acted as anchors for Suzuki's life work of developing noble hearts and minds through music. They represent Suzuki's awareness and attention to the notion of his own authenticity – the idea of being "true to one's self".

3.2 Suzuki and Authenticity

What seems evident in examining Suzuki's biography and life themes is that long before Suzuki considered the notion of music study as character development, his relationships with children, fascination with character, and connection to music brought him to grapple with the implications of being "true to one's self". Suzuki's life grappling was not about turning into something new or something that was not there before; his transformation was in knowing himself, in being aware of himself, and recognizing his own personal development. This

is not to suggest that Suzuki's approach to life was any more or less authentic than other music educators. Rather, it is an observation that is useful for this study because it underscores Suzuki's attention to authenticity as connected to the aspects of self-understanding, self-care, and self-acceptance.

Looking at Suzuki from a perspective of self-understanding draws consideration of multiple influences. There was the emphasis of his school's motto on personal integrity as "Character first, ability second". There were the powerful writings of Tolstoy whose diaries embraced his own personal struggles. These were influences that Suzuki evidently did not ignore, influences that supported Suzuki in his desire to explore the "question of human meaning and how we might make sense of our lives in such a way that life can go on" (Smith, 1999, p. 41). Suzuki responded to such influences through his own personal process of self-understanding, of making sense of his own life and its future direction.

Looking at Suzuki from a perspective of self-care, there is the insistent calling of conscience that brings Suzuki to consider the "framework of standards and aims" (Frankfurt, 2004, p. 23) for his own life – a framework that was influenced by his relationships with children and music. Suzuki played with children because he "liked" them, but this relationship was significant in that Suzuki devoted time to children because of his desire to "learn from them" (Suzuki, 1969, p. 75). What Suzuki took away from his relationship with music was an understanding of art as something that was inside his "ordinary daily self" (Ibid, p. 94). It was a relationship that inspired him to take on a responsibility for refining and polishing his own self. Furthermore, the authentic perspective of self-care takes on a sense of personal morality and social significance in the aftermath of World War II – a

time of Suzuki's life that compelled him to consider his concerns for his students, his wartime struggle with starvation, and the future of a country devastated by the horrors of warfare.

Finally, in terms of self-acceptance, this examination of Suzuki's life reveals that the acceptance of self prompted by youthful encounters with Tolstoy, children, and music would form the foundation of who he was as a person – an individual not defined by one's imperfections, but completed by the individual's capacity for self-acceptance. Moreover, it would be the overlapping of understanding, care, and acceptance related to the notion of being "true to one's self" that would determine the comprehensive direction of the Suzuki Method as theory, methodology, and philosophy of *Paideia.* Development of the Suzuki Method was undoubtedly the result of Suzuki's single-minded, unwavering efforts. He was a solitary researcher whose interests led him to envision education through the lenses of life and music. However, Suzuki was more than an objective observer and researcher. He was a highly subjective teacher and philosopher whose work was rooted in an intense and personal philosophical commitment.

Being true to himself, Suzuki wanted to understand the educational process of violin teaching, but could not ignore the inner rumblings that pushed him to make sense of life, to make sense of music, to understand what it meant to teach children. His response was to synthesize his relationship with life and music – his own personal sense of being "true to one's self" – as the philosophical underpinning of the Suzuki Method and trust that his followers would naturally engage in authentic teaching processes. For Suzuki Method students, it means that the notion of authenticity became a priority. For teachers of the Suzuki Method, it means that Suzuki insists on

dramatic changes to the institutionalized positions of knowledge-giver and enforcer. He considers teachers as models of both instructional excellence and personal development.

> Everything depends on the teacher…. The teacher, if he is a teacher at all, must seriously study… develop himself, correct himself, and make efforts toward his self-growth. In other words, he must be a human presence that ever continues to advance. (Suzuki, 1982, p. 45)

Thus, "Develop noble hearts and minds in children" and "Create the better world through music" are not merely the idealistic expressions of Suzuki's hope. Rather, the philosophical underpinnings of the Suzuki Method represent the personal articulation and requisite enactment of Suzuki's commitment to being "true to one's self" – his authenticity.

3.3 A Suzuki Teacher Apprenticeship

My Suzuki teacher apprenticeship took place at the Talent Education Institute in Matsumoto, Japan where I was a *kenkyusei* under Suzuki's mentorship from 1983 to 1986. What is important to keep in mind regarding my apprenticeship is that I did not move to Japan as a proclaimed Suzuki fanatic, as someone who had accepted the philosophical and methodological aspects of Suzuki Method instruction as carte blanche. I moved to Japan with a singularity of purpose: to find out how the Japanese Suzuki teachers achieved their remarkable results. In practical terms, I felt an affinity with Suzuki's Mother Tongue Theory[7]. Both my childhood experiences with learning to play the piano and my teaching experiences with beginning piano

[7] With the Mother Tongue Theory, Suzuki transforms the process by which children learn to speak their mother language into a methodology for learning to play a musical instrument. This process differs radically from previous traditional music instruction methodologies that promote music reading as the foundation for music performance. Suzuki's Mother Tongue approach incorporates tone production and learning to play by ear as the foundation for music performance and subsequent learning to read music.

students were obvious examples of Mother Tongue Theory success. In philosophical terms, however, things were less agreeable. I could not ignore my conflict with Suzuki's philosophical affirmation that music could change the world. I considered it nothing more than wishful thinking and seriously hoped I could steer clear of any conflict with Suzuki's philosophy by focusing on the practical elements of instruction.

Looking back on my experiences in Japan, I see a somewhat messy and frequently interruptive apprenticeship three times longer than my original commitment to one year of studies. It was an apprenticeship of emotional upheavals, lack of knowledge, physical practice, inexperience, timeliness of revelations, intuitive understandings, and spiritual awareness. When I moved to Japan in 1983, there was little thought of authenticity on my mind. Moreover, during my apprenticeship, there were no classes on authenticity in teaching, or lengthy conversations with Suzuki on the importance of being "true to one's self". Yet, something in my relations with Suzuki and the environment of the Talent Education Institute led to the significance of authenticity in teaching – the idea that I could teach as the person I was, rather than the person I thought others wanted me to be.

To get a better sense of my Suzuki apprenticeship in terms of what influenced or contributed to the emergent theme of authenticity, I developed firsthand narratives that recount the pivotal events prior to and during my apprenticeship. For the purpose of this research, I examined, reflected upon, analyzed, and interpreted the self-narratives as an opportunity for discovery and modification of my understanding of the individual's educational context. I read the narratives numerous times, allowing myself to be influenced by their

familiarity, comfort, overt, and underlying messages. I examined the question: What happens in environments that foster authenticity? Very quickly, through this process, I came to the disposition of trust. In the following investigation, I analyze trust as an outcome of educational contexts through the juxtaposition of my own narratives and the relevant literature on trust.

3.3.1 Trust and the Educational Context

To some extent, the disposition of trust is determined through the seemingly contradictive approaches of rational deliberation and emotional understanding (Corrigan et al., 2010; Govier, 1992; Holton, 1994; McGeer, 2008; McLeod, 2011; Pettit, 1995; Rempel et al., 2001). Trust, as a rational outcome, may be seen as the purposeful outcome of objective analysis, verifiable by observable facts and rational deliberation. I trust someone because of what I know about them, because of what I am clearly able to indentify or recognize. In contrast, trust as an emotional or intuitive disposition is different from rationalization in that it is distinguished by a willingness or desire for connection with others. I trust someone because of an internal feeling of congruence or alignment. I trust someone because it feels like the right thing to do. Examining the firsthand narratives for this research, on many occasions I trusted Suzuki because it felt like the right thing to do; it was a simple matter of emotional or intuitive alignment. Whereas, in the case of the Japanese Suzuki teachers, I trusted them because of the obvious expertise evident in their teaching as based on my rational and objective analysis of their teaching routines and accomplishments.

Delving into the philosophical literature on the topic of trust in the context of this investigation, I discovered trust to be a somewhat problematic and double-edged concept in view of two essential and

opposing attributes: optimism and vulnerability (Applebaum, 1995; Baier, 1986; Becker, 1996; Jones, 1996; Lahno, 2001). Trust as optimism refers to the central characteristic of interpersonal relationships demonstrated in the individual's hopeful expectation that people will treat you well, that people will treat you with good will. In optimistic situations, I trust that my own actions and others' well-intended actions are motivated by a commonality of shared values or norms. There is a quality of dependability or reliability. There is the idea of security to the point of being able to place one's self in another's hands. In contrast, trust as vulnerability is connected to the sense that in trusting someone else the individual is open to risk and uncertainty. Because I am open to trust, because I am optimistic, I admit to the letting go of a certain amount of control, allowing for the uncertainty of others being in control. Therefore, as an interpersonal relation, trust is problematic, for on the one hand, it involves optimism, dependability, and security, while on the other hand, trust cannot ignore the potential for risk, vulnerability, and uncertainty.

According to Applebaum (1995), trust as optimism is linked to the notion of good will – "trust implies that certain motives are assumed by the one trusting to underlie the good will of the one trusted" (p. 445). Rempel (2001) described this attribute of trust as the "confidence an individual has that another will act in ways that promote fulfillment of desired goals" (p. 57). In this type of trust, the trusting individual allows others to become involved in one's undertakings. There is anticipation that others will respond with care and treat the individual as a person. Looking at the idea of trust as good will in the context of my Suzuki apprenticeship, what stands out is the care and concern demonstrated by the tight knit group of *kenkyusei* at the Matsumoto Talent Education Institute (TEI). As one of

the few non-Japanese *kenkyusei,* I depended on the Japanese *kenkyusei* for their comprehensive understanding of Japanese daily life and, in particular, their insight into the intricacies of the TEI. On one occasion, the "good will" of one of my fellow *kenkyusei* took me in a direction I never expected.

> *No Questions Please* – I arrived in Japan with many questions… and wasted no time in demonstrating my genuine interest in the intricacies of piano instruction. I asked questions, anticipating that the answers would begin to fill in the blanks related to my limited experience and experimentation. However, the response to my questioning came with a reaction I had never anticipated – one of my fellow teacher classmates informed me that not only was asking questions discouraged, asking questions was an activity reserved only for those who had the answers…. How could I expand my knowledge without asking questions? How would others be able to recognize my worthiness to learn if I was not allowed to ask questions?

Trusting in the good will of my fellow *kenkyusei* was pivotal in helping me move away from the precision of academic questioning to allow for the emergence of intuitive understanding. I took the advice, trusting its validity and appropriateness to the TEI environment, while acknowledging that as a newcomer I was not always up to the task of comprehending the inner workings of the TEI or solitarily working out the details of my studies. I trusted my colleague's good will.

Another feature of trust as optimism can be found in the element of reliance or dependability on other persons. According to Becker (1996), trust as reliance refers to the disposition that allows an individual to depend on someone else. Underlying this sense of trust is the belief or expectation that I can trust others because they are

"persons of integrity, capable of reliable action and possessing a proper concern and respect of others" (Applebaum, 1995, p. 445). Furthermore, according to Brookfield (2006), this type of trusting requires the recognition of competency. Integrity, reliability, competency – these were qualities I observed in the Japanese Suzuki teachers in 1981, two years before I began my apprenticeship in Japan.

> Watching the contingent of Japanese Suzuki teachers in action, I knew I was watching something most remarkable. Not something unachievable or super human, but something truly remarkable in terms of knowledge and experience was evident in their teaching. By the end of the five-day conference, my mind churned with the many things I wanted to know. Things that I refer to as the *what* and *how* of the Japanese teachers. Things that I knew were missing from my own interpretation of Suzuki teaching – an interpretation limited by my inexperience and lack of experimentation.

Having observed the Japanese Suzuki teachers, I was completely optimistic that I could learn from them. I trusted that their competency as instructors was not fleeting, that their expertise was based on years of study and research. There was no question that I could trust and depend on them.

Trust is based on patterns that occur within everyday interactions (Corrigan et al., 2010). This feature of trust relates to the idea of trust as part of the ordinary routines of daily life, as an occurrence under normal circumstances. Smiling and shaking hands, for example, are so much a part of everyday interactions that it is easy to overlook their influence on the individual's capacity for trust.

However, it was these simple everyday gestures that defined my first face-to-face encounter with Suzuki.

> A hot a steamy summer evening on the northeastern American seaboard. I am sitting outdoors to catch a breath of air. A man approaches. He smiles and extends his hand. I respond hesitantly. I am shaking hands with a short, Japanese man dressed in a jacket and tie, who may have said something to me, but the moment is so brief that all I remember is his smile – inviting and unexpected. I have just shaken hands with Dr. Suzuki. This will be my first memory of him forever. Not a memory in a teaching studio, or a concert hall, or lecture theatre, but a memory of him smiling outdoors on a hot a steamy summer evening in July 1981.

What happens in everyday interactions and under normal circumstances is that trust surfaces in a barrier-free or barrier-reduced environment in which common values may be clearly identified. Meeting Suzuki outside the hierarchy of a teaching studio or concert hall allowed for the emergence of trust as an informal sharing of common values, rather than the formality of teacher-to-student relationship. These simple everyday gestures revealed an intimacy and a dismissal of imposed superiority that stood in stark contrast to the distance and control that I had felt in previous academic settings as a university student. I recognized a man who was sensitive to communication and who recognized the needs of others. More importantly, Suzuki's smile and handshake told me he was a man whose values of familiarity and respect resonated with my own. Suzuki was a man I could trust.

Another way to look at the optimistic attribute of trust is from the perspective of security and safety. Becker (1996) described the

protective quality of trust as a “matter of feeling secure” (p. 46). During my apprenticeship at the Matsumoto TEI, this sense of security can be traced to the notion of shared belongingness I experienced as a *kenkyusei.* Often, we looked to each other for mutual appreciation of our insecurities within the chaos and anxiety of not always knowing what was going on. In this context of *kenkyusei* collegiality and camaraderie, trust was all about feeling confident and safe, even when information was minimal and selective. However, it is interesting to consider what prompted this communal sense of mutual trust in each other. My impression is that the sense of security we felt at the Matsumoto TEI was anchored in our relations to Suzuki and our communal trust in him. Because of our trust and faith in Suzuki, we willingly and wholeheartedly entered into trusting, security-producing relationships with each other. It was a communal trust that was evident and which I described on my arrival in Matsumoto.

> *Arrival* – Although the team of *kenkyusei* had got together to meet me at the train station, their actions were not so much related to my arrival as they were to the fact that they all shared – we all shared – a commitment to Suzuki, a commitment characterized by an implicit and unspoken mutual attitude of trust and respect. They represented the powerful and influential peer relationships embedded in Suzuki’s educational environment.

Furthermore, trust can take on a communal quality when individuals form trusting relationships by committing to a particular person. In this case, the communal commitment to Suzuki provided the impetus for trusting relationships within the group of *kenkyusei,* therein promoting the inclination towards individual and collective good will.

In addition to the optimistic attributes of trust, this investigation has revealed the significance of trust as connected to vulnerability and risk. According to Baier (1986), when an individual depends on or has trust in another person's good will, that individual is "necessarily vulnerable to the limits of that good will" (p. 235). When the individual is open to trusting another, there is always the possibility of harm or disappointment. Trust is a matter of risk because trusting involves the impossibility of separating certainty from uncertainty. McGeer (2008) asserted, "if we decide to trust, such trusting is not pretence in the sense that we hold back from making ourselves vulnerable to the other" (p. 241). In trusting someone else, uncertainty and vulnerability are not pushed to the side. They are part of the equation. Regarding my Suzuki apprenticeship, trust was a mechanism that allowed me to cope with the uncertainty of studying in Japan and take the risk of allowing myself to be vulnerable to whatever might come – risk of failure, risk of irrelevance and worthlessness, risk of hardship and ill will. Remarkably, my trust in Suzuki and the Matsumoto Talent Education Institute was put to the test almost immediately upon my arrival as concerning the matter of my undisclosed commitment to a one-year apprenticeship. The following lengthy excerpt from my research narratives recounts a conversation with Haruko Kataoka (co-founder of the Suzuki Piano Method) and demonstrates my attempt to minimize my own risk-taking in studying at the TEI.

> "How long will you be studying in Matsumoto," she asked... With utmost diplomacy and tact, I replied, "I'm going to stay until I become a good teacher". An open-ended and completely workable answer, I thought. Without skipping a beat, Kataoka responded, "Wonderful! That takes three years." Not one year, or some other randomly indefinite unit of time. Three years. I

> could hardly breathe. I could not look at her. I had moved to Japan under the assumption I would graduate like the other non-Japanese teacher apprentices who spent only one year at TEI. Even though, by the time of Kataoka's question, I must have known that for the Japanese teacher apprentices – my teacher classmates – the requirement for good teaching was undeniably set at three years. It was not open to debate. What it boiled down to was fairly simple and direct – What did I want? Was it a one-year apprenticeship? Or, was it to honestly and sincerely become a good teacher?

Trust, in this situation, was a matter of putting myself figuratively into the hands of Suzuki and Kataoka. It was not so much a matter of whether or not I could trust them; rather it was a matter of how much and with what could I trust them. Could I trust them to help me in my intention of becoming a "good teacher"? Could I trust them in not only guiding me but also in caring for or protecting my own vulnerability? According to Pettit (1995), trust "materializes reliably among people to the extent that they have beliefs about one another that make trust a sensible attitude to adopt" (p. 202). Thus, while the disposition of trust did not necessarily eliminate the potential of risk in my apprenticeship, my confidence in Suzuki and Kataoka allowed me to cope with the uncertainty of my own self-imposed insecurities.

To trust someone is an intentional act, however, as Baier (1986) reminds us, "trusting is rarely begun by making up one's mind to trust, and often it has no definite initiation of any sort but grows up slowly and imperceptibly" (p. 240). Therefore, it is logical that if trust grows almost imperceptibly, that the accompanying vulnerability will also grow without a perceivable awareness, and that individuals can find themselves engaged in increasingly trusting and vulnerable situations.

According to Lahno (2001), the person "who trusts another makes himself vulnerable because he perceives [the other person] as being connected to himself by shared aims or values" (p. 171). The notion of "shared aims or values" is important for this investigation because it refers back to the optimism and confidence that individuals attribute to interactive trust. More importantly, however, is the understanding that individuals enter into trusting relationships even when all the variables involved in trust are not yet in view, even without a clear picture of shared aims or values.

3.3.2 Connecting Trust and Authenticity

As the above investigation has demonstrated, the disposition of trust played a crucial role prior to and during my apprenticeship, even though my vulnerability as a *kenkyusei* who only partially accepted Suzuki's ideas could have completely derailed my studies in Japan. What made my apprenticeship meaningful and sustainable was that I trusted Suzuki, not in his role as a distant observer but as a recognizable influence on my personal and professional development. In simplest terms, Suzuki's influence boiled down to the impact of an everyday gesture – his smile. Remarkably, four months before my graduation, I finally figured out that my three-year apprenticeship was all about authenticity.

> It was as if his smile was saying – Merlin – pay attention to who you really are. Stop trying to impress everyone by becoming the world's best teacher and just be yourself. I recognized Suzuki's smile and realized that my apprenticeship with him was not about mastering the pedagogic intricacies of the Suzuki Method, that mastery of instructional knowledge and skills were not the complete answer to successful teaching and learning. Equally important in becoming an excellent teacher was the need for

authenticity – the idea that I could teach as the person I was, rather than the person I thought others wanted me to be.

While trust was consistent throughout my apprenticeship, my awareness of authenticity only surfaced in the final four months. Even though the disposition of trust as characterized by optimism and vulnerability was evident in my relations with Suzuki, the Japanese Suzuki faculty, and my *kenkyusei* colleagues long before I ever considered the relevance of authenticity.

What seems significant regarding the influence of the educational context on authenticity is that, in this case, the disposition of trust influences authenticity by allowing it to surface at its own rate, without interference, without the regimes of reflection or personal analysis suggested in the literature. Trust allows the individual to move through highly personal relationships that fluctuate and evolve over time, to learn in areas that are meaningful and pertinent, and to maintain an attitude of internal questioning until such a time as the individual can make sense. In a trusted context or environment, the individual's sense of self – no matter how complete or incomplete – is welcomed unconditionally and respectfully. Trust, in the case of this Suzuki apprenticeship, empowered the individual to reconsider the limitations of rationalism and blatant inquiry, to take a risk by making time and allowing the space for intuitive understanding and meaning making. In this trusted environment, the individual's vulnerability was acknowledged as not completely out of the picture; risk was perceived to be minimal and not unmanageable. However, while this examination has focused on the connection between authenticity and a trusted environment, it also brings into question the relationship between authenticity and a *distrusted* environment. How does the individual's

authenticity respond differently in comparing the trusted and distrusted environments?

My experience has been that authenticity does surface and survive in distrusted contexts with noteworthy differences in comparison to the trusted environment evident in this Suzuki examination. In contrast to the trusted descriptors of "unconditional welcome" and "respect", authenticity in the distrusted environment surfaces as "isolated" and "protected". Fear becomes the determining force, often serving as an accurate predictor of the potential for failure, unanticipated deception, unwarranted disrespect, random and obscure obstacles. Vulnerability is interpreted differently in a distrusted environment. Here, the vulnerable individual's risk runs to extremes that see everything from complete shut down to radical expressions that challenge authoritative, unbending structures.

