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### Musica Exotica, Multiculturalism, and School Music

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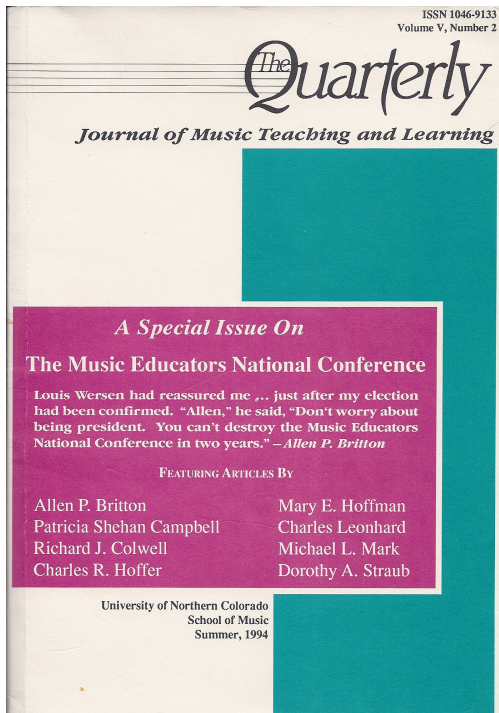
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*It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. The journal began in 1990 as The Quarterly. In 1992, with volume 3, the name changed to The Quarterly Journal of 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.*

# ***Musica Exotica, Multiculturalism, And School Music***

**By Patricia Shehan Campbell**  
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*"I worry that music teachers caught in the wave of multiculturalism ... may neglect the personal heritages of those of us whose less exotic offerings may be overlooked in the rush to be inclusive of 'other' cultures ... My other observation is that the professional literature on musical and multicultural goals to be attained by the school music teacher seems ill-defined and invariably muddled..." — Quoted anonymously from a student paper, 1993.*

With growing force and frequency, the issues of multiculturalism that have begun to be woven into the curricular fabric of American schools are facing challenge, if not outright confrontation. Not only are the politically conservative voicing their opinions; many middle-of-the road teachers and parents are doing the same. Some are frustrated by the disconnected array of experiences students sometimes receive, which stream from curricular attempts to feature too many cultures too quickly. Some are disillusioned by what they see as a hodge-podge of facts and values being presented to students, many of which appear to have no central focal point, nor unifying entities, nor any identifiable overarching purpose. Some are becoming impatient with the superficiality of an educational system that seems unable to define for itself the meaning of an American heritage and that cannot determine a balance between subject-specific knowledge and skills and the multicultural perspectives that can be placed upon them. Some teachers, parents, and concerned citi-

zens are ready to turn back the curricular clock to an earlier time, when the "melting pot" symbolized American unity and a "mosaic" was an artistic work of colored tiles rather than a worn-down-to-meaningless metaphor for multiculturalism.

While education at large is fielding questions that probe the meaning of a multicultural curriculum, music teachers and their programs are just beginning to meet some of the mandates placed upon them in the name of multiculturalism. Music has trailed behind the humanities in its curricular revisions, hanging on to a "school music" heritage of songs, arrangements, and ensemble transcriptions, much of which has been Eurocentric (if not Anglocentric) in nature. Now, as other curricular areas come under fire for superficiality, vocal/choral, and instrumental teachers are beginning to enter into an unprecedented period of exploring musical traditions from Africa, Asia, and Latin America, as well as African-American and Native American traditions so integral to the identification of music as "American." And as these explorations occur, the challenges of educators at large are coming into the range of vision shared by music teachers.

Where is MENC in all of this tremendous cultural and curricular upheaval? What have been the past contributions of our profes-

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sional organization to this movement? Is the profession getting to the core of multiculturalism without losing sight of its musical goals? What issues must be addressed in order to offer to students musically valid experiences reflective of the patchwork of ethnicities that constitute our multiethnic American society? A number of such questions are emerging, and well-considered responses to them may be our professional salvation.

