Greetings again from the SEM Student News staff. This volume brings together the old and new in our staff. We have had a few “retirements” from the newsletter, with more to come shortly. We are pleased to introduce four new staff contributors—Eugenia Siegel Conte (Wesleyan University), Kyle DeCoste (alumnus of Tulane University), Brett Gallo (alumnus of Tufts University), and Simran Singh (Royal Holloway, University of London)—whose first contributions can be found below. Their unique perspectives are a nice addition to our staff. Welcome to you all!

For this volume, we focused on the trajectories between music education and ethnomusicology—two historically divided career and research paths in most music programs. As many of us build student careers around novel research foci and developing new concepts for the study of music, how many of us aim to hone our teaching skills as much as our research skills? While scholarship is often the main agenda for most ethnomusicologists, most of us end up in some form of educational setting where teaching is the bulk of our work. Many of us will rely on “on the job” training through graduate teaching or paying our dues in adjunct life. This volume says we can do better. We should do better. We feature a conversation with Patricia Shehan Campbell (University of Washington) who suggests a combination of trainings—ethnomusicology and music education together—is a valuable and attainable solution. The other side of the coin—music education as a field—could also benefit from better approaches to “world music,” as not just a token selection for concert, but a complimentary pedagogical approach to teaching music.

We hope this volume truly speaks beyond borders and opens up conversations for us all to be better scholars, students, and teachers.

By Justin R. Hunter
(University of Arkansas)
SEM Reports
announcements, conference calls, new initiatives

By Justin R. Hunter (University of Arkansas)

In this column, we call attention to exciting ways for you, as a student and scholar, to get involved in SEM and beyond. From conference announcements to publication news, this column is your go-to place for updates and information on becoming more active as an ethnomusicologist. If you have announcements, calls for participation, or new programs that should be included in an upcoming volume, contact us at semstudentnews@gmail.com.

SEM Concentrations:

SEM has a variety of concentrated groups within the organization. The SEM Student Union, for example, is a section within the society that functions to serve student scholars. These groups are a great way to connect with scholars and students with similar interests. Check out the current roster:

Special Interest Groups:
- Society for Arab Music Research
- Analysis of World Music
- Anatolian Ecumene
- Japanese Performing Arts
- Archiving
- Celtic Music
- Cognitive Ethnomusicology
- Ecomusicology
- Economic Ethnomusicology
- European Music
- Jewish Music
- Medical Ethnomusicology
- Music and Violence
- Music of Iran and Central Asia
- Sound Studies
- Voice Studies

Sections:
- African Music
- Applied Ethnomusicology
- Crossroads Project on Diversity and Difference
- Dance, Movement, and Gesture
- Education
- Gender and Sexualities Taskforce
- Historical Ethnomusicology
- Improvisation
- Indigenous Music
- Latin American and Caribbean Music
- Popular Music
- Religion, Music and Sound
- Section on the Status of Women
- South Asian Performing Arts
- Student Union

Ancillary Organizations:
- Association for Chinese Music Research
- Association for Korean Music Research
- Society for Asian Music

Keep up to date with the happenings in the Society for Ethnomusicology by finding their Facebook page or connecting at www.ethnomusicology.org.

Be sure to renew your SEM membership to receive full benefits including subscription to Ethnomusicology and the various publications as well as a useful and varied resource list.

Ethnomusicology Today: This past September, SEM released Ethnomusicology Today, a podcast series, and the Society's newest publication project. Ethnomusicology Today represents a growing diversity of publications that embrace digital media formats in an effort to increase accessibility and public engagement both within and beyond the field of ethnomusicology. Currently available episodes feature short interviews with ethnomusicologists recently published in the journal, Ethnomusicology. Episode 1, released in September, features a discussion with John Paul Meyers (University of Illinois, Urbana-Champaign) concerning his article “Still Like That Old Time Rock and Roll: Tribute Bands and Historical Consciousness in Popular Music” (Winter 2015). In Episode 2, David Kaminsky (University of California, Merced) considers issues of cultural ownership and Jewish Identity among Swedish chamber klezmer bands from his article, “Just Exotic Enough, Swedish Chamber Klezmer as Postnational World Music and Mid-East Proxy” (Spring/Summer 2014). Forthcoming episodes will continue to feature interviews and stories aimed at engaging a broad audience interested in contemporary issues in global music studies.