Therefore, while authenticity surfaced as a result of the influence of a trusted Suzuki environment, it cannot be said that authenticity only surfaces in such trusted environments. The possibility of authenticity depends not so much on whether or not the individual finds one's self in a trusted or distrusted environment. Rather, authenticity depends on the individual's desire and ability to release one's own voice in the safety and persuasion of the trusted environment, or to make one's voice be heard above the intrusive and oppressive noise of the distrusted environment.

3.4 Beautiful Tone with Living Soul, Please

By the time my generation of *kenkyusei* arrived at the Matsumoto Talent Education Institute, the eighty-five year old Suzuki was consumed with tone production. Tone production was the fundamental, elusive, empowering, enveloping, and inescapable institutional theme. It was as if the entire TEI somehow reverberated

with the ever-present power of tone production. Suzuki's lessons returned repeatedly to the study of tone. The practice rooms resonated with the sound of *kenkyusei* in their committed search for and exploration of tone. Concerts highlighted the need for tone, the growth in tone, the possibility of tonal achievement. Tone was everywhere. Following my graduation from the Matsumoto Talent Education Institute, Dr. Shinichi Suzuki presented me with a certificate of Japanese calligraphy on which he had inscribed,

美しき 音に いのち を

Beautiful tone with living soul, please.

"Beautiful tone with living soul, please*",* translated from the Japanese "*Utsukushiki oto ni inochi o",* is a phrase Suzuki often intoned during my three-year apprenticeship in Japan. It is a phrase that demonstrates Suzuki's interpretation of the relationship between tone, beauty, music, and the individual's authentic self. What seems significant in Suzuki's musical development is that he experienced for himself the transformative relationship between music and being "true to one's self", between the musical art form and the individual's authentic self. Consequently, in the expression "Beautiful tone with living soul, please", Suzuki pleads for attentiveness to the interactive relationship between tone, beauty, and the multilayered individual. He promotes beautiful tone, musical appreciation, and musical expression as meaning making experiences that reflect the individual's intimate understanding of one's self. The following investigation examines this phrase in order to unravel the resonant themes associated with Suzuki's attention to tone production and the underlying aspect of personal authenticity. This investigation invites the juxtaposition of philosophical, musical, and Suzuki-related autobiographical literature. I begin with an examination of the connection between tone production

and authenticity as demonstrated by the individual engaged in musical performance.

3.4.1 音 - Tone

Music – whether art form, entertainment, activity, or pastime – can be understood in terms of such practical elements as melody and harmony, pulse, tempo, and rhythmic variation, consonance and dissonance, texture, and instrumentation. Tone production fits within the dimension of music as sound quality, resonance, or timbre. Often, tone production is referred to using descriptive words borrowed from the visual, emotional, and tactile world. For example, visual descriptors refer to tone in terms of such shapes as flat or round tone, or such colored references as dark, bright, dull. Emotional descriptors include a vast array of feelings – love, passion, happiness, joy, sadness. Tactile descriptors include warm, harsh, smooth, heavy, velvety, light. The importance of these tonal descriptors is that they describe a listening experience of both the performer and audience member, even though tone production originates within the performer's interpretation of the performed musical selection. From a musician's perspective, the mastery of tone production involves an ongoing relationship with the instrument and repertoire to be performed. Many accomplished musicians are recognized and applauded for their tonal mastery and fluency in musical genres as exemplified by the cellists Rostopovitch and Casals, tenors Domingo and Pavaratti, pianists Gould and Horowitz, jazz musicians Pederson and Krall, and popular performers such as Mariah Carey or Alanis Morissette.

An investigation into the study of tone production immediately brings into question the relationship between the performer and the instrument, and how tone production may be interpreted as belonging

to the instrument and as belonging to the performer. Tone, according to Lippman (2006), is a sign of life in that it reveals something of the physical nature of its source and the bodily activity from which it arises (p. 111). From the perspective of tone belonging to the instrument, all acoustic instruments (that is instruments whose basic function is humanly rather than electronically determined) such as the human voice, woodwinds, brass instruments, piano, and percussion have the capability of producing a wide variety of tone qualities as relative to the inherent physical properties or structural design of the instrument. That is why certain voices sound differently from each other, or the tone of a Steinway grand piano can be distinguished from a Heintzman grand piano. Tone belongs to the instrument in the sense that all acoustic instruments are suited to producing certain particular tonal qualities even though those tonal qualities may have desirable and undesirable attributes. From the perspective of tone belonging to the performer, all performers have the ability to manipulate an instrument's tonal potential. In doing so, they make choices about the quality of sound that reflect their individual approach to the instrument. What is important to keep in mind is that tone production is more than the performer's intellectual choice of sound or the physical manipulation of an instrument. Tone production is also influenced by the performer's emotional and spiritual states because, as Loesser (1954) has confirmed, changes in one's own feelings in turn causes the individual to vary the "intensity of sounds" that one produces (p. 21).

Historically, tone quality has been considered as a most essential artistic ingredient in the world of music by such musical illuminates as

Neuhaus[8] and Sandor[9], because it is mastery of tone production that enables artistic expression. Neuhaus (1973) identified tone production as the "first and most important among other means of which a pianist should be possessed" (p. 56), while cautioning that tonal mastery remains a means of musical expression, not its purpose. Furthermore from a historical viewpoint, the study of tone production has necessitated a recognition and comprehension of technique – that is the performer's physical control of the body's playing mechanism that incorporates flexibility and freedom of movement, relaxed weight, muscles in tension and release, and the capacity to connect one's technical intent with a clear sense of listening and purpose in performance. Tonal expression and technique are indivisible, according to Sandor (1981); and a malfunctioning technique affects almost everything that is vital to musical performance (p. 8). Conceived in such extensive but essential terms, it is not difficult to appreciate how the challenges associated with tone production and technique have produced a considerable variety of potential interpretations.

Suzuki responded to the challenges of tone production and technique by incorporating tone production as the first step in learning to play an instrument. He insisted that all Suzuki Method music study begin with a series of exercises designed to fulfill the basic tonal requirements of each particular instrument and continue as the student progressed through the repertoire. He described this process: "tonalization" – a reworking of the term "vocalization" as applied to the

[8] Heinrich Neuhas (1888-1964) gave his concert debut as a pianist at age eleven and went on to perform in Germany, Italy, and Russia. In 1922 he began his teaching career at the Moscow Conservatoire, going on to become one of the world's most recognized authorities on the piano. Amongst his pupils were Radu Lupu, Emil Gilels and Sviatoslav Richter.

[9] Gyorgy Sandor (1912-2005) studied at the Liszt Academy in Budapest under Bela Bartok and Zoltan Kodaly. A prolific concert and recording artist, Sandor taught well into his nineties, most notably at the Julliard School of Music in New York City.

kind of training vocalists receive in vocalizing exercises (Landers, 1984, pp. 143, 146). Suzuki's fascination for tone production dominated his own musical studies as a student and his ongoing evolution as a teacher (Suzuki, 1969; 1981; 1982).

> I recall how it was when I was a beginner. Having heard records, I wished to produce the fine tone of those maestros, and tried to play the violin with a power which nearly crushed the strings with the bow… The sound I wanted was in those brilliant big sounds, beautiful sounds, and tender sounds of the maestros, and yet I was scratching away pressing the string which could have rung beautifully: not knowing how to produce the beautiful sound I aimed at, I was trying to play with power. (Suzuki, 1982, p. 82)

Listening to the tone of the recorded maestros had an immense impact on Suzuki's mastery of the violin, prompting his own personal and practical exploration of tone development. In that regard, Suzuki approached tone development from a principle of natural sound, described in the undisturbed ringing of a shrine bell.

> The sound is tender and beautiful; it is the sound of the ringing string itself… like a shrine bell beautifully ringing with a lingering reverberation. If we can reproduce the sound of the string ringing purely by itself after being plucked, if we can let it continue to ring just like that… then it will be a tender and beautiful sound. Let us have a beautiful sound of the string that rings. (Suzuki, 1982, p. 81)

The cultivation of a natural tone quality through a well-coordinated approach to violin technique was important to Suzuki. He considered mastery of a natural quality of sound as the means to personal and artistic expression. Although Suzuki never used the term authenticity

in his writings, he makes a direct reference to authenticity and its connection to tone production as evident in the expression "Beautiful tone with living soul, please". He regards tone production as a matter of the individual's connection with one's self and one's instrument in the service of beauty and the concept of living soul.

What comes out of this examination into tone production is that tone production involves the natural and yet intentional engagement of an authentic performer. Tone production is connected to authenticity by the inherent demands of musical performance. The musician's production of sound quality is not an "impersonal or accidental event" (Cumming, 2000, p. 21). Tone production is a highly personal and deliberate activity in which the individual performer engages with or connects to the instrument for the purpose of both musical and personal expression. Tone quality, in this sense, is not heard as sound alone, but as possessing a quality that is personal and authentically genuine to the performer. While authentic tone production may seem to be a relatively straightforward task as demonstrated in the effortless delivery of musical performance or the passivity of listening to a recording, the capacity of the performer in regards to authenticity is necessarily multilayered and complex. Authenticity in tone production is more than just making one's own sound. Authenticity in tone production encompasses attention to the instrument, the selection to be performed, the listener, and the statement of the individual performer. Looking at the connection between tone production and authenticity in this way sheds light on a relational positioning of authenticity. This relational positioning or interconnectivity is similar to Chapter Two's conceptual connections, but different in the sense that here authenticity is embedded in unspoken yet experiential relationships made up of performer,

instrument, art form, and artistic message. From this perspective of tone production and authenticity, I move to examine how authenticity is informed by the concepts of beauty and living soul as demonstrated by the individual engaged in musical performance.

3.4.2 美 *– Beauty*

Beauty is traditionally considered synonymous with aesthetics, taste, artistic and cultural values. Notably, the most prevalent issue addressing the nature of beauty concerns whether it is a subjective or objective matter. In this regard, I draw upon the work of Sartwell (2004) who disagreed with the claim that "Beauty is in the eye of the beholder", arguing beauty is a feature of a situation that includes both a beholder and an object. "We give beauty to objects and they give beauty to us; beauty is something that we make in cooperation with the world" (pp. 3-4). Thus, beauty is regarded not so much as a fixed state of interpretation; rather beauty is revealed in the interactive relational encounter between perceiver and perceived. Beauty is a kind of involvement or juxtaposition in that the beholder is not merely judging or assessing the object, but is responding to something in the object that produces a sense of appreciation, satisfaction, or pleasure. Furthermore, this awareness or recognition of beauty is often shared by communities connected in their mutual appreciation and acknowledgement of beauty.

While the notion of beauty is primarily associated with visual qualities, this examination naturally considers beauty in the experience of sound. What seems to be consistent in translating the language of beauty from a visual to an auditory perspective is that the relation between beauty and the perceiver of beauty involves a certain combination of objective and subjective qualities that are pleasing to individuals and communities of appreciation. Therefore, an individual

can sincerely admit, “That sounds beautiful to me” with the assurance that this statement has both an individual and potentially communal validity or worth.

Objective qualities of sound that are pleasing have to do with the classical conception of beauty as an independent property. This is why to a certain degree, musicians can agree on the quality of sound as being beautiful or not because the objective parameters surrounding sound quality are adequately flexible and recognizable as to be shared by this community and others. The property of sound “can be considered in its own right, as intrinsically pleasing or harsh, as attractive or ugly” (Lippman, 2006, p. 111)

From a subjective standpoint, in order for sounds to result in the pleasure associated with beauty suggests that performers and listeners create or generate personal states of interpretation that exist beyond the intention of musical pitch, rhythm, or harmonic structure. For listeners and performers, the notion of beauty in sound involves a process of subjectively interpreting the individual’s sensory response to sound. To qualify sounds as beautiful implies that they are “inherently meaningful or capable of assuming a meaningful role in the listener’s scheme of activity” (Maconie, 1993, p. 13). This indicates that the process of listening is essentially a process of meaning making – a process in which the individual creates relationships with sound and recognizes one’s response to those relationships. It is a process that is all about connecting sound or qualifying sound relationally to “concepts, memories, or emotional states” (Fuller, 2004, p. 118) that exist independent of the sound but are intrinsic to the listener. In a subjective orientation to sound quality, beauty is not a concrete entity; rather, beauty is the interpretative result of a meaning making process based on the individual’s personal experience. Huntley (2006)

articulated this interpretive personal experience of beauty by highlighting "three flavors" included in the idea of beauty: surprise, curiosity, and wonder (p. 36).

Huntley's three-pronged interpretive scheme is valuable for this exploration because it sheds light on the experience of pleasure associated with beauty. That is not to say that surprise, curiosity, and wonder exclusively point towards pleasure or beauty; rather, surprise, curiosity, and wonder contribute to, prompt, and elevate the individual's awareness or appreciation of beauty in the following ways. As surprise, beautiful tone is unanticipated. It is unexpected and interruptive. An encounter with beauty has an arresting quality that grab's one's attention, however subtle or direct, and a quality of delight that relates to discovery and creation. As curiosity, beautiful tone invites exploration. The individual craves to know more, to get closer, to go deeper inside the sound. As wonder, beauty opens unexplored worlds. It invites contemplation and instills transcendence. There is an element of freedom, of natural structure, of being spiritually transported.

Returning to Suzuki, it is interesting to note how his response to beautiful tone in the aspects of surprise, curiosity, and wonder characterized his development as a musician. He describes his unexpected initiation to music in 1915 at seventeen years of age, when he heard a recording of violin virtuoso Mischa Elman performing Schubert's *Ave Maria.*

> The sweetness of the sound of Elman's violin utterly enthralled me. His velvety tone as he played the melody was like something in a dream. It made a tremendous impression on me…. Elman's "Ave Maria" opened my eyes to music. I had no idea why my soul was so moved. (Suzuki, 1969, p. 79)

It is as if Elman's sound has caught Suzuki off guard – almost by surprise – and the curious Suzuki is compelled to teach himself how to play the instrument. While this 'surprise' acquaintance with Elman's performance turned Suzuki decidedly towards the beauty of the violin, 'curiosity' and 'wonder' would dominate the bulk of his musical formation over the period of eight years (1920-28) he spent in Berlin, studying the violin and attending concerts by the most respected musicians of the time.

> Glazunov conducting his own composition with the Berlin Philharmonic… the beautifully grand way the great composer Richard Strauss used to conduct… Busoni's piano playing that made one think of the sweet, lovely fragrance of white lilies in the garden at eventide; when Busoni played on it, the piano in Berlin Philharmonic Hall sounded like a different instrument… the Sunday concert series in which dignified Schnabel played all the Beethoven sonatas. (Ibid, pp. 90-91)

Listening to the great numbers of performances and studying with the German violinist Klinger, Suzuki's senses of curiosity and wonder influenced his musical development. However, his "ultimate desire" (Ibid, p. 86) was not to become a performer, but to understand art and his transformative connection with musical performance.

Suzuki gradually came to an understanding of beauty, of what he called "the meaning" of musical performance (Ibid, p. 94). In Suzuki's interpretation, it turned out that beauty was not something distant and beyond understanding. Beautiful tone, musical appreciation, and musical expression were intimate meaning making experiences that reflected the individual's understanding of one's self. From the perspective of art, music, and beauty, Suzuki's artistic development moved past the idea of music as an impenetrable,

detached phenomenon; rather, beauty in musical performance was the expression of the individual's "whole personality, sensibility and ability" (Ibid, p. 94). The essence of art, the meaning of music in tone and sound was something that existed within his ordinary daily self – captured in the way the individual greets people or expresses one's self. For Suzuki, to become a fine artist meant first of all becoming a "finer person" (Ibid, p. 94). Once Suzuki realized the essence of art, music, or beauty were already inside of him, he took it on as his own responsibility to do something with it – "to polish and refine" one's self (Ibid, p. 94).

In this exploration of beauty, what seems significant is that in Suzuki's journey with beauty in music, he takes the relationship between beholder and object – between self and beauty – to a level of personal agitation and responsibility. On the one hand, he acknowledges that his relationship with beauty in music was such that his efforts to understand beauty led to the necessary understanding of who he was as a person. It is as if beauty – as surprise, curiosity, wonder – pulled Suzuki into a heightened awareness of his own authenticity. Beauty acted as a vehicle for self-understanding, as a vehicle for considering what it meant to be "true to one's self". On the other hand, in order to achieve beauty in musical performance, Suzuki asserts that beauty is a reflection of the individual as a person, a reflection of the individual's attitude towards others and one's approach to life. Beauty was not a distant, unachievable destination; rather beauty was reflected in the ordinary actions of everyday life.

What this examination into beauty demonstrates is that the connection between beauty and authenticity is one of mutual expression and presence. It is a connection that involves the individual's whole personality, sensitivity for personal awareness, and

capacity for being "true to one's self". According to Suzuki, beauty is something the individual understands by understanding one's self. From this perspective of beauty and authenticity, I move to examine the meaning contained in the expression "living soul" and consider the connection between living soul and authenticity. In the following exploration, I examine Suzuki's fascination with the meaning of life, his journey regarding the concept of living soul, and the application of life- and soul-related perspectives to musical performance.

3.4.3 いのち – Living Soul

Throughout his life, Suzuki's fascination with character and the meaning of life took inspiration from two sources: a fundamental interest in philosophical literature and an enduring relationship with music. It all began in 1915 at age seventeen, when Suzuki devoured the contents of Tolstoy's (1985) *Diary*[10] – a book that inflamed Suzuki to explore further by reading Bacon's essays, Dozen's *Shushogi,* and books on Western philosophy. What emerged from this youthful philosophical exploration was a profound and instrumental questioning of himself as a person. He wanted to know what was the meaning of life; what was the basis for man's being. Tolstoy had declared, "To deceive oneself is worse than to deceive others", and that "the voice of conscience is the voice of God" (Suzuki, 1969, p. 74). Suzuki took Tolstoy's affirmations as personal reminders to avoid self-deception and to consider life as an opening to be true to his own inner voice, to pay attention to who he was as a person. As a result, Suzuki came to interpret the meaning of life as more than a series of unrelated events without consequences. Life was a matter of self-understanding, of

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[10] For my research, I was able to access the 1985 two-volume publication of Tolstoy's *Diaries.* Suzuki would have read a much smaller 1900s publication. I traced Suzuki's catalytic reaction to the *Diaries* to Tolstoy's record of November 1853, "One of my chief and, for me, most unpleasant vices is lying" (Tolstoy, 1985, p. 79).

personal involvement, of paying attention to one's own inner voice. Suzuki's relation to the voice of conscience bears similarities to Rousseau's (1993) philosophical convictions in the sense that the individual's conscience is complete in itself, self-determining, true to one's natural or authentic self, with an enduring effect on how the individual would live one's life. Conscience was not be interpreted as a passive, disconnected, observing bystander of life; conscience was to be interpreted as the individual's active, integrated, moral, and natural guide. Furthermore, Suzuki's voice of conscience stood in stark contrast to the voice of everydayness in a manner comparable to Heidegger (1996). Conscience was the inner voice that called the individual out of the noise and distraction of everyday life; conscience summoned the individual to care for one's self. Later, Suzuki's youthful connection with conscience evolved in response to his pivotal relationship with music – a relationship that would eventually lead Suzuki to the concepts of "life force" and "living soul".

Describing his own philosophical development, Suzuki acknowledged the influential significance of the music of Mozart as having taught him to know "perfect love, truth, goodness and beauty" (Suzuki, 1969, pp. 91-92). In particular, a 1922 performance of Mozart's *Clarinet Quintet* stands out as pivotal in its impact on the twenty-four year old Suzuki. Living in Berlin and frequently attending concerts, Suzuki experienced an unprecedented and deep satisfaction in the music of Mozart. He described his reaction to the *Clarinet Quartet.*

> An indescribable sublime, ecstatic joy had taken hold of my soul… Through sound, for the first time in my life I had been able to feel the highest pulsating beauty of the human spirit, and my blood burned within me. It was a moment of sublime eternity

> when I, a human being, had gone beyond the limits of this physical body. (Ibid, p. 92)

It was a performance that induced a state of profound spirituality in Suzuki and he recognized the impact of music as a transformative element in his own personal development. It was through music that Suzuki found his work and his purpose in life. Pursuing violin studies in Berlin, Suzuki's "ultimate desire was not to become a performer but to understand art" (Ibid, p. 86), and, in attempting to understand art Suzuki discovered that such a process began with understanding himself. It began with self-understanding and personal practice. Thus, Suzuki's relationship with music was not characterized by distant admiration or aggrandizing. Rather, Suzuki recognized his relationship with music as something integral, as something basic and indispensable that opened him to a deeper understanding of who he was. Music stirred up something that was genuine and authentic in Suzuki. It was instrumental in deepening Suzuki's awareness of who he was as a person. Thirty years following Suzuki's formative experiences in Berlin, Suzuki added another layer of understanding, once more through his relationship with music.

In 1953 at the age of fifty-five, Suzuki received word the renowned violinist Jacques Thibaud had died in an airplane crash. Responding to Thibaud's death, Suzuki's model of self-understanding moved from the "conscience" of his youthful years to anchor his philosophical language in the idea of "life force".