### The Way We Were

The streams of immigrants that flow into the U.S. today are hardly a new phenomenon. The great wave of the first decade of this century, 1901-1910, brought unparalleled numbers of peoples from southern and eastern Europe. These immigrants — Italians, Poles, Hungarians, Czechs, Slovaks, Russians, Jews — joined a society already populated by Anglo-Saxons, Germans, Irish, and the newly liberated peoples of western African heritages. While various federal laws soon restricted immigration, these new European immigrants challenged the very foundations of U.S. society and its institutions. Then, as now, a struggle arose to redefine America's national identity.

*E pluribus unum* reigned supreme among turn-of-the-century nativists, those who viewed Americanization as the ultimate goal of immigrants and the indisputable responsibility of social agents, including schools and teachers. Israel Zangwill's 1908 play, *The Melting-Pot*, paid tribute to America as "God's crucible," which would fuse all races and ethnicities into a single people. While some, including President Theodore Roosevelt, hailed the play as a reminder of the "high hopes of the founders of the Republic," others were moved by the concern for the preservation of distinctive ethnic values (Shumsky, 1975). Horace Kallen noted that the American nation was not one people, but rather "a federation or

commonwealth of national cultures ... a democracy of nationalities, cooperating voluntarily ... a multiplicity in a unity, an orchestration of mankind" (1924). With this view emerged the concept of cultural pluralism to counterbalance the nativist perspective of assimilation — a controversy that continues today (Schlesinger, 1991).

The schools mirrored the flavor of social change: They were microcosms of society at large. The trend to assimilate children of immigrants into one common American culture, and even to obliterate foreign cultural elements, gradually gave way to ethnic studies

that could underscore the distinguishing features of cultural groups (Cubberly, 1909; Dewey 1916). Along with others in the progressive education movement, John Dewey sought to incorporate ethnic studies into the social studies and humanities curriculum. The vision to develop in schoolchildren an appreciation for other cultures was accomplished by the progressivists through the provision of courses in foreign languages, as well as through the infusion of a variety of cultural perspectives into courses in history, geography, literature, and eventually music and art.

Cultural understanding was rarely the goal of a musical education in the early decades of this century.

The Music Supervisors National Conference was organized in 1907 (officially named in 1910) to promote musical literacy, performance competence, and musical taste — with emphasis given to fine art rather than "folk" music in attaining these goals. Rarely were the musics of other cultures featured in articles of the *Music Supervisors Journal* or in presentations given at annual meetings. By late in the third decade, however, a surge of internationalism was felt by some in the profession, and an interest in world music began

MENC activity on multiculturalism to date is teeming with advocacy papers, and the handful of truly successful projects are too few and far between.... In this land of unparalleled cultural diversity, the time for rhetoric and happenstance is past.



to emerge. A Committee on International Relations was formed, and in 1929 the first of several international conferences initiated by the Music Supervisors National Conference was held in Switzerland. In the 1930s, textbook companies began to publish “songs from many lands” — in particular from western European countries — that were authored by music supervisors and educators who had participated in these international conferences (McCarthy, 1993).

In 1939, an interest in the musical cultures of South and Central America began to be fostered through the Music Educators National Conference (MENC) in cooperation with the Pan-American Union and the State Department Division of Cultural Relations. Spearheaded by the visionary ideas of musicologist Charles Seeger and coordinated by Vanett Lawler, then MENC associate executive secretary, the Advisory Council on Music Education in the Latin American Republics was established (Seeger, 1941; Morgan, 1947). Articles on Latin American folk music appeared in the *Music Educators Journal*, and conference sessions were organized on the subject. The quest for inter-American unity through music was seen as an important thrust of music education through the 1940s.

Internationalism emerged on many fronts with the founding of the United Nations in 1948. An International Music Council was established by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and from it came the founding of the International Society for Music Education (ISME) in 1953. Its biennial meetings and publications enabled members, including American music educators, to expand their knowledge of musical cultures and pedagogies. MENC became its official U.S. representative and liaison; it was also a model for ISME’s administrative policy and procedures. With the organization of the Society for Ethnomusicology one year earlier, the seeds were planted for the study of music from world perspectives. True to the legacy of progressivism, the potential for ethnic studies had gradually entered the domain of school music instruction, with isolated curricular programs kindled in part by the activities of the Music Educators National Conference.