Listen to the podcast via streaming on the SEM website: http://www.ethnomusicology.org/group/Pub_Podcast

To submit feedback or suggestions for future episodes, please email Trevor Harvey at trevor-harvey@uiowa.edu.
60th Annual Meeting of SEM: Austin, Texas, Dec 3–6

Events of interest for students:

Thursday
- **Morning Coffee/Tea**, 7:00–8:00am, Room 602
- Roundtable: Navigating a Path Toward an Academic Career: Strategies for Building Expertise and Preparing for Job Placement, 1:45–3:45pm, Room 404
- The Real World of the University?: Ethnomusicology in Higher Education, 4:00–5:30pm, Room 416AB
- First-Time Attendees and New Members Reception, 5:30–6:30pm, Salon F
- Student Union Open Meeting, 7:30–8:30pm, Room 404 (pizza provided for dinner)

Friday
- **Roundtable: Social Media and Ethnomusicology: Research, Teaching, and Performing Careers**, 4:00–5:30pm, Salon F
- Indigenizing Academic Soundscapes, 4:00–5:30pm, Room 415A

Saturday
- General Membership Meeting, 1:45–3:45pm, Salon H
- Seeger Lecture: Philip J. Deloria—“Life on the Musical Edges,” 4:00–5:30pm, Salon H

Sunday
- The Urge to Teach: Agents and Agendas, 8:30–10:30am, Room 415B

Thursday, Friday, and Saturday
- **Student Lounge**, 6:00pm–12:00am, Room 614

**Charles Seeger Prize:**
SEM is now accepting submissions for the 2015 Seeger Prize! The Charles Seeger Prize recognizes the most distinguished student paper presented at the SEM Annual Meeting. See here for submission guidelines for required documents, formatting, and procedures.

Applications are due by the end of the Annual Meeting, December 7th, and should be submitted to sem@indiana.edu.

**Annual Meeting Video-Streaming:**
You can now find the SEM 2015 Video-streaming schedule available here. On the schedule, you will find two links for each half of the day. The first link is the live stream, and the second will hold an archived copy after the session has ended. The archived copies will be edited later this winter. Please note that the schedule times are Central Standard Time (GMT-6).

At the above link, you can also find archived sessions from 2011-2014. Special thanks to IU Collaboration Technologies for making this possible. For questions regarding the video-streams, please contact Jennifer Studebaker, SEM Video-Streaming Coordinator and Program Specialist, at sem@indiana.edu.
The State of the Field

your views, your visions, your voices

By Hilary Brady Morris (University of Illinois, Urbana-Champaign)

For three weeks in Spring 2015, I was thrown into substitute teaching full-time music classes at a charter elementary/middle school that specializes in the performing arts. The previous teacher had left suddenly with no lesson plans, past, present, or future. Among other courses, I was to teach “World Drumming” (quite outside my purview) with the only apparent resource being a booklet I discovered while rummaging through the chaos of the previous teacher’s office. The booklet included socio-cultural and historical worksheets about drumming traditions in Africa and Latin America. In class, I asked the students to tell me what they had done all year; most struggled to articulate anything more than, “Uh, we played the drums.” When I asked them what they knew about the drumming, some guessed, “African?” And when I gave them contextual homework, they stared at me, incredulous that they were expected to do more than show up and bang on things. I continue to ruminate about this example of a pedagogical disconnect between sound and context. I am quite grateful for this issue’s topic, as contributors in this column and elsewhere highlight and contemplate the utilities and influences at play in the intersections of ethnomusicology and music education.