> Having listened to his recordings for twenty-odd years, I could sense his personality, and had been studying his expression and way of playing. Music – through sound Thibaud had come to life in my soul. Music. Sound. Tone. What strange things they are, I realized at that moment. Man does not live in intellect. Man lives

> in the wonderful life force…. The human heart, feeling, intellect, behavior, even the activity of organs and nerves, all are but part of the life force. We must not forget that man is the embodiment of life force, and that it is the power of the life force that controls human seeking and finding. That is why Talent Education [Suzuki Method] has to be an education that is directed to this life force. (Ibid, pp. 95-97)

Through the experience of listening to Thibaud's performances, Suzuki felt he knew Thibaud as a person, as an expressive artist. He felt the impact of Thibaud's life force. All this Suzuki understood because the artist has the capacity – through music, sound, and tone – to communicate something of the artist's own individual self. While the expression life force presents a certain degree of ambiguity to Western ears, in Eastern philosophy life force refers to the life-giving energy in every living thing. Suzuki clarified his interpretation by purposely articulating the internal emotionality, intellect, and physicality of life force. In a sense, Suzuki interpreted the concept of life force as both the symbolic and lived embodiment of the artist's authentic self. He identified life force as the genuine representation of the artist's true personality – of being "true to one's self" – communicated through music, sound, and tone. In other words, Thibaud's performance sounded like Thibaud because the music, sound, and tone carried the essence of Thibaud's authentic self – his heart, feelings, intellect, behavior, even his physicality.

With Suzuki's identification of life force, he purposefully departs from his youthful commitment to conscience. His understanding of self has evolved from the individual's voice of conscience into an all-embracing conception of individual authenticity. Life force, in Suzuki's interpretation, is the power of the individual's sense of self – one's

authenticity – that compels the individual to live life, to "seek" out experiences, relationships, knowledge, and to engage in the "finding" of one's self and the meaning of one's life. Life force is the authentic embodiment of Thibaud that Suzuki heard in his recordings. While there may have been an implicit assumption that life force incorporated a spiritual or transcendent element, Suzuki's philosophical language evolved still further in the 1970s to explicitly take up this spiritual thread.

At the 1975 Suzuki Method International Teachers' Convention, Suzuki included in his summary of purposes for music education an emphasis on "breath and spirit in playing" (Hermann, 1981, p. 185). One year later, in a document titled *Teaching Points for 1976,* Suzuki introduced the affirmation *"Tone has the Living Soul"* and shared his thoughts on *Training Spirit and Breath.*

> A performance without spirit results in music without heart and tone without soul. Not only in music, but also in the formation of personality, it is necessary for all humanity to have spirit. Forming people who have spirit is one valuable goal of education. (Suzuki, 1981a, p. 193)

With the expression "living soul", Suzuki brings further definition to life force and settles into a philosophical language reflective of his own profoundly personal, transformative, and spiritual relationship with music. In this way, Suzuki's reference to the "formation of personality" relevant to an understanding of authenticity – of being "true to one's self" – takes on not only a spiritual dimension, but a spiritual requirement.

Talking about education or beauty or tone production in terms of soul carries with it a meaning and depth that invites the individual to consider the concept of *anima mundi* – an idea in keeping with the

Japanese spiritual practice of Shintoism that grants a spiritual essence to everything in the world. Looking at the expression “living soul” from the perspective of *anima mundi* alters the perspective of soul as an enclosed thing, to the idea of soul as relational quality or dimension of experiencing life and one’s self. Furthermore, *anima mundi* prompts the individual to consider whether or not Suzuki is referring to the soul of the performer, the instrument, the sound itself, or even the notion of beauty. However, a steadfast belief in *anima mundi* may not be so important in comparison with the significance of Suzuki’s experience of soul as intimately and decisively related to self-understanding and self-knowledge. In other words, soul and self are not separated. Soul is not a matter of self-understanding in isolation. It is not achieved by distancing one’s self from the world. Rather, as Suzuki’s own experience demonstrated, his notion of soul was always relational – triggered by philosophical explorations and his ongoing, sensory, and intimate relationship with music.

Synthesizing life, living, spirit, and soul, Suzuki creates an expression that underscores the various pivotal themes that evolved during his lifelong fascination with character, the meaning of life, and the question of self-understanding. Conscience, personality, intellect, life force, spirit, individual voice, feelings, soul, physicality: such are the resonant themes that triggered and accompanied Suzuki’s philosophical journey. It began with his youthful designation of conscience, underscoring the significance of the individual’s authentic inner voice. In mid-life, his affinity for life force drew attention to the embodiment of the individual’s true or authentic self. Finally, in his late seventies, he proposed the synthesis living soul, a purposeful fusion of life and spirit.

By incorporating the language of living soul into his philosophical approach, Suzuki directs the individual's attention towards being "true to one's self" as a mutual matter of life and spirit. In life – in "living" – Suzuki emphasizes the individual's attention to the details of daily life, especially as related to a multidimensional life that is personal, reflective, expressive, and authentic. In "soul", Suzuki invokes a spiritual grounding that is connected, meaningful, uplifting, and transcendent (Barrett, 1995). However, in this context, Suzuki's emphasis on living soul is not merely a theoretical approach to personal understanding or being "true to one's self" that superficially recognizes a spiritual dimension. Suzuki's efforts are concerned with the practical development of self-understanding through the transformative and transcendent implications of music performance.

What Suzuki accomplishes in the Suzuki Method approach to music instruction is to address the notion of authenticity through the overlapping and yet independent explorations of tone production, beauty, and living soul. With the expression "living soul", Suzuki emphasizes that self-understanding goes beyond the mere intellectualization. He reminds us that self and soul are not separated, that self-understanding is not a matter of self-isolation or distancing one's self from the world. Self-understanding is a matter of connecting with one's self and one's world. Suzuki's solution to self-understanding and the challenges of authenticity – the idea of being "true to one's self" – is to foster the individual's sense of self through a multilayered approach to music study that is practical in application and transformative in purpose. Because of his own transformative musical experiences, Suzuki came to an understanding of the fundamental relationship between music and the individual's authentic self – a

conclusion that affirms the embedded, interactive, conflicted, and supportive positioning of authenticity.

"Beautiful tone with living soul, please" is an expression that captures Suzuki's thoughts and experiences as a mature pedagogue and philosopher. What this expression reveals about authenticity is the potential for personal understanding through the overlapping significance of self-expression, beauty in music, and soulful introspection.

3.5 "Playing" with Authenticity

When I enrolled at the Matsumoto Talent Education Institute as a *kenkyusei,* I knew that the TEI environment would have a profound and highly desired impact on my ideas regarding music instruction. What I did not know was that my vision of teaching and learning would be permanently affected by the envelope of Suzuki culture that surrounded me to consider the implications of teaching as the person I am, rather than the person I thought others wanted me to be. Studying at the TEI changed by my life. It changed my performance capacity, my appreciation of sound, my awareness and sensitivity. I do not mean to say that before I went to Japan I had no perception of such things; only that, experiencing the TEI culture compelled me to pay attention to my own authenticity in a way I had never previously considered.

In revisiting Suzuki's phrase "Beautiful tone with living soul, please", I felt as if I was often connecting with "something already familiar" (Jardine, 1992, p. 55) in memories, ideas, and thought processes. However, analyzing tone, beauty, and living soul in the context of this investigation, I seem unable to get away from the interruptive and recurring presence of the authentic individual. It is as if authenticity was the activating agent in Suzuki's beseeching phrase.

To be sure, tone, beauty, and living soul exist as independent concepts or phenomena, but when I consider tone, beauty, and living soul as dependent on the individual, they develop interactive and relational qualities that additionally impact the individual. In this experience of interactive dependence, tone, beauty, and living soul take on creative, appreciative, and expressive attributes, while the individual – whether by invitation or compulsion – adjusts to a practice of personal authenticity. As I questioned the interactive dependence between tone-beauty-living soul and the individual, I came up with an intriguing discovery: that tone-beauty-living soul and the individual are connected by the notion of personal authenticity – that the individual being "true to one's self" is at the core of tone, beauty, and living soul.

This discovery prompted what can be best described as an invitation to "play" with the topic of authenticity (Jardine, 1992, p. 57). It inspired me to consider what would happen if I abandoned the traditional academic approach to authenticity as focused on morality (Taylor, 1989), social indebtedness (Guignon, 2004), or reflective analysis (Cranton, 2001). As an alternative, I consider authenticity through the sensory and experiential dimensions associated with the individual's self and linked to Suzuki's expression of *life force,* elements that play out intrinsically in the individual's being "true to one's self".

> The human heart, feeling, intellect, behavior, even the activity of organs and nerves, all are but part of the life force. We must not forget that man is the embodiment of life force, and that it is the power of the life force that controls human seeking and finding. (Suzuki, 1969, pp. 94-95)

From Suzuki's description of *life force*, I take the elements of emotion and physicality, and to this list, I adjoin the notion of intuition as representative of Suzuki's spontaneous pre-reflective epiphanies.

3.5.1 Emotion

Given that emotions play out in the individual's intrinsic approach to being "true to one's self", I use the following exploration to examine the overlapping positioning of authenticity, emotions, and music. In keeping with this chapter's foundation of musical performance, I begin with an investigation of the relationship between music and emotions before considering the implications of emotionality on the notion of authenticity.

Music is often considered an effective means of communicating emotions. This idea concerns not only the compositional structure of music, but also the way in which music is performed (Budd, 1985; Jourdain, 1997; Juslin, 2001; Nussbaum, 2007). The connection between music and emotions has a long history including the twenty-one year old Descartes' *Compendium Musicae.* Presented in 1618, Descartes began with this statement, "The basis of music is sound; its aim is to please and to arouse various emotions in us" (Descartes, 1961, p. 11). More recently, Nussbaum (2001) has affirmed that music "has deep connections to our emotional life" (p. 249). Research into emotional expression in musical performance is extensive, including studies of a broad range of such musical styles as opera, classical music, folk music, jazz, and pop/rock. Empirical research (Persson, 1995; Woody, 2000) and interpretive accounts of the renowned pianist Schnabel (Wolff, 1972) have confirmed that most musicians conceive of musical performance and intentionally communicate during their performance some kind of meaning in terms of their own emotions, feelings, or moods. Furthermore, research by Behrens and Green

(1993) and Gabrielsson and Lindström (1995) have established that skilled musical performers are able to communicate particular emotions or feelings to listeners.

As an element in Suzuki's interpretation of life force, feelings[11] and emotions associated with the human heart are expressions that figure in the individual's everyday understanding of one's self. Emotions may be characterized as spontaneous but not uninformed evaluations, being informed by the individual's previous experiences as well as innate predispositions (Baier, 1990; Helm, 2009). According to Lazarus (1991), emotions are primarily distinguished by behavioral, physiological, and psychological factors; and much of what the individual does and how one does it is influenced by emotions and the conditions that generate them (p. 3). An understanding of emotions involves two perspectives: emotions in themselves, and emotions as moods. Emotions differ from moods in that emotions typically are about something, not everything, while moods, if they are about anything, seem to be about nearly everything (Baier, 1990, p. 3). For example, sadness is an emotion – it is the feeling of intense unhappiness or sorrow related to personal experience, no matter how distant or proximate; depression is a mood – a sense that everything is hopeless, no matter how indefinable or all-inclusive.

Research into emotions has resulted in various frameworks and categorization strategies (Ekman, 1992; Griffiths, 1997; Kemper, 1987; Russell, 1980). One such categorization strategy developed by Lazarus (1991) is based on the individual and the individual's relationship with one's environment. While recognizing several emotions can occur at the same time, Lazarus views emotions in terms of discrete categories, each of which may be considered on a

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[11] Here and in what follows, the terms "emotions" and "feelings" are used synonymously.

dimension of positivity and negativity as related to goal congruence or incongruence. He identifies negative emotions as anger, fright-anxiety, guilt-shame, sadness, envy-jealousy, and disgust. Positive emotions include happiness/joy, pride, love/affection, and relief. Lazarus also identifies hope, compassion, and aesthetic emotions as problematic emotions in that they present special uncertainties that make their status as emotions debatable.

Lazarus's terminology of positive, negative, and problematic emotions is useful for this investigation into authenticity in that it is demonstrative of the challenges associated with emotions and personal authenticity. Lazarus creates a hierarchical positioning in which the undesirable qualities related to negative emotions are deliberately contrasted with the desirability of positive emotions. The assumption is that negative emotions are "pathological", that negative emotions are the enemies of positive emotions and allowing them to surface takes away from the individual's inherent freedom (Bugental, 1965, p. 23). Taking this hierarchical terminology to the musician's relationship with emotions and authenticity results in a kind of emotional tight rope. The hierarchical language infers a kind of performance restriction that serves to direct personal authenticity and self-expression towards the safety zone of positive emotions. In musical performance, there is an unstated need for a range of emotions in terms of a musician who is familiar and experienced with a complete palette of emotional colors and hues. On many occasions, musical performances serve to push the boundaries of emotional self-expression, as evident in the unrestrained improvisations of the accomplished jazz musician. To a certain extent, Lazarus's approach to emotions is emblematic of the restrictive, isolative, and hierarchical interpretations of authenticity that are at a considerable distance from

the multilayered and interactive individual. Looking at the emotionally expressive musician, we see the potential for an alternative interpretation of authenticity – a broader representation of authenticity that incorporates a complete spectrum of emotional shades and nuances demonstrative of the overlapping and intersecting emotional encounters found in the messiness of an artist's palette. Considering the notion of authenticity in the messiness of an artist's palette or an emotional spectrum highlights an all-inclusive approach to emotions and the significance of personal self-acceptance.

What seems significant in this exploration of emotions is that for the individual to be "true to one's self" requires a certain openness, acceptance, and welcoming of a range of emotions. As Baier (1990) has affirmed, "To have any emotion one must have a range of emotions" (p. 5). However, Baier's language may point towards a false sense of emotional authenticity, because "having" an emotion is remarkably different from acknowledging or accepting the individual's dynamic spectrum of conflicting emotions. In other words, authenticity relates to the individual's experience of joy or love or relief, not so much as a matter of the absence of anger or distrust or fear, but as a matter of conflictive and congruent self-acceptance. Authenticity relates less to the hierarchical notion of positive or negative emotions, and more to the idea of an emotional embodiment that is all-inclusive. Authenticity is informed by the individual's emotions, not in a stereotypical, passive, or self-destructive way, but in a way that recognizes the robust potential of the individual's entire emotionality. What this means for the authentic individual is that emotional self-acceptance is not a matter of creating hierarchies of isolated emotions. It is not about looking at one's self as a problem to be solved or the focus of a self-help program. It is about getting comfortable with the

aspect of a self-initiated and self-maintained spectrum of feelings or emotions.

Finally, there is something interesting in emotional experience that has application to the current questioning of authenticity's relation to moral imperatives or social responsibility. What is at play here has to do with the notion of emotions as shared personal experience – in the sense of the listener understanding the musician's emotional intent – or "common emotional world" (Baier, 1990, p. 26). Emotions and feelings are a kind of shared personal experience that allows the idiosyncratic aspect of the musician's emotional expression to be succinctly comprehensible to the listener. Without any knowledge of the musician's background, musical formation, or personal beliefs, the listener has the capacity to understand the musician's emotional message. As Suzuki has suggested, it is possible that in listening to the musician's performance, the listener has a sense of who the musician is as a person – a sense of the musician's authentic self. According to Baier (1990), what is striking about emotional states, that distinguishes them from belief states and desire states, is that they are spontaneously expressed in ways others spontaneously understand (p. 26). Baier's observation highlights the potential of shared emotional experiences to transcend the boundaries of culture and language, and brings forward an important point – that individuals express their current emotions much more automatically than they express their beliefs. This suggests that even without formal patterns of shared beliefs or social morals, the individual makes meaningful and natural connections to others based on a shared emotional understanding. This is not to suggest that emotions are more important than belief systems, or to propose that emotions should replace a moral connection to others. Rather, in this interpretation, a

common emotional understanding emerges as the basis for the "commitments and attachments" involved in genuinely caring for one's self and for others (Salmela & Mayer, 2009, p. 2). It means that authenticity grounded in a spectrum of common emotional experience may have a more immediate application than the contemporary emphasis on shared moral systems or social consciousness. From this perspective of emotions and authenticity, I move to consider the implications of physicality on the notion of authenticity.

3.5.2 Physicality

Given that the individual's physicality – one's gestures, motions, inherent movements – plays out in the individual's approach to being "true to one's self", I use the following exploration to examine the overlapping positioning of authenticity, physicality, and music. In keeping with this chapter's foundation of musical performance, I begin by investigating the relationship between music and physicality as the necessary underpinning for considering the implications of physicality on the notion of authenticity.

Musical performance is by necessity a physical endeavor that requires musicians to invest considerable time and effort to the physical mastery of their artistic craft. According to Storr (1992), "Making music is an activity that is rooted in the body" (p. 24). In order to explore how the aspect of physicality relates to the notion of authenticity, I turn to a musical encounter that occurred when Suzuki joined me on the concert stage following my performance during my first year at the Talent Education Institute.

> Suzuki took out his violin, and signaled to me for an "A" to tune his instrument. There would be no lengthy explanations as to his intentions. Meaning was contained in his gestures. A knowing Suzuki smile. A lift of his eyebrow. There was purpose in his

> shoulders, in his stance, in his dedication as he circled the bow. Then a preparatory breath and seeing that I had not joined him in breathing – a recommencement. Breathing was more than a gesture of alignment, more than communication. It was a matter of breathing for one's self, for the responsive instrument, and the musical line. It was an invitation to the audience.

Examining the above musical scenario from a physical perspective draws attention to the significance of corporeal gestures, to the meaning and personal intent contained in physical motions. That musicians move their bodies during musical performance is a given, but what is significant here is that the physical motions and gestures of individual performers may have inherently personal and authentic significance. No matter how uniform or universal the technical aspects of instrumental performance might be – for example in piano performance, certain postures and motions are generally considered advantageous – there is an undeniable and irrepressible authenticity in the way individual performers approach their musical craft. Paying attention to a musician's physical activity in producing sound is important in "counteracting the sense of sound as disembodied" (Cumming, 2000, p. 21). Musical sounds are not, in their origin, an impersonal or accidental event; they come into existence resulting from the deliberate action of the performer's body. What happens in musical performance is that the individual's sense of self is represented or reproduced in the individual's sound and the physicality it takes to produce it. This means that to a certain extent, it is possible to distinguish one musician from another in terms of their physical approaches. There is a similarity to the way in which individuals might be distinguished by certain idiosyncrasies in walking, gestures, or

physical expressions. While certain instruments[12] may require specific physical nuances, Suzuki's emphasis on the aspect of breathing as a performance element for all instruments is valuable for this investigation into authenticity.

For vocalists and wind instrumentalists, breath is essential to producing sound. However, Suzuki's emphasis on breath is not so much a matter of producing sound, as it is a matter of influencing tone production and musical artistry through authentic gesture. In intentional breathing, there is a bringing together of consciousness and physicality, a synthesis of mind and body. When the individual inhales, there is preparation for, acceptance of, and anticipation of engagement. With exhalation, there is commitment, follow through, fulfillment, and release. Hamel (1978) made an interesting distinction between how the individual breathes "when one is merely letting the breath flow in and out unconsciously, and how it alters as soon as one starts to think about it" (p. 175). When the individual thinks about breathing, there is an intentionality of breathing in and out, a simultaneous occurrence of consciousness and physicality. Breathing continues even if the individual does nothing to direct one's inhalation and exhalation, but in the moment the individual attempts to merely observe one's breathing – something changes. Here, the individual's awareness of one's breath is modified; breathing becomes the sole content of the individual's consciousness. Connecting breathing and consciousness in this way results in a kind of meditative achievement that does away with the separation between body and mind. There is no "duality between controller and controlled" (Ibid, p. 177) that elevates mind over body, or spiritual over physical. Rather, there is a

[12] I use the term "instrumentalists" in a general sense, referring inclusively to vocalists whose instrument is self-contained and musical performers who manipulate an external instrument.

kind of attentive commitment to the individual's sense of self that gives meaning to the scope of authentic gesture and Suzuki's emphasis on breathing.

In the years following my onstage lesson with Suzuki on breathing, it has been interesting to observe evidence of breathing and authentic gesture, in particular, during frequent occurrences that I identify as disruptive to my breath and disturbing to my own sense of self as follows. Often, I spend time practicing in my studio before students arrive for their lessons, playing through and refining the repertoire I am working on. I hear the students arrive on the main level of my home and the sounds of their motions (floor boards creaking, footsteps) as they make their way to the lower level studio. All the while, I continue in my attentiveness to the musical selection I am engaged in, much in the manner of Csikszentmihalyi's (1990) theory of flow[13]. However, in the split second when students open the door to my studio, there is an alarmingly disruptive occurrence: a noticeable and uncomfortable severance, not only in the momentum of the music, but a rupture in my breathing. It is as if my breath – the physical enactment of my sense of self – has been ripped from my commitment to my own self and to the music. For an instant, I cannot breathe. My heart surges. I swallow dryly and in that ruptured moment, I struggle to find the breath I need to welcome my student – who may or may not be aware of my discomfort. In a similar manner, I have often observed my own students, having played to the end of a musical selection, turn to me, blinking their eyes as if their physicality is still connected elsewhere – to their own consciousness, their lived commitment to the music, their connection with their own sound.

[13] Csikszentmihalyi's theory of flow refers to the optimal experience in which people are "so involved in an activity that nothing else seems to matter" (Csikszentmihalyi, 1990, p. 4).

What seems at play in both my own and my students' experiences has to do with an acute awareness of one's self in the individual's physical enactment of producing one's own sound.

