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## CHAPTER 18

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# INTERSECTIONS BETWEEN ETHNOMUSICOLOGY, MUSIC EDUCATION, AND COMMUNITY MUSIC

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PATRICIA SHEHAN CAMPBELL AND  
LEE HIGGINS

THE intermingling of dynamic activist-musicians in ethnomusicology and education in recent decades has resulted in changes to curricular content and instructional process in schools, in community venues, and on university campuses. Particularly in North American communities, but also in the United Kingdom, across Europe, in Australia, New Zealand, and Singapore, diversity mandates in schools and society have prompted teachers to expand and vary the music they feature in their elementary and secondary school classrooms. Teachers in a wide variety of venues, including university ~~profes-~~ ~~sors~~, who seek a multicultural array of songs, instrumental pieces, dance, and listening selections are locating them in the catalogues of publishing companies with national and international distribution and on the Internet, where they are finding the results of fieldwork by ethnomusicologists to apply to their curricular practices and programs. Tertiary-level students in colleges, conservatories, and universities are increasingly enrolling in ethnomusicology and world music performance courses in their degree programs, while their professors of music (often not trained ethnomusicologists) are finding ways to diversify the content of their programs through various resources (including invitations to local community musicians and culture-bearers). Practicing teachers are participating as in-service teachers in an array of short- (and longer-) term in-service courses to fill the gaps of knowledge created by their earlier university degree programs in music education, and they are learning from collaborative teams of ethnomusicologists and educators (and following on the works of ethnomusicologists that comprise the course reading and listening lists) in honing their understandings and skills in world

music pedagogy. With the rise of Community Music as a bona fide professional pathway and influential movement that emphasizes inclusion through non-formal learning, teachers are growing an ethnomusicological sense of place, an intrigue with and honoring of local communities, and a resonance with the position that music is situated within the lives of those who choose to make it—with or without musical training or extensive experience. As a field of practice, those who work in community music, or advocate for it, make distinctions between community music, music of a community, and communal music making. Music of a community identifies and labels a type of music; communal music making describes being part of, or exposed to, that music; while community music is an active intervention between a music leader or facilitator and participants and is not tied to any particular genre of music. From this perspective and serving as an illustration, samba reggae reflects particular Afro-Brazilian communities in Bahia and could be described as music of a community. With the emphasis in a different place, a music session in a local Irish bar involves musicians and participants drawn from the communities where music is made. These are communal music-making events because they strive to bind people together through performance and participation. Community music is understood as different because it is an intentional approach to engage participants in active music making and musical knowing outside formal teaching and learning environments. It involves skilled music leaders, who facilitate inclusive group music-making experiences with an emphasis on people, participation, context, ~~equality of opportunity~~, and diversity. Musicians who work this way seek to create accessible music-making experiences that emphasize creative music making and self-expression. Examples of projects might include working with young people to create their own songs, running large-scale intergenerational carnival groups, facilitating a choir or popular music bands within the prison or health service, or working within a community to enable community members to tell their story through music, song, and movement. The convergence of music education practice with ethnomusicology, especially of the applied action-based work of socially responsible professionals, and with community music, is extending and deepening the potential of music to engage learners in meaningful ways in various school and out-of-school settings.

This chapter seeks to document and decipher the intersection of applied ethnomusicology and music education, as well as their affiliations with the phenomenon of community music. Formal, informal, and non-formal educational practices and policies are described and dissected as they play out in various settings and circumstances, and are recognized for the myriad ways in which specialist-musicians (again, ethnomusicologists, music educators, and community musicians) have paralleled and overlapped one another in their endeavors. An historical chronology of systemic school music education, with particular attention to  schools as well as the tertiary-level programs that train them,<sup>1</sup> is offered as a means of contextualizing music education as a long-standing endeavor. The realms of ethnomusicology pertinent to music teaching and learning, particularly within institutions, are noted as well, along with the interfaces of ethnomusicologists with music educators. The collaborations among them illustrate the means by which they have jointly affected change in the lives of children, youth, and other learners

whose potential it is to think and behave musically. The work of ethnomusicologically conscious educationists is described, from the production of instructional materials, including books, recordings, and Internet resources, to the enfolding of culture-specific processes of music learning and teaching in clinical ways for the diversification of music in classroom and rehearsal settings. Insights are offered as to how educators with the sensibilities engendered by studies in ethnomusicology and community music (as well as with traditional artists and culture-bearers) have developed school and community projects that celebrate the local. The lens is sharpened for views of the Harlem Samba project and the Music Alive! in the Yakima Valley in order to clarify the many facets of ethnomusicological precepts in action within educational contexts. The chapter lands squarely on the meaning of applied ethnomusicology as it is relevant and useful to those committed educators in schools and communities who seek global as well as local relevance of music as a human phenomenon. It draws on the experiences of children and youth, their teachers, facilitators, and group leaders in music-making ventures, especially those whose identities are shaped by their participation as singers, players, dancers, and active listeners.

## CONTEXTUALIZING MUSIC IN SYSTEMIC SCHOOL EDUCATION

Contemporary practices of systemic music teaching and learning emanate from a long and colorful history, and it can be argued that music education dates to the first historic instances of music's transmission from expert musician to novice. There is rich evidence of music education in churches, conservatories, and universities in medieval Europe, and music joined the curricular array of required subjects in the United States and the United Kingdom during the nineteenth-century rise of the common school of tax-supported education for all children and youth. Lowell Mason formally established music as an American curricular subject in Boston in 1838, and its song-based emphasis was heralded as an avenue to the development of children's moral and physical well-being (Pemberton, 1985). Other North American cities followed suit, even as music was also emerging as a school subject in the United Kingdom, Germany, France, and elsewhere in the world. Within a few decades the vocal music education of American elementary schools had become a way for learning to read staff notation by singing a repertoire of European-based folk songs and traditional hymns (Pemberton, 1985). Ensembles of choirs, bands, and orchestras began to appear in American secondary schools by the late nineteenth century, and performance experiences in the music of the European tradition rapidly developed for the aesthetic-expressive education of adolescents. Even as Americans were singing sacred and secular music in their communities (far beyond the realm of schools, in churches, communities, and "singing societies"), Lowell Mason and his contemporaries were asserting a musical hierarchy

in which music of the German tradition was of such quality that even the “new compositions” they were writing for schoolchildren resembled the structures and sentiments of German-origin (and some Italian, French, and British) art music (Mark and Gary, 2007).

Nineteenth-century school music teachers in the United States, the United Kingdom, and continental Europe focused their efforts on singing, notational literacy, and music appreciation (Keene, 1982). Canonic works by European composers comprised the repertoire of musical study in schools, and composed works for school-age singers and instrumentalists were decidedly European and Euro-American in flavor. With the invention of the gramophone, listening lessons on the Victrola talking machine offered homage to the composers of masterworks by composers of the European Baroque, Classical, and Romantic periods, too, as music appreciation goals gained prominence in the curriculum in the opening decades of the twentieth century (Mark and Gary, 2007). Group violin lessons and school orchestras were gradually coming into being, but instrumental music study was rare in schools (especially in the US) until the end of World War I, when bandmen from the battlefields in France and Germany were hired as music teachers in American schools to work with young wind, brass, and percussion musicians in concert and marching bands (Keene, 1982).<sup>2</sup> Glee clubs, mixed choirs, and instrumental ensembles spread like wildfire in the 1920s and 1930s, partly under the influence of popular touring orchestras and widely available church choirs. An increasing number of secondary schools were staffed by specialist teachers in choral and instrumental music, trained in music and eventually graduating from university programs in music education.