CARRIE DANIELSON (Florida State University): Oftentimes when I tell people that I am an ethnomusicologist who studies children, I am met with the response, “Why ethnomusicology? Why not music education?” In my work, I embrace the intersection of the two disciplines. I draw upon scholarship in music education to inform my understanding of children’s musical lives and development while employing ethnomusicological methodologies to understand how my interlocutors navigate the boundaries of their childhood. Over the past year, I have facilitated a play-based music program at a community center in Tallahassee, Florida. During the program, children are able to freely play and engage with music, creating a child-directed—rather than teacher-directed—space. Such a space allows children to define their own exploration of and engagement with their musical worlds. In other words, I do not teach children music; they teach music to me.

As ethnomusicologists, we have the ability to create scholarship that understands children’s social and musical engagement outside of the traditional classroom setting. By bridging the gap between what children learn and what they do, ethnomusicologists can not only contribute to new pedagogical practices, but they can also recognize the voices, capabilities, and agency of children along the way.

ELAINE CHANG SANDOVAL (Graduate Center, City University of New York): While working for the City University of New York Pipeline Program, which is aimed at diversifying the professoriate, I received an application for the program that could have been my own. It was from a student of color applying for ethnomusicology PhD programs because—like me—she wanted to contribute to multicultural music education (MME). I realized that the serendipitous meeting of our shared interests arose from our involvement in this particular mentorship program.

To me, questions of academic diversity and of the relationship between music education and ethnomusicology are inextricable. Minority and first-generation graduate students often seek to contribute to education out of a desire to stay connected to our own communities. Our personal experiences cannot help but prepare us to critique prevailing educational praxis. My mentee and I were both compelled to work on MME because, though we are typically the targets of such efforts, we felt our own “multicultural” selves were sometimes misrepresented by the existing work.

Furthermore, the connections between ethnomusicology and music education often derive from goals of bringing ethnomusicology’s pluralistic view of culture into the classroom. This question of diversity should also be considered reflexively—ethnomusicology’s contributions to music education operate in tandem with the diversity of our own field.

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“Multiculturalizing” music education curricula depends on not only a dialogical relationship with ethnomusicology but also on questions of who is doing such work. Bridging music education and ethnomusicology creates a space for diversifying scholarship as well as for supporting increased rigor and sensitivity in the MME projects being pursued.

JACK TALTY (University of Limerick): Despite the traditional divergences between the trajectories of music education and ethnomusicology, much can be gained by exploring how combining approaches of both disciplines can enrich the ways in which music students negotiate the world of experiencing and performing music. My research on the institutionalization of Irish traditional music in Irish higher education problematizes the relationship between institutional and extra-institutional contexts of transmission, enculturation, and performance practice. My fieldwork includes the documentation of community discourse relating to diminishing stylistic individuality and the construction of a “canon” of Irish traditional music due to educational institutionalization. A particular challenge in Irish traditional music pedagogy is the degree to which higher education negotiates the diverse perceived needs and expectations of the wider Irish traditional community. What is taught and why? Other concerns expressed by research consultants in my fieldwork are perceptions of a pedagogical bias towards cross-genre collaboration and musical globalism at the expense of providing a nuanced and experiential foundational knowledge of Irish traditional music. Perhaps considering a synthesis of music education and ethnomusicology can influence how pedagogues prepare students to engage meaningfully with the musical world around them in a quasi-universalist sense, while simultaneously representing the idiosyncratic socio-cultural framework of individual traditional music cultures. Further collaborative enquiry between the disciplines of music education and ethnomusicology would provide an insightful perspective with which to balance representing the local while contributing to the global.

STEVEN TYLER SPINNER TERPENNING (University of Colorado, Boulder): After two years of teaching middle school band, I began graduate studies in ethnomusicology in part because I was struggling to convey to my students the importance of music as a social experience, as I learned through performing Ghanaian Highlife and traditional music. Seven years of classes and fieldwork later, my dissertation research into Ghanaian choral music has provided an opportunity to collaborate with a high school choir director to design and implement a unit to teach “Yɛn Ara Asase Ni,” a 1929 choral work by Ephraim Amu. Students are learning not only how to perform unfamiliar rhythms in a foreign language but also about the colonial experiences that shaped this piece. By performing a piece by a pioneering African composer who challenged the colonial status quo, students are learning how musical creativity can be a force for social change.

