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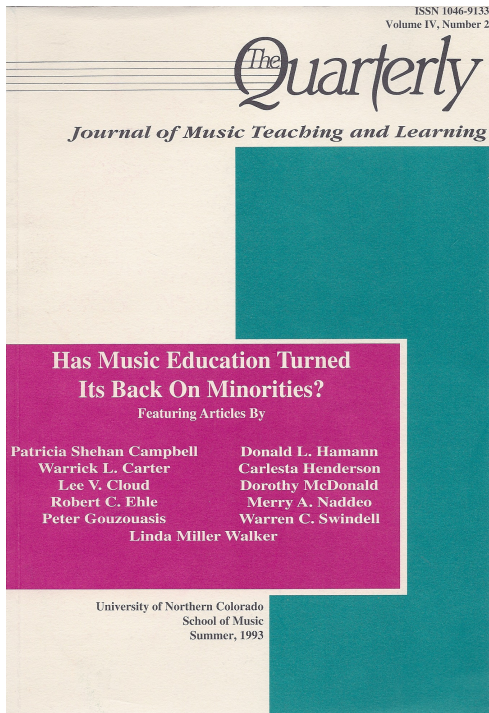
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It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of Music Teaching and Learning and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication. Visions of Research in Music Education will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish The Quarterly in online format. He has graciously prepared an introduction to the reprint series.

Preparing Future Music Teachers For Dealing With Minority Students: A Profession At Risk

By Carlesta Henderson

Keene State College

Has music education turned its back on minorities? Perhaps a more important question is this: "Is music education, by way of its teacher education programs, preparing its graduates to face the students of color—Hispanics, African-Americans, Native Americans, and Asian-Americans—who will comprise the majority of America's public school population in the year 2000?" In nearly every discourse concerning minorities and music education, the 1967 Tanglewood Symposium is referenced; however, even this frequently cited report did not really reflect the extent of America's human diversity. Had the music education profession paid attention to that report and taken it more seriously, school music programs today would be in a better position to meet the musical needs of all of America's children.

In scarcely seven more years, music teachers throughout the U.S. will be faced with the need to adopt new methods, materials, and

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styles of a multicultural society, as our urban music teachers are now doing. This reality calls for a revamping of every aspect of music teacher education programs, from the composition of college and university staffing, undergraduate population, and methods and materials, to curriculum and evaluative procedures. Like an octopus with music teacher education as its head, tentacles spread in every direction and touch every facet of music teaching and learning.

Scholars, writers, and social scientists believe it is foolhardy to continue "business as usual" in our nation's schools. Logic suggests we cannot fit a new, more aggressive, large body of people into an old, small garment, however comfortable and serviceable that old garment may have been. It is important to remember that music, like all

art, has always been a product of its culture and is a reflection of that culture. By the year 2000, America's cultural body will have undergone a metamorphosis. Its shape and its image will have drastically changed. Will music education adapt to these changes?

The task of finding a balance between a Eurocentric course of study and an ethnocentric one (or multiculturocentric, if you will) is

ahead. Suites and symphonies were derived from the people and their folk music and dances; early madrigals and chansons also came from the people. Rap and jazz, more contemporary genres, also came from the people. We must refocus our vision upon those roots and bring them into modern pedagogy throughout the music curriculum. The musical tapestry which makes America one of the richest, most colorful nations in the world is both music teacher education's greatest asset and its greatest challenge.

A New Music Teacher Education

Where does the task of music teacher education begin? It begins with the music faculty itself, a faculty committed to retraining itself in ethnomusicological study, for one cannot teach what one does not know. Rather than meeting the challenge of re-education, however, most people find it easier to continue teaching what is known, convinced that the body of information is still relevant and sufficient.