Distinctively original expressive forms of American cultural communities comprised urban, and even suburban and rural areas, and yet Western art music forms continued to prevail as the principal curricular content in school music classes well into the twentieth century. In the United States, teachers generally viewed folk music, including the expressions of Native Americans, African Americans, and Latin Americans, as “primitive” repertoire that was ill-suited for curricular inclusion (Volk, 1998). In fact, the designation of “folk music” inferred, often inaccurately, a minimalist or simplified expression when compared to the sophistication of European art music (Campbell, 1991). A performance by the Fisk Jubilee Singers at the Music Supervisors National Conference in 1922 was an impressive first encounter for many educators of the power and sophistication of their choral music, after which spirituals began to surface on the concert programs of school choirs (Volk, 1998). African American popular music forms were forbidden in the curriculum of that time, including blues, ragtime, and jazz, in no small part due to the climate of racial inequality that was rampant in American society of the time. Their associations with saloons and “after hours” clubs caused concerns by educators that the music itself was cheap, vulgar, and immoral and thus potentially ruinous to young people (Mark and Gary, 2007). Music of the Jazz Age was excluded from the schools, and in the 1920s neither the popular Charleston nor “the shimmys” were permitted on school grounds. Jazz was finally allowed into some schools in the 1950s as an extracurricular club activity in which students met after school to rehearse for the school dances at

which they would perform, yet even then they were referred to as “dance bands” rather than jazz.

School music teachers understood folk and traditional music of a variety of origins as interesting but not fully appropriate for the enlightenment of young people for whom the benefits were greatest through experience in the expressions of high culture. From the 1920s onward, a gradual awakening of interest in the broader palette of musical styles and cultures revealed itself in classrooms where immigrant populations were prominent. Folk dancing (especially from European countries from which immigrants were arriving) was featured in community centers, “settlement houses,” and local schools (Mark and Gary, 2007), and physical education classes featured “folk dances from around the world” (including US-based square- and contra-dancing, but also Irish set dances, Germanic-style polkas, circle dances of the Slavic groups, and the Italian tarantella). “Songs of many lands” surfaced in school classrooms at both elementary and secondary levels, and integrated units were developed of folk songs with geography, history, and literature content. The growth of folk music in schools was aided by the advent of recordings, so that as schools were equipped, teachers could play Irish, or German, or Italian music alongside the works of European art music (Campbell, 2004).

Largely through the Good Neighbor Policy established by the Roosevelt administration to direct cultural exchanges with the countries of Central and South America, a surge of interest in Latin American music arose in the United States in the 1930s (Volk, 1998). The State Department funded concert performances and educational residencies of artists and educators from Latin America to the United States, as American music educators traveled south to Mexico, Brazil, and Argentina. The Music Educators National Conference advocated the use of Latin American songs and listening experiences, and textbook companies responded to an urgent demand for “materials.” Yet rarely was there a school orchestra that was given the opportunity to tackle a work by Mexican composer Carlos Chavez, or a band that was offered occasions to play a bolero, rumba, or other dance form on their wind and brass instruments. American music educators often sufficed with leading their students in singing *The Mexican Hat Dance* or *La Cucaracha* as demonstration of their attention to the music of their Latin American neighbors (Volk, 1998).

A number of events were seeding music curricular change in American schools in the mid-twentieth century, not the least of which were rapid transformations in transportation and communications. With close of World War II, music educators were inspired to seek means for achieving international understanding and world peace, and music was romantically viewed as “the international language.” The United Nations Educational, Scientific and Cultural Organization (UNESCO) established the International Music Council (IMC), which in turn set up the International Society for Music Education (ISME) in 1953 with the intent of bridging cultures in classroom practices by fostering the presence of world music cultures for performance and study in elementary and secondary schools, and in universities as well (Schippers and Campbell, 2013). Policy statements on music in the curriculum were advocating the importance of knowing “music

of the world's peoples," and elementary school textbooks were shifting to the presentation of musical cultures through authentic field recordings.

Music educators in the United States were challenged by their professional society, the Music Educators National Conference (now the National Association for Music Education), to consider the community values of their diverse student populations, and to rethink repertoire and pedagogical approaches, particularly with the advent of multiculturalism in American society. By the 1970s, the organization recommended a shifting of policy and practice from a European-based musical content to an all-inclusive curriculum comprising popular music, jazz, and music of the world's cultures (Campbell, 2013). The rhetoric was eloquent, and some teachers were impassioned by the possibilities, but the reality is that few were prepared to know the content and method of a more global view of music. First-generation "world music educators" like William M. Anderson, Barbara Reeder Lundquist, Sally Monsour, and James Standifer served the cause by contributing to the reform of repertoire in textbooks and recordings, and modeled content and method of songs and singing, polyrhythmic percussion ensembles, folk dancing, and listening experiences that were part analysis and part participation. Their interest in diversifying the curriculum was due in no small part to their own training or professional work at universities with strong ethnomusicology programs (Anderson, Lundquist, and Standifer), or due to their own experiences as members of minority populations (Monsour, Standifer). In the heyday of "multicultural music education"—especially in the 1980s and 1990s, when district mandates were requiring secondary school band, choir, and orchestra directors as well as elementary music specialists to develop broader cultural understandings through music—the dissemination of songs, dances, and instrumental pieces was continued by a second generation of "world music educators," including some who were trained in and working at the edges of ethnomusicology, as well as through the proliferation of multicultural materials in textbooks, on recordings, and through the Internet (Schippers and Campbell, 2013). In selected schools, music educators were developing "African drumming ensembles," gospel choirs, steel bands akin to those in Trinidad, full-fledged Mexican-style mariachis, Filipino kulintang, and floor-sized marimba bands modeled after those found in a handful of Sub-Saharan African cultures. The Folk Arts Division of the National Endowment for the Arts (NEA) was funding grants to introduce traditional artist-musicians and culture-bearers into the schools, a movement whose ideas were first fostered by ethnomusicologists and public folklorists. In the professional literature, additional labels were ascribed to the movement to diversify the school music curriculum, including "world music pedagogy," "global music education," and "cultural diversity in music education" (Campbell, 2004). Central principles were articulated: to engage students in the performance and directed listening of music in its multiple manifestations; to teach cultural understanding through the study of music, musicians, and their musical values; and to respond to the identities and interests of individual students within the school community. Ideally, and in the



hands of dedicated music educators, diversity was gaining a toehold in the music curriculum.

The funding crisis in the arts that began in the late 1990s has limited the capacity of music educators to work in schools toward fully embracing the tenets of a multicultural or world-oriented curriculum. Across the United States, many schools are expending every effort to hold on to their programs, shoring up against the erosion of long-standing traditions in band, choir, orchestra, and conventional song-based elementary music programs. In the post-9/11 period, there have been some indications of a backlash to the movement to multiculturalize the curriculum, and some music educators are drawing their attention back to the traditional “American” repertoire of standard school ensembles (Schippers and Campbell, 2003). Opportunities for professional development in selected world music cultures—especially beyond light treatment via simple songs to sing—are available but rare, as funding from institutions and public agencies has largely disappeared. Given dwindling time for music within the school-day schedule, a monocultural approach is still widely in practice to sustain the repertoire of the historical school-music culture, and experimental world music ensembles and programs of music consisting of a mix of world cultures are not as common as the rhetorical writing in the professional literature would have one believe.

Despite the obstacles, there are exemplary models of music education practice attendant to matters of musical and cultural diversity, some of them traceable to the work of ethnomusicologists and community music practitioners. The Smithsonian Folklways certification course in World Music Pedagogy is one such successful collaboration of educators, ethnomusicologists, and local artist musicians for offering participating teachers the opportunity to develop sensibilities and skills for featuring both online recordings and human resources in the experiences they build into their programs. The emergence of a community consciousness has motivated some music educators to be in touch with musicians living locally, and in this way gospel choir singers, Irish fiddlers, Puerto Rican salsa-style percussionists, Japanese koto players, and Native American singer-storytellers have served as resident artists in schools, providing up-front and personal experiences with music and musicians. While federal and state funding has largely disappeared for such programs, local organizations (such as the nationally networked parent-teacher organizations) have supported these residencies. Model programs featuring “zimarimba” ensembles based on Shona-style music of Zimbabwe, bluegrass orchestras, samba bands, mariachis-in-school (rather than as after-school clubs), and world vocal ensembles are thriving in some schools due to the work of committed teachers and supportive families. Vibrant school programs are mixing traditional music education practices with world music traditions, and a conscientious attention and abiding respect are paid to the musicians and cultures from which the music comes. In these programs, informal, non-formal, and formal learning circumstances are wedded, and students are offered personal and communal expressions of artistic, social, political, and cultural concerns from a wide span of the world’s musical cultures.