## The Watershed Years

At mid-century, the rise of internationalism in all segments of American society had come about through rapid changes in transportation, telecommunications, and world organizations that were committed to the study, active support, or regulation of political, scientific, and cultural change. The means for developing intercultural understanding through school curricular programs was becoming a prominent subject of discussion by teachers. The “many lands” phenomenon was in evidence in the textbooks and programs of various subjects, as a certain exoticism propelled some teachers to design brief curricular excursions to foreign countries and cultures. Music teachers, particularly in elementary schools, occasionally featured stories, songs, and dances from peoples beyond the boundaries of the United States. One overriding question began to be raised, however: Just what should be the curricular balance between world cultures and the multicultural heritages of American groups?

The concern for civil and minority rights triggered social upheaval and became one of the principal influences for change in American schools in the second half of the twentieth century. The assimilationist idea had worked better for European immigrants than it had for people of color — African-Americans, Native Americans, Latin Americans, and Asian Americans. The unrealized hopes and dreams of large segments of American society triggered a search for a new ideal, a new style of cultural pluralism. Following the Civil Rights Movement that began in the mid-1950s and gathered power and proponents in the 1960s, an ethnic revival movement surfaced in American society and its educational institutions.

The changes facing American society were the impetus for one of the major events in the historical annals of MENC: the Tanglewood Symposium. In 1967, an assembly of performers, conductors, educators, sociologists, anthropologists, government and industrial leaders, scientists, and others met in western Massachusetts to discuss the values and functions of music and the arts in “post-industrial” American society. While numerous issues were targeted regarding the pedagogical bases of music and arts programs in

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the schools, perhaps the most prominent theme was that of the content of school music classes. The values of contemporary, popular, jazz, and world musics were described, reviewed, supported, and promoted. “Music of Our Time” was redefined by Gunther Schuller, Paul Williams (then editor of the rock magazine *Crawdaddy!*), Stan Kenton, and David McAllester. The immediate result of these discussions was the post-session formulation of the Tanglewood Declaration, including its well-known statement: “Music of all periods, styles, forms, and cultures belong[s] in the curriculum ... including avant-garde music, American folk music, and the music of other cultures” (Choate, 1968).

The practical applications of Tanglewood’s policy statements began to surface in publications such as the *Music Educators Journal* (Volk, 1993). Some articles emphasized music in urban schools, while others explored musical cultures of the world. A special issue in November of 1971 presented some of the many facets of African-American music, with recommendations of resources for study and instruction. In October, 1972, editorial chair O. M. Hartzell supervised the special *Music Educators Journal* issue entitled “Music in World Cultures.” Anthropologist Margaret Mead wrote the lead article, “Music is a Human Need,” which was followed by contributions by ethnomusicologists and educators on musical traditions from selected areas of Asia, Africa, the Americas, Europe, and Oceania. Color photos featured a two-page spread on Indonesian *gamelan*, and another six pages spanned the spectrum of Egyptian flutists, Yoruba drummers from Nigeria, Indian *vina* players, Japanese *shakuhachi* artists, and a Micronesian *susap* (jaw’s harp) performer. A pair of two-sided vinyl records, glossary, bibliography, discography, filmography, and sources for ethnomusicological archives provided teachers with resources for teaching world music traditions that were far from their own training.

While published articles may have furthered an awareness by teachers of the pluralistic nature of music, in-service workshops, clinics, concerts, and conference sessions were more likely venues for demonstrating ways in which to implement the musical genres of American and world cultures. MENC’s 1968 biennial meeting in Seattle marked the beginning of such conference features, with a series of jazz concerts and presentations on Hawaiian and Polynesian musical heritages. Conferences at Chicago, Atlanta, Anaheim, Atlantic City, and again Chicago continued the trend through the 1970s, presenting sessions and concerts on African, Alaskan, Chinese, (Asian) Indian, Indonesian, Japanese, and Native American musics. Traveling troupes of professional musicians were occasionally highlighted, and student groups were featured in programs of African drumming, steel drums, and *balalaika* orchestras. Clinics for choral and instrumental teachers were rare, but for elementary music teachers, there was an array of conference offerings from which to choose.