If music teachers expect to teach minorities effectively, they must go the source of the various cultures and learn to understand how their music came to be. The societal forces that make up the culture interrelate to the culture's art, its religion, its family structures, its sociopolitical ethos, its geography, and its history. When students learn the music of a culture from these multiple perspectives, authentic folk music takes on a new dynamic and meaning. College professors who teach music methods courses must return to school, but this "school" can often be far away. Reading about a culture is not as valid as an actual immersion into it; for example, this writer's musical education and growth occurred during study in England, Germany, Italy, Hungary, and more recently in Indonesia.¹

If such opportunities are unavailable, the culture can come to the professor by way of visiting ethnomusicologists, local or regional ethnic musicians, media, and by way of students who have been steeped in their own cultural heritage. The hiring of minority faculty is imperative, for they can be invaluable to a committed department of music. Well-grounded musicianship and a solid background in music history provides the strongest foundation for careful ethnomusic-

ological study. Music faculty have these tools, but they must want to pursue the study of the musics of other cultures. Do music teacher educators have the will? This is the overriding question.

Calls for Change

A review of literature, reports of proceedings in music organizations and societies, and summary accounts of numerous conferences from disparate groups such as the College Music Society (CMS) and Music Educators National Conference (MENC) proclaim the urgent need for change in music curricula, staffing, supervision, methodology, and materials. Music scholars, researchers, and practitioners in our nation's classrooms are issuing mandates for change. Music teacher education has indeed had ample time to prepare to meet the challenges identified by the Tanglewood Symposium, Ann Arbor Symposium,² Black American Music Symposium,³ and more recently the National Black Music Caucus conferences,⁴ all of which drew attention to the tremendous need for a more multicultural focus in music education.

The National Black Music Caucus (NBMC), an associated organization of Music Educators National Conference (MENC), was formed in 1972 in response to the lack of black perspective in the planning and programming of MENC's regional and national conferences. The NBMC helped to focus greater attention on multicultural issues in music education. As a direct response to the caucus's concerns, MENC set up the Minorities Concerns Commission, later renamed the Multicultural Awareness Committee. The 1990 Symposium of Multicultural Approaches to Music Education, which preceded MENC's national in-service conference in Washington, DC, was another milestone. That symposium was co-sponsored by the Society of Ethnomusicology and the Smithsonian Institution, and it brought together outstanding clinicians and musicians.

In 1988, the Society of Ethnomusicology organized a committee to work with educators in fostering the inclusion of world music in the curriculum. That committee report contained the following suggestions:

- summer workshops for teachers;
- the use of ethnomusicologists who would

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visit methods classes for music education majors and offer in-service workshops for music teachers;

- workshops at state, regional, and national conferences of MENC and the professional organizations of college music faculty members; and
- development of teaching materials such as textbooks, recordings, filmstrips, and videotapes to further the study of world cultures in the classroom.

For several years, the College Music Society (CMS) has also been calling attention to the need for broadening multicultural perspectives in undergraduate and graduate programs. In 1979, at its annual meeting, CMS adopted a resolution encouraging multicultural music training at all levels, including in-service professional preparation. Two years later, during its Wingspread Conference, CMS considered the content of music courses and recommended that global music (non-Western) be included in the offerings of college music departments. Since Wingspread, CMS has offered summer workshops designed to assist faculty in developing courses in world music.

The organization also has sponsored two study groups to consider the content of the undergraduate music curriculum and the preparation of college music teachers. CMS gave both study groups the following charges:

- To consider the responsibility of higher education to our multicultural populace, thus effecting a reassessment of the content and values that inform the undergraduate music experience;
- To consider what the undergraduate needs to know and be able to do in order to participate in cultures of the United States within the context of the various cultures of the world and to demonstrate the competence necessary for continuous learning and a life's work in music.
- In addition, the study groups were to con-

sider the nature of the cultural leadership the academic community should provide and the nature of the vision the academic community should develop as we approach the twenty-first century.⁵

The College Music Society meets annually, but since 1985 has held several joint national conferences (New Orleans, 1987; St. Louis, 1989; and Chicago, 1991) and developed closer relationships with the Center for Black Music Research, the American Musicological Society, the Society for Ethnomusicology, the Association for Technology in Music Instruction, and the International Association for the Study of Popular Music. These conferences have consistently drawn upon the expertise of scholars, teachers, and ethnic musicians—many indigenous to the area of the conference—who presented information, performances, and demonstrations of ethnic music to conference participants. The National Association of Schools of Music (NASM), the principal postsecondary accrediting agency in music, emphasizes in its current guidelines that “all undergraduate curriculum should provide...a repertory for study that includes various cultures and historical periods.”⁶