## ETHNOMUSICOLOGY IN HIGHER EDUCATION

In addition to its place in elementary and secondary school programs (whether mono- or multicultural in nature), music is a frequent degree option in tertiary-level programs of study colleges, conservatories, and universities. Alongside performance studies of the orchestral instruments, and vocal studies for singers, there is in higher education a selection of academic programs in musicology, music theory, composition, and music education. Yet another specialized realm of study in higher education is ethnomusicology, which may be encompassed within musicology or left to stand alone as its own entity. Where available, ethnomusicology is more likely featured as a graduate degree option than as an undergraduate degree, and may appear in the guise of single undergraduate-level survey courses in world music cultures or as performance opportunities in music beyond European art music styles. Occasionally, there is a confusion of the term and concept, positing “ethnomusicology” as interchangeable with “world music” in performance, as in the case of a Javanese gamelan or an African drumming ensemble, when in fact the former is the scholarly study of music in culture for which fieldwork is central (Nettl, 1983). Ethnomusicologists on university faculties of music are educators themselves by way of the teaching of courses, applied lessons, and ensembles, and while they are more rarely involved in the education of children and youth in schools, they devote themselves to passing on the musical practices they have studied in their fieldwork.

Ethnomusicology is a relatively recent arrival to higher education. Despite its appearance in some American university settings just after World War II and in Europe under the name “comparative musicology” from the late nineteenth century, it was with the founding of the Society for Ethnomusicology in 1955 that the curiosity of university faculties of music was piqued to know the musical expressions of “the exotic other,” and to find relevance in the study of music as a world phenomenon. The contributions of ethnomusicologists to university units of music expanded the palette of sonorities to which students could have access. Where multicultural mandates were in place, ethnomusicologists were hired to pay tribute to musical expressions reflecting populations on campus, in the surrounding community, nationally, and even globally. In universities where ethnomusicology programs were first established and at which education programs were already vibrant—at the University of California Los Angeles, the University of Washington, the University of Michigan, Indiana University, and the University of Illinois, the door was opening in the 1960s and 1970s to studies in the music of India, Japan, Indonesia, across the African continent, and in the Americas, and the ears of prospective music educators was opening to a wide spectrum of world music. Early in the history of ethnomusicology in higher education, gamelan “orchestras” dominated by bronze metalophones and gongs became iconic statements of tertiary-level programs seeking diversity in their content. These ensembles were exemplar of “high-art Asian music” that began to appear

in courtyards or rehearsal rooms, drawing students directly into music-making experiences. At the edge of the Civil Rights era, visiting artists from Ghana and elsewhere in West Africa were invited by university music departments to form drumming ensembles and to lecture on the musical cultures of their communities. Students—including music education majors—were made aware of the *ngoma* tradition, in which singing, dancing and drumming are equally valued, even as they were learning to think and act in ways that required their keen attention to rhythmic precision, physical involvement in synchronous movement, and interactive and communal performance. Gospel choirs began to appear at universities, too, although more often within the realm of student activities rather than as a scheduled course within the music department. Latin American music began to seep into the repertoire of jazz ensembles, and Mexican mariachi became an occasional presence on selected campuses in California and Texas. While still uncommon, some students were graduating from university degree programs with the requisite sensitivity and skills for teaching music from a broader palette of expressions, largely due to the presence of ethnomusicologists on their campuses.

Of the various faculty in schools and departments of music, ethnomusicologists have continued to receive especially enthusiastic support from composers and music educators to run performance ensembles and teach courses in world music cultures that would meet multicultural mandates (Solis, 2004). Composers sought new sonic sources from ethnomusicologists who share their fieldwork recordings from far-flung places in the world, while music educators press ethnomusicologists with questions of “authentic materials” to add to the multiculturalizing of a curriculum in schools. Music majors, as well as students with little interest in music but with demands for an arts elective, are well served by ethnomusicologists through introductory academic courses in the “Music of Asia,” “African Music,” and “Music of the Americas.” With the presence of ethnomusicologists on university faculties, a balanced diet of musical experiences is achievable in an undergraduate music program—although the reality is that most music programs remain as European-styled conservatories steeped in the study of European art music. Still, those music students seeking certification as teachers can develop their commitment to a broader palette of music expressions for the school-age students they will teach.

## THE CONVERGENCE OF ETHNOMUSICOLOGY AND EDUCATION

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The greater convergence of ethnomusicologists and educators (especially those with their attention to school music education) began in in the 1960s, and while the development of understandings and collaborations has been gradual and uneven, the results of the forging of interests and expertise have been impressive. Some of

the earliest earnest efforts to diversify the curriculum and to develop a resonance of school music education with local musical communities happened at seminars and symposia at Yale University (1963), Northwestern University (1965), and Tanglewood (1967), all think tanks of sorts to examine music practices in schools and universities, and to consider music “of quality and relevance.” Set against a broader culture of change that included an increased availability of world music during the 1960s, the folk music revival, the blues revival, the concert tours of musicians such as Ali Akbar Khan and Ravi Shankar, and the rise of recordings such as the “Explorer” series from Nonesuch Records, the meeting at Tanglewood involved educators, along with musicologists and ethnomusicologists, composers, jazz and popular musicians, and community leaders for the purpose of examining tidal-wave changes in society that would necessitate music educational reform in schools. David McAllester’s historic proclamation to music educators in 1967 at the Tanglewood Symposium set the tone—that “music of our time and places in the world” should be taught to children, and that the contributions of ethnomusicologists to education should be presented to teachers at conferences and workshops, in the development of materials for instructional purposes (films, recordings, and books), and in visits to schools and community settings where children and youth gather. McAllester, attuned as he was to the musical cultures of the Navajo, the Hopi, and other Native American peoples, was also an activist in support of a broader spectrum of music study by schoolchildren. His remarks at the Tanglewood meeting were observant of the beginnings of curricular change, as he noted in particular the presence in schools of songs from Israel and various African cultures and the growth of “youth music” (popular and rock music) for educational purposes. McAllester posed a question that turned the heads of participants in this historic symposium: “How then can we go on thinking of ‘music’ as Western European music, to the exclusion of the infinitely varied forms of musical expression in other parts of the world?” Of all the gatherings of that tumultuous decade, Tanglewood stimulated thinking at the national level as to whose music could be featured in schools.

Ethnomusicologists have notably influenced curriculum and instruction in and through music, and their advisories and models have radiated into philosophy, policy, and practice within school music education. Conferences provided venues for demonstrations, workshop sessions, and dialogue, particularly at annual meetings of the Society for Ethnomusicology (SEM), the Music Educators National Conference (MENC), and the International Society for Music Education (ISME). In the 1970s, Charles Seeger, David McAllester, and William P. Malm were among the active participants in Education Committee workshops for teachers at annual SEM meetings that featured presentations by educators who also had trained in ethnomusicology. A banner year of cross-field discussion happened in 1984: Robert Garfias offered his vision of “thinking globally, acting locally” to teachers at the 1984 MENC meeting; a panel of ethnomusicologists and music educators (including Robert Garfias, David McAllester, Edward O’Connor, Abraham Schwadron, and Patricia Shehan) at the annual SEM meeting addressed the challenges of

representing world music in authentic fashion; and the Wesleyan Symposium on Becoming Human Through Music brought together John Blacking, Charles Keil, Adrienne Kaeppler, David McAllester, Timothy Rice, and others to explore the “practical implications of research findings in other cultures for U.S. music teachers in their daily instruction.” With the re-establishment and strengthening of the Education Committee by the SEM board in 1985, SEM workshops became an annual attraction for local teachers in the city in which the annual conference was held. Sessions at Rochester (1986), Ann Arbor (1987), and Cambridge (1989) were particularly memorable for their unique formats and features, and considerable length. In 1990, the efforts of MENC, the SEM, and Smithsonian Folkways were combined to develop a three-day meeting of music educators with ethnomusicologists and artist-musicians in response to questions by teachers facing multicultural mandates of whose music should be taught, and how it could be integrated into school music programs (Campbell, 1996); William M. Anderson, Han Kuo-Huang, Dale Olsen, Bernice Johnson Reagan, Anthony Seeger, Daniel Sheehy were among the featured clinicians. A considerable number of ethnomusicologists were traveling the circuit of music teachers to explain and demonstrate the possibilities of world music expressions in school classes, including Melonee Burnim, Shannon Dudley, Charlotte Heth, David Locke, Portia Maulsby, Ricardo Trimillos, and Bonnie C. Wade. Some were influential among music educators internationally, too, such as J. H. Kwabena Nketia and Bruno Nettl (who twice articulated the importance of diversifying the musical repertoire in schools in his keynote addresses to members of the International Society for Music Education in Seoul, Korea, 1994, and Beijing, China, 2010).