Still, a cultural exoticism often surfaced in these watershed years to color the manner in which musical diversity was defined by music teachers and by the Music Educators National Conference. The “world music” movement encouraged teachers to look beyond the U.S. for the musical content of their classes, with little attention paid to the music of minority American peoples whose musical heritages had yet to be explored. A counterbalance for the world-cultures approach was needed and was at least minimally provided by MENC in three ways: through the publication of Standifer’s and Reeder’s *Source Book of African and Afro-American Materials for Music Educators* in 1972, the organization of the National Black Music Caucus, and the formation of the Minority Concerns Commission in 1973.

The goals of the MENC Minority Concerns Commission were to encourage greater participation of persons of minority backgrounds

at all levels of MENC activity, and to foster the development of professional MENC activities that would include “ethnic musics of America as well as those of other world cultures” (Washington, 1983). The commission’s name changed twice, first to the Minority Awareness Commission and later, in 1979, to the Multi-Cultural Awareness Committee. In addition to the designation of a national chairperson, by 1982 MENC’s executives recommended the appointment of state chairs on multicultural issues. Conference sessions under the sponsorship of the Multi-Cultural Awareness Commission began to target issues such as performance practices, representativeness, and curricular revisions in music teacher education programs. Presentations on American musical cultures, including African-American styles as presented by African-American musician-educators, were given better representation than at earlier times.

By the early 1980s, a turn toward multiculturalism as we know it today began to be reflected more widely in the professional work of music educators. The cover photo of the May, 1983, *Music Educators Journal* featured a young Mexican girl being coached by a Mexican adult musician in the performance of a traditional *arpa* (harp) — a telling symbol of the Chicano, Tejano, and other Latin/Hispanic peoples in the U.S., whose numbers had grown significantly in recent decades. Photographs of a Korean drummer and a Japanese *koto* player were intermingled with those of an African-American gospel choir, African drummers playing with African-American children on a school stage, and Cambodian musicians, some of the newest Americans to contribute to the U.S. mosaic of cultures.

As the third special issue in 12 years to focus on aspects of world and American musical styles, the special issue entitled “The Multicultural Imperative” presented a then-current demographic profile of the U.S., curricular programs and instructional strategies, and a bibliography and list of recorded resources. Fewer ethnomusicologists were featured as authors than in the 1972 issue, and greater attention was given by authors to pedagogical concerns: how to collect music within the community, how to structure a

class in ethnomusicology or world music, along with descriptive accounts of successful lesson and units. While nowhere was a claim made for the comprehensive treatment of pressing problems of multiculturalism in the music classroom, the realities of classroom teaching were thematically interwoven through many of the articles. The issue was equally important for achieving a fine balance in blending American and world music cultures.

The interactions of music educators with ethnomusicologists, although somewhat sporadic, had continued since the opening “watershed” years of the 1960s, through the Education Committee of the Society for Ethnomusicology, and through various MENC-sponsored projects. In 1984, the Wesleyan Symposium drew several hundred music teachers together to interact with anthropologists on transcultural and culture-specific approaches to music transmission, teaching, and learning. Sponsored jointly by MENC, Wesleyan University, and the Theodore Presser Foundation, the symposium featured presentations by ethnomusicologists of case studies as illustration of music transmission in world cultures. Discussions on the classroom application of these issues to American school music instruction was relegated principally to informal discussion and to a closing session. While a study of transmission processes was viewed with intrigue by teacher-participants, it was seen by many as only remotely related to the challenges of teaching in multicultural classroom settings. Those who sought instructional resources and procedures would need to look elsewhere for such direction.

### The Way We Are

A new wave of immigration grew out of the late 1960s and crested in the early 1980s. In its wake are challenges that have stimulated thinking on curricular reform and are linked to changes in the American cultural mosaic. New immigrants from Latin America and Asia have greatly influenced social, economic, and educational institutions in the U.S. Yet, even as schools began to implement curricular revisions to meet the educational and social needs of the newest Americans, a movement toward national cohesion (if not assimilation) was on the rise.