What this means for authenticity is that being "true to one's self" has physical implications that play out in the individual's gestures, breathing, motions, and physical impositions. Here, the individual's authenticity is inseparable from one's physicality in personally entrenched habits, mannerisms, and the intentionality of personal involvement. In a way, this connection between physicality and authenticity refers back to the opening line of this study and my experience with two gestures– a smile and a handshake – that revealed to me a great deal about who Suzuki was as a person. Later on, throughout the three years of my apprenticeship in Japan, Suzuki always smiled generously at me – although I can honestly admit that on many occasions I struggled to return the warmth of his smile. Nevertheless, he continued to smile at me and at a certain point, I genuinely returned the warmth of his smile, realizing that my struggle with smiling was not an accurate reflection of my relationship with Suzuki. It was a reflection of how felt about being in Japan, away from my family and friends, without the stability and security of studying within the comfort of my own culture and traditions. So, I smiled back. A simple gesture – one that continues to be reflective of the comfort I have with my self.

What comes out of connecting authenticity to the musician's physical approach to musical performance is the awareness of two types of authentic gesture. The first type refers to the unavoidable personalization of performance evident in the pianist Glenn Gould's insistence for sitting on a handmade chair considerably lower than other musicians of similar height and build. This is Gould's authentic

physical approach to the musical performance – unconventional and unique. The second type refers to the authentic physicality that comes out of hours of habitual practice – a musician's routine of setting in place the physical approach to making sound. However, what is important in this physical approach to musical performance is that neither type of gesture is completely independent or isolated from the other. In a similar fashion, physicality connects to authenticity both in the individual's intrinsic and acquired gestures, in the individual's sense of physicality that is inborn and the sense of physicality that individuals take on and make their own. Furthermore, this examination highlights the disruptive impact of what happens when the individual's authentic connection with one's own physical self is interrupted.

3.5.3 Intuition

In what follows, I examine the notion of intuition as relevant to the individual's sense of being "true to one's self". In addition to the broad interpretations of intuition, I incorporate a musical perspective of intuition in keeping with this chapter's foundation of musical performance. I use this musical perspective of intuition to provide further insight into the individual's approach to authenticity as being "true to one's self".

There is something "uncanny and astonishing" in considering intuition that almost seems to go beyond the individual's ability to fully understand it (Waks, n.d.). Derived from Latin scholastic philosophy, intuition carries the mysterious quality of immediate knowledge of reality such that is attributed to spiritual beings in knowing the world intuitively, simply by "beholding it" (Ibid). With intuition, there is an attitude of epiphany, an acceptance of the inexplicable, a belief in something beyond words and explaining, in vision and wonder.

In the general and more modern sense of the term, intuition refers to the individual's unprompted, pre-reflective experience or capacity of personal understanding. Intuition is defined by the *Oxford English Dictionary* as "direct or immediate insight" (Stephenson, 2010). To intuit is to know or learn of something without conscious use of reasoning, without explicit knowledge of the source or means of that knowledge (Davis, 2004, p. 52; Gladwell, 2005, p. 11; Hogarth, 2001, p. 14; Myers, 2002, p. 30). However, intuition is neither wishful thinking nor an excuse for irrational thought processes. Intuition is an impartial and private experience devoid of evaluation and judgment. There are aspects of subjective knowledge (Belenky, 1986, p. 69) and subconscious knowledge (Schulz, 1998, p. 22) evident in intuition. In contrast, Betsch (2008) associated intuition with aspects of objective knowledge, referring to intuition as "knowledge stored in long-term memory that has been primarily acquired via associative learning" (p. 4).

Intuition frequently displays the characteristics of spontaneity and distance in terms of problem solving. In such intuitive experiences, solutions to problems seem to appear like "bolts of lightening" or "sudden flashes" when the individual is away from the problem, engaged in a completely non-related activity such as going for a walk or taking a shower. For the most part, the above interpretations of intuition focus on the primary themes of knowledge and problem solving, and the lesser themes of belief and reality. Such epistemic intuitive interpretations demonstrate the spontaneous and revelatory characteristics of an epiphany, experienced not in the moment of critical engagement, but more often in a moment of distraction.

Adding to the knowledge-based interpretations of intuition, Jung (1938) considered intuition as one of the four basic functions of human consciousness: thinking, feeling, sensation, and intuition (p. 253). In Jung's interpretation, intuition relies on the language of thinking, feeling, and sense perception for its description or identification, in a manner similar to the intuitive musician relying on one's thoughts, feelings, and physical sensitivities in musical performance. There is a connection between intuition and the other three functions of consciousness, granted that although intuition is not the same as sensation, nor feeling, nor intellectualization, intuition may appear in any one of these forms. From Jung's perspective, intuition is a basic human function whose contents have the character of being "given", in contrast to the "derived" or "deduced" character of feeling and thinking contents (pp. 262-263). The notion of "given" associated with the musician's intuitive approach to musical interpretation is demonstrated in the musician's creativity or imagination. Furthermore, Jung proposes a wholeness to the intuitive experience in that any one perception is presented as a complete whole, without the individual being able to explain or uncover in what way such perceptions came about. What Jung accomplishes is to elucidate an interpretation of intuition within the expanse of human consciousness rather than the limits of rationalist knowledge. In Jung's approach, intuition is all about welcoming the subconscious "perception of the possibilities" inherent in any situation (Jung, 1971, p. 26). To a certain extent, the idea of intuition as the perception of possibilities is at the core of musical performance.

In a different light, Waks (nd.) interpreted intuition in terms of a "practical intuition that is demonstrated in such synonymous expressions concerned with intuition as "trust your gut", "being in the

moment", and "letting go". Practical intuition is experienced in what might be termed "deliberate disengagement" in contrast to the epistemic model of unsolicited insight. Waks' insight into practical intuition has particular relevance to musical performance where the musician's practical application of intuition or intuitive interpretation goes beyond merely letting things happen, of abandonment, or free fall. Here, the musician purposefully opens up to the potentiality of personal creativity and imagination as demonstrated in the improvisatory nature of jazz performance, the unbridled rush of a guitar riff, or the genuinely original (in the sense of spontaneously created) interpretation of a classical sonata. This active and authentic process is reciprocal in that it builds as much understanding into the performance as it pulls out. In this way, practical intuition goes beyond random subconscious perception or awareness. Practical intuition plays out in the musician's spontaneous, yet intentional, personal fostering of creative and imaginative space – the idea that the musician's intuitive response is simultaneously individual, impromptu, and yet deliberate in responding to the needs of musical performance.

Turning to consider authenticity from the perspective of a musician's relationship with intuition underscores the individual's unspoken, sensory, and implicit awareness of one's self. In a manner that resembles how the musician achieves, accepts, or submits to the influence of intuition, the individual is similarly positioned to experience one's authenticity. "Letting go" of controlling one's self, "trusting" in one's self, or "being in the moment" true to one's self – these ways of considering the self and one's authenticity step away from the organization of personal values, belief systems, wants, needs, and desires that ask for an intellectualization or rationalization of personal authenticity. What seems possible from this viewpoint is

that authenticity exists as a wholeness – without the need for explanation of where one's authenticity comes from and how or why one is authentic. At the same time, there is an active aspect of intuition that connects authenticity to imagination and creativity.

For his part, Suzuki looked upon intuition as the "reliability slumbering at the base of rational experiences" and promoted the fostering intuition through "sincere training" (Suzuki, 1969, p. 63). The suggestion for training speaks to several approaches that include the study of intuition, the practice of intuition, and the use of intuition – as in "use it or lose it". For authenticity, Suzuki's suggestion brings up similar attention to what the individual does to "study" one's self, "practice" in being true to one's self, and "use" one's authentic self in the sense that without such use, the individual gets out of the habit of being one's self and into the habit of being personally disconnected.

This lengthy chapter has addressed multiple themes that have to do with the Suzuki Method and music including Suzuki's biography, his connection to authenticity, my Suzuki teacher apprenticeship and its implications for trust and vulnerability, Suzuki's phrase "Beautiful tone with living soul, please", and the positioning of authenticity and music. In a manner associated with the hermeneutic circle, my intention is to more deeply examine Suzuki and authenticity. Before doing so, there is an interruptive element I would like to explore. Consequently, in Chapter Four I depart from the Suzuki environment to consider an additional element that has implications for understanding authenticity.

Chapter Four

Throughout this investigation, my intention is to make meaning of various perspectives appropriate to exploring and elucidating an understanding of authenticity. Having travelled through theoretical meaning making in Chapter Two, musical performance and practice in Chapter Three, in this chapter I turn to another perspective regarding authenticity – the interruptive perspective of fear. I include the perspective of fear because, to a certain extent thus far, this study has examined authenticity by opening what I might call the comfort of the front door – relying on the observation that authenticity is recognized as important and desirable. What seems pertinent at this point is to open the discomfort of the back door – by considering what might happen in examining authenticity through the threatening lens of fear. In what follows, I delve into the topic of fear and its relation to authenticity. I begin with my own experience of fear and continue by facilitating an exploration of fear through conceptual, philosophical, educational, and social points of view.

4.1 The Black Hole of Fear

Throughout my personal and professional life, fear has featured as a steady characteristic. That does not mean that my life has been dominated by fear or that I have suffered immensely in the grips of a debilitating fear. Rather, that over many years I experienced the ebb and flow of fear. In the following narrative excerpt, I describe pivotal events that led me to consider the implications of my ongoing relationship with fear. The narrative is set in motion by a catalytic experience that occurred during a ten-month leadership program in 2004-2005. Everything seemed to be going smoothly until the program's seventh session, when the eruption of a black hole of fear initiated the thrust for a critical examination of fear.

> Having finished an exercise on personalized goal setting with the program's participants, I grow increasingly uncomfortable with their empowered feedback. I blurt out, "Goal setting is all good for me until I get a clear sense of where I'm heading, and then out of nowhere, I don't get empowerment, I get a black hole of fear." The room is silent, paralyzed by my agitated voice. "This would be a great opportunity for you to embrace your fears" – words of advice from my mentor. I am annoyed. "Embrace your fears". The same words I have often used in advising others are now turned back on me. Days later, I meet with a teaching colleague. I recount my experience with the black hole of fear and my mentor's advice to embrace it. "But don't you see what you've already accomplished, what you've done?" asks my colleague.

Puzzled by my reaction to my mentor and my colleague's assessment, I wondered what I was missing. Why could I not see what was going on with my achievements? What had I failed to understand about fear?

Fear can be understood as the individual's intense, uncomfortable, adaptive, and appropriate reaction to the perception of danger. In ordinary conversation, fear refers to the unpleasant physiological, emotional, and behavioral responses associated with anxiety, terror, panic, worry, and apprehension. Individuals experience fear as a heightened response to the anticipation and presence of a wide range of personal conflicts. English and Stengel (2010) interpreted the experience of fear as being expressed in one of three responses: "flight" – that is, distancing one's self from the perceived danger, "fight" – that is, moving towards and possibly overturning the perceived danger, and "paralysis" – that is, lacking the ability to act in any way (p. 522). Fear involves real struggles and perceived tensions

prompted by threats or dangers around one's self, whether such threats to one's self are specific or unspecific (Senturk, 2011). Fear denotes the conflicted reactions that arise when the individual's perceptions, feelings, and needs are placed in positions of uncertainty or danger.

Definitions of fear are distinguished by attempts to draw distinctions between various types of fear. For example, Bourke (2006), Lerner (2002), May (1950), and Treisman (2011) differentiate between fear and anxiety in that fear is the immediate reaction to a specific danger or particular stimulus while anxiety refers to a more generalized state or mood of foreboding that is unspecific, vague, or objectless. Moreover, the differences between specific and unspecific fears often provide the basis for the categorization of fear in terms of healthy and unhealthy fear (Rutledge, 2002), or normal fear and neurotic fear (May, 1953). In the following examination, I use the word fear as an umbrella term to encompass the black hole of uncertainty I experienced in my own encounters with fear. I examine fear, not as an abstract concept or distant personification, but through a lens of personal experience in keeping with Bauman's (2006) interpretation of fear as follows.

> Fear is at is most fearsome when it is diffuse, scattered, unclear, unattached, unanchored, free floating, with no clear address or cause, when the menace we should be afraid of can be glimpsed everywhere but is nowhere to be seen. "Fear" is the name we give to our uncertainty: to our ignorance of the threat and of what is to be done. (p. 2)

Bauman's interpretation of fear underscores the individual's insecurity and absence of direction in responding to fear. He speaks to a notion of personal inadequacy and urgency inflicted by conflicts "everywhere"

and "nowhere" that trap the individual in uncertainty and not knowing "what is to be done". At the bedrock of fear is the implication of failure – the idea that the individual lacks the capacity to figure out what is going on and respond.

Considering fear in such terms, I return to a continuation of the above narrative in order to examine what is involved in the individual's response to fear.

> When my mentor advised me to embrace my fears and my teaching colleague encouraged me to examine what I had already accomplished, I took the opportunity to critically examine my experiences with fear and uncovered a remarkable pattern. The pattern begins with a vision of my desired destination. I have a clear idea of what to do and where I want to end up. This is followed by the arrival of a crushing fear. It pushes me off balance. However, not to be outdone, I retaliate. I investigate and explore. I find a route that works and I arrive at my destination – my achievement. Then comes a mindboggling turnaround. Firstly, I deliberately downplay my accomplishment. After all, if I was able to get past crushing fear, it could not have been that hard to begin with. Secondly, I downgrade the presence of fear. Here, the challenge was probably non-existent to start with, so there really was no fear to overcome. Finally, in summary, I deny the whole process. There is nothing to celebrate, because accomplishment signifies achievement as an overcoming of obstacles, not the meager arrival at one's destination. The remarkable pattern – downplay the achievement, downgrade the fear, and deny the whole process – a personal philosophy for never getting there that I failed to notice or acknowledge throughout decades of my personal and

> professional life. That is, until my practice of downplay-downgrade-denial resulted in the eruption of fear the size of a black hole.

In spite of the evident dysfunctional characteristics in the above narrative, my responses to fear are all about control and self-protection – protection from my own lack of knowledge, protection from obstacles introduced by others, and protection from my own convoluted misinterpretation of security. In my initial contact with fear, I am pushed off balance – a sign that I need to protect myself before I tackle the task. By retaliating, my reaction moves into direct response, having addressed the element of self-protection, I tackle the task. Finally, I end up in denial of the whole process – a twisted version of self-protection that focuses on protecting myself from the fear of success. The threat of fear triggers an undeniable urgency to protect myself, to avoid fear and failure, even though my mode of self-protection is more concerned with controlling fear than with eliminating fear. I am more focused on selecting a fear of my own choice, than with actually resolving the threat of fear. Ironically, in spite of my intrinsic compulsion for self-protection and control, I deliberately introduce and subsequently deny my own insecurities with success in order to be in control of a self-induced conflict with fear.

The response to fear in the above narrative excerpt is in keeping with Bourke (2005) who suggested that fear is all about "the distribution of power" (p. 356). My response to fear was a matter of retaining power and control because I interpreted fear as attacking or seeking to take control of things that were meaningful in my life – the things that I cared about. My rather blind obsession with controlling fear went beyond the aspect of shielding myself from fear or failure; it was about responding to fear as the impending threat that I was about

to lose control of something that mattered to me. Viewed from this perspective, the experience of fear goes beyond the mere perception of danger around the individual; rather, the individual experiences fear as a threat to the importance the individual places in one's identity, values, and beliefs.

Fear threatens the basis of selfhood – the notion of being "true to one's self" – by setting up conflicts that push the individual to consider the possibility that one's personal values and beliefs may be destroyed. Fear threatens the individual's concern for things that matter. According to May (1950), fear is experienced as the individual's heightened awareness of threats aimed at one's "core or essence" of personality. Fear acts as a personal agitator that disturbs the value an individual places in one's sense of being; it threatens the value an individual holds essential to one's existence as a personality (May, 1950, p. 191). In a similar light, Nussbaum (2001) stated, "What inspires fear is the thought of damages impending that cut to the heart of [one's] own cherished relationships and projects" (p. 31). Thus, the experience of fear is remarkable because it reveals information relevant to the individual's identity, relationships, state of mind, and meaning making processes. For example, when an individual shudders at the sound of an unexpected bang, such a noise threatens the significance an individual grants to one's safety or security. When a bystander recoils in observing a pedestrian narrowly avoid being hit by a car, the bystander worries for another's welfare – even when one's own circumstances are not in jeopardy – because of the value the individual places in others. When citizens grapple with the looming uncertainty of terrorist attacks, such fears cut to the heart of their relationships and belief in the privilege of life. These situations demonstrate that the experience of fear is always connected in some

way to the individual's sense of self. Fear is not an abstract, objectified concept that somehow manages to superimpose itself upon an individual. Fear is the name given to intensely unpleasant, worrisome, and apprehensive real life reactions that individuals experience for themselves and about themselves. The individual's experience of fear acts like a kind of spotlight that illuminates or draws our attention toward characteristic features of who we are as individuals. Through fear – that is, the experiencing, addressing, overcoming, ignoring, and avoiding of fear – the individual gets important clues regarding one's self, no matter how accurate or inaccurate, noticed or unnoticed, complete or incomplete such clues might be.

How we respond to fear gives us an indication of who we are as individuals. As Rutledge (2002) affirmed, "how we relate to fear determines how we do in life" (p. 35). In this way, fear connects with the notion of authenticity by spotlighting how the individual's sense of self is involved in responding to the turmoil of everyday encounters and the uncertainty of meaningful living. Fear, by threatening the individual's authenticity or sense of self, acts as a kind of provoker of personal awareness. Fear stimulates or intensifies the individual's self-perception, not by validating or nurturing the individual, but by threatening or disrupting the individual's sense of personal safety and security. With the idea of fear as provoker of personal awareness and authentic disruption in mind, I return to the continuation of the above narrative.

> Acknowledging my pattern of downplay-downgrade-denial and the eruption of fear the size of a black hole, I recognize the opportunity to interpret the impact of fear from an alternate perspective. During the weeks that follow my mentor's advice and my colleague's encouragement, I decide to revisit many of

> my convoluted and previously denied episodes of success and fear – from my childhood, my experiences as a young adult, from my career, my personal and professional relationships. My goal is to repurpose fear through a process of validation rather than denial, to acknowledge the impact of fear as an impetus for action rather than an obstacle to be overcome. As I move from one episode to another, I notice a tangible change in my own personal outlook. There is a calmness and sense of empowerment. Fear has not gone away, but somehow, the process of reexamination acknowledges and validates the co-presence of success and fear.

Looking back at my experience with the eruption of a black hole of fear, the subsequent recognition of a pattern of downgrade-downplay-denial, and finally the purposeful validation of fear as integral to my successful achievements, what stands out is that fear has played an ongoing role in my personal and professional life – much like a disruptive character who appears unexpectedly in the various chapters of my life narrative. More importantly, however, is the observation that the disruption of fear and my ability to accept fear into my life allowed me to develop both philosophical and practical resolutions to the uncertainty, insecurity, and failure associated with the experience of fear.

Recognizing fear, not as an undesirable tension but as a characteristic of life, there is something appropriate, essential, and self-revealing about the experience of fear that speaks to who we are as human beings, to the individual's sense of self, to authenticity. By disrupting the safety and security of the individual's identity, fear functions as an agent of personal transformation. Fear operates as a catalyst for learning about one's self – insofar as learning about one's

self refers to self-understanding and meaning making that considers who we are and how we understand ourselves. Fear takes on the momentum of a learning adjustment that asks the individual to be open to the interruptions and discrepancies that shake up the individual's personal sense of wellbeing. In this way, fear connects to authenticity through a process of self-education. As an impetus for learning or self-understanding, fear acts as a kind of authentic disruption that has self-educative implications.

Given the pedagogic nature of this study, it seems both appropriate and relevant to explore the educational connection between fear and authenticity. What is it about fear that prompts learning about one's self? How is learning involved in the relationship between fear and authenticity? According to the relevant educational literature, fear is a powerful and pervasive element in many educational discourses (Brewer & Young, 2008; Fisher, 2010; Ginsberg & Lyche, 2008; Jackson, 2010; Malin, 2000). In what follows, I explore the thoughts of Freire (2005) and Palmer (1998), educators who have something to offer regarding how fear functions in teaching and learning.

4.2 Paulo Freire: Fear as Difficulty

Fear, according to Freire (2005), is a "manifestation of our being alive" (p. 76). Fear is a not an abstraction; it is something very concrete that necessitates the purposeful response of individuals affected by it. The issue with fear "is not allowing that fear to paralyze us, not allowing that fear to persuade us to quit, to face a challenging situation without an effort, without a fight" (p. 50). For Freire, fear's paralyzing potential inhibits personal growth. It prevents learning. Responding to fear is a matter of intellectual discipline grounded in the support and encouragement of social interaction.

That Freire was concerned about the connection between fear, education, and the individual's sense of self is evident in *Teachers as Cultural Workers* (2005), a collection of articles subtitled "Letters to Those Who Dare Teach". It is interesting to note that in using the expression "those who dare teach", Freire offers a tongue-in-cheek warning that teaching is not for those who might be weak in heart. Teaching is something that will require courage and clarity of vision. In his letter titled "Don't Let the Fear of What Is Difficult Paralyze You" (pp. 49-60), Freire begins with the assertion that fear is triggered by the individual's perception of difficulty. Difficulty, as defined by Freire, is any situation that presents an obstacle on some level (p. 49). However, Freire takes the notion of difficulty and its relationship to the individual beyond the scope of challenging "obstacles" given that difficulty on its own is not enough to activate the individual's experience of fear. After all, individuals encounter difficult situations throughout life that do not result in fear, such as opening a bottle of wine with a broken corkscrew or trying to keep dry without an adequate umbrella in a raging rainstorm. What Freire highlights in linking difficulty to the individual's experience of fear is that the perception of difficulty turns into fear when the individual views one's own capacity for response as being inadequate (p. 50). In this way, difficulty takes on the cloak of fear as relative to the individual's judgment of one's own capacity for responding to a particular difficulty. In other words, fear connects to the individual through subjective judgment; fear relates to self-perception, to how the individual sees one's self. Since fear is a function of self-judgment, preventing or transforming fear can only be accomplished by addressing the individual's judgment of one's self. Transforming fear

involves the exploration of a perceived difficulty; it involves learning about one's self.