With clear indications that the nation and the world were forever changed by demographic shifts and efforts at globalization, instructional materials began to appear to take account of more of the musical world. Textbooks, some with recordings to accompany them, began to appear for use in tertiary-level courses: David Reck’s (1976) compilation of course notes in his *Music of the Whole Earth*, Jeff Todd Titon’s (1984) launch of *Worlds of Music* text and recordings, and Bruno Nettl’s (1992) *Excursions in World Music*. The latter two have been highly influential through their multiple editions in offering several generations of university students an understanding of music as a world phenomenon. Other collegiate-level textbooks emerged, including Kay Kaufman Shelemay’s *Soundscapes* (2001), Michael Bakan’s *World Music* (2007), Michael Tenzer’s *Analytical Studies in World Music* (2006), Terry E. Miller and Andrew Shahriari’s *World Music: A Global Journey* (2005), and 26 small books with recordings in the *The Global Music Series* edited by Bonnie C. Wade and Patricia Shehan Campbell, beginning in 2004 (Wade, 2004; Campbell, 2004).

Ethnomusicologists were invited by educators and their publishers into advisory roles in the expansion of K–8 repertoire for listening and performing, especially in American editions. Basal music textbooks (and accompanying recordings) of the 1970s were presenting art music traditions from China and Japan, and

“rhythm complexes” of West African percussion ensembles for listening and performance. Fueled by the multicultural movement, *Multicultural Perspectives in Music Education* (Anderson and Campbell, 1989)<sup>3</sup> was published by MENC as a collaborative effort of educators working with ethnomusicologists to recommend materials and methods for infusing a broader sampling of musical cultures into the curriculum; Anthony Seeger wrote the foreword. From the late 1980s onward, books with associated recordings were churning out of the Connecticut garage of Judith Cook Tucker, editor-publisher of World Music Press, many of them the products of collaborations between educators and culture-bearers (who were often trained as ethnomusicologists, too): *Let Your Voice Be Heard* (Adzinyah, Dumisani, and Tucker, 1996), *From Rice Paddies and Temple Yards* (Nguyen and Campbell, 1990), *The Lion’s Roar* (Kuo-huang and Campbell, 1997), and *From Bangkok and Beyond* (Phoasavadi and Campbell, 2003). Songs, percussion pieces, choral works, and listening examples were selected for their authenticity and representation (as well as for their capacity to be performed and understood by young students), and authors were eager to ensure that the context, function, and meaning of the music were accurately represented. Recordings and video-recordings accompanied the music notation, and a standard caveat was offered: that the notation only more generally illustrates the sound, but that listening is essential to the learning process of music far from home.

For choirs of children, adolescents, and university-level singers, the launch in 2001 of *Global Voices in Song* was deemed as an important video-source of unison and choral song from the African continent, Asia, the Pacific Islands, and elsewhere, the result of work by music educator Mary Goetze and various artist musicians.<sup>4</sup> Even as hard-copy traditional media and materials continued to be available, the Internet soon became a go-to source of ideas by teachers for teaching world music. Especially noteworthy to educators were websites of *Smithsonian Folkways* (especially the “Tools for Teachers”),<sup>5</sup> the *Association for Cultural Equity* (with its lessons “For Teachers”),<sup>6</sup> and *Mariachi Online*,<sup>7</sup> all fruits of the efforts of ethnomusicologists and educators. These and other developments are opening up the channels for teaching beyond the Western European canon, not only in regard to repertoire, but also with attention to the pedagogical approaches that are evident within the various cultures.

The likelihood of the involvement by ethnomusicologists with educators appears to be directly related to the extent to which they have established themselves as recognized scholars on specific music-cultures (for example, Garfias on Japanese court orchestra [1975], McAllester on Navajo music [1973], William P. Malm on Japanese theater music [2001], Nettl on music of Iran and of the Blackfoot of Montana [1989], Wade on music of North India [1988]). Then, in their capacity as presidents of the Society of Ethnomusicology, journal editors, and senior members with track records behind them, they have responded generously to the call for input and advice on world music for teachers. Should this pattern continue, there is then a promising future for partnership projects between ethnomusicologists and music educators.

## FROM TRANSMISSION TO LEARNING TO PEDAGOGICAL PROCESS

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One historic topic of ethnomusicologists is the transmission of music, particularly among those whose interests concern oral tradition as verbally transmitted song, chants, folk tales, or speech (or sonically transmitted instrumental music). Learning is another topic of increasing interest in ethnomusicology, and yet with historical roots as well: Alan P. Merriam's (1964) declaration of learning as basic to understanding music-as-culture prompted some to study who teaches and who learns and how it is done. In classic fieldwork and the musical ethnographies that have resulted from it, the participant-performance approach to research has naturally placed ethnomusicologists in the position of students learning repertoire and techniques from artist-teachers of sitar and sarod, mbira, kora, and instruments such as the metallophones and gongs of the gamelan orchestra. This student perspective served to raise an awareness of the teaching-learning process, referred to ethnomusicologically as "transmission and acquisition," which is in fact akin to the "pedagogical practice" of music educators' ongoing attention. Bruno Nettl (1984) wrote of the importance of his consultants as teachers, including the Arapaho Indian, Will Shakespear, who sang a vast array of traditional melodies for him to learn and transcribe, and the Persian master, Nour Ali-Bouromand, who taught him the *radif* collection of micromelodies that are core to improvisation. Dissertations and monographs, particularly in the last quarter-century, along with journal articles, conference papers, and even films, have been important channels of information for knowing who teaches and who learns music, in which contexts music is taught and learned, and how informal learning of music occurs through enculturation processes. Other issues have been given limited attention by ethnomusicologists, too, including the politics and economics of music learning. Through these investigations, not only are specific music cultures known more fully, but a deeper understanding of the sociological features of music as human thought and behavior is thus developed (Campbell, 2011; Nettl, 2005).

Some have discussed in fine detail the instructional transactions of learning to play an instrument, or to sing or dance, within societies that are open and eager to have the musical participation of all their members, while others have described music learning within the strictures of social class, gender, or ethnicity. John Blacking (1967) wrote of the manner in which children learned the music of the Venda by positioning themselves centrally in the midst of performances and practice sessions, so that they might develop as if by osmosis into their rightful role as participants in the music-making of their egalitarian society. For John Bailey (2001), an ethnomusicologist with 30 years of study of *dutar* and *rubab*, two lutes of Afghanistan, learning to perform invites the practitioner into "the cognition of performance," the active movements and kinesthetic-spatial relationships, and the thinking processes of those at the center of musical life within a culture. Daniel Neuman's (1980) classic work on the training of classical musicians in



North India is a description of the roles of teachers and students in the *gharana* system, in which music training is restricted by family status and heredity. The descriptions of Timothy Rice (1994) and Michael Bakan (1999) of their journey as cultural outsiders to learn traditional instruments of selected cultures are revealing of which skills may transfer, and which do not, from first cultures to second, adopted, cultures.

Ethnomusicologists have studied music learning in formal and informal settings, in conservatories, schools, private homes, and even in the open air (Rice, 2003). They have examined the extent of verbal and nonverbal techniques, the use of vocalization and solmization, the extent of aural and oral techniques, the use of rehearsal strategies, and the pace of the instructional delivery from the teacher to the student (Campbell, 1991, 2011). Neuman's (1980) work discussed the disciplined practice (*riaz*) in the *gharanas* of North India, in which students are expected to put in long hours of rigorous working out of their assigned drills on their instrument, and that the calluses on their hands and fingerpads are evidence of their time. In the study of the Bulgarian *gaida* (bagpipe), Rice (1994) attends to the combination of aural, visual, and tactile means of learning the phrases that are connected to other phrases and which are later recalled in improvisation. Likewise, Bakan (1999) focused on the critical importance of combined modalities that must work in a complementary manner to ensure that skills and repertoire develop, with students observing the hands of the master while they follow closely in imitation of them. Blacking (1967, 1995) called attention to the choice of songs learned by Venda children as not necessarily appearing in a sequential order of simple-to-complex, but that they will select to learn first the songs that are most often heard over songs that are simpler in structure. In his study of jazz musicians, Paul Berliner (1994) found that many would transcribe entire solos from recordings but also use them for extracting and learning short phrases as vocabulary for improvisations to come.