As the education profession becomes increasingly specialized, ethnomusicologists are well situated to collaborate with educators in ways that encourage appreciation of the interconnections that shape life. Although this recent collaboration resulted in a very different experience for students than what led to my own socio-musical development, I hope it encourages them to develop a conception of music as social behavior through their own personal performance experiences.

Connect with us on Facebook and the SEM webpage, both platforms are updated regularly including resource lists, calls for submission, and other outlets to stay engaged as ethnomusicologists.
Dear SEM,

Combining strategies of music education and ethnomusicology seems a logical approach to creating more inclusive environments for musical studies and, likewise, more diverse experiences for students and educators in K-12 to postsecondary education and beyond.

In your experience and research, what issues or possibilities have arisen in combining the pedagogies of these traditionally separate fields in music departments and schools? What advice would you give to students seeking to develop their research in ways that integrate the two fields?

SIMONE KRÜGER: When I began my research into the teaching and learning of ethnomusicology and world musics in higher/tertiary education in the United Kingdom, I did not anticipate a lack of dialogue between ethnomusicology and music education. However, I found that ethnomusicology usually undervalues didactic publications and is somewhat limited in terms of its relevance to applied music pedagogy. Even so, I was not deterred from studying the pedagogical strategies employed during the transmission of ethnomusicology in higher/tertiary education, and, in doing so, to show the possibilities of a music education that can promote among learners a transnationally, contemporary, and democratically informed sense of music. Consequently, I situated my research in the anthropology of music education, or “educational anthropology,” with its focus on the cultural aspects of informal and formal education. Much research in educational anthropology is concerned with cultural transmission, a concern also shared in ethnomusicology where musical transmission is seen as a reflector and generator of social and cultural meaning. Many ethnomusicologists have studied the transmission processes of particular musical traditions, while drawing conclusions that link aspects of the means and dynamics of musical transmission to peoples’ shared musical concepts, beliefs, behaviours, institutions, and technologies. Yet fewer have focused on musical transmission “at home” and in formal settings, with the most obvious examples presented by Henry Kingsbury (1988) and Bruno Nettl (1995); although there seems to exist a slow but growing interest in this topic since the time of these publications (for example, a forthcoming volume, edited by Robin D. Moore, is entirely devoted to practical reflection over what insights ethnomusicology can provide to musical institutions as a whole). Even so, there still exists a critical need to examine music pedagogy in institutions of formal music instruction, which to my mind would involve adopting an ethnomusicological approach to music education, and thereby focus on the social and cultural aspects of music education. In combining the principles and pedagogies of these traditionally separate fields in this way, we may consequently come closer to a new sub-field in ethnomusicology termed “educational ethnomusicology.”

References:

ANDREW KILlick: My perspective on music education is basically that of a practitioner rather than a researcher, although naturally the two roles overlap. I haven’t done primary research in the field, but in the course of teaching what are called “world music” classes at various American and British universities over the last seventeen years, I’ve become a bit critical of the ways in which it’s usually done. In the search for alternatives, I’ve ended up reading quite widely in music education and eventually publishing some of my own conclusions and suggestions (Killick 2014). What concerns me most is that, in a world where music from almost anywhere circulates instantly around the globe and sparks off an endless proliferation of new hybrids and blends, world music is still being taught, for the most part, as a smorgasbord of “case studies” on self-contained “music cultures” that are discussed separately and differently from the music that dominates the academy, that of the Western classical tradition.

At SEM Student News we try to address the most pressing issues and diverse research fields for our student body. Want to get advice from our network of peers, colleagues, and mentors? Email us your questions to semstudentnews@gmail.com.

A response column by Justin R. Hunter with respondents Drs. Simone Krüger (Liverpool John Moores University), Andrew Killick (University of Sheffield), Amanda C. Soto (Texas State University), and André de Quadros (Boston University).