Freire's analysis of fear emphasizes the need for the individual to recognize the fear associated with difficulty as separate from the fear of one's self – that is, to separate the fear of one's capacity for dealing with difficulty from the difficulty itself. He maintains that in order to move beyond fear, the individual needs to shift one's focus away from the subjective assessments of inadequacy and incompetency. Freire elucidates his analysis of fear with the example of a student who experiences fear of reading because a particular text is perceived as being too difficult. To overcome this experience of fear, Freire argues for a solution that involves the practice of intellectual discipline and learning as a social dimension. For Freire, intellectual discipline occurs when the individual moves beyond the initial encounter with difficulty to the experience of genuine understanding – in this case, both an understanding of the text and of one's self. In terms of reading a text, Freire asserts that intellectual discipline does not occur with passive reading, with the compliant response to a teacher's direction, or superficial examination. Intellectual disciplined reading of a text is what happens when the individual becomes the co-producer of the text's meaning.

> When I understand an object, rather than memorizing the profile of the concept of the object, I know that object, I produce the knowledge of that object. When the reader critically achieves an understanding of the object that the author talks about, the reader knows the meaning of the text and becomes coauthor of that meaning. (pp. 56-57)

Freire's emphasis on intellectual discipline involves the individual's curiosity, imagination, and capacity for interpretation. Intellectual

discipline takes the individual through the fear of difficulty to an increased understanding of the subject and one's self. Furthermore, intellectual discipline is not an individualistic pursuit. In the above example, reading a text is not an activity to be completed in isolation, nor is self-understanding a solitary experience. Reading – similar to all learning experiences – is a social activity that incorporates the individual's community of teachers and peer learners, in addition to such auxiliary learning tools as dictionaries and encyclopedias. By participating in a broader social exploration of the text as Freire described, the individual gains from the "dialogic experience in which the discussion of the text undertaken by different readers clarifies, enlightens, and creates a deeper comprehension of what has been read" (p. 55). Thus, through the learning processes of intellectual discipline and social interaction, the individual learns how to address one's specific fear of reading.

Taking the process of intellectual discipline to address the individual's capacity for self-understanding, Freire maintains the need for the individual to explore whether one's ability is at the level of the challenge posed, less than needed to meet the challenge, or more than needed to meet the challenge (p. 51). There is an opportunity for the individual to determine one's knowledge or capacity for dealing with the difficulty. He warns against simply abandoning the task if one's ability to respond is less than needed, while pointing out the danger in proclaiming an adequate level of understanding without actively testing one's understanding (p. 53). Self-understanding is neither a matter of self-limiting inadequacy nor self-blinding overcompensation. Self-understanding is a matter of self-exploration. Furthermore, Freire brings in the social aspect of self-understanding, underscoring the idea that the individual's sense of self is fundamentally a social experience.

Thus, self-understanding is a matter of pursuing learning processes that serve to expand the individual's capacity for self-judgment through personalized intellectual discipline and social interaction.

For Freire, the individual's recognition of fear signals the opportunity – or perhaps necessary occasion – for learning. Fear is part of our human condition; fear is "that which speaks of our humanness" (p. 76).

> Indeed, fear is a right, but one to which corresponds the duty of educating it, of facing it and overcoming it. Facing a fear, not running away from it, implies analyzing its reasons for being and gauging the relationship between what causes it and our ability to respond. (p. 87)

In this way, Freire incorporates the educational processes of intellectual discipline and social interaction as his solution to the condition of fear, as the active learning connection between fear and authenticity.

While Freire never directly referred to the notion of authenticity in his writings, he uses an implicit language of authenticity to support the connection between fear, learning, and the individual's sense of self. He describes and promotes the role education plays in enlightening both the individual's capacity for dealing with fear and for compassionately understanding one's self. Whereas Freire's emphasis on learning enhances the individual's sense of accomplishment by expanding the individual's self-knowledge – the idea of understanding who you are through intellectual discipline and social interaction – his approach to fear, learning, and the individual's self is remarkably different from Palmer's interpretation of the relationship between fear, education, and the notion of being "true to one's self".

4.3 Parker Palmer: Education as Fearful Enterprise

In *Courage to Teach* (1998), Palmer outlined his educational approach grounded in the faith that teaching and learning have the power to transform a person's inwardness or self-knowledge. Palmer interprets the teaching and learning milieu as the setting where encounters with instructional mentors can "awaken a sense of self and yield clues to who we are" (p. 29). For Palmer, the individual's inner voice is at the core of good teaching and is critical to the role of the instructor. Although the term "authenticity" is absent from his educational philosophy, Palmer's approach reveals a powerful inner commitment to the individual's sense of self. He implicitly features the notion of personal authenticity at the core of his educational philosophy expressed in the idea that good teaching comes from the identity and integrity of the teacher.

> [Identity and integrity] are the subtle dimensions of the complex, demanding, and lifelong process of self-discovery. *Identity* lies in the intersection of the diverse forces that make up my life, and *integrity* lies in relating to those forces in ways that bring me wholeness and life rather than fragmentation and death. (p. 13)

Palmer asserts that identity and integrity are not represented in caricatures of noble features, good intentions, or concealed expressions. Identity and integrity have to do with everything the individual has to offer – one's limitations, strengths, and potentials. Identity and integrity show up in the dimensions of an authenticity built on integration, wholeness, and the dynamic unpredictability of life. In Palmer's interpretation, education is not an activity separate from the individual. Education involves paying attention to the individual's inner resonance that is the awakening and experiencing of

personal authenticity. There is, however, a thorn that gets in the way of Palmer's educational emphasis on staying true to one's identity and integrity. It is a thorn that Palmer acknowledges as distancing the individual from one's self, a thorn rooted in one of the most compelling features of the individual's inner landscape and the educational environment – the "culture of fear" (p, 35).

According to Palmer, education is an enterprise that perpetuates a cultural dynamic of fear through three distinct but interrelated phenomena: the contemporary disconnected approach to life, the uncertainty of encounters with others, and the pervasiveness of objectivism as mode of knowing. Palmer maintains that the culture of academia encourages or preserves "the perverse but powerful draw" of the disconnected life (p. 35). Palmer views academic culture and educational institutions as divisive structures that promote fear through such disconnecting practices as comparative grading systems, isolated fields of knowledge, competition, and bureaucratic delivery – practices that uphold an allegiance to the importance of the outer world over the individual's inner awareness. For Palmer, disconnected educational structures are rooted in fear that separates individual teachers from individual students, fear that distances the individual from one's learning matters or subjects, and fear that disconnects the individual from being "true to one's self". Palmer maintains that individuals submit to, cultivate, or collaborate with disconnected structures because such structures promise to protect individuals against one of the deepest fears at the heart of being human – the fear of encounters with others.

In Palmer's view, the contemporary education environment is a fearful one because it naturally involves other – whether the other is in

terms of the subject matter, a teacher, a student, a colleague, or the individuals' own self-dissenting voice from within.

> We fear encounters in which the other is free to be itself, to speak its own truth, to tell us what we may not wish to hear. We want those encounters on our own terms, so that we can control their outcomes, so that they will not threaten our view of world and self. (p. 37)

Fear surfaces in educational settings because encounters with others challenge the individual's ideas about one's self and one's interpretation of the world. Such encounters introduce individuals to the element of conflict, and with conflict comes the fear of losing one's identity. For Palmer, many individuals are so deeply identified with their own ideas that when they have a competitive encounter, they risk losing more than the debate – they risk losing one's sense of self (p. 38). The salient point of Palmer's analysis of fear of others in educational encounters is that for many individuals the introduction to new facts, theories, values or the potential for change is seen not as an informed or new way of living one's life, but as a threat to the stability and permanence of one's identity. In this case, the individual's only solution is to remain locked in the self-alienation and self-protection of educational objectivism – an educational mode that Palmer asserts as rooted in the dimension of fear.

Educational objectivism, in Palmer's view, is a mode of knowing that creates fearful disconnections between teachers, students and their subject matters by excluding the individual's subjective self (p. 51). Educational objectivism is achieved by disconnecting one's self, physically and emotionally, from the thing the individual wants to know in order to preserve the purity of one's knowledge. In objectivism, the individual's subjective stance is feared, not only

because it creates relationships that further the risk of biasing the individual's knowledge, but also because subjective modes are seen as contaminating the individual's thought processes.

> For objectivism, any way of knowing that requires subjective involvement between the knower and the known is regarded as primitive, unreliable, and even dangerous. The intuitive is derided as irrational, true feeling is dismissed as sentimental, the imagination is seen as chaotic and unruly, and storytelling is labeled as personal and pointless. (p. 52)

Palmer rallies against objectivism because it results in the elimination of self. Educational objectivism effectively removes the individual's self from teaching and learning processes. Driven by fear, power, and control, objectivism keeps the individual from forging meaningful relationships with the world, failing to acknowledge that "knowing of any sort is relational" (p. 54).

From Palmer's perspective, fear is everywhere – in society, educational institutions, instructional practice, individual students and teachers, and forms of knowledge. Fear exists as a cultural phenomenon. Fear is inevitable by virtue of the individual's social and educational settings. It is inevitable by virtue of the individual's internal insecurities and challenges with accepting others. Fear is inevitable given the limitations of learning about one's self and the world we live in. Unlike Freire, who considered fear from the individual's perspective in which education acts as enlightenment to the individual's perception of difficulty and capacity for self-understanding, Palmer considers fear from a social perspective in which the individual falls victim to the implications of education as fearful enterprise. For Palmer, the individual's experience of fear in education is unavoidably embedded in modern culture. Arguably, there

is the need for an understanding of fear that asks what is going on with fear in our contemporary society. To better understand how fear is positioned within our current situation, I turn to explorations regarding the fearful conditions of modernity.

4.4 Modernity: A Culture of Fear

Modernity can be described as the distinct "modes of social life or organization" developed out of institutions and patterns of behaviour established in post-feudal Europe which have become increasingly global in impact during the twentieth century (Giddens, 1990, p. 1). According to Glassner (1999), the "culture of fear" is woven into the fabric of modernity in ways that are remarkably different from those in past eras. Connections between modernity and fear can be found in the major shifts associated with modernity including the move from agrarian to industrial societies, the widespread development of capitalism, and the primacy of scientific methods (Brewer & Young, 2013). In what follows, I examine how these major shifts are related to fear.

Industrialization is characterized by the use of inanimate sources of material power – machines and money, rather than labor – in the production of goods. With the shift to from agrarian to industrial societies, from handcraftsmanship to mechanized manufacture, modern modes of production separate what the individual does from who the individual is as a person (Brewer & Young, 2013, p. 110). By alienating people from the goods and services produced by their labor, industrialization introduces a kind of instability and disconnectedness associated with fear by fostering the erosion or abandonment of traditional economic and social norms. The resulting dehumanization of the production process over time cultivates degrading consequences

that treats people more as programmable devices than as living co-creative participants.

Capitalism refers to the systematized economic enterprise involving competitive product markets and commodification of labor. In its conceptualization, capitalism has the potential to bring about more efficient and cheaper production processes. Nevertheless, capitalism's worth is diminished because economic order cannot sustain a more or less consistent equilibrium, as was the case in most traditional modes of production (Giddens, 1990, p. 61). By its nature, capitalism is intrinsically unstable and restless, bringing about a more fractured and insecure existence to much of human life, while additionally asking individuals to remain loyal to an often unpredictable market rather than to established traditions and families.

In terms of modernity and the primacy of scientific methods, research and discoveries have improved the lives of countless people. However, along with the expansion of knowledge comes the individual's awareness of the indisputable temporality of knowledge. It is a simple matter of – the more you know, the more you realize you do not know. In pre-modern societies, knowledge possessed by community elders and the individual's connection to tradition, social customs, and religion offered a sense of continuity. Whereas in the context of modernity, all aspects of life are susceptible to change, reconstruction, and deconstruction (Brewer & Young, 2013, pp. 109-110). Furthermore, while technological developments have generated such previously unimaginable outcomes as travelling to the moon or curing life-threatening diseases, technology also comes with risk in its capacity to destroy all life – human and otherwise.

Finally, modernity is characterized by significant ongoing changes that have to do with intimate personal choices. Particularly

during the twentieth century, individuals have been increasingly granted the freedom and rights to choose what they want to do, who they want to become, and how they will live their lives. Societal norms have become more fluid, offering individuals greater choice and opportunity, especially concerning issues associated with gender, race, and religion. However, social change comes with a heavy price tag. Social change can be both liberating and challenging – liberating in the sense of meeting the previously ignored needs of past marginalized or oppressed groups, and challenging because forging the new and unexplored can force individuals into situations they are unprepared to handle. In this instance, the uncertainty and unknown associated with modernity offer little security for directing the individual's future or providing the assurance that the individual's decisions will result in acceptable, more desirable, or even better outcomes. As Malin (2000) has asserted, "Fear is a very real social construction with profound consequences in our everyday lives" (p. 3). All this suggests that the impact of fear on the individual's sense of self is just as much a matter of personal manifestation as it is a matter of the complexity of the social networks the individual lives in.

4.5 Fear and Authenticity

Having looked at fear through the various lenses of this chapter – my own narrative of the black hole of fear, the individual's experience of fear, educational perspectives of Freire and Palmer, and fear as socially embedded – what surfaces is an awareness that fear introduces conflict while functioning very much like a recurring and primarily disruptive character in a long and drawn out novel. Fear is like the nameless character who appears in almost every chapter, sometimes in disguise, on other occasions in exactly the same threatening costume. Sometimes fear has things to say, at other times

not, and the reader never really knows for certain when or if fear will show up again. However, while it might seem that at certain times fear is in charge of the story, it is the individual who is the author of one's own narrative.

Metaphorically speaking, the narrative I am referring to here is the individual's ongoing story about the self – an idea that Giddens (1991) mentioned only in passing, but one that in this case serves as a literary launch pad for examining the relationship between fear and authenticity. According to Giddens,

> A person's identity is not to be found in behavior, nor – important though this is – in the reactions of others, but in the capacity to keep a particular narrative going. The individual's biography, if she is to maintain regular interaction with others in the day-to-day world, cannot be wholly fictive. It must continually integrate events which occur in the external world, and sort them into the ongoing 'story' about the self. (p. 54)

What I appreciate about Giddens' perspective is that he considers the individual's identity – which I take as synonymous with authenticity – through the metaphorical image of an ongoing, participatory, and integrative personal narrative. Authenticity is not a book on a shelf, or the abstract idea for a work of fiction in one's head. Authenticity is found in the individual's real life capacity for keeping "a particular narrative going".

When I consider the narrative of my ongoing experiences with the black hole of fear, what comes to mind is the vision of a disrupted storyline in which the character of fear and I interact in the unfolding of a spontaneous story. Refusing to recognize fear or abandoning the storyline in order to get rid of fear is not an option, because fear is fundamentally woven into the story. It is always close at hand, ready

to make an appearance. When the character of fear shows up with conflict, there is something about having my storyline – that is my identity, my authenticity – disrupted that initiates a response. In what follows, I explore three ways in which fear disrupts the individual's narrative, ways in which fear has an impact on the individual's sense of self[14]. This exploration is by no means comprehensive; rather I have chosen to focus on the impact of fear on the individual's narrative in terms of fear's role as antagonist, catalyst, and insulator. To begin, I examine how fear as antagonist plays out regarding the issues of control and power evident in the relationship between fear and the individual's sense of self. I continue by looking at fear as catalyst regarding the individual's authenticity in the way fear pushes the individual to consider unusual or uncomfortable means to achieve given goals. Finally, I examine the role of fear as personal insulation in the self-protective responses to fear associated with failure.

4.5.1 The Battle for Power

Examining my own narrative of the black hole of fear, at a first glance it appears that my experience of fear is primarily in terms of "fear as antagonist". Something about fear pushes me off balance and my immediate response is to retaliate – to push back, to get rid of fear – even though I recognize clearly that fear is not something external to my sense of self. Fear is a kind of internal antagonist. Fear and I grapple in the throes of an intense battle – an episode complete with artillery and combat – in which fear challenges me to a life and death struggle for power. I am in a battle for power and control, without understanding anything more than I need to respond. In this situation,

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[14] The following exploration runs parallel to Dweck's (2000) research into self-theories. Dweck's work is built around the idea that people develop beliefs or "meaning systems" that organize their world, give meaning to their experiences, and furthermore lead them to think, feel, and act differently in identical situations (p. xi).

my battle with antagonistic fear is all about ensuring control of my narrative by dealing with the disruptive character of fear on my terms – granted that it results in spiraling through various versions of self-imposed and readjusted fears – asserting my own self-sufficiency, independence, and autonomy. In this way, it seems the individual's response to antagonistic fear is predominantly focused on the assertion of one's authority. It is a matter of determining who is stronger or weaker, right or wrong, wherein the outcome is always experienced in terms of a winner and a loser. The battle is over when someone has accepted defeat. However, I would argue the battle with antagonistic fear is not really concerned with power at all, and that addressing antagonistic fear in terms of a battle for power is a self-serving and futile endeavor that looks convincing on the surface, without fully resolving the situation. What is at stake in the individual's struggle with antagonistic fear is concerned with the fundamental and unquestioned value the individual places in one's self. More to the point, antagonistic fear disrupts, negates, and destroys the individual's sense of self-worth.

Antagonistic fear undermines the individual's capacity for being "true to one's self" – for being authentic – by interrupting or threatening the confidence in one's self and sense of self-esteem that the individual associates with being able to think, to cope with basic challenges, and genuinely be in charge of one's own success. At its extremes, antagonistic fear encompasses everything from the complete destruction to the minor agitation of the fundamental value the individual places in the authenticity of one's own narrative. Antagonistic fear negates the perception that the individual's sense of self is worthy of validation, that the individual's potential, creativity, meaning making, and ideas may be considered as worthy of respect.

The experience of antagonistic fear challenges the individual's authentic voice as having something of value to contribute. Looking at my experience with the black hole of fear from this perspective, my own response to antagonistic fear can be characterized as keeping fear from slicing away at my self-worth, at the essence of who I am as a person. Retaliation against fear was about preserving my sense of self and my identity, because I interpreted fear as somehow capable of annihilating the validity of my self-worth, of bullying my sense of identity into a place from which I could never recover it.

The main point of this investigation into antagonistic fear and the individual's sense of self relates to the idea that the individual has a profound desire for personal validation, an intense need to be recognized as worthy of flourishing. People want their own particular narrative to be recognized not only because it belongs to them, but also because it represents who they are. Antagonistic fear, by disturbing the value the individual places in one's sense of self, strikes at the fundamental meaning the individual derives from being "true to one's self" and the opportunity to keep a "particular narrative going". What this means for authenticity is that the notion of self-worth takes on significance – not simply in the autonomous assertion of one's self worth, but in the sense of highlighting the fundamental importance of self-understanding, self-care, and self-acceptance as the nucleus of authenticity.

4.5.2 Out of the Comfort Zone

A second major way in which fear disrupts the individual's sense of self may be summarized under the heading of "fear as catalyst". In this context, the disruption caused by fear acts as the impetus for dramatic personal change. Fear compels the individual to consider strategies outside one's comfort zone. The experience of fear pushes

the individual to move away from previously held modes of personal conduct and engagement. Consequently, there is a breaking away from one's traditional routines or rules associated with the individual's conduct and sense of self. This kind of drastic personal change may seem to be completely contradictory with the notion of being "true to one's self" by aligning comfort with authenticity, and discomfort with something incongruous to being "true to one's self". However, I would argue that being "true to one's self" is not a matter of choosing comfort over discomfort, as evident in my experience with the gesture of shaking hands.

For reasons that remain ambiguous and perhaps overly complex, I do not understand why I experience a heightened unease and discomfort with the salutary gesture of shaking hands. Something about fear and the intimacy of communication in shaking someone else's hands has always put me on edge. As a young man, I simply avoided shaking hands. I could see no convincing reason to adopt this social convention – until a serendipitous observation many years ago that involved two very different musicians' introductory gestures with other people. The first musician strode into the room with hands shoved into pockets, glancing at the others present and stating something to the effect that shaking hands had gone out of fashion. The second musician strode with hand outstretched to the closest person and shook hands with a resonant "nice to meet you". It was like watching myself in black and white because I recognized myself in each of the musicians. In the first musician, I saw myself in the musician's aloofness and distant detachment, recognizing that such gestures easily came across as a palpable arrogance and disregard for others that I found personally distasteful. In the second musician, I saw the gestures of humility and friendliness that I associated with my

own sense of being "true to one's self", while acknowledging my own discomfort with the intimacy of being so forthcoming. Having observed the two musicians, I felt compelled to figure out what kind of image would align with how I saw myself. Which was closer to my being "true to one's self" – hands in pockets or hands outstretched? Arrogant or humble? Would fear be a catalyst or impediment for change? In this situation, there was only one solution for me – start shaking hands. It was a matter of courage, of finding out how the gesture of shaking hands aligned and did not align with my sense of self. Not that I became comfortable with shaking hands. More accurately, when it comes to fear and shaking hands, fear still acts as a catalyst in reminding me of the consequences not shaking hands.