The field of comparative music education is in its infancy, and yet this research by ethnomusicologists is relevant to interests by educators in knowing both diverse and common practices across cultures and systems in pedagogical processes, institutional models, and curricular structures. An understanding of aural learning, including imitation; improvisation; the presence, partial use, or complete absence of notation; and rehearsal strategies as they are found in various cultures are more than academic exercises or curious pastimes (Campbell, 1991). They are among the concerns of practicing teachers who seek the most effective means of instruction for their students, and who are buoyed by knowing of their effective use by others in the world.

Through the gradual process of ethnomusicology's convergence with the practice of musically educating students in the world's musical cultures, a phenomenon known as world music pedagogy is emerging (Campbell, 2004). Changing demographics, globalization, and mandates of multiculturalism have turned music educators toward a search for musical sources and the means by which they are transmitted, and have led them along the well-traveled pathways of ethnomusicologists, whose work has embraced music, learning, and transmission across cultures. The two streams of musical professionals have forged a focus on the pedagogy of world music, reaching beyond queries of "what" and "why" but also "how" with regard to the teaching and learning of music

within cultures, and in the recontextualized settings of classrooms and rehearsal halls. Those working to evolve this pedagogy have studied with native artist-musicians, and have come to know that music can be understood through experiences that retain aspects of the culture's manner of musical learning and teaching. While "re-enactment" of a musical tradition in a new context is not the principal point, the pedagogy of world music encompasses oral/aural techniques, improvisatory methods (when pertinent), and customary behaviors during the lesson, as well as preliminary to and following the lesson. Sometimes referred to as "world music educators," those who have forged this field have ventured to the borders of their disciplines to blend the expertise and insights of ethnomusicology and education into a pedagogical system that considers culture as both "old" (original culture of the music) and "new" (instructional culture of the classroom).

Case studies of world music pedagogy are played out within classroom contexts that encompass elementary and secondary school settings, as well as university courses (Campbell et al., 2005; Schippers, 2010). One prominent theme we hold is the belief that teachers teach effectively those genres that they themselves have learned from culture-bearers who are master musicians of their given traditions—even when they may feel compelled to recast the instruction to fit their students' needs. That non-Balinese can teach Balinese gamelan to non-Balinese children and youth is not so controversial a concept as it once was in educational circles. Still, it is a valued notion that teachers should train with culture-bearers at some point in their development of gamelan technique and repertoire, so that "the Balinese way" might deliver to students something of an inside track on musical and cultural understanding (Dunbar-Hall, 2005). In the view of those who study Indian classical music in the West, they frequently know an experience in modified transmission processes (Hamill, 2005), and yet the age-old practice of aurally learning "one phrase at a time" from a master musician appears to be essential to their internalization of ragas and their potential for improvisation. For Keith Howard (2005), who teaches SamulNori percussion ensembles at the tertiary level, his own study of the music led him to develop "encounters" rather than experiences in the mastery of the music. He described the aims of his modified SamulNori pedagogy as one that provides "entry and musical knowledge rather than cultural competence," using short-cuts and techniques that "inspire rather than frustrate." In teaching world music, then, studies with artist-musicians who bring an insider's view to the music are balanced by a belief in the importance of honoring the culture of the students.

## COMMUNITY MUSIC AT THE INTERFACE OF THE FIELDS

Community music as concept and term has been recently gaining popularity within the music education profession, particularly in relation to informal and non-formal

learning, as well as cultural diversity in music teaching and learning. Applied ethnomusicology and community music share a common heritage and thus have overlapping interest in the social and cultural importance of music and music making (and thus music learning) within an educational context. On the whole, community musicians are committed to the idea that all people have the right and ability to make, create, and enjoy their own music—styles and expressions they prefer, that they grew up on, that they are still growing to know. Working with music, but cognizant of the social goals, those who facilitate community music activities seek to enable accessible music-making opportunities for those with whom they are working—children, adolescents, adults, and seniors. Concerned with encouraging open dialogue among different individuals with differing perspectives, musicians who work in this way strive to be conscious in developing active musical knowing while acknowledging both individual and group ownership of the music that they make. Community music happens in community centers, youth clubs, churches, senior homes, and prisons, and increasingly the community music processes are working their way into schools. Ideologically, the notion of cultural democracy is at the heart of the practice and aids as a compass in pointing toward its historical roots (Higgins, 2012a).<sup>8</sup>

Relevant to community music, to music education at large, and to applied ethnomusicology is the concept of cultural democracy as a tool for empowerment. As an early advocate, Charles Keil (1982) believed that beyond the scholarly pursuit and performance orientations of ethnomusicology, “applied” is another of the field’s critical pursuits. He explained that applied ethnomusicology “can make a difference. . . (and) can intersect both the world outside and the university in more challenging and constructive ways” (407). A decade later, Jeff Todd Titon’s (1992) introduction to the seminal collection of essays “Music, the Public Interest, and the Practice of Ethnomusicology” suggested that applied ethnomusicology has its awareness in practical action rather than the flow of knowledge inside intellectual communities. This concrete belief in action and agency is also true of community music, as well as activist school music educators. Somewhat differently from ethnomusicology, community music has not had a strong scholarly presence until relatively recently with the launch of the *International Journal of Community Music* in 2007. Community music has therefore been a relatively marginal subject within the academy, unlike ethnomusicology, whose anchoring can be located within university departments (Nettl, 2002). Community musicians have sought to challenge polarities that include formal/informal/non-formal, aesthetic/extra-aesthetic, and consumption/participation (Higgins, 2012a: 31). For a predominantly freelance workforce, paid opportunities to think, reflect, and write critically about the work has been rare; community musicians are looking for their next employment opportunity, rather than to engage in academic inquiry and establish a research culture.

Resonant with past practices in community music, applied ethnomusicologists have been concerned with the development of projects in the public sphere that involve and enable musicians and various musical cultures to present, represent, and affect the dispersion of music (Titon, 1992). Practice-informed theory, the development of public sector projects, and a desire to communicate ideas and findings

without generating disengaged and remote scholarship are qualities that have taken precedence within the community music movement. Pedagogically in line with developments of non-formal education (Rogers, 2004), community music places emphasis on music making that supports a “bottom-up” rather than “top-down” approach to teaching, a stress on the inclusivity and participation, the encouragement of a personalized learning experience, and an understanding that the work can have an impact beyond the music making itself. Initially an “alternative” approach to formal education within developing countries, interest in non-formal education emerged from those who felt that formal education systems alone could not respond to the challenges of modern society. These included changes in the cultural, social, economic, and political landscape, such as ideas connected to globalization, government decentralization, and a growing democratization. Coming to prominence around the late 1960s, with the work of Philip Coombs (1968), non-formal education continued its growth through the 1970s within the context of development, “the idea that deliberate action can be undertaken to change society in chosen directions considered desirable” (Rogers, 2004: 13). Although the term “non-formal education” had been used prior to the 1970s, it was Coombs who claimed the first systematic study of it, laying down a number of definitional frameworks, the most refined of which states that non-formal education is “simply any organized activity with educational purposes carried on outside the highly structured framework of formal education systems as they exist today” (Coombs and Ahmed, 1974: 233). With this in mind, community musicians (as well as applied ethnomusicologists and enlightened music educators) need to have a keen understanding that they do intervene within groups and that the very nature of intervention generates issues and challenges of power within those relationships they seek to foster.