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Dear SEM,

In this situation, music education undoubtedly plays a part through the legacy of its historical commitment to Western classical music as the music that is most worth teaching and its view of other music as just that, “other.” But ethnomusicology has also tended to accept and perpetuate the compartmentalization by leaving Western classical music out of its purview and throwing the baby of comparison out with the bathwater of the old comparative musicology in its often exclusive concern with how each form of music relates to its own cultural context. The kind of alliance that I would like to see between ethnomusicology and music education is one in which all the world’s musics are treated as belonging to the same world and the analogies and influences between different traditions are highlighted rather than downplayed. This would be what Huib Schippers calls a “transcultural” approach to cultural diversity: “programs in which many different musics and musical approaches are featured on an equal footing, not in the margins but throughout general introductory courses, history, theory, methodology, and discussions on the role of music for the community, beauty, or ceremony” (2010, 31). Perhaps predictably, I’m now working towards that goal by writing a textbook of my own, but I’m not calling it a book on “world music.” My working title is All the World’s Music.

References:

AMANDA C. SOTO: One troubling characteristic of academia is the increasing division and separation of investigative fields that situate scholars within tightly defined sub-disciplines, making it difficult for different disciplines to work together to produce creative and novel solutions to the complex problems that we all face. In order to create more inclusive environments for music studies, while providing diverse experiences for students and educators in the field of music, ethnomusicological and music education approaches and research must be blended. Transdisciplinarity is the act of taking ideas, theories, concepts, and methods which exist above the separation of disciplines and applying them in research and practice to transcend disciplinary boundaries. Ethnomusicologists understand the necessity of utilizing other disciplines and in some cases work hand in hand with music educators.

At the very heart of this dialogue, ethnomusicologists are music educators as they work to educate the next generation of students within the university system. They also are disseminating knowledge through different platforms—musically or scholarly—to the community at large. In contrast, music educators are in the trenches fostering and advancing the musical culture of children and adolescents while teaching about diverse music cultures.

Ethnomusicologists can assist music educators to blend ethnomusicological theories and research to establish world music pedagogies that can be incorporated into music education curriculum and teaching practices. They can help music educators in finding, learning, and utilizing traditional modes of transmission of a certain musical culture so that it can be incorporated and taught as an additional way of teaching music in the classroom. Furthermore, music education scholars can learn qualitative, specifically ethnographic, research methods and techniques from ethnomusicologists.

Music educators can help ethnomusicologists shape pedagogical teaching techniques through lesson preparation, curriculum creation, evaluation techniques, methods of delivery, and active musical participation. Music educators can also assist ethnomusicologists in field research, methodologies, and theories that are related to children. Music education and ethnomusicology have many similar veins in which both disciplines can impact each other in meaningful ways.

I would advise graduate students of these disciplines to take courses in both music education and ethnomusicology. Expanding their field of vision to include the tenets of both disciplines will allow them to conduct research that is rich in method and scope while learning of various ways in which to proceed forward in this ever-changing globalized world. Additionally, experiences in both disciplines will enable them to compete in a tough job market.

ANDRÉ DE QUADROS: In general, music education and ethnomusicology are distinct fields, but there is enormous common ground between them. This is particularly evident as music education becomes increasingly inclusive. Indeed, since the Tanglewood Symposium of 1967, continued on the next page . . .
Dear SEM,

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Music educators feel obligated to bring the repertoires of the world into their classrooms. Furthermore, they acknowledge that the abundance and diversity of repertoires largely exist through the efforts of ethnomusicologists.

There are many in the academy who understand that the confluence of these two disciplines benefits both, in that ethnomusicologists unpack the transmission and context of musical cultures. This transmission lies at the heart of authentic pedagogy. In my own work, studying choral communities in various parts of the world, and particularly in Indonesia, I have been astonished by the variety of ways in which community choirs transmit traditional and hybrid musics. My own Indonesian ensemble from North Sulawesi found it difficult to fully understand the Saman song-dances from northern Sumatera. This experience highlighted for me that the preoccupation of Western scholars and educators with authenticity is not universally shared. Community ensembles in non-Western cultures frequently borrow freely. As the leader of this ensemble, I brought issues of authenticity and hybridity to the pedagogical process.

The proliferation of world music ensembles by both ethnomusicologists and music educators has been accompanied by greater hybridity and fusion. Those of us who work in either or both fields are expected to question our work as regards authenticity of genre, transmission, and context.