Curricular Change

Curricular revisions are at the heart of a multicultural imperative in teacher education. Ryder (1982), Henderson (1985), Shehan (1985), Boyer-White (1988), Klocko (1989), Anderson (1992), and many others have voiced this concern. Ryder states, “Elements are introduced into curricula not only from knowledge bases but from the perspectives of those in charge of planning and teaching. Guiding the formation of thought and reason is serious business. It is utterly unreasonable that such a pursuit should be conducted without regard for the powerful impact of societal diversity within which it takes place and by which it is surrounded.”⁷

Boyer-White points to yet another aspect

of curricular concerns. She writes, "Many first-year college students have a gravely limited perception of the aspects of life among ethnic minorities that influence good teaching and effective learning. This lack of exposure is coupled with the reality that many high school seniors who enter college music programs are not from the inner city but from the suburbs...and have been nurtured for years in an environment that is supportive and conducive to study of the arts. Because of this nurturing, such students are better able to understand and reproduce Western European music than are their inner-city counterparts. Since understanding and reproducing Western European music are major criteria for acceptance into music education programs," Boyer-White continues, "these more affluent applicants make up the largest percentage of students accepted into such programs across the nation. These prospective teachers will, in turn, teach as they were taught. Our music education curriculum must, therefore, be reflective of cultural diversity."⁸

Shehan (1985) expressed this view: "Two conflicting sets of goals and approaches emerge as professional artists, scholars, and educators rally around the inclusion of all the arts of the world into the restrictions of a school curriculum: artistic and sociocultural. A recommitment to multicultural arts education is a pledge to offer students the rich variety of the human capacity for creativity. It is our moral obligation."⁹ Her thoughts resounded in these words: "The process of reform should and must begin with the curriculum of conservatories, colleges, and universities which educate professional musicians. What is suggested is a more balanced approach, which proclaims the equal importance of the Western and multicultural concepts that recognizes America's multicultural diversity and uniqueness" (Henderson, 1985).¹⁰

Klocko (1989) summarizes the issue of curricular change. He asked; "How can this ideal be achieved when the current curriculum is devoted to training primarily Western classical music specialists who then train their students in the same manner? A global music study requirement would generate a demand for specialists in global music, a concomitant increase in American and world

music scholarship, and a commensurate increase in appropriate publications, textbooks, and classroom materials....A comprehensive curriculum would benefit everyone. Students learning about music in the context of such a curriculum find classroom music much more relevant to their world."¹¹

Since the early 1980s, calls for school restructuring and school reform efforts have grown out of the realization that our nation is at risk. These reform movements, once regarded by most music educators as "not our concern," can no longer be viewed with detachment. Teachers of music methods must prepare future teachers to be effective in a global world. School restructuring efforts are occurring at the state, district, and building levels every day. Patchen (1991) writes, "There is barely a state department of education that is not deeply in the midst of redefining curriculum, school funding formulas, teacher standards, and student achievement standards."¹² Increasingly, state certification agencies are requiring students to achieve minimal competencies that indicate knowledge of the music of a variety of cultures. Field and clinical experiences (vocal and instrumental) involving multicultural students are also imperative if our future music educators are to be equipped to teach effectively; that is, to appropriately unite theory with practice. What is more important to this process is the uniting of the music being taught with the students being taught.

Research on Minorities in Higher Education

Curriculum revisions and development efforts are indeed important steps forward. Still, reforms that address only the curriculum are not an adequate response to the current crisis. For a truly new paradigm of higher education to work, more emphasis should be placed on the interaction between teacher and learner. Lyman and Foyle (1990) found that higher education generally accepts only a single teaching and learning style, the competitive model. This must change before colleges and universities can successfully educate African-American, Native American, and Hispanic students, who often learn better through cooperative rather than competitive modes of instruction. Some scholars argue

that universities will stimulate more learning as teaching styles change to accommodate minority students, the global peoples they represent, and other students. (See box at right.)