As skilled music leaders, community musicians emphasize active participation, sensitivity to context, equality of opportunity, and a commitment to diversity in their practice. Working within flexible learning, teaching, and facilitation modes, community musicians are committed to collaborative relationships, aiming for excellence in both the processes and products of music making. Learning happens in ways that fit the learners, and at their pace, and with attention to repertoire and techniques they prefer to learn. Within community music, the social well-being and personal growth of participants are as important as their musical development, and as such the framework of lifelong musical learning has been an important aspect of the work (Jones, 2009; Myers, 2007; Smilde, 2010).<sup>9</sup> As a common characteristic, community music facilitators are also aware of the need to include disenfranchised and disadvantaged individuals or groups, “recognizing the value of music in fostering inter-societal and inter-cultural acceptance and understanding” (Higgins and Bartleet, 2012: 496). As an example, in the United Kingdom during the late 1990s there was increased government support for community music activity through the National Foundation of Youth Music.<sup>10</sup> Policymakers have understood that music can play a valuable role in re-engaging young people with mainstream education, and therefore marginalized, or “at-risk,” young people have benefited from increased music project funding. This has not been without criticism, as

governmental cultural policy can have a negative impact on participatory music activity (Rimmer, 2009, 2012).

Applied ethnomusicology, like community music, is best understood through the work that it does rather than any attempt to describe what it is (as opposed to music education, which is so widely understood through earlier experience). Applied ethnomusicology examples that resonate with what we are describing here include Kathleen Van Buren (2010), World AIDS Day event in Sheffield, United Kingdom, Samantha Fletcher (2007) and the benefit concert she organized in support of the refugee and social justice committees at the Unitarian Church, Vancouver, Canada, Angela Impey's project (2006) that explores the operational interface between ethnomusicology, environmental conservation, and sustainable development in South Africa, Samuel Araujo's musical culture map in Brazil (2008), Tom van Buren's community cultural initiative (2006), Tina Ramnarine's collaborative project between universities and NGOs (2008), and Svanibor Pettan's advocacy work with various communities linked to the territories of former Yugoslavia (2010). Projects such as Keil's 12/8 path bands,<sup>11</sup> the activist street bands of the HONK! Festival (Garafalo, 2011), Maureen Loughran's (2008) community-powered resistance radio, the Seattle Fandango Project (Dudley, 2012), and Music for Change<sup>12</sup> all support the proposition that applied ethnomusicology intersects with the "spirit" of community music, and is considerably linked to best practices in music education. Applied ethnomusicologists and community musicians understand that music can play a vital role in community development through education, income generation, and self-esteem.

## THE CASE OF HARLEM SAMBA

In 2002, music classes at the Frederick Douglass Academy (FDA) in New York City's Harlem neighborhood were not popular.<sup>13</sup> The band program had been in steady decline for years, and in order to get it back on its feet the school administration hired Dana Monteiro, a trumpet player and music educator from Providence, Rhode Island. After trying to develop the program for four years, Monteiro felt that he had made little progress and was faced with significant increases in class sizes and a transient student population.<sup>14</sup> While on vacation in Brazil, Monteiro met some local Pagode musicians and they encouraged him to visit an *escolar de samba* in the Quadra da Villa Isabel favela in Rio. It was during this trip that Monteiro had the idea that this particular form of music, with 250 drummers playing *batucada*, might just resonate with his students back in the United States. As he reflected about the school environment he was working in, he recalled that many students had been vocal in expressing that they wanted to play drums rather than brass or wind instruments. Upon his return to New York City, he decided to join a community samba group, Samba New York, and experience as a participant how the music was performed. Beginning with the cavaquinho, a small string instrument, Monteiro moved on to explore the percussion instruments such as the *surdo*, *tamborim*,

*caixa*, and *repinique*. After an initial purchase of 10 drums, an after-school club was started; it eventually consumed the rest of the music program, forming what is known today as Harlem Samba.

At the FDA, over 200 students play samba every week on instruments imported from Brazil. Students learn traditional Rio-style samba and sing entire songs in Portuguese. The ensemble has now performed at Lincoln Center, the Museum of Modern Art, the Brooklyn Academy of Music, the World Cafe Live in Philadelphia, and the Broward County Performing Arts Center in Fort Lauderdale. The samba program has also been featured in the documentary film *Beyond Ipanema: Brazilian Waves in Global Music* (Barra and Dranoff, 2009). In 2007 and 2009, Harlem Samba traveled to Rio de Janeiro, and in 2012 won the Brazilian International Press Award in the category of Best Institution for the Promotion of Brazilian Culture in the United States, and ever since Monteiro decided to introduce samba to the school, his strategy has been to create an open environment where every student is enabled to participate in a meaningful musical experience. He reinforces this by asserting that “I have almost an entire school with someone who is playing an instrument,” and he further notes that “[w]hat I have made here will, I think, get more kids playing later in life than a traditional program.” The students were aware of the transferable nature of the skills they were learning in the samba classes. One group of students said that learning music from a culture other than their own would help them get the most out of study abroad programs. Others described informal music-making experiences they are currently having outside school, such as playing bongos with a local street band. Many saw how their music-making experiences were providing a sense of independence and a thirst for playing beyond the school gates.

Students at the FDA listen to a lot of hip-hop, R&B, gospel, and reggae. How has playing samba influenced the students’ listening? As Stephen, a student in the program, explained, “I actually have samba on my iPod and that was actually the biggest thing for me [. . .] I didn’t have samba as a mind-state in my freshman year but now it is like second nature to me now.” Another student, Sarah, explained, “Well. . . I’ve never listened to samba before,” and Jay noted, “Yeah, it’s like I hear more the beat and how things are played than the flow of the music—you hear different instruments inside.” One of the students explained that when learning a Brazilian song in Portuguese, he listened to it 50 times a day to understand what they were saying. This sort of commitment was common with those who had become what Monteiro termed “true believers,” meaning those for whom the samba program had become an important part of their life. Commenting on being given the opportunity to learn an instrument, Simon, a 16-year-old who now considered himself a *sambista*, said, “I think I’m the first person in my family to start with music so I’m probably the first one to start a generation. I’ll just pass it on.” Student experience as instrumentalists varied, but the majority had little or no experience in formally learning an instrument.

Described as a “dynasty” by senior students, samba at the FDA encourages not only music learning but also peer teaching. Reflecting on her music classes, Juno stated,



“It’s more of teamwork than competition,” and Robert noted that it feels like a family, “You help each other out.” In the context of the samba band, competition between students became visible between some students when they were performing, with drummers trying to outwit the other with fast triplets and inventive improvisations. This aspect of music-making was discussed among the group with friendly banter, and was described as “a healthy competition its not like oh I’m definitely better than you. The competition is almost like friendship—it makes you better we learn from each other.” In this context, competition was a type of playfulness between musicians rather than fierce rivalry brought about by pressures of an all-state competition or jostling to get first position in an orchestra. This is a testament to how the music program has been organized, the spirit of which can be found in many community music projects (Higgins, 2012a). Monteiro embraces what could be called a cultural democracy, in which creative arts opportunities, enjoyment, and celebration become available to all. Samba was not a part of any students’ cultural heritage; however, as one student notes, “not only do we have to play [the instruments, but] we have to learn about the history of the songs.” As a political idea, cultural democracy advocates that people need to create culture rather than having culture made for them: “Culture isn’t something you can get. You’ve already got it” (Graves, 2005: 15). The availability of performance footage from YouTube cannot be underestimated, either, and is an exemplar of what Schippers (2010) deems recontextualization. Monteiro goes so far as to suggest that without YouTube the advancement of the program would not have been possible because the students have immediate access to both the context and music from within their homes.

One of the most intriguing things about any world music ensemble is how the sound and form of the music reflects the local context and those who perform it. In terms of samba, this can be deliberately woven into the band’s ethos or sound, such as Macumba (samba with bagpipes), Bloco Vomit (samba-punk), and Sambagra (samba and bhangra), for example. It is more common, however, that community samba bands strive for a so-called “authentic” sound, generally understood as approximating what is perceived as original and true to a Brazilian cultural setting. In the case of Harlem Samba, their sound does approximate the Rio-style quite closely but not at all costs. Monteiro’s strategy has been to empower students to feel ownership of the music they make and the various samba bands they inhabit, placing an emphasis on what students can achieve with the abilities they have. This is reflected in the day-to-day running of the classes, where students take leadership roles. As a consequence there are a considerable number of graduates who return each year to play with the band. “I don’t lose many,” Monteiro says, “once we get past December 10th [end of Fall semester] all those college kids will be here everyday. They will play when we have a concert; there are always us and the kids who have finished college. There are kids who are 22 [years of age] who come and play.” This was evident in my conversations with the budding sambistas, who all explained that after school, “I’m coming back!”