What seems to be going on in the context of fear as catalyst to authenticity has to do with the individual's willingness to step outside one's comfort zone, to step beyond the limitations or inflexibility of entrenched thought processes and personal habits in order to keep one's particular narrative going. As a catalyst to authenticity, fear is significant because of its potential to generate the realization of courage – the confirmation that the individual already possesses the personal means to handle threats to one's self and one's possibilities. Courage, in its relation to authenticity, is the capacity to think, speak, and act despite the presence of fear (Lerner, 2004, p. 196). Courage is nothing more than the individual's capacity for being "true to one's self". By disrupting the individual's sense of self, fear awakens the transformative potential of courage. For its part, courage keeps the individual's particular narrative going by exposing elements of one's self that were previously hidden from view, opening up potentialities that were previously unknown, and further awakening the individual's

mind, voice, body, and heart to what it means to be "true to one's self".

4.5.3 Insulation from Failure

A third variant of the ways in which fear impacts the individual's sense of self has to do with "fear as personal insulation". Here, the experience of fear serves as a protective barrier that shields the individual – one's authenticity, one's sense of self-worth – from the shame and humiliation of personal failure. In this context, the veil of fear purposefully conceals the individual's sense of self, deliberately masking one's perceptions and misperceptions of personal adequacy. The individual's experience of fear as insulation is all about repositioning any tension or confrontation that might potentially reveal damaging information about one's self.

I first became aware of fear as insulation in my early years of teaching when, much to my bewilderment, students frequently answered my questions with "I don't know" even when I knew they were capable of an informed answer. While I recognized the distinct possibility that students "did not know" or "did not care", I soon realized "I don't know" was a camouflaged replacement for "I'm afraid to answer". What I felt students were trying to say was they were more comfortable with their fear of answering the question than they were with their fear of getting the wrong answer. They preferred the mildly manageable fear of answering questions over the strictly fearful implications of getting the wrong answer. "I don't know" represented a kind of protective shield that insulated students from their fear of failure, not by getting rid of fear or failure, but by repositioning fear and failure from a socially recognized perspective to a personally controlled perspective. By saying "I don't know", students submitted to their fear of answering questions as a mode of self-protection or

personal insulation, rather than risk the stigma of having an incorrect answer expose their failure or having something about being "true to one's self" be rejected by others.

In terms of the individual's sense of self, fear as insulation acts as a defensive cocoon that protects the fragility and instability of the individual's own narrative. This defensive cocoon shields the individual's narrative not only from the criticism of others, but it also effectively separates the individual from the pain associated with self-examination. Lyons (1978) described this insulative quality of fear as a mask that "is used not so much to make the wearer fit into the world but to protect him from it. The mask is also a protection from the void within, the void which would be too painful to acknowledge" (p. 223). In this context, fear simultaneously protects and disrupts the individual's sense of self by effectively suspending the individual's own narrative; and the individual surrenders one's identity to the seductive appeal of fear in order to achieve a sense of personal albeit illusory stability. The individual essentially gives up ownership of one's own narrative. What this means for authenticity is that while fear as insulation creates a kind of artificial personal stability, here, fear as insulation separates the individual from the complexity of one's own story – a story that necessarily includes fragility and instability.

4.6 Repositioning Fear

This investigation has revealed that fear is a personal manifestation and a socially wired experience with profound consequences for the individual's sense of self – the individual's authenticity. Considering fear as antagonist, catalyst, and insulation, what this investigation suggests is that responding to fear primarily as a threat to the individual may be an inadequate assessment of the relation between fear and the individual's sense of self. For example,

English and Stengel's (2010) flight, fight, paralysis grouping, in addition to Freire's (2005) response to fear as difficulty, Palmer's (1998) interpretation of education as fearful enterprise, and Lerner's (2004) designation of dealing with fear as the uninvited guest. In order to go beyond fear as threat, I would argue that the relation between fear and the individual's sense of self involves self-acceptance and self-understanding – two aspects of personal exploration I previously developed as precursors to authenticity in Chapter Two.

Self-acceptance in relation to personal authenticity concerns itself with what it means for individuals to accept themselves as who they really are. It involves a commitment to openness, and in the case of fear, self-acceptance entails the willingness to accept fear as a recurring and disruptive character in the individual's narrative about one's self. The difficulty with accepting fear under any circumstance is that the individual's attitude to fear tends to focus on getting rid of fear or overcoming fear as soon as possible. While I do not mean to suggest that accepting fear is in any way an easy thing to do, I would propose that living a satisfying life involves the individual's understanding of fear. What seems necessary to living the good life is the individual's acceptance of fear not as an inevitable difficulty, unavoidable threat, or uninvited guest, but in terms of the individual's capacity for understanding what the disruptive character of fear is all about.

Moving to examine another aspect of personal exploration in relation to authenticity, self-understanding refers to the matter of personal meaning making that considers who we are and how we understand ourselves. Interestingly, the experience of fear impacts the individual's capacity for self-understanding in three very different and somewhat conflictive ways. Firstly, the impact of fear as antagonist to

self-understanding is experienced in terms of the disruption, negation, or destruction of the individual's sense of self-worth. In this case, fear strikes at the individual's need or desire to be recognized as worthy of validation. Fear as antagonist effectively stifles the individual's confidence in one's self and one's self-esteem, silencing the individual's authentic voice.

In a second context, one that represents the polar opposite of silencing authenticity, fear acts as a catalyst to self-understanding, challenging the individual to expand one's self understanding by moving outside one's comfort zone. The catalytic experience of fear shakes up the individual's sense of self, stimulating the transformative potential of courage – the confirmation that the individual has the capacity to be "true to one's self" in the presence of disruptive fear. Here, fear prompts a kind of self-understanding that was previously unexplored, an untapped passage of being "true to one's self".

In a third manner, fear as insulation interrupts the individual's capacity for self-understanding by disconnecting the individual from the authenticity of one's own narrative. In this instance, fear acts as the purposeful barrier in estranging the individual from self-understanding. Self-understanding is impossible because fear as insulation has effectively suspended the individual's relationship with one's self, deceptively shielding the individual from the instability and fragility of one's own narrative.

Examining these three variants of fear, this investigation would suggest that fear in relation to being "true to one's self" is by no means consistent in its impact on self-understanding. In the case of antagonistic fear, the individual experiences a destabilizing in self-understanding. Catalytic fear aims at expanding the individual's perception of one's self-understanding, while insulative fear separates

the individual from the hazards associated with being “true to one’s self”.

Chapter Five

My intention in this chapter is to come full circle by examining the key themes that have emerged in my attempts to develop a robust understanding of authenticity. This circling back will involve revisiting Dr. Shinichi Suzuki, the phrase "Beautiful tone with living soul, please", in addition to the precursors to authenticity in responding to the central questions: How does authenticity inform teaching practices? How is authenticity positioned in teaching relationships? To launch this circling back process, I develop a definition of teaching relationships and situate this investigation in the context of Suzuki's final advice to me as the backdrop to this exploration.

5.1 Teaching Relationships

Teaching is an interactive educational concept I associate with the broad domain of pedagogy. For this investigation, I use the word teaching to convey the meaning associated with the term pedagogue as developed by van Manen (1991, p. 37). "Pedagogue" is etymologically derived from Greek and originally this term referred not to a teacher, but to the watchful slave or guardian whose responsibility it was to lead (*agogos)* the young boy (*paides)* to school. In its early derivative state, pedagogy described the shared journey involving an adult and child in which the adult leader on the journey knows the route to be travelled and provides protection and care for the child who implicitly trusts the adult. Later in the term's evolution, the Greek *paidagogos* came to represent the notion of teacher, wherein the adult who leads the child on the journey becomes the teacher who leads the student or learner on the journey. In keeping with the origin of pedagogy, the journey does not belong to the teacher; rather, the journey belongs to the learner. Teachers lead or guide learners' journeys in order for learners to fulfill their destination. Furthermore,

the learner's destination is realized through the exploration and production of shared meaningful knowledge, no matter what the challenges may be. The etymological Greek perspective of pedagogy involving an adult/teacher who leads a child/learner on a shared journey is significant. This original perspective highlights the teacher's multilayered role of guide, caregiver, protector, and knowledge resource with each layer being determined by the learners' rather than teachers' needs. It speaks to teaching as a relational activity.

The term relationship is synonymous with such words as rapport, connection, and bond. In this investigation, I interpret the term relationship as a state of interactive and interdependent connection between two individuals or groups of people formed within but not limited to social, cultural, familial, employment, marital, religious, or community contexts. In relationships, the thoughts and actions of one member of the relationship have a degree of impact or influence on the other member. In every relationship, there is a giving to and a taking from the relationship, even though the relationship may not be equally felt by both members. Relationships are distinguished from mere connections by the implied commitment people have to each other as participants in the relationship. This deliberate but not necessarily equal level of commitment is significant because it implies that persons who are in relationships make an intentional commitment to the relationship because of the other person or persons involved.

In this way, the meaning of teaching relationships is influenced by pedagogic, interactive, and interdependent characteristics. From the pedagogic perspective, teaching relationships indicate a teacher-guided journey that is determined primarily in response to learner needs. Teaching relationships produce meaningful learning through interaction, exploration, and sharing. From the relationship

perspective, teaching relationships involve a mutual commitment (no matter that it may be unequal) as critical to the relationship's maintenance, adaptability and sustainability.

5.2 Final Advice

On May 10, 1986, the day following my graduation concert at the Matsumoto Talent Education Institute, I sat down with Dr. Suzuki for a final conversation in his office. Gradually, we moved through the comfort of predictable Japanese pleasantries until Suzuki shared his final words of advice. "Teach only what the student wants to learn", were his salient remarks, and at first, I admit to being slightly taken aback. I remember wondering how on earth could I meet the instructional needs of the curriculum and tone production if students were always in charge of deciding what they would learn. Not to mention – Was Suzuki asking me to abandon my own sense of self in order to focus exclusively on student authenticity? Then I realized Suzuki was not asking me to abandon the curriculum or my sense of self. He was advising me to consider teaching in terms of how well I understood the overlapping concerns of the curriculum, my students, and my own being "true to one's self".

Teaching, in terms of Suzuki's final advice, was not a matter of rolling out an ironclad curriculum. Teaching students meant finding out who my students were, what they liked and did not like to do, and how we might journey together. Knowing the curriculum, my students, and myself would assist me in recognizing, developing, and guiding a kind of *acceptable tension* associated with overlapping the curriculum, students, and my sense of self. Suzuki's final advice was not about abandoning the curriculum or my own authenticity. His words served as a timely reminder that I was the one who knew where we were heading, and that at any moment, I might need to alter both the route

and the destination. What I appreciate in looking back on Suzuki's advice of three decades ago is that long before I ever considered investigating the meaning of authenticity in teaching relationships, Suzuki indicated the need for me to travel in such a direction.

5.3 A Suzuki Model of Authenticity

This investigation into Dr. Shinichi Suzuki and the Suzuki Method of music instruction has revealed a noteworthy alignment between Suzuki's sense of self and the inner workings of the Suzuki Method. Examining Suzuki's biography, three transformative and enduring life themes emerged: his loving relationships with children, passion for music, and fascination with character. Moreover, these three life themes inform the underpinnings of the Suzuki Method in terms of theory, methodology, and philosophy of *Paideia.* Children, music, and character represent the awareness and attention Suzuki gave to his own authenticity – the notion of being "true to one's self". They also represent the inner rumblings that pushed him to personally understand the educational process of violin teaching.

What is remarkable about the alignment between Suzuki's self and the Suzuki Method is that Suzuki's life themes provide clues to understanding how authenticity is positioned in teaching relationships. Suzuki's connection to children, music, and character together symbolize what might be considered as three fundamental characteristics of authenticity in teaching relationships: 1. the teacher's interest in and connection to learners, 2. the teacher's passion for and expertise in the subject matter, and 3. the value and meaning the teacher derives from being "true to one's self". In this way, the parallel model evident in Suzuki's sense of self and the Suzuki Method's approach to music education provide an interesting

starting point for an investigation into how authenticity is positioned in teaching relationships.

5.3.1 Teacher's Connection to Learners

The notion of teachers' interest in and connection to learners begins with the belief that teachers have the capacity to develop an informed understanding of learners in addition to meaningfully interacting with their students. In Suzuki's case, his teaching was influenced by many years of purposefully playing with children in order to "learn from them" (Suzuki, 1969, p. 75). By taking the time to get to know what children were all about, Suzuki was able to communicate with and relate to children on a level that was completely compatible with their understanding of themselves and the world around them.

Being interested in and connecting to students involves what teachers know about students even before their first encounter, as well as the teacher's understanding of students that is a matter of ongoing evolution and revelation. In my own situation, Suzuki's final advice of "teach only what the student wants to learn" served as a powerful directive to get to know my students, to develop an interest in who they were, and to connect with them in a shared learning experience. Examining my teaching practice, I discovered that I held a somewhat naïve idealization of students as always being well prepared, obedient, and willing to learn that simply did not match up with the students who showed up in my studio as occasionally unprepared, sometimes defiant, and frequently more interested in their own explorations than in what I had to offer. Taking an interest in and connecting with my students took on a congruence with my experience in Japan when I realized that knowing my students meant accepting them for who they were rather than who I want them to be.

Writing about the notion of being interested in and connecting to learners, hooks (2010) described this aspect of the educational environment as “engaged pedagogy” (p. 19), a type of learning connection built on authentic and interactive teaching relationships.

> Engaged pedagogy begins with the assumption that we learn best when there is an interactive relationship between student and teacher. As leaders and facilitators, teachers must discover what the students know and what they need to know. This discovery happens only if teachers are willing to engage students beyond a surface level. (hooks, 2010, p. 19).

In a similar tone, Jersild (1955) affirmed that in order to “help a pupil to have meaningful experiences, a teacher must know the pupil as a person” (p. 82). What hooks and Jersild promote is the idea that teachers function not only as educational leaders, but also as real life facilitators who are interested in knowing their students and are committed to making meaningful connections with them. Such teachers invite learners into educational settings as complete persons.

The teacher’s interest in and connection to learners is always reflective of the opportunities and constraints for personal interaction and exploration as appropriate to the educational setting. In other words, students in an auditorium with four hundred other mathematics majors cannot anticipate the intimacy of a one-on-one relationship with a math tutor. Similarly, each of the one hundred students in a violin group class cannot expect the personal attention of a private lesson. Nor does it mean that every instructional encounter will include lengthy opportunities for students to roll out their own personal agenda. Furthermore, as hooks has stated, engaged teaching relationships do “not assume that all voices should be heard all the time or that all voices should occupy the same amount of time”

(hooks, 2010, p. 21). This means that there is no one-size-fits-all approach to teachers' interest in and connection to learners.

What is significant here is that Suzuki's model of connecting with children informs the position of authenticity in teaching relations on several levels. Firstly, it indicates the need for teacher's overall knowledge of the student group in terms of age, background, and learning context. Secondly, it involves the teacher's capacity for pulling together a snapshot of the student's ongoing narrative – an ongoing process of observation, questioning, and information gathering. Thirdly, it indicates the need for teachers to recognize learners not merely as students occupying a desk, but as real life individuals who appreciate personal connections with their instructors.

5.3.2 Teacher's Passion & Expertise

As the second of three fundamental characteristics evident in Suzuki's model of authenticity, this examination of teacher passion and expertise[15] begins with the assumption that an instructional setting is grounded in the subject matter. In an educational environment, the subject matter is the motive for teachers and learners coming together. In this context, teacher's passion for and expertise in the subject matter can be understood as the intense personal involvement and high level of mastery teachers display in relation to their chosen interest. Teachers who are passionate about mathematics cannot stop thinking about mathematics, just as teachers who are passionate about dance cannot stop moving to some kind of internal beat. Passion is what drives the individual to stay connected to one's chosen interest, even when its cost can be self-consuming. Passion frequently involves pushing the envelope and a breaking of established rules

[15] While this exploration focuses on teacher passion and expertise, it must be acknowledged that students also bring their own passion and expertise to educational encounters.

because the individual is simply unaware of the conventional protocols for performance. Often, the self-indulgent or self-satisfying exploration associated with passion can result in formalized expertise because the time and effort associated with passion have transformational implications, taking the individual to advanced levels of proficiency.

Expertise differs from passion in that it speaks to a competency and breadth of knowledge built on a broad base of practical experience, theoretical understanding, and critical thinking. Expertise equips teachers with credibility in terms of a depth of insight, sophistication of understanding, and length of experience that far exceeds the student's level of understanding. There is know-how in teacher expertise, an ability to problem solve on many levels. With expertise, there is "a model of how a real practitioner behaves in a real situation" (Herrington & Herrington, 2006, p. 5). From a musical perspective, teacher expertise shows up in the ability not merely to recognize the individual's accelerating performance but in the capacity to articulate the reasons for why the artist is speeding up.

Looking at Suzuki's example, a remarkable interplay of passion and expertise emerges in both his relation to music and his approach to music instruction. Initially, it was passion that drew Suzuki to learn to play the violin – its irresistible tone compelled Suzuki, in his mastery of the instrument, to develop expertise. Later on, his passion for children and music served as the impetus to go outside of traditional approaches to violin instruction to develop expertise in the Mother Tongue methodology. Throughout Suzuki's life, a constant interplay of passion and expertise informed his connection to music and teaching. Suzuki's passion for music entailed a persistent and free spirited drive for exploration, while his expertise as a musician involved the rigors of critical thinking, continuously adjusting the

boundaries of what worked and what did not work. In this way, Suzuki's passion for and expertise in the subject matter operated much in the manner of an *acceptable tension,* the negotiation of free flow and critical thinking, the exchange of spontaneity and determined qualities that I developed in Chapter Two.

Taking Suzuki's model of passion for and expertise in the subject matter, what this means for the positioning of authenticity in teaching relationships has to do with the interplay of free flow and critical thinking – the idea that authentic teaching relationships have explorative and regulative implications. When teachers combine passion and expertise in their teaching practice, they transform the bare bones of educational exploration into the flesh-and-blood experience of engaged human beings. In other words, the teacher's passion serves to give meaning to the potentially dry and disconnected conceptualization of education. Authenticity in teaching relationships is not about doing things only the teacher's way, or for that matter, doing things only the student's way. Authenticity in teaching relationships recognizes the importance of being passionate about the subject matter, while never forgetting that blind passion can lead the individual to a dead end. Authentic teaching relationships also acknowledge the value of expertise, while understanding that sometimes expertise involves breaking the rules in order to incorporate new rules for understanding.

Suzuki's model of passion and expertise is significant for teachers because his personal and professional outlook is anchored in being "true to one's self". Passion and expertise for the subject matter are both connected to Suzuki's sense of self. This is not to underrate the influence of Suzuki's relationships with family, his teachers, the people he associated with, or his travels outside Japan. Rather, I

would argue that it was Suzuki's own capacity for meaning making, for listening to his own voice, and for drawing value from his own experiences that provided the fuel for his internally situated passion and expertise.

What this means for teachers is that it situates passion and expertise for one's subject matter firmly in the individual's authentic grasp. In this case, there is a prompting of key questions that encourage teachers to uncover their own passion and facilitate the ongoing development of their own expertise. On the one hand, the dynamics of passion bring up such questions as – What draws the teacher to one's chosen interest? How does the teacher indulge or nurture one's passion? What will happen without passion? On the other hand, the rigors of expertise prompt such questions as – What must happen for teachers to develop theoretical understanding and practical experience of the subject matter? How can teachers translate their critical thinking into the tools, images, and metaphors that move students toward meaning and understanding? What will happen without ongoing adjustment to the teacher's expertise? What is meaningful in Suzuki's model is that his connection to music and teaching was not dominated by the isolated influence of either passion or expertise. Rather, it was the vibrant interplay of passion and expertise anchored in his sense of self that characterized Suzuki's authentic approach to making meaning and bringing music to life.

5.3.3 Teacher as Being "True to One's Self"

As the third fundamental characteristic in Suzuki's model of authenticity, the value and meaning teachers derive from being "true to one's self" refers to how teachers take on the task of making sense of who they are and valuing what is important to them. Delving into Suzuki's example, what seems certain is that he valued his sense of

self and was attentive to the meaning of events throughout his entire life. On the one hand, Suzuki valued the significant philosophical awakenings evident in his fascination with character, conscience, and life force that functioned as an evolving influence on his sense of self. On the other hand, he made meaning by paying attention to what I would identify as the revelations of daily life – the value of encounters that took place in the reality of everyday living, cherished moments and episodes that influenced how he saw himself as a person, musician, and teacher. What Suzuki did in deriving value and meaning from being "true to one's self" was to articulate and purposefully share his own particular narrative – a story that involved the transcendence of philosophical appreciation and an uncanny awareness of what it means to be present in real life.

Examining the breadth of Suzuki's writings, it is interesting to note what Suzuki writes about and where he places his emphasis. It seems reasonable to expect that the Founder of the Suzuki Method would have written extensively on the teaching aspects of the methodology – the curriculum, the Mother Tongue process, the structure of the repertoire, and the inherent teaching points. Yet, such instructive direction is nearly absent from Suzuki's writings. Instead, Suzuki chooses to share something more personal and revealing in terms of who he was as a person. He takes on the task of meaning making and valuing what is important to him by telling stories. He writes in narrative form, not about how to teach the violin, but what it means for him to be "true to one's self" in his everyday encounters and relationships with people in his life. Thus, readers get a picture of Suzuki, not because he describes himself, but because he willingly takes the time to formally construct his own meaningful and valued narrative of self.