## Where is MENC in this tremendous cultural and curricular upheaval?

Cultural equity became a resounding theme, and the concept of “equity pedagogy” arose in the mainstream of educational groups by the mid-1980s. Teachers were activated to modify their teaching in ways that could facilitate the academic achievement of students from diverse racial, cultural, ethnic, and gender groups (Banks, 1993). A wider variety of teaching styles was explored to coincide with the range of learning styles that were demonstrated by culturally diverse schoolchildren. The process of knowledge construction was questioned, so that teachers across subject areas began to consider the implicit cultural assumptions and biases of the discipline they taught and how these influenced the ways in which knowledge and attitudes were constructed by the learner.

While cultural democracy in education at large brought the development of various paradigms, including “ethnic additive,” “self-concept development,” “cultural pluralism,” and “assimilationism,” a multicultural education model arose that has become increasingly prominent in elementary and secondary schools with minority populations. Banks (1993) described the model as such: “When accommodation [through education] occurs, groups with diverse cultures maintain their separate identities but live in peaceful interaction” (pp. 13-14). If such a multicultural model is to work, however, the various cultural groups must experience equal status and empowerment within American society generally as well as within the local school community. The reality is that while a school’s chosen paradigm for activating cultural equity may extend across the school culture through the development of official policy, it may result in only mild alterations of curricular content, depending on the subject and the commitment of the individual teacher.

In recent years, music educators have been variously influenced by federal and state mandates in multicultural and bicultural education, by the cultural composite and philosophical perspectives of their individual schools and school systems, and by the proliferation of literature and clinical presenta-

tions available to them through professional organizations. The Music Educators National Conference has continued to contribute to the challenge of multicultural education in and through music, through its historically well-travelled channels of publications and conference presentations. There are occasions when MENC’s leadership in the movement is evident, as there are also instances when MENC has instead responded retroactively to document or offer philosophical position statements regarding what has already occurred in practice, “in the field” of the classroom. Other organizations geared toward specific populations of music teachers have pioneered multicultural music and its pedagogical approaches, with particularly successful endeavors championed by the American Orff Schulwerk Association, the Organization of American Kodály Educators, and the American Choral Directors Association. MENC’s role as the umbrella organization for music educators may partly explain its greater activity as policy maker before or following instructional practice rather than as a constant provider of repertoire and pedagogical approaches relevant to specific teaching contexts.

Notable among recent MENC projects are a symposium on multicultural music education and several books, recordings, and videotapes. In 1989, MENC published its most widely read effort to date, the textbook *Multicultural Perspectives in Music Education*. Edited by William M. Anderson and this writer, with chapters by ethnomusicologists and educators, the text features descriptions of musical cultures of various world regions, lessons, photographs and illustrations, diagrams, musical inserts, and annotated resource lists. While it was intended as “a pragmatic approach to teaching world music traditions in upper elementary through high school levels,” it was not comprehensive of all cultures and levels of instruction (1989). Noticeably absent are a chapter on Oceania and representative lessons for teaching young children, as well as greater detail on musical styles of American cultural groups — African-American, Asian American, Euro-

## Nowhere in the MENC literature is multicultural music education explicitly defined.

American, Hispanic/Latin American, and Native American. The original proposal called for the production of an accompanying recording to feature selected lesson suggestions; this has not yet materialized. Nonetheless, the book has been received by teachers as a convenient handbook for curricular development in multicultural music education. Plans for a revised edition are underway to update information and to respond to weaknesses noted.

A series of five audiocassette sets with teaching brochures were developed by MENC from 1986 through 1992. The tapes were originally produced for public radio by ethnomusicologist Karl Signell under the title *Music in a New World* but were renamed *Sounds of the World* by MENC. Each set contains three 30-minute tapes of immigrant musicians who perform and discuss the music and culture of their homelands, including the meaning of music to them during periods of resettlement and acculturation in the U.S. A wide spectrum of immigrant musics are sampled from Southeast Asia, Latin America, East Asia, Eastern Europe, and the Middle East. Unfortunately, the musical samples on the recordings are not always representative of the targeted musical culture, and many important traditions are absent while other marginal musics are presented in their stead. While it was not the intention of the original public radio project to present a profile of the musical culture of a nation or group of people, it has in its repackaging by MENC been misinterpreted as such. In this case, the restoration of the original title and a more complete explanation of the musicians as individuals with their own personal idiosyncrasies and musical preferences might make for a more appropriate use of the product.