To our regular readers, are there scholars or mentors in the world of ethnomusicology that you would like to hear from in this column? We work to include a variety of viewpoints from different generations, geographic locations, and theoretical frameworks. If you have someone in mind, email the editor any suggestions.

Diverging Paths, Common Goals

By Eugenia Siegel Conte (Wesleyan University)

To understand the relationship between music education and ethnomusicology in higher education, one has to recognize two important variances and two shared goals between these fields.

The first variance is practical. Ethnomusicology is an academic, interdisciplinary degree with a wide variety in core classes, course offerings, and ensemble opportunities across different institutions. In comparison, music education is a pre-professional course of study meant to prepare students for teaching practicum, certification testing, and the job market. As such, music education students take core courses in both education and music, complete multiple instrument-specific pedagogy and applied classes, and satisfy rigorous practicum requirements. Though courses of study vary by school, state requirements for teaching certification (especially in the U.S.) allow little flexibility for non-essential courses. Many schools add an additional certification year, or a fifth-year master’s degree, to ensure students have time to finish their course load and prepare for certification testing.

Relatively few institutions offer both ethnomusicology and pre-professional music education programs in the U.S. and Canada, and those that do often have little or no overlap between music education and ethnomusicology courses. In most circumstances, the only way a music education student might take an ethnomusicology or multicultural music course at these schools is as an elective or as a redundant credit outside the program of study.

There are, however, music education programs that require, or at least encourage, courses in world music cultures or participation in diverse ensembles. Though many do not offer an ethnomusicology degree, they have at least one ethnomusicologist on staff. “My school so heavily focused on education, so I thought, this is what I’m set up for,” says Katherine Sanchez, a first-year MA student in ethnomusicology at Wesleyan University who completed a 5-year degree in music education at Montclair State University before applying to graduate school. She continues, “But I started taking West African drumming and Balkan music. They incorporated these ensembles so people could use them on their resume. That’s part of the job market. That’s part of the curriculum decision-making on the administrative level. That’s what sets applicants apart in the job pool.”

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Diverging Paths, Common Goals

The second variance is theoretical. Since the beginnings of ethnomusicological study, and with renewed emphasis in the 1980s, music educators and ethnomusicologists worldwide have urged inclusion of multiple musical practices in childhood music education. But varying theoretical aims have sometimes proved difficult. Keith Swanwick, writing in the *British Journal of Ethnomusicology* in 1992, discussed the differences in approach:

> The aims of music education seem to me to differ radically from the aims of ethnomusicology. Education is essentially interventionist in character and culturally subversive. Education is about preparing the young for a changing world and is an attempt at bringing about change in people. . . . Ethnomusicology, on the other hand, presumably aspires to be more locally descriptive and culturally neutral. (Swanwick 1992, 137)

Since 1992, however, studies have tackled the institutional separation of these two fields. In the early 2000s, ethnomusicology scholars and activists scrutinized multicultural music education (Robinson 2002; Seeger 2002; Stock 2003), praised endeavors to bring broader cultural examples into the classroom, and suggested ways to enhance these efforts. Furthermore, in *Facing the Music: Shaping Music Education from a Global Perspective* (2010), Huib Schippers addresses the rift, discussing how to deconstruct and rebuild ethnomusicology and music education as more mutually inclusive.

Music education scholars are also invested in integrating multicultural music into teacher training and grade school classrooms. For example, in *The International Journal of Music Education*, Jui-Ching Wang and Jere T. Humphreys document their study of a group of pre-service music education students at a Southwestern U.S. university (2009). Not surprisingly, their research shows that most students spent disproportionate time studying traditional Western classical music. Wang and Humphreys submitted their findings to the university as a catalyst to alter the music education program track.

As can be seen in this literature, the common goals between ethnomusicologists and music educators are clear. Fostering communication and providing resources with a proud variety of music and cultural offerings to students of all ages are shared objectives, and learning how we can effectively teach—in grade school or higher education, during fieldwork or activist efforts, in theoretical or practical courses—is paramount.

References:

An Ethnomusicologist from Mars?