Regarding the positioning of authenticity in teaching relations, Suzuki's use of narrative is significant as a model of what teachers might choose to share with students and how they bring students into an authentic sharing process. Suzuki's use of narrative is relevant to authenticity not only because he provides the reader a glimpse of who he was, but also because Suzuki's narratives bridge the gap between his philosophical aspirations for developing noble hearts and the real life portrayal of how noble hearts might play out in everyday scenarios. In this way, there is no guesswork in trying to figure out what the concept of noble heart might entail because Suzuki's narratives are not abstract fictional depictions. The stories he tells come out of the conversations and encounters that occur in the spontaneous and recognizable details of daily life.

For my own part, when I returned from Japan to resume my teaching, I unexpectedly found myself telling many of the stories I had heard so frequently in the studios of the Matsumoto Talent Education Institute, that is until I realized the narratives did not actually belong to me. So, I began the joyful task of unearthing my own narratives – narratives that demonstrated the value and meaning I associated with being "true to one's self" – narratives that would jostle, soothe, wake up, stretch, inform, reprimand, test, entertain, and nurture my students. Examining my own application of narratives, it is interesting to observe how I return to certain stories again and again – how by this point in my teaching, all my students are familiar with my student Danni's terminal disclaimer, "Well, it's not as bad as last week". Furthermore as an instructional leader, it is interesting to see how over the years, I became a gatherer of all kinds of stories. I keep stories safe. I value and protect them. I pass them on. It is as if I have become a steward of stories. There are stories that connect with

musicianship, artistry, and beauty. Other stories that embody a shared community of composers, historical figures, and contemporary icons. There are my students' stories: stories that demonstrate who they are; stories that the embody the respect and admiration I have for my students, for what belongs to them without hesitation. I tell the stories that carry the meaning and value I have for what it means to be "true to one's self".

What I find remarkable about narratives in an instructional setting is that even when they have finished, narratives continue to have an impact. Questions hang in the air at the end of stories – questions not asked, questions not answered, for both the storyteller and the story receiver. How has the individual changed in telling the story, in receiving the story? What has the story shed light on that was previously in shadow or unobserved? In this way, narratives open up the matter of what happens next.

What seems to be at play in connecting the individual's narratives to authenticity in teaching relationships is that narratives provide a means for holding on to the moments of meaning making that might otherwise be lost in the unregulated and unnoticed uniformity of daily living. It is as if stories help to hold the individual in place, much like an engaging anchor that keeps the individual's identity from being swept away. In telling stories, the individual experiences a telling of one's self, a revealing of what is important to one's identity, a keeping alive of what is important in the grand scheme of things. Perhaps, that is why parents ask their children what they did in school that day. Or why, when my partner's family is assembled, gatherings quickly turn into shouting matches as various family members compete to have their narratives heard, acknowledged, and appreciated – because narratives shed a light not

only on the individual's sense of self, but also on what the individual values in life. Narratives represent what the individual stands for. They play into authenticity in teaching relationships by sharing emotions, building relationships, and creating mutual understanding that continue long after the story has been told.

5.4 Beauty, Tone, Soul: Revisited

"Beautiful tone with living soul, please" is a statement that encapsulates Suzuki's attention to beauty, tone, music, and the individual's authentic self. For Suzuki, tone production encompassed the unspoken relationships between performer, instrument, art form, and artistic intent. Suzuki considered the art form of music as a vehicle for self-understanding, an indication of the individual's attitude towards others, and a refined approach to life. With the expression living soul, Suzuki settled into a philosophical language reflective of his own profoundly personal, transformative, and spiritual relationship with music. In this examination, I return to the phrase "Beautiful tone with living soul, please" in order to investigate its implications for the positioning of authenticity in teaching relationships.

5.4.1 Please

At a first glance, there is something in the phrase "Beautiful tone with living soul, please" that easily escapes attention. It is the word "please" – the invitation, the intentional qualification Suzuki extended as a heartfelt plea to his followers, begging them to consider the transformative potential of music not as something far off, unfathomable, and unattainable, but as something tangible that is found right inside the individual's "ordinary daily self" (Suzuki, 1969, p. 94). In this way, Suzuki's utilization of the phrase "Beautiful tone" was not a mere depiction of artistic idealism. It was an impassioned solicitation intended to encourage his devotees to fully and critically

participate in their own journeys of personal growth and refinement. For Suzuki, the dedicated exploration of beauty, music, and the individual's sense of self was all about personal refinement. Remarkably, he emphasized becoming a "finer person" without any consideration of social indebtedness, environmental obligation, or moral framework. Rather, he promoted musical exploration as the means to personal refinement in keeping with his own journey through music.

Suzuki's approach to personal refinement calls for a striving, critical, and constantly evolving individual. He describes the teacher as someone who considers self-development as a thoughtful process of what and how to practice. He promotes a step-by-step approach to personal refinement, encouraging teachers to develop "superior ability, superior sensitivity, and refined sounds" (Suzuki, 1982, p. 46). Suzuki's focus on striving is all about knowing one's self, being aware of one's self, and recognizing one's own development in the context of a deeply engaged musical exploration.

In his emphasis on becoming a "finer person", Suzuki makes an implicit reference to two interconnected requirements for personal refinement: self-criticality and personal wisdom. While Suzuki never formally uses the terms self-criticality or personal wisdom in his writing, his intention is clear – criticality and wisdom involve the individual's ongoing adaptive awareness, questioning, and willingness to learn. Self-criticality and personal wisdom are embodied in the individual's self-actualized recognition and evaluation of what is going on, and implementation of successful follow up action. In this interpretation, criticality and wisdom are experienced in recognizing the need for personal change and putting that change into action.

As an example of self-criticality and personal wisdom, Suzuki's motivation for personal refinement came from his own sense of self and his passionate connection with music. However, Suzuki acknowledged that others might not be drawn to personal refinement in the same way.

> There are industrious people in the world who make great efforts, play much every day, and yet fail to refine themselves…. Those are people who do not know how to change themselves to achieve higher levels. (Suzuki, 1982, p. 46)

While Suzuki is obviously critical of people who did not view personal refinement from a perspective similar to his own, his example of authenticity and his observation of others is useful for this investigation because it underscores a crucial aspect regarding authenticity – the notion that authenticity is not a guarantee for critical self-examination or personal wisdom. As Suzuki pointed out, there are many people who are passionate about music, who practice a lot, but are relatively unsuccessful in the aspect of critical self-examination and application of wisdom. This suggests that while criticality and wisdom are self-related, they cannot be considered as fundamentally embedded in the individual's sense of self.

Criticality and wisdom are processes that most assuredly involve the individual's commitment and attentiveness to one's self. However, criticality and wisdom involve the discipline to go beyond the individual's undeveloped capacities. In a sense, they are concerned with the individual's ability to penetrate through the crust of being "true to one's self", beyond the safety and security of what is already known or comfortable. Criticality and wisdom rely on the individual's capacity to overcome one's own personal limitations in order to detect, correct, anticipate, and prevent ignorance and error. Furthermore,

criticality and wisdom are difficult to interpret in terms of absolutes or fixed ideas. Rather, as Suzuki's lifelong example indicates, criticality and wisdom flourish in an ongoing adaptive approach that involves the individual's purposeful questioning and willingness to learn.

Considering authenticity in teaching relationships, the disciplines of self-criticality and personal wisdom challenge the teacher's capacity to examine the aspects of one's own domain and respond. These disciplines act as agitators in reminding the teacher of the risks involved in what Aloni (2002) referred to as the "nihilistic position according to which everything is equally good and beautiful and just as long as the individual's choice was authentic" (p. 104). Consequently, criticality and wisdom call the teacher to an attentiveness that differs from a mere awareness or acceptance of one's situation in order to look beyond the implications of being "true to one's self". As Suzuki pointed out, without critical self-examination the individual is locked in the industrious distraction of making efforts. Thus, a focal point of criticality and wisdom is the emphasis on recognizing both the debilitating restrictions and the emergent empowerment that come with being "true to one's self".

5.4.2 Living Soul

With the words living soul, Suzuki gives voice to a philosophical language that is reflective of his lifelong fascination for the meaning of life. By incorporating living soul into the phrase "Beautiful tone with living soul, please", Suzuki's impassioned request to his followers takes on a spiritual dimension that is also an intentional spiritual requirement. Living soul is not an option, a choice that is up to the individual. Living soul is a fundamental and nonnegotiable aspect of musical performance, music education, and being "true to one's self".

My own experience with living soul – although similar to Suzuki's in terms of a gradual evolution of understanding – took a completely different route. When I first returned from Japan, I focused primarily on mentoring my students in the aspect of tone production because I viewed tone production as relatively easy to communicate through practical demonstration and hands on teaching. However, after some time, I noticed that I rarely referred to Suzuki's notion of living soul. I seemed to avoid the expression living soul because, to a certain extent, I was unsure how to achieve living soul in what I perceived as an increasingly secular or spiritually sanitized teaching environment.

With my own contrasting background – Lutheran childhood and hippy young adulthood – I knew there was something about the individual's connection to one's world that was important to me. I needed a language that could convey the concept of living soul without involving the imperfections of a previous generation's spiritual language and without appearing insensitive or out of touch with the current state of my own culture. In keeping with Suzuki's model of narratives, I started telling stories that highlighted the spiritual connections I knew many composers felt towards music. I talked about the idea of music having a soul and explored indigenous beliefs that granted a spiritual essence to everything in the world. I introduced narratives that recounted my own spiritual relationships with nature and music. Interestingly, I decided not focus on what might be considered as the official definitions of "spirituality" or "soul", rather, to concentrate on what it would be like to welcome "spirit" or "soul" into musical study and performance. Thus, I developed an interpretation of Suzuki's living soul that matched my own background and approach to teaching, an interpretation that built on what I

perceived as my students' transcendent capacity for connecting with the world around them.

Suzuki's application of the term living soul is significant in that he envisioned the aspect of living soul not as a separate instructional item that teachers would address on its own; rather, he considered living soul in its innate connection with beautiful tone. What Suzuki accomplishes in the phrase "Beautiful tone with living soul, please" is to affirm a spiritual connectivity within the integration of beauty and sound. He sees beauty, tone, and living as an intrinsic composite, not as the individually disconnected items of a musical performance. The challenge with transplanting the expression living soul into today's context is that notions of spirituality have taken on a broad range of interpretations – everything from religious dogma to new age mysticism and ecospiritual practices that incorporate an attitude of transcendence and a respect for all forms of life. What Suzuki seems to acknowledge is in keeping with Hyde (2008) who stated that "spirituality may be considered to be a natural human predisposition, or an innate human trait" (p. 29) – a feature that in Suzuki's example can be meaningfully explored, experienced, and actualized in the creation of beautiful tone.

Living soul contributes to the positioning of authenticity in teaching relationships by highlighting the individual's sense of self as associated with the development of spiritual connections to what matters around us. In this way, authenticity flourishes in the potential of connectedness and wholeness – the reminder that self-understanding is not a matter of self-isolation or distancing one's self from the world. Being "true to one's self" involves the wholeness of connecting with one's self and one's world. This spiritual connectivity potentially brings the individual in touch with a larger and richer sense

of life, and puts the individual's perception of life into a new perspective. Moreover, there is a transcendent meaning making involved in consideration of authenticity as spiritual connectivity – a meaning making that ultimately leads to a sense of unity beyond the individual's lived experience. In the next section, I conclude my investigation of Suzuki's phrase "Beautiful tone with living soul, please" by considering an additional aspect of the musician's approach to study and performance that is implicit in Suzuki's impassioned solicitation – it is the musician's dedication to the discipline of practice.

5.4.3 Practice

Artistry in musical performance is greatly influenced by the individual's dedicated and disciplined approach to practicing one's craft. No matter the instrument, practice is an accumulative, consuming, satisfying, indulgent, and regenerative activity that can lead to desired and undesired personal and performance outcomes. In terms of Suzuki's solicitation "Beautiful tone with living soul, please", practicing involves activating beauty, tone, and living soul. Practice is the developmental process that fosters the individual's habit of connecting beauty, tone, and living soul.

At the Matsumoto Talent Education Institute, Suzuki's ongoing influence generated a very specific kind of practice. It was the *raison d'être* for the entire institution: tonalization practice – the cultivation and mastery of a natural performance tone quality. My own experience with Suzuki's emphasis on tonalization practice is captured in the following narrative.

> In the first year of my apprenticeship, I made a one-year commitment to tonalization practice. Each day I got to the piano, I started with an hour of tonalization practice based on Suzuki's *Twinkle Variations.* Practicing as a *kenkyusei* required a

> deliberate rethinking of what it meant to be in charge of my own performance development. It meant moving away from my previous routine of practicing increasingly difficult piano repertoire in order to focus on a practice routine that consisted of nothing more than a six-note exercise pattern. Practicing tonalization was all about isolating tonal qualities, finger motions, body movements and posture, technical control, and breathing. It was about understanding, mastery, and patience. On some days, it took immense discipline, concentration, and effort to remain alert and intentional. On others, it was as if my mind and body had settled into the habitual ease and satisfaction of making sound. So, for one year I persisted as my tonal range grew richer and deeper. I noticed the emergence of a certain facility in my playing – not new, but somehow more directly connected to the instrument. At the end of my first year, it was obvious a great deal had changed. I renewed my commitment to tonalization practice. So, for the entire three years of my apprenticeship, every day began with an hour of tonalization practice. At a modest estimate – over 750 hours spent on six notes.

As a *kenkyusei* at the Matsumoto TEI, I learned a lot in practicing the piano. I learned, for example, that when I practiced tonalization there was absolutely no place to hide. It was only me and the piano without the beauty of the repertoire's harmony or melody to cover my inadequacies. Suzuki's emphasis on tonalization practice compelled me to develop my own connection with the piano, one that portrayed the depth of the instrument and my own voice. I also learned, over the course of my three-year apprenticeship, how Suzuki's enthusiasm for 10,000 repetitions resulted in a performance

competency and instructional expertise that I could transfer to my performances of the repertoire and my own teaching.

Interestingly, the approach to practice that came out Suzuki's interpretation of the Mother Tongue Theory bears an extraordinary alignment with current research into the notion of "deliberate practice" (Colvin, 2008; Ericsson et al, 1993). Deliberate practice involves breaking down skills and practicing skills at increasingly challenging levels with the intention of mastery – elements that Suzuki identified in the 1930s as inherent to a Mother Tongue approach to music instruction. In my own experience of 750 hours spent on deliberately practicing six notes, I came to recognize deliberate practice as the building blocks of piano performance. Furthermore, I learned that tonalization practice and repertoire practice were anchored in my capacity for personal development. In this way, I came to understand that piano practice entails a process of personal development. Practice is what I do to get ready for performance. Practice is not something that I do as separate from myself; practicing the piano is what I do in order to be myself.

What I find remarkable about piano practice has to do with the word "practice" because, in the context of piano practice, the word practice is associated with the individual's disciplined process of developing skills in order to perform – in order to move toward mastery and expertise. From this perspective, the definition of practice shares a commonality with such examples as baseball practice, volleyball practice, practicing speaking a foreign language, or practicing knitting in that practice is what the individual does to acquire and master skills. Practice corresponds to a developmental process that potentially contributes to competency and mastery. This interpretation of practice as developmental stands in contrast to the

definition of practice in such examples as legal practice, medical practice, and teaching practice. In these examples, practice is what the individual does, not in order to acquire skills, but as a matter of being ready to execute skills. Practice is a matter of implementing what has been mastered. In this way, there are two distinct ways of looking at practice. Here, my point is not to argue whether practice is a matter of development or a matter of implementation; rather, I draw from my own experience of developmental practice in order to consider the implications of an individual practicing being "true to one's self".

Examining my experience and understanding of developmental practice, it is interesting to consider practice as involving two key elements: recognition and introduction. From my own example, tonalization practice involved recognition of the capacity for tone production that I brought to the piano and it involved an introduction to tonal qualities and colors that I had never before considered as part of my tonal palette. Taking this idea of recognition and introduction to consider authenticity, I use the term recognition as an indication of what is already there – the idea that authenticity involves recognition of what the individual intrinsically considers as being "true to one's self". In terms of introduction, I use this word to express a connecting to what the individual may consider as not familiar – much in the way that understanding, care, and acceptance[16] may introduce the individual to new and unfamiliar knowledge associated with being "true to one's self".

What this means for the positioning of authenticity in teaching relationships is that being "true to one's self" might begin with the teacher's recognition of what it means to be "true to one's self" in an

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[16] In Chapter Two, I developed the idea of understanding, care, and acceptance of self as the precursors to authenticity.

educational setting. Practicing authenticity might also call for the introduction of measures the individual never before considered in terms of being "true to one's self" while not forgetting there is a purpose to practice that goes beyond practice itself. Finally, Suzuki's emphasis on voluminous amounts of repetition gives an indication of how teachers might consider the habit of being "true to one's self" not as the outcome of a weekend workshop, but in the ongoing, transformative, and evolving process of practicing being "true to one's self". What I find interesting about practice is that the musician's relationship with practice constantly moves back and forth between development and implementation because the musician's love for music, the instrument, and the repertoire pulls the individual back to more practice and more performance. Similarly, I suggest the influence of authenticity in teaching relationships has a comparable effect on the individual to consider the ongoing practice of authenticity, both as a matter of development and as a matter of implementing what it means to be "true to one's self".

In the following two sections, I examine how the precursors to authenticity – understanding, care, and acceptance – show up in narratives from my own teaching that I have shared and revisited many times since they first occurred. The first story involves my student Joanna. The second story involves my student Emily. I share these stories being aware that in the context of this investigation, they both take unexpected twists.

5.5 Student Narrative – Joanna

> "Mr. Thompson, I probably shouldn't tell you this, but I think I've hated my Mom for four years," pronounced Joanna, a Grade Seven student who had studied the piano with me since Kindergarten.

> "Mmm," I murmured. I did not say a word. Something told me that all Joanna needed from me was to listen. So that is what I did. As Joanna charged through her narrative, I could not help wondering how many times had she made the same pronouncement in the days or weeks up until then. I imagined how other people would have reprimanded her, telling her not to say such awful things about her Mother, telling her it was disrespectful to behave in such a manner. For my part, all I did was to murmur "Mmm" from time to time, and Joanna continued. A solution, if there was one, could only come when Joanna had said it all.

Looking back through my memories of this incident, I do not remember being alarmed at Joanna's pronouncement. If anything, I felt sorry for her because everything that I knew about Joanna up until then matched her pronouncement. By the time this incident occurred, I had known Joanna for nearly ten years, since she was a two-year old who sometimes showed up at her older brother's lessons. I knew of her self-imploding impatience, having witnessed it on many occasions. I was also aware that because Joanna saw the world through the lenses of her own impatience, her perceptions of her mother, father, and other loving people around her often took on an interesting hue. In this way, I understood her. I also cared for and accepted her – not in a patronizing way or as a matter of superiority, but genuinely caring about her vulnerability and unconditionally accepting her as a person. I honored Joanna in this manner because I realized that if I was to follow through on what I had learned in Japan – that teaching was a matter of being "true to one's self" – then it was vitally important to respect and welcome each of my students for who they were. Consequently, when Joanna made her pronouncement, I knew she

would have a lot to say on the subject she had just introduced. So on that day, I trustfully opened up the space for Joanna to say everything she had to say – after all, Joanna's opening line had made it impossible to close the space – and I listened without judgment.

Considering Joanna's incident of impatience from the perspective of authenticity in teaching relationships, what surfaces has to do with the teacher's capacity for authentic understanding. Not merely that the teacher is a good listener or empathetic to students, rather that the teacher's capacity for understanding students is based on the teacher's ability to do so within the context of being "true to one's self". As Jersild (1955) suggested,

> To be able to understand and sympathize with a child who is hostile (and all children are, more or less), the teacher must face his own hostile tendencies and try to accept the implications of his anger as it occurs, say, in his annoyance with his pupils, in his impatience with himself, and in his feuds with other teachers. (p. 82)

In this way, the teacher's listening to or sympathizing with students is not a prescribed response – one that comes off a list of recommended strategies for interaction. Rather, as Jersild indicated, the teacher's response is anchored in the individual's understanding and acceptance of one's self. Here, the teacher's capacity for listening to students comes from knowing what it means to be heard. The teacher's ability to respond to impatience comes from knowing what it is like to deal with the reality of one's own impatience. While to a certain extent, I see the logic in Jersild's suggestion, I would argue there is a challenge with this response to students – the idea that no matter how well the teacher knows one's self, there is nothing that can guarantee the teacher's sense of self will not be thrown off guard.

What is unsettling regarding the positioning of authenticity in teaching relationships is that situations such as Joanna's incident have the potential to derail the instructor's sense of self. Hearing of a student's four-year bout of hatred can result in extremes of protective and placating teacher responses, on the one hand refusing to acknowledge the heavy implications of such hatred, and on the other hand overcompensating with artificial pity. The result being that the teacher's sense of being "true to one's self" takes a temporary leave of absence, abandoning the student's own sense of self to find its own way. Situations such as Joanna's incident are particularly challenging because the energy in the word hatred can easily overwhelm the instructor's sense of self. Allowing the word hatred into an instructional space requires immense care of both teacher and student because the trust teachers and students have for each other necessarily involves the aspect of vulnerability. To find out what happened when Joanna told the story of her hatred, I return to the conclusion of Joanna's incident.