Earlier research (Henderson, 1972) confirms that teachers' social and academic behaviors are inexorably connected with those of their students and are reinforced by the kinds and categories of music and instructional processes chosen for classroom use. Data also indicate that nonverbal expressions convey attitudes and impressions which may affect the teaching-learning process and may be of particular importance in the acculturation of minority children. Music researchers need to obtain a more comprehensive understanding of the thinking-learning process of minorities, describe appropriate activities for developing and reinforcing music behaviors, determine transfer effects of such behaviors, and conduct comparative studies regarding these effects. Are there variances to the neo-Piagetian model where minorities are concerned? If so, what are those variances? Do all minorities respond to all of the above in the same way? How do their behaviors in specific music behavior tasks compare to those of other racial groups? In view of demographic forecasts, such data is vital for future music teachers. Certainly the teachers of these future teachers need to know answers to these questions.

Two recent MENC publications, *General Music Today* (1992) and *Music Educators Journal* (May, 1992) have distilled the perception that music education has not been addressing the issue of music education for minorities. These publications deal with the challenges of multicultural music education. Both list resource materials and sample lesson-plan strategies, discuss important curricula concerns, and supply references for interested readers. It can no longer be said that

Despite the rhetoric about the need for educational reform, curriculum changes, new research, and attention to evaluative processes, one must still ask what this means to the preparation of future music teachers who must instruct minorities. A careful review of recent research reports indicates that few empirical studies have been done that address the effect of specific music teacher behaviors on the social and academic behaviors of minorities. How *do* minorities develop music skill? What exactly *are* those skills? To what degree are those skills learned? Are there uniquely different ways to teach minorities? What are the variables which enter into such questions and affect the results? Are there specific teacher behaviors which would be more effective than others?

sufficient teaching materials drawn from minority cultures are unavailable to the music teacher education community.

In fact, in the past two or three years, more basal music textbook series, ethnic music source books, recordings, and audiovisual materials have been produced [see Campbell (1991), Anderson (1991), George (1987), and Titon (1992)]. The profession seems to be earnestly trying to add world music to classroom instruction. Campbell (1992), for example, reviewed 59 studies, about two-thirds of which were concerned with the development of curriculum lessons, units and teachers' source books for teaching the music of specific ethnic groups. Twenty-eight of these investigations were untested, in other words, "no data were gathered to suggest whether the curricular materials for teaching of ethnic music traditions were effective in the development of students' knowledge of or about music, listening skills, performance skills, or values about music or music making."¹³ Campbell also has pinpointed a critical failing which must be addressed. No amount of teaching materials, strategies, and/or rhetoric will achieve the ultimate aims of music edu-

cation—the acquisition of music literacy, development of specific music skills, knowledge, understanding and aesthetic appreciation of music as an art for every child, every individual, every American. Rather, as Campbell writes, “Despite all we know about music, children, and teaching, unanswered questions and even unsought solutions remain regarding school music introduction in a pluralistic society...For continued progress toward teaching the world’s music traditions to diverse populations, research may illuminate the plan by which we achieve musical and cultural goals.”¹⁴

Two research studies (Taylor, 1992; Velasquez, 1992) presented during the MENC national convention in New Orleans are representative of the kind of empirical research music teacher education will need to draw on for the work which lies ahead. The purpose of Taylor’s study was to obtain objective information from a group of undergraduate college students enrolled in a traditional music history survey course about their knowledge of African-American music history, styles, and performance practices. He also sought to determine whether demographic factors such as age, race, income, gender, and music experience influenced that knowledge. The results of the study indicated the students did not perform well on a culture-specific test involving African-American history. Results that measured the effects of the variables on their knowledge were also not significant. It was concluded that students would not fare much better on culture-specific tests of Native American or Hispanic American music, since those ethnic groups are also underrepresented in elementary, secondary, and postsecondary curricula.

Velasquez (1992) conducted a descriptive study that compared fourth and fifth grade Mexican-American and Anglo-American students on singing pitch accuracy. Other variables considered were gender, home musical environment, cultural identification, language proficiency, and age. The results of the study show no significant differences between Mexican- and Anglo-American students’ ability to sing accurately in pitch, but there were significant differences when students’ scores were considered according to

gender or home musical environments categories. Girls in both groups generally sang more accurately than boys, and students from stronger home music environments generally sang better than students from weak home music environments. There were no significant differences for the effects of cultural identification, language proficiency, or age. Velasquez concluded that further investigation of the combined effects of gender, cultural identification, and home music environment is warranted. No doubt we could also benefit from a replication of the study using Native American and African-American children as well.