In 1990, MENC co-sponsored with the Smithsonian Institution and the Society for Ethnomusicology the Symposium on Multicultural Approaches to Music Education. The two-and-a-half day symposium preceded the biennial MENC meeting in Washington and was organized around the music of four

large cultural groups: African-American, Asian-American, Hispanic-American, and Native American. In each three-hour block, an ethnomusicologist, performers from the culture, and a music educator trained in the musical tradition presented music and instructional suggestions to an audience of 300 music educators. The Smithsonian Institution arranged evening concerts by Vietnamese and African-American groups and was represented by prominent ethnomusicologists and folklorists, including keynote speaker Bernice Johnson Reagon, curator of the Department of Social and Cultural History.

The proceedings of the symposium are contained in *Teaching Music with a Multicultural Approach*, edited by conference director William M. Anderson, and in four accompanying videotapes (1991). Lessons on Afro-Cuban drumming, social dances from the powwow tradition of Native Americans of the southern plains, African-American gospel songs, Chinese percussion ensemble music, and Mexican mariachi bands are presented in teachable form. While the symposium was deemed informative and timely by participants, it was more likely to have raised an awareness of the general conception of music instruction from multicultural perspectives than to have provided information on a great variety of American and world musical cultures. A natural development of the symposium would have been its use as a model at future national conferences, and a continued cohesive series of sessions on other musical traditions at the following biennial MENC meetings at New Orleans in 1992 and Cincinnati in 1994. This, unfortunately, did not occur.

The indices of the *Music Educators Journal* list 23 articles since the institution of the category "Multicultural" or "Multicultural Music" in the 1987-88 volume year. At least four of these articles are actually descriptions of systems of music education — in China, Ireland, and Japan — with contents that would more accurately categorize them as comparative education studies. Another article is a historical review of the contributions of a Japa-



nese music educator. Several concern changes in music teacher education to include world views of music, while others defy categorization: musical creativity from cross-cultural perspectives and an account of a museum education project that featured instruments from around the world. The remaining articles from this period are culture-specific descriptions of music (Jewish song, Hawaiian ukulele, the black musical), several philosophical articles on the challenges of maintaining musical integrity in a multicultural era (Gonzo, 1992; Reimer, 1993), and an issue devoted to multicultural music education in various classroom contexts. MENC has broadly interpreted the term “multicultural,” while many of the difficult issues are ignored or underplayed.

The fourth special *Music Educators Journal* issue in two decades on the subject of musical diversity appeared in May, 1992. “Multicultural Music Education” contained five articles, a prefatory statement by guest editor William M. Anderson, and a four-page annotated resource list to accompany lessons associated with the various articles. The focus was primarily on method: With what music, and in what ways could a teacher of choral, general, or instrumental music, or even a collegiate teacher of teachers, approach the teaching of music from multicultural perspectives? One collaborative effort is noteworthy: an inspired rationale paper presented by Anthony Seeger, director of Smithsonian/Folkways records and then current president of the Society for Ethnomusicology. All other articles were written by music educators. The resource list, prepared in conjunction with the Society for Ethnomusicology’s Education Committee, was replete with textbooks, audio- and videotape anthologies, and culture-specific books and recordings. Articles on instrumental and choral music repertoire and instructional strategies suggested that a multicultural curriculum in music could occur in many contexts.

The issue was timely, although pedagogical details of “how to teach” were only partially addressed. It may be that acts of teaching and learning are better communicated by action than words, so that clinical presentations

may be more appropriate forums than publications for pedagogical knowledge.

### Missing the Mark

The professional stance on multiculturalism in school music instruction has shifted dramatically over the years. While *musica exotica* is still present and is strongly appealing to some MENC members, a growing commitment to teaching long-standing American musical heritages is evident as well. Music teachers and leaders of their principal professional society have increasingly given their attention to matters of musical repertoire — authenticity, cultural representativeness, and the appropriate age or grade level at which to present and/or perform it.