> It must have been ten minutes before Joanna even took a breath, she had so much to say. Finally, at the climax of her desperation she declared, "And even when I try to give my Mom a hug, she says '*Not now, I don't have time'*. Like! Like!" It was as if her head rattled with the absurdity of it all.
>
> I offered, "Well, the next time you want to give her a hug, why don't you just throw your arms around her, and say '*Sorry Mom, I know you don't have a lot of time for hugs, but I just have to hug you and it's only going to take six seconds – see I'll count them for you 1 – 2 – 3 – 4 – 5 – 6. That's all I need*.' Then disappear as fast as you can." My goal was not to tell her what to do, but to contribute to her brilliant insight into hugging.

To which Joanna responded, “You mean – use negative psychology.” There was nothing more I could say, so I smiled. Joanna knew what that meant.

In my listening and responding to Joanna’s story, it is interesting to note that I did not experience a derailing of one’s sense of self. I did not lose sight of my own identity despite the overwhelming language of hatred and the intense drama of Joanna’s impatience because, in a manner that seems extraordinary in its intentional outcome, Joanna and I were each fundamentally being “true to one’s self”. Joanna did so by articulating every nuance of her impatience and frustration, saying everything she could on the matter. I did so by attending to what she had to say, not by interpreting her words or putting myself in her shoes, but by listening and subsequently responding to her story from my own authentic perspective. Further investigating Joanna’s incident as a matter of being “true to one’s self”, what I find remarkable is the underlying presence of trust and vulnerability. Trust and vulnerability were embedded in everything Joanna had to say from her opening pronouncement of “Mr. Thompson, I probably shouldn’t” to her final declaration of “when I try to give my Mom a hug”. While from my perspective, it was as if I walked a tightrope of trust and vulnerability in attending to and responding to her story. I trusted in my capacity to be attentive to her needs, while acknowledging my own vulnerability in taking on this task.

What this seems to say about authenticity in teaching relationships is that the positioning of authenticity necessarily takes on the dynamic implications of trust and vulnerability. Because teachers strive to create trusting instructional environments, their vulnerability is inherently on the line, out in full view. Furthermore, because teachers spend so much time creating trusting relationships, it is easy

to forget how vulnerable teachers are every time they step into a classroom or, as in my case, welcome students into my teaching studio. What stands out in placing trust and vulnerability side by side is that there is a kind of favoring of trust over vulnerability, a hopeful positioning of trust that blocks out vulnerability. While I understand the logic in positioning authenticity within trusting educational settings, there is something about separating the individual from one's own vulnerability that I find disruptive of the individual's sense of self. Looking at trust and vulnerability in this context, I would argue that creating trusting educational settings does not necessarily require the elimination of vulnerability, rather, that creating trusting educational settings involves the respectful recognition of vulnerability.

5.6 Student Narrative – Emily

> At nine years of age, Emily had been my piano student for five years, more than half of her entire life. In that time, I had learned that if I was going to ask Emily a question, I needed go make sure it was one worth answering. So, after a particularly poor performance of Beethoven Theme, I took my time to find the right words.
>
> "Emily, why do you think sometimes kids play well and sometimes they don't?" I asked.
>
> Emily shrugged her shoulders. "Well… kids who play well, want to," she began. "And kids who don't, don't really care," followed by another shrug of her shoulders.

It is hard to believe in all my years of piano teaching, studying the piano, having relationships, and observing people, it never dawned on me that "not really caring" about how something turned out could have such an obvious outcome. Of course, it made sense that if people did not care about whether they played well or not that it would show

up in their performance. Why had I not figured this out on my own? How many poor performances had I heard that were the result "not really caring"? More particularly, how was I going to get Emily to care about this one? The solution, as it turned out, was as direct as my initial question. I asked, "Could you play it with care?"

As a musician, I confess to deeply caring about music without giving much thought to it. Caring seems to characterize my relationship with music because in many ways music seems to be part of me; music is part of who I am. When I asked Emily "Why do you think…?" I must admit that I was anticipating something quite different in her answer. After five years of piano lessons, I expected her to answer with any number of informed responses that had to do with accurate notes, rhythmic consistency, or tone production. I never expected that her answer would address the notion of caring. Emily responded to an impromptu inquiry with remarkable insight, even though "Why do you think…?" is a question that can be easily dismissed by dogmatic, regurgitated, mechanical answers that focus on anticipating what the teacher wants to hear, rather than what both the student and teacher are searching to discover or explore.

As the meaning maker in this story, Emily's response interrupted my mindset, encouraging me to reconsider the openness of our relationship and reevaluate my role as an instructor who could facilitate an educational atmosphere in which authenticity and care were dynamic driving forces. Having my mindset interrupted by Emily's meaning making was a liberating event. It freed me from the corrective function of fixing her performance and validated the space for both of us to contribute to an authentic teaching and learning relationship.

Examining Emily's story in the context of this investigation into authenticity, I am drawn to consider the distinction between authenticity and inauthenticity. Something about Emily's poor performance of Beethoven's Theme and her insightful response compels me to question the implications of identifying authenticity as being "true to one's self" and inauthenticity as not being "true to one's self". In which instance is Emily authentic? When is Emily inauthentic? Is she authentic in performing poorly and inauthentic in her response? Or is it the other way around? Focusing on whether Emily is authentic or inauthentic, I would argue, may be somewhat of a dead end street because what distinguishes Emily's poor performance and her insightful response is not a matter of authenticity or inauthenticity. It is more a matter of intentionality, meaningful participation, and criticality than with having lost sight of what it means to be "true to one's self". Separating the individual's sense of self into the dualistic categories of authenticity and inauthenticity may serve the needs of Cartesian analysis, hierarchical thinking, moral imperatives, and social obligations, but doing so inadvertently promotes authenticity as being right and desirable, and demotes inauthenticity as being wrong and undesirable.

What this investigation seems to suggest is that the scope of meaning associated with authenticity has been distorted and stretched beyond the notion of being "true to one's self", beyond the grounding of self-understanding, self-care, and self-acceptance I developed in Chapter Two. It is as if authenticity has been saddled with an agenda of moral imperatives and social obligations that point toward what might be considered as right, desirable, intentional, critical, and meaningful; while inauthenticity has been tasked with embodying what is wrong, undesirable, disconnected, narcissistic, and complacent

about the individual’s sense of self. Although such considerations are all self-related, the problem is that they are not derivatives of being “true to one’s self”. These additional considerations operate in conjunction with the individual’s sense of self much like a team of whistleblowers that serves to question, prompt, and realize the meaning and purpose of the individual’s life.

As an alternative to the above distortions of authenticity, I propose reclaiming authenticity in order to focus on how being “true to one’s self” fits into the unfolding of the individual’s life – a reclaiming that is grounded in understanding, caring for, and accepting one’s self. Addressing authenticity in metaphorical terms, authenticity is like the slab of marble from which the individual carves out the ongoing sculpture that represents one’s life. The marble slab is not the sum total of the sculpture; it is the essence of the sculpture. How the sculpture takes its shape is reflected not only in the artist’s understanding of the marble’s essence, but also as related to the artist’s capacity for looking beyond the slab of marble in order to envision transformation and change.

Similarly, authenticity involves the individual’s life, but authenticity’s grounding of understanding, care, and acceptance does not represent the entirety of the individual’s life. The individual’s life takes its direction as a reflection not only of being “true to one’s self”, but also as contingent on the individual’s capacity to go beyond one’s self to question, prompt, and realize the broader horizons of one’s life. In other words, there is more to carving out one’s life than just being “true to one’s self”. Carving out one’s life involves an overlapping attentiveness to the essence of one’s self as embedded in the extended horizon of living in the real world.

Considering authenticity in teaching relationships from this reclaimed perspective draws attention to what might be called the risks of being "true to one's self", because there is a dark side to teachers' well-intentioned focusing on themselves and their students. For teachers, the dark side to authenticity centers on the potential it may have to seduce teachers into a narrow or exclusive teaching environment. While there is an obvious merit in teachers attending to their own needs and the needs of their students, the dark side to authenticity is a reminder for teachers to look beyond themselves and their classrooms, not in the manner of an institutional checklist but as a matter of genuine curiosity and interest in teaching and learning. The dark side of authenticity also has to do with the limitations that come with being "true to one's self" – not so much in the narcissistic sense, but in the sense that authenticity can be misinterpreted as a universal cure-all for ailments in the educational environment. It can be misconstrued that as long as the teacher is being authentic, everything will be all right.

Examining authenticity from the dark side sheds light on the thread of distrust towards authenticity that exists within the current educational and philosophical literature. From a philosophical perspective, Guignon (2004) attempted to reconcile the tension associated with authenticity's dark side by proposing that authenticity is essentially a "social virtue" and that the authentic person must play a valuable role in society (p. 161). For Guignon, authenticity goes beyond being "true to one's self"; authenticity is a matter of social awareness and with it comes the responsibility of upholding social and political values. Recognizing Guignon's purpose in connecting authenticity to a larger social dimension, my impression is that in attempting to eliminate the dark side of authenticity he effectively

substitutes a social and moral agenda in the place of being "true to one's self". It is as if Guignon overcompensates for authenticity's dark side by replacing the individual's weakness in looking beyond one's self with an interpretation of authenticity as obligated social indebtedness. However, in doing so, he does not entirely get rid of authenticity's dark side; he only shifts the lens on authenticity from a focus on personal dynamics to a focus on authenticity as social virtue.

Brookfield (2006) countered the risks associated with the dark side of authenticity from an educational perspective by advocating authenticity in combination with teacher credibility and knowledge of the subject matter. While Brookfield clearly recognizes the limitations authenticity has in delivering a comprehensive and robust educational experience, I would argue that Brookfield does not go far enough. His micro attention misses something that teaching and learning cannot ignore – the notion that teachers and students are connected to life. Teachers and students are embedded in the evolving process of carving out the ongoing sculpture that is one's life. Taking Guignon's and Brookfield's perspectives into consideration draws attention to the problems that exist in resolving the dark side of authenticity. On the one hand, Guignon's proposal seems overzealous in repurposing authenticity as responsible citizenry. By defining authenticity as a social virtue, he effectively redesigns the notion of being "true to one's self". On the other hand, Brookfield's solution is inadequate not because of a misrepresentation of authenticity or the irrelevance of teacher competency and knowledge, but because he neglects the larger scope that is the individual's positioning in life.

I propose that reconciling the dark side of authenticity can be expressed through the individual's disciplined creativity and imagination. Returning to the metaphor of authenticity as the slab of

marble from which the individual carves out the ongoing sculpture of one's life, creativity and imagination point towards the individual's role in understanding the slab of marble, envisioning the ongoing sculpture, and developing expertise in handling the tools for sculpting. The disciplines of creativity and imagination point away from the rules and regulations of policy statements or moral agendas in favor of an awareness of possibility, sensitivity to outcomes, and ownership of trial and error – ownership of past mistakes and successes. What I am not suggesting is that creativity and imagination are invitations to a lifelong free-for-all. Rather, creativity and imagination respond to what is involved in living the good life with spontaneity, responsibility, and accountability. While at the same time, without becoming formulaic, focusing exclusively on either authenticity's bright side or its dark side, or forgetting what the distant and recent past have to say about what works and what does not work.

Having started with Emily's story, travelling through the dark side of authenticity, and perspectives of Guignon and Brookfield, as a final point my understanding of authenticity is interrupted by the question of what authenticity brings to teaching relationships. Is authenticity an educational value? Does authenticity bring a moral agenda into educational settings? What about the societal value of authenticity in teaching relationships? I propose that what authenticity brings to teaching relationships is a matter of personal value – the value the individual places in and takes from being "true to one's self". That is not say that moral values, educational values, and societal or interpersonal values have no connection with authenticity. Rather, it is to say that the value individuals have for authenticity is a personal one. It is a value that exists because individuals take meaning and

satisfaction in carving – from the marble slab – the ongoing sculpture that is one's life.

Chapter Six

Approaching the final pages of this investigation, I find myself drawn once more to Japan, the Matsumoto Talent Education Institute, and my mentor Dr. Shinichi Suzuki.

6.1 Suzuki Teacher's Pledge

On Friday, May 9, 1986, I graduated from the Matsumoto Talent Education Institute with a performance of Bach's *Italian Conc*erto, Mozart's *Piano Concerto K230*, Schubert's *Wanderer Fantasy*, Ravel's *Une Barque sur l'Océan* and, as an encore a favorite of my Mom's, Debussy's *Clair de Lune.* Nearly five years had passed since an unexpected smile and handshake sealed my introduction to Dr. Shinichi Suzuki. What I never anticipated in my apprenticeship was that I would come away with an understanding of the importance of authenticity – the idea that I could teach as the person I was, rather than the person I thought others wanted me to be. Following my performance, Suzuki joined me on stage and invited me to recite the Suzuki Teacher's Pledge.

> We realize the unlimited possibilities of early education. We also realize that every child can be educated. Our purpose is to develop this ability and to present this fact to the world. We are delighted to be teachers of the Suzuki Method and fully comprehend the responsibilities we have as teachers. We will continue to study teaching in the future with much reflection, and through this continuing study we will be better able to concert energies toward better teaching. We solemnly affirm that we will keep this promise as a Suzuki Method teacher, and always do our utmost for our common purpose of educating the children of the world[17].

[17] Published in Collier Slone, 1985, p. 171.

During my three-year apprenticeship under Suzuki's mentorship, I witnessed the formality of this public allegiance on countless occasions as *kenkyusei* from all corners of the world affirmed their devotion to Suzuki's vision of the teacher.

Suzuki envisions the teacher as the thoughtful musician who would make the world a better place because of an unconditional faith in education, a belief in the potential of all children, and an ongoing commitment to personal learning and exploration. For Suzuki, teaching starts with the teacher's fundamental connection to music as the vehicle for personal growth and refinement. He advocates continuous study with "much reflection", not in a passive or self-congratulatory manner. Rather, he promotes personal and professional refinement as a matter of passion and expertise grounded in the individual's sense of self. Suzuki employs the word "realize" to describe what the teacher does – a word that begins with understanding and appreciation, a word that takes on action, brings about "realization", and makes things "real". He evokes a vision of the teacher as someone who stands for something, someone whose sense of what is personally meaningful influences what might be or needs to be carried forward. In his optimistic vision of the teacher, Suzuki brings to mind a word that is seldom used in the current educational landscape, a word that conveys his sense of faith, commitment, and carrying forward. It is the ideology of stewardship.

6.2 Stewardship

Stewardship is the act of physically or spiritually carrying something whether it is an attitude, a state of mind, a tradition, a concept, or an object with the intention of entrustment. Stewardship has a shepherding and safeguarding aspect that embodies the value and care of such an entrustment. With the ideology of stewardship

comes the notion of obligation, responsibility, and sense of duty. Stewardship encompasses a handing over or a passing on that comprises meaningful interpretation, gratitude, inheritance, and intention. Individuals commit to stewardship because they value the entrustment, because the entrustment is fundamental to whom they are as persons. They act as stewards because of the danger that without stewardship the entrustment is at risk of being lost, of being forgotten – that without entrustment, what is meaningful will slip out of reach. Described in these terms, the ideology of stewardship is embedded in the affirmative language of possibility, purpose, energy, responsibility, and promise that permeates the Suzuki Teacher's Pledge. Stewardship is at the core of this public allegiance to uphold, pass on, and protect the unlimited possibilities inherent in educating children through music.

Suzuki's vision of the teacher is that of a dedicated steward – someone internally compelled and obligated by a fundamental entrustment. But, the question is – What has the Suzuki teacher been entrusted with? Is it music? Education? Care of the student? I would argue Suzuki's entrustment involves the interplay of music, education, and children, but his vision of teaching goes beyond these themes. Suzuki's entrustment can be expressed in terms of the teacher's appreciation for the nuances of life – the philosophical dimension of Suzuki teaching that seeks to "Develop noble hearts and minds in children" and "Create the better world through music" (Suzuki, 1969, pp. 7, 114-115). Suzuki entrusts teachers with the meaningful task of "life education" (p. 96), not as something separate from one's self; teaching as life education is what the teacher does as a matter of being "true to one's self". As stewards, teachers engage in teaching because of who they are, what they stand for, and the meaning they

derive from music and life. They bring passion and expertise to stewardship because music and life matter to them, because education and children are important to them, and because they cannot ignore the personal value that comes from being "true to one's self".

What I find extraordinary about stewardship is that it effectively underscores two aspects as fundamental to educational endeavors – the notion of being "true to one's self" and the significance of meaningful teaching relationships. Taking Suzuki's model of authenticity into consideration, stewardship calls teachers to authentically connect with their students; stewardship invites teacher to foster passion for and expertise in their subject matters, to give voice to the stories that tell about who they are. From the perspective of "Beautiful tone with living soul, please", there are reminders of intentionality, interconnectivity, and practice that come into play. Looking at teaching relationships, stewardship compels teachers to cultivate, maintain, and sustain trustworthy relationships with their students as the shared foundation for holding, safeguarding, and handing over of entrustments. Stewardship requires teachers to welcome students into dynamic partnerships that value the dynamic interplay of subject matter, teachers and students, and an appreciation for the nuances of life. This means that authenticity and teaching relationships are fundamentally nonnegotiable in educational encounters. There is simply no way around them because, firstly, stewardship relies undeniably on the integrity of the teacher, and secondly, because it relies on the teacher's capacity for successfully creating entrusted, yet asymmetric, educational partnerships with students.

Finally, what I appreciate about the ideology of stewardship is that it brings me back to Japan, the Matsumoto Talent Education

Institute, Dr. Shinichi Suzuki, and what it has meant for me to explore the topic of authenticity in teaching relationships. It brings me to a summation – an attempt to briefly articulate the meaning making that interrupted my thought processes, bubbled to the surface, and found its way onto the page.

6.3 Bright, Dark, and Realization

Revisiting the previous chapters in anticipation of a summation, I am reminded of a colleague's inquiry regarding how I would present this topic as an elevator speech. What would I have to say about an investigation that endeavored to explore conceptualizations and lived experience in order to develop an enhanced understanding of authenticity in teaching relationships in the brevity of an elevator ride? What would I pull out of a meaning making undertaking that travelled through music, fear, red herrings, and Suzuki? Taking my colleague's inquiry into consideration, a trio of dynamics related to authenticity in teaching relationships emerges. I recognize them as the bright side of authenticity, the dark side to authenticity, and teaching relationships as realization of authenticity.

Firstly, there is the recognition that authenticity comes with a bright side in keeping with Brookfield's (2006) affirmation that authenticity is one of the two top traits students desire in their teachers. Authenticity's bright side resonates with the personal value that individuals derive from being "true to one's self". It involves the conflicting messiness associated with the individual's willingness to trust and openness to being vulnerable. Authenticity's bright side points toward an overlapping of understanding, care, and acceptance – not as a universal mantra, but as the internal *acceptable tension* that comes with being "true to one's self".

Secondly, this investigation has revealed there is a dark side to authenticity. There are hints of authenticity's dark side in narcissism and self-determined freedom. However, the challenge with authenticity's dark side is more specifically related to the individual's capacity to recognize one's life as more than being "true to one's self". Is the individual being held hostage by one's own sense of self? Can the individual penetrate through the crust of being "true to one's self" or throw off the blinders that prevent the individual from seeing beyond one's self? Dealing with the dark side to authenticity requires wisdom – not as a lofty pronouncement from an aged sage, but in terms of the discipline to examine one's self and one's life with criticality, creativity, and imagination.

Thirdly, what I draw from this investigation is an appreciation that teaching relationships serve as the robust setting for the realization of authenticity, for teachers to be "true to one's self". I use the word "realization" because it involves understanding and action in making things "real", in the realization of authenticity. Through teaching relationships, teachers realize who they are, because embedded in the teacher's faith, belief, and commitment to the possibilities of education is the individual's sense of self. In teaching, teachers understand, acknowledge, and make "real" the authentic person who is already there.

Reflecting on this trio of dynamics, it seems as if there is an opportunity for the individual to move away from the Romantic perspective of self-determining freedom and the contemporary inclination to moral imperatives in favor of a picture of life that acknowledges the implications of authenticity's bright side and its dark side. Responding to the questions of what is the good life, what kind of practical wisdom will best serve the individual, and what rules will

provide the solution to determining right and wrong, Suzuki's emphasis on personal refinement comes into play. Because in order to carve out an authentic future, the individual will need to consider not only what it means to be "true to one's self", but also what it means to live with the disciplines of critical self-examination and wisdom, with creativity and imagination, with passion and expertise.

6.4 A Smile & A Handshake

What stands out for me in the closing paragraphs of this investigation is that my research can be traced back to a smile and a handshake – the simple gestures shared by a fledgling music educator and a renowned education guru. Three decades later, the smile and handshake still resonate for me because I recognize how my connection with Dr. Shinichi Suzuki has influenced my thoughts about music, about education, and about life. Interestingly, these simple gestures represent something I could never have anticipated at that moment – the meaning that I take from caring so intensely about the Suzuki Method and the notion of authenticity. But, there is more meaning to a smile and a handshake than that.

My appreciation of the smile and handshake is that they remind me of Suzuki, of the meaning contained in bringing music to life, in connecting beauty, tone, and living soul. They also remind me of the meaning I pull out of doing research. The meaning I take as a steward entrusted with the Suzuki Method and the topic of authenticity. The meaning embedded in sharing – in stewarding – with others the results of an investigation into authenticity, teaching relationships, and Suzuki. As a final thrust, the smile and handshake remind me of the infinite nuances of life and the meaning in stepping back, in looking at life, and figuring out what might be pulled out of life, and then, getting on with it – with living life.

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