Minority Students and Faculty in Music Teacher Education

By the year 2000, the minority school-age population will have increased by more than 30 percent. Recent projections for the Western Interstate Commission for Higher Education (WICHE) and the College Board (1991) cover the period 1986 to 1995 and focus only on public school graduates, excluding the 11 percent of American students who graduate from private high schools. Nationwide, WICHE predicts that the number of public high school graduates will decline 3.5 percent from 1986 to 1995, with whites accounting for much of the decrease. WICHE also predicts a 2.6 percent decline for African-Americans during this period. By contrast, the number of Hispanic high school graduates will increase by 52 percent, while Asian-American high school graduates will net a 58 percent increase and Native Americans an 11 percent gain. These fluctuations will bring about some fundamental changes in the racial and ethnic compositions of America’s high school graduates. The number of African-American graduates is expected to drop in 1992 before rebounding in 1995.

Haberman (1987), however, projects that only five percent of all college students will be from ethnic minorities. This is a problem, for the growing minority student enrollment in the public schools has increased the demand for commensurate minority faculty representation. The report of the CMS Committee on the Status of Minorities in the Profession (1982) produced *Racial and Ethnic Directions in American Music*, consisting of a

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series of essays that explored curricular and research developments; a statistical report on the representation of ethnic minorities at colleges and universities (Floyd, 1982), and conclusions and challenges growing out of the report. At that time, CMS membership was more than 23,000. Of that number, 575 faculty were identified as ethnic minorities, and only 360 were employed full-time in academe. The report strongly urged that an increase in minority faculty become a priority in postsecondary education.

Yet nearly ten years later, according to Rees (1991), ethnic representation of full-time music faculty was only five percent. This finding certainly denotes an alarming situation in music education in America as we move toward the year 2000.

Unfortunately, student minorities are still gravely underrepresented in our colleges and universities as well. The American Council of Education (ACE) (1991) has reported that despite modest enrollment gains, minorities made little progress in achieving parity with whites in college participation during the late 1980s. Although recent data and future projections show more minorities graduating from high school, many of these students are not moving on to postsecondary education. This trend is particularly true for African-Americans and Hispanics, who enroll in college at much lower rates than whites (WICHE, 1990). There are no corresponding data for Native Americans and Asian-Americans. In 1988, 64 percent of 18-year-old African-Americans graduated from high school, but only 29 percent enrolled in college. Among Hispanics that year, 48 percent graduated from high school, and just 27 percent were enrolled in a postsecondary program. By contrast, whites registered a higher graduation rate (71 percent) and the college enrollment rate was 43 percent. Overall, African-Americans represented just 10.3 percent

of first-year freshmen at four-year colleges and universities in 1988. Hispanics accounted for only 4 percent. The gap in college participation among races is primarily a phenomenon that began in the 1980s and continues today (ACE, 1991).

At present, minority undergraduates at most colleges and universities have few faculty role models to whom they can look for inspiration and identification. This is a serious dilemma that will intensify as more minority students enter higher education. In last year's status report, educators learned of some small but important gains made by minority groups in degrees awarded from 1987 to 1989. Based on data from the National Center for Education Statistics (1990), the report showed that African-Americans and Hispanics made marginal gains in bachelor's and master's degrees, halting a downward slide from the 1970s. These gains, most evident among women, were not nearly enough to offset the major losses incurred during most of the 1980s. Walker and Hamann (1992) found that only 7.8 percent of college-bound African-American students in their study indicated they had a music teacher as a role model, and only six of the 115 subjects identified a role model who was also African-American.

To bring minority students into the university, educators at all levels must be proactive in establishing a “pipeline” from kindergarten through graduate school, involving not only school cooperation but interaction with industry and government at the local as well as regional levels. The New England Board of Higher Education (NEBHE) has initiated just such a program, including a minorities role-model component (NEBHE, 1991).