There are gaps, however, between the goals of education at large and music education in particular, between musical and cultural goals to be achieved through music instruction, between actual teaching practices and the policies set by the professional society, and between what MENC has accomplished and what leadership it has the potential to give regarding music’s definitive role in the multicultural education movement. If music educators are missing the mark in teaching music from multicultural perspectives, it may be due to their partial vision, lack of concentration, and unsteady aim. The following comments warrant consideration if we are to emerge as a profession in tune with the changing times.

### Definitions

Without definitive concepts to guide our curricular design and instructional plans, we may, without a mission in mind, meander on splintered pathways away from the multicultural and musical outcomes we hope to achieve. Nowhere in the MENC literature is multicultural music education explicitly defined. A recent review of the literature on the subject revealed this lack of definition: Over one-quarter of the extensive reference list on “multicultural music education” was comprised of ethnomusicological studies with no direct link to music education, with at least a dozen other references listed which were instead comparative studies of national systems of music education (Jordan, 1992).

The professional society would do well to define rather than to imply the meaning of



multicultural music education, and to consider its meaning in view of the definitions set by multiculturalists in education and by colleagues in ethnomusicology. While the 1990 symposium offered a resolution for future directions and actions (1991), teachers are nonetheless pressed to interpret the “be it resolved” clauses within their classroom settings and to invent what may or may not be culturally and musically valid instruction. Perhaps these implications can be folded into one or several parallel working definitions.

Attempts at defining multicultural music education in concrete ways might be extracted from the literature on multicultural education (Banks, 1993) and from the world musical strands within the realm of collegiate general studies courses in music (Titon, 1992). A music program that focuses in greater depth on representative musical styles of two or more groups of people, each united by national or ethnic origin, may be viewed as a model of “multiethnic (or multicultural) music education.” Alternately, a “world music education” course of study within a K-12 program features the study of musical components as they are treated in various musical styles across the world. World music education is concerned with cross-cultural comparisons that span a great many musical styles (triple meter in Korea, Mexico, and Sweden; or fiddles in Ireland, Pakistan, and Cambodia), rather than with concentrating more intensively as in multiethnic/multicultural music education on the music of a smaller selection of ethnic-cultural groups (Campbell, 1993). Multiethnic/multicultural music education is more sensitive to cultural contexts and is perhaps closer to the goals of cultural understanding, while world music education is inherently tied to musical understanding that is as comprehensive as it is subject-specific. In the realities of the classroom, a blending of the two approaches may occur. Still, a sense of definition, linked to goals and their assessment, is well within the charge of the professional society to ponder and to present through curricular models.

### **Repertoire**

Of the many facets of the multicultural and international thrust of music education this

century has known, none has been more widely discussed than expansion of musical curricular content. Beyond a few rare exceptions, however, recommendations for the use of specific selections to represent a musical culture or genre are not available within MENC publications. From mid-century source books that advocate the use of “folk music” to recent re-writes of national standards, the gaping hole that is immediately evident is the lack of specificity regarding repertoire — songs, recorded selections, and instrumental transcriptions or arrangements — that might illustrate to student musicians the musical thinking and expressions of a groups of people.

The National Standards for Education in the Arts claims to present “what every young American should know and be able to do in the arts” (MENC, 1994). Although general descriptions of concepts and competencies are offered through current standards described as “understanding music in relation to history and culture,” nowhere is there mention of musical pieces that represent historical or contemporary world cultures. Few teachers can be expected to make the jump from rhetoric to reality regarding repertoire and method in teaching music beyond their own experience and training. Professional policy statements that refrain from recommending specific musical repertoire may prove meaningless in the long run. While some may be hesitant to “canonize” specific works, many teachers await such guidance as they seek to develop more musically diverse repertoires for their students. Just as standard works have been suggested in the past for middle school bands and high school choirs, such recommendations for musical works from a variety of American and world cultures are long overdue.