Some students in the Harlem Samba project perceived Mr. Monteiro as a friend: “Oh I’m much more of a friend to Mr. Monteiro than my other teachers in my old school [ . . . ] I could say that he is definitely more interested in the work.”<sup>15</sup> From Monteiro’s perspective, the teaching is very challenging, “because no matter what I throw at them they get it—there is a level of comprehension—I think they really get it.” He also rather modestly feels that students over-value his musicianship. The musicianship is not in doubt—listening to the band, one could not help but be impressed by the quality of the samba “groove,” a unified sound that was clearly well-crafted and well-understood. What then, if anything, made it distinctive from its Brazilian counterparts? In some respects there was nothing extraordinary in the sound, except if you took a close look at those who were playing. This was remarkable. It is therefore here, at the point of the participants and the context, that Harlem Samba gains its distinctiveness. There is an energy that drifts from the streets right into the rehearsal space and through the drum, a performance full of New York teenage intensity.

From a non-formal after-school club, the FDA samba program has developed to include almost every member of the school community. It seems a truism to state, as Monteiro did, that “[i]f you were to go in the hallway, if you were to take a walk around the building and 40 kids were going by and we dragged them all in they could probably play: Almost every 9–12th grader in the building knows how to play.” Initially supported by a principal who believed in the power of music, the program attracted a private donor, who has now given significant amounts of money to purchase instruments and aid travel. The latest purchase is a collection of Candombe drums from Uruguay, which offers an opportunity to expand the school musical and cultural experiences. The program has given some students a stronger sense of identity, and this is reflected in the number of students who return to play after graduation. Asked about where he got his T-shirt. Stephen replied, “It’s Harem Samba, yes I’m proud of it. I’m proud to be part of this.” Other participants have a sense of responsibility that emulates from Monteiro’s teaching strategy, which enables students to take active roles in peer teaching and in directorship. Jay stated, “I will never forget this class—I will never forget.”

As a musician who has embraced ethnomusicological approaches to music learning, such as those described by Bakan (1999), Rice (1994), and Chernoff (1979), Monteiro has been visiting the Santa Marta favela and the São Clemente samba school since 2010. Prior to 2010 he visited every major samba school in Rio and Sao Paulo and schools in Tokyo, Cape Verde, London, and throughout the United States, honing his skill and consolidating relationships. Monteiro realizes now that you do not have to teach trumpet and have a traditional marching band to consider your program successful. “We can give a concert, we can do parades, so suddenly we had a marching band, a concert band, and we can do parades—all these things that at one point [the FDA] did have before it collapsed. Suddenly it was back in this form.” Do you need to have choir, band, and orchestra to have a successful music program? Monteiro is emphatic: “Not at all.”

## THE CASE OF MUSIC ALIVE! IN THE YAKIMA VALLEY

It's not easy to pack up a group of university music majors for off-campus course activity for a few days, not when they're enrolled for a necessary run of multiple scheduled sessions in a semester's classes, seminars, ensembles, and studio lessons. Their professors may ask questions, and rightly so, for student absences mean make-up classes and assignments for the missing students and a temporary "tilt" and imbalance of the composition of the course for those who remain. For the ensemble directors, an absent oboist makes for a lopsided "hole-in-the-middle" sound, and the loss of three sopranos from the chamber choir can clean out the treble sonorities. It takes a very good reason to shift a carefully laid-out campus schedule, and a logically articulated rationale (passionately and persistently proffered to colleagues) is essential in the process of making it happen.

Because of the flexibility of a committed faculty, University of Washington (UW) students have been packing up for 13 years for trips across the Cascade Mountains, with the intent of "making a dent of a difference" in a place far beyond campus. They sing, they dance, and they play for schoolchildren and youth in rural Toppenish, on the high plateau of the Yakama Tribal Lands, where Yakama and Mexican-American families live side by side. When there's funding (for 10 of the 13 years in this period), the program, Music Alive! in the Yakima Valley, does well, and benefits stream in two directions: to the Toppenish community and to the music majors. The project lands at the nexus of music education, applied ethnomusicology, and community music, and its aims are multiple: to bridge the gap between privileged university music students and underserved school populations, to provide a civic engagement of music majors with children and youth of poor and rural communities, to perform for the Mexican-American and Yakama children vocally and on instruments they have never heard or seen "live," and to listen to and participate in the music made in these communities. With this last action, we sought also to validate a diversity of musical expressions that is beyond the standard university music-major repertoire (Soto, Lum, and Campbell, 2009).

Like many college music programs in North America, the University of Washington (UW) School of Music has offered programs of performance, composition, and scholarship for more than a century. In the 1920s, the School's mission expanded to include the preparation of teachers for music positions in K–12 schools.<sup>16</sup> With the establishment of the ethnomusicology program in the 1960s, and the development of multicultural education studies in the College of Education by late in that decade, a theme was introduced into the content of its music education programs: to approach music and teaching from multiple cultural perspectives, and to develop music teachers who could think globally and act locally, and who could respond to diversity in the schools with cultural sensitivity. Seeds were sown a half-century ago for a movement in multicultural music education where music could be a powerful means of making a pathway to cultural awareness and understanding. Whether music of the Vietnamese or the Venezuelans,

the Hawaiians or the Hungarians, the Saami or the Samoans, UW students of music education have provided the model for other multiculturalists to offer song, dance, and instrumental expressions of a people as a means of knowing music and culture in a profound way.

For cultural sensitivity to develop more fully into the perspectives of music majors, firsthand interaction with culturally diverse populations has proven effective—perhaps even transformative. But how? Through short-term single cameo-visits of “culture-bearers in the classroom,” in which a song is sung, an instrument is played, and a brief question-answer period ensues? Year-long residencies of artist-musicians? Field trips to a given cultural community? At the UW, we opted for a mix of these experiences through an assemblage of guest musicians to our classes and seminars, arrangements for visiting artists (from Korea, Mexico, northern Ghana, southern India, Ireland, Indonesia, Puerto Rico, Senegal, Tanzania, Afghanistan, and elsewhere) who teach their performance craft for a term or a year, and field trips through Music Alive! in the Yakima Valley (also known as “the MAYV program”). Especially with MAYV, firsthand interaction is furthered, as students travel to the field of communities that are distinguished by their location, their ethnic-cultural composition, and their socioeconomic circumstance. There, in the Yakima Valley, they have opportunities to interact with students musically and socially in the comfort of their hometown, to feel the rhythm and pace of the people of the community, and to wonder about ways in which local values are reflected in the music of the conjunto, mariachi, and pow-wow events.

There are day visits, overnights, and one week-long residency each year by University of Washington music majors in the Yakima Valley. The day-long visits are very long indeed, as sleepy-eyed students assemble with their instruments in the parking lot of the School of Music in the pre-dawn chill, fingers crossed that the mountain pass they will reach in an hour’s time will be dry and ice-free. Following 10–12 hours of energetic onsite activity in elementary, secondary, and tribal schools of Toppenish, they arrive back to a dark campus, fully exhausted and ready for bed. The week-long residency transpires in January, and music majors enjoy homestays when they live in groups of three with families in town. This becomes an opportunity for music majors to quickly enter into the town’s cultural environment, as they gain firsthand knowledge of what family life is like in this community, so far from Seattle’s city lights. Whether for the day or the week, homestays are filled with time to talk across the boundary that distinguishes rural from urban life, poor from privileged circumstances, and minority groups of Mexican Americans and Yakama Indians (Campbell, 2010).