To overcome under-representation of both faculty and students, colleges and universities clearly must develop successful recruitment and nurturing models that are attractive to minorities (Hawkins, 1992). A truly compre-

hensive recruitment and retention program can be costly, but it pays off in providing all students with a multicultural, multiethnic faculty and a supportive campus climate. Hawkins also suggests that universities model minority cultures in much the same way that they now model the predominant culture. Merely creating a network of support services for minority students is not sufficient. Ethnic role models and multicultural experiences are important to the academic and social development of all students, regardless of their ethnic background.

Colleges and universities cannot become true models of a just and secure society unless minority students can be assured that their cultural integrity will be validated in both social and intellectual terms. Such change is criticized by those who fear a world in which the dominant thinking is not European in origin (Noley, 1991). Training and retraining white teachers to teach minorities will not end the shortage of minority teachers, and efforts to increase faculty diversity raise important questions about prevailing models of the faculty role. Will the new, more diverse faculty population fit easily into existing roles? If not, who will make the adjustments, the new faculty members themselves or their employing institutions? (Konrod, 1991).

Summary and Conclusions

Music education faces a tremendous task. Every one of us in this complex profession, in whatever specialty, must do as the Negro spiritual says, "Keep your hand on the plow, and hold on." Our collective wills must meet the challenges that lie ahead. We must tenaciously work together toward an evolution of a new generation of reflective practitioners who are aware of the interrelatedness of teacher/student learning behaviors, music methods and materials, technology, curricula development, sociocultural issues, and re-

Has music education turned its back on minorities?

- If the under-representation of minorities on the rosters of all-state bands, choruses, and orchestras is an indicator, the answer is *Yes*.
- If the under-representation of minorities in music teacher education programs in undergraduate and graduate colleges, universities, and conservatories is an indicator, the answer is *Yes*.
- If their under-representation among music faculties and administrators in public schools and higher education is an indicator, the answer is *Yes*.

Music education has not done a good job of training minorities.

search and evaluation. To improve music teacher effectiveness in the multi-ethnic classroom, we must prepare reflective teachers who understand that what, how, and why they teach is reflective of these interrelationships.

Music education has not done a good job of training minorities. Ryder (1982) concluded that "future implications for higher education seem clear: If ethnic diversity is to be more than intellectually admissible or cosmetic by reason of litigation, it will have to become firmly embedded in the curriculum and valued in the population. These value systems will have changed to reflect the resolution of certain historical controversies, the dissolution of certain myths, and abandonment of the conceits which hold one culture to be fundamentally superior to another."¹⁵

It is urgent that some mechanism be created whereby the music education community can identify the music educators and administrators in public schools and in higher education who are developing new curricula with the multicultural perspective at its core. We need to know where they are and learn about the content of the new curricula. And how are teachers using the curriculum? To

what extent are instructional materials and methods being used, and how successful are they? What specific teaching modes are being used, and how effective are they? What evaluative measures are being instituted, and what is being measured? Finally, what are the results of those measures, particularly and specifically with regard to minorities' achievement in music learning? We must teach minorities more effectively.

We also need to review and remold our faculty hiring practices in every area of the profession in order to achieve racial and ethnic equality among our teaching and administrative ranks. Music teacher education is the heart of this profession. All members of the undergraduate and graduate music faculties and administrators must take leadership roles in dealing with the changes that will be demanded by our future pluralistic society. They must understand that continuous and sustained efforts are needed to attract and retain more minority faculty, and that this does not mean hiring one or two minority candidates and then returning to "business as usual."

Committed institutions understand that attracting and retaining minority scholars from the limited existing supply, though critically important is only part of the challenge. New diversity plans pay close attention to the *whole* pipeline. They are comprehensive and aimed at increasing the future supply of minority academics and taking full advantage of the historic opportunity universities will have to diversify as the post-war professoriate retires between now and 2010.¹⁶


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5. CMS, Study Group Report, #7, pp. 708.

6. NASM (1985-86) Handbook, Reston, VA.
7. Ryder, p. 45.
8. Boyer-White, p. 52.
9. Shehan, Patricia, p. 44.
10. Henderson, p. 31.
11. Klocko, p. 41.
12. Patchen, p. 21.
13. Campbell, p. 29.
14. Ibid, p. 26.
15. Ryder, p. 46.
16. University of Wisconsin System, *Achieving diversity*, p. 49.

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