### **Musical and Cultural Competence**

Two unanswered questions that bear the attention of the MENC leadership concern the musical competence of teachers who teach unfamiliar styles, and their cultural competence in delivering music to students who are culturally distant from them. The assumption that musical skills from one style can transfer to another may not be entirely logical: Singing James Cleveland’s gospel

A music program that focuses in greater depth on representative musical styles of two or more groups of people, each united by national or ethnic origin, may be viewed as a model of “multiethnic (or multicultural) music education.”

songs requires skills markedly different from those applied to the choral works of Johannes Brahms. In order to teach the performance of musical style, teachers must have developed an aural, if not performance competence in that music. Without concentrated efforts to know the nuances of the music and to understand what the culture-bearers deem as the most critical components of their style, teachers may fall short of transmitting the essential features of the music. Summer workshops and institutes to provide such professional training could be developed by MENC. In addition, a recommended list of performing artists from various cultural traditions could be compiled by the profession and made available to teachers nationwide, so that individual schools might contract their services for concerts and short- and long-term residencies.

The successful teacher functions as a cultural mediator and should possess the cross-cultural sensitivity and social skills for facilitating instruction. One might argue that this is the charge of collegiate methods and teaching practicums, to develop such sensitivity in prospective teachers. However, it is well within the purview of a professional society to note, to seek roots, and to prescribe remedies for curricular programs that fizzle, fall flat, and fail. It is no secret that one certain cause of failed or weakened school music programs lies with teachers unaware or incapable of communicating to students with ethnic and cultural backgrounds different from their own. Social transaction skills, including perceptive, expressive, and conversation skills, are the makings of cultural competence. Without them, students sense a dissonance between themselves and the teacher and resist receiving instruction. Knowing how to interpret body language and non-verbal means of discourse, as well as the meaning of colloquial expressions and “street talk,” can be greatly challenging to a teacher. Cultural competence is one important ele-

ment of multicultural directives, and the attention of a professional society to these behaviors within the context of a music classroom can be especially useful to the struggling teacher.

### Assessment

Despite the profusion of literature on multicultural music education, there is little evidence that specific approaches do what they are intended to do. This observation is not specific to music (Sleeter & Grant, 1987), although the “world peace” and “brotherhood” issues seem to be raised more frequently and more poetically by persons in arts education than by those in other subject areas. (In some settings, music-for-peace arguments have been unfortunately and dangerously touted as *raison d’être* for music’s continuance in the curriculum.) While assessment is no stranger to music programs, this lack of activity along multicultural lines may be due to an interactive phenomenon: With vague definitions and goals, it logically follows that the task of evaluation cannot be tackled.

If there are rationales in multicultural music education for helping minority students to succeed in school, or to improve social relations among groups, then assessment is needed. If the study and performance of a musical style is believed to bring about greater musical understanding, and, by extension, reduced bias, then testing ought to be enlisted to “tell the truth” of the pedagogical procedures. Assessment may enable music educators to validate the intended objectives of the movement and to note the unintended effects as well. As there are virtually no assessment or research studies on multicultural music education, it may well reside within the parameters of MENC to initiate such studies nationally, through such means as ethnographic analyses of exemplary models.

### The Winds Of Change

How is it that a naive young student, not yet a teacher nor fully developed as a musi-

cian, can see the holes that some of us so wrapped within the profession cannot discern? I read the opening quote of this article in a student's paper, and found my face getting flushed, first with anger at her ignorance and ungratefulness for the work of those before her, and then with embarrassment for my sudden awareness of where we were, are, and need to go in providing music education that is multicultural and global in scope. I was reminded of the fairy tale "The Emperor's New Clothes," in that some of the solutions recently offered as ways of meeting the mandates of multiculturalism, in and through music, are neither new and insightful, nor fitting of the mosaic of American and world communities of our time.

While music educators and their professional society have made considerable progress, with numerous "watersheds" along the way, it is imperative that we consolidate our energies in a course of action that is theoretically articulate and applicable to curriculum in action. MENC activity on multiculturalism to date is teeming with advocacy papers, and the handful of truly successful projects are too few and far between. As we sense the winds of societal change among us, and hear in the air the variety of musical styles and fusions, we must as a profession forge more effective ways of making music meaningful to all students.

In this land of unparalleled cultural diversity, the time for rhetoric and happenstance is past. If music education is to survive and flourish in the climate of the next century, it will take the full-scale efforts of musicians and educators — in schools and universities, and at the Reston headquarters — to activate multiculturalism within the context of music classrooms.

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