The experience in the Yakima Valley is undergirded with discussion sessions wrapped into the course, Ethnomusicology in the Schools, that precede and follow the trip, in order to prepare students for activity and observation and to deconstruct the cultural experience. At the top of the reading list are classic works by John Blacking (1973), Charles Keil (1994), E. Thayer Gaston (1968), Christopher Small (1998), Thomas Turino (2008), and Deborah Wong (2001), all of which refer to a more musical humanity than is typically acknowledged, with emphasis on the position that all people have need for

musical expression. Small refers to “musicking” as a common sociomusical practice across communities, and Keil describes all children as “born to groove”—prior to the unfortunate societal message sent out that “some are, and others never will be, musical.” (Keil and Campbell, 2006). Turino’s *Music in Social Life* turns their heads in questioning why music and dance provide for profound personal and social experiences, in many times and places. Questions of sameness versus distinctions emerge in class and on-site discussion, as the students tick off the myriad ways in which the people of the Yakima Valley think and do music. Without fail, the observation arises among students that all people are anchored in music, despite variations in sound, behavior, and values (Soto, Lum, and Campbell, 2009). Students of the MAYV experience are typically music education majors, but performance, ethnomusicology, and jazz studies majors have also joined in on the course, the trips, and the discussions.

Music Alive! in the Yakima Valley is an “extra” in the lively work-a-day world of faculty and students. It works, though it has its bumps along the way, as it is not (yet) self-sustaining. There is the constant worry of where the next year’s support will be coming from—for student meals, van rental, fuel, small percussion instruments and instrument-making materials, and an assistantship for a seasoned graduate student with performance chops, music education, and/or community music experience, who can negotiate and arrange for the various details of the approximately 10 trips across the academic year. Many have committed themselves to “making a dent of a difference” in the MAYV program, including graduate students of music education and ethnomusicology. Amanda Soto, originally from a Tex-Mex border town, served three years as “fieldworker” and facilitator of activities in the Yakima Valley, and her bicultural experience was extraordinary in connecting to the Mexican-American community there. Robert Pitzer worked in arranging for musical exchanges between music majors and the Yakama Nation drummers and flute players, so that give-and-take sessions could proceed in a manner that fit the school-day priorities of the Tribal School. Ethan Chessin’s efforts were directed toward providing performances (and participatory events) with his campus klezmer group and with Son de Madera, the university’s visiting artists of *son jarocho* music from Veracruz, Mexico. There are educators and activists in the Valley who support the effort: Robert Roybal, principal of Valley View Elementary School; Toppenish High School music teacher Nicola Mayes; Earl Lee, the blues-guitar-playing music teacher at the Yakama Nation Tribal School; Steven Meyer and John Cerna, superintendent and assistant superintendent of the Toppenish Schools; and Ricardo Valdez of Heritage College on the Yakama Tribal Lands (Campbell, 2010).

Projects like Music Alive! in the Yakima Valley are inspired by the works of others. Public sector music-activist Dan Sheehy, director of Smithsonian Folkways and the Smithsonian Center for Folklife and Cultural Heritage, is an inspirational model for making music happen in communities, for seeking ways to support the continuation of music by the people and for the people. The outpouring of energy by Charles Keil to create and sustain live music-making outside formal educational institutions—in 12/8 path bands, the East and West Coast Honk! Festivals, after-school programs, and public gatherings—is the stuff of legend, and he is always in mind (Garafalo, 2011). University

administrators offered continuing moral and monetary support for our efforts. Close colleagues in music education and ethnomusicology believe in the project and help to uphold and continue it, and the School of Music calls it their “community engagement” program.

“What’s in it for you?” one senior (and distinguished) faculty member from across campus once asked, in reference to the MAYV program. There is the joy that we see on the faces of children who are visibly in awe of the university students’ performances on violin, or saxophone, or guitar, their eyes wide and their jaws dropped open. There is the positive energy that can be physically felt in the exchanges of university and high school students over instruments, repertoire, and the meaning of music. There is the way that university students return to classes, fired up and firm in their belief that they are destined make a difference as musicians and music teachers in their lives ahead by reaching out to the outlying communities (rural? poor? socioculturally distinctive?) they had previously never connected to. There is their increased and genuine interest in “other” musics and musicians. Finally, there are more than a few students, over the years, who have taken the pathway to teaching jobs in places beyond their own familiar and safe suburban environments, to work with children and youth far from the mainstream who deserve highly skilled and sincerely dedicated musicians in their midst (Soto, Lum, and Campbell, 2009).

In the music majors program at the University of Washington, there is strong evidence that the MAYV program has opened ears, eyes, and minds to different but equally logical ways of conceiving time and space, of thinking and doing, of musicking, learning, and transmission. For some music majors, the program is a “startle experience,” an “in-their-face” event that is mildly disorienting to them in the midst of their orderly university lives. After all, there is plenty of adjustment in going from the gentle flow of campus events to the sometimes raucous and riled-up activity of a group of schoolchildren (anywhere!), and they also must adjust from a warm room in the residence hall to a cot in a family’s spare (and sometimes drafty) room. There is a certain distance, both literal and figurative, between university students and the children of a culturally distinctive rural community, a crevasse that needs a bridge. For those who work with Music Alive! in the Yakima Valley, there is our continuing hope that they can help to lessen the distance, so that Seattle students and the people of the Yakima Valley might come to know “the other” through meaningful experiences in music.

## REVOLUTIONARY POTENTIALS

Over 40 years ago, John Blacking predicted that “[e]thnomusicology has the power to create a revolution in the world of music and music education” (1973: 4). This prediction has come to pass and is now realized in the broader conceptualization of music that finds its way into academic courses and applied performance experiences for students of all



levels of instruction, and through the questions, frameworks, and processes of research that straddles the fields. The reverse may be just as plausible, that music education may be a means by which ethnomusicology is made more relevant, and is revolutionized. Adding to the works of music educators and ethnomusicologists is the emergence of community musicians committed to facilitating the music with which a community identifies, and which engages learners who seek to express themselves musically. Overlapping the fields, and in the two case descriptions, there appears a definitive commitment to embracing an ethnomusicological sense of people and place, to honoring the local, and to understanding that music is situated within the lives of those who choose to make it. While the future will tell the truth of this challenge, it is nonetheless reasonable now to accept this premise—that the intersection of ethnomusicology and music education, joined by the emergent field of community music, is a point at which the means for understanding music, education, and culture may be found. It is at this juncture, where these dynamic fields and their considerable histories merge, that new knowledge may be developed. From the pure to the practical, this crossroads of specializations may be critical to future insights in each of these distinctive fields, revealing facets of their shared interests in music, learning, and education.

## NOTES

1. The attention to American contexts is due to the extensive experience of the authors in various US programs and projects, as well as due to an extensive literature that explains and interprets American-style ethnomusicology and education. Ethnomusicology and music education activity exist in many settings worldwide, but it was deemed beyond the scope of this chapter to attempt to be all-inclusive of these perspectives globally.
2. For a wider picture of the impact of brass bands, see *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making* (Reily and Brucher, 2013).
3. Second and third editions published in 1996 and 2010.
4. See <http://www.mjpublishing.com/>
5. <http://www.folkways.si.edu/>
6. <http://www.culturalequity.org/>
7. [222.youtube.com/user/MariachiOnline](https://www.youtube.com/user/MariachiOnline).
8. See also (Deane and Mullen, 2013; Rimmer, 2009; Koopman, 2007).
9. For a critique of the notion of lifelong learning in community music see (Mantie, 2012).
10. <http://www.youthmusic.org.uk/>
11. See <http://www.128path.org/>.
12. UK-based Music for Change has an emphasis on empowerment through music and runs projects in the United Kingdom, but also Africa, Asia, and Latin America. See <http://www.musicforchange.org/>.
13. The Frederick Douglass Academy (FDA) offers a college preparatory education for grades 6–12. Located in Harlem, in New York City, the school serves an urban population and seeks to educate young people within a diverse curriculum. Under the motto “without struggle, there is no progress,” FDA prides itself in giving its students the best possible chance to be competitive in college applications (<http://www.fda1.org/>).

AQ: Please note that Harlem is not a borough of NYC.

14. There are 1,700 students in the school and all of them have to do music in order to graduate. Until very recently there was only one music teacher seeing up to 50 students at a time. Another key reason was that in an urban school such as FDA the population can be transient and this makes it very difficult to cultivate a traditional US band program.
15. This is resonant of previous research. See Higgins (2012b).
16. K–12 is a designation used in the United States among other nations as the sum of elementary (primary) through secondary education.

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