*inclusion through music in and out of the academy*

By Simran Singh (Royal Holloway, University of London)

The discipline of ethnomusicology has created a space in the academy for the inclusion of folk and traditional musics within the framework of formal music education programmes. Ethnomusicology scholars rely on interdisciplinary research, which encompasses diverse subjects and concepts as well as multiple forms of analysis and methodological frameworks. Negotiations with fields such as musicology, anthropology, popular music studies, and increasingly, digital studies, continue to inform the search for scientific and empirical methods of inquiry that concurrently reveal concerns shared across disciplines.

These concerns include how expression, experience, and meaning affect our perception and study of music as a social fact, and therefore hold possibilities and potentialities to impact the form of applied ethnomusicology. Tina K. Ramnarine suggests that these attributes influence musical performance and education beyond the academy (2008, 93),

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An Ethnomusicologist from Mars?  
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which in turn interrogates a dynamic and necessary tension between specialization and broadening disciplinary limits. For Henry Stobart (2008), ethnomusicology gains some of its power from its ability to instill social awareness and political engagement. Moving beyond pedagogy, such interactions reflect both the importance of and difficulty in answering questions of identity, community, and the nature of what political thinker Patrick Chabal calls the “core dimensions of life, the pillars of identity and sociability” (2009, 23), embodied in being, belonging, and believing, all of which speak to various interconnected relationships between the individual and society.

Extramusical perspectives such as post-colonial awareness, economic and cultural globalization, and post-modernism inform discourses on traditional and folk musics. In his critique of the British academy, Simon Keegan-Phipps states that the English folk tradition has largely been disregarded because of its proximity to an anglophile academic base, which is at odds with an “enduring post-colonial thirst for alterity” (2007, 85). The folk ideology in the UK is said to be founded on legitimacy, authenticity, and community (Street and Redhead 1989, 179–80), along with an acceptance and incorporation of repertoires and styles from contemporary and external sources. I encountered this as fact in Norwich, a city in England known for its thriving folk scene, where I did my master’s degree.

This was not dissimilar to encounters I had in the field. During my research on hiphop in Uganda, I encountered a young popular music scholar at Makerere University who also called himself a world music practitioner. The reason for this was his integration of traditional and folk instrumentation and forms into popular music genres such as hiphop. To his mind, this was a process that was dynamic, creative, and challenging. It provided a space for him to assert a national identity and culture, and equally, to enjoy engaging with a contemporary musical genre.

This provided three insights. First, that such segregations mean different things to individuals depending on how they identify their musical contributions and repertoires in relation to personal experiences and perspectives. Second, globalization, through the media and transnational travel, facilitates encounters with musics from cultures and areas, which for the sake of simplicity I will categorize as not of one’s own— if “own” can be defined as place of origin or adopted homeland(s). These are slippery and ephemeral categorisations, but nonetheless, such encounters of proximity challenge Nettl’s wonderfully poetic archetype of the “ethnomusicologist from Mars” (1995, 12). Third, the study of both folk and traditional forms, in different ways, share a concern with authenticity and otherness. Fixing notions of authenticity is, to my mind, knotty. As a scholar and lover of popular music such a hiphop, I find myself marveling at successful incorporations of diverse styles while not perceiving a sense of otherness in the least, which one could argue is the result of our hypermediated, digital age.

In institutionalized musical programmes, such as the Finnish Sibelius academy, folk musics are being used in curriculum due to the belief that music should be 'living' and 'relevant to contemporary society,' as opposed to a "museum piece preserved in stasis" (Hill 2009, 209). Folk music at the Sibelius academy stands out in contrast with musical others (Ramnarine 2003), as the programme encourages cross-cultural and multi-genre appropriation and experimentation (Hill 2007).

Nonetheless, in spite of postmodern pluralism, in terms of transmission, aesthetics, and performance, one cannot disregard historical trajectories, including the sociological, pedagogical, economic, and ideological. Returning to Keegan-Phipps (2007), education is unavoidably a top-down process in so far as one cannot argue with the hierarchical nature of pedagogy and the process of knowledge transfer. The institutionalization of textual and contextual authenticity, and subsequent processes of standardization and recontextualisation cannot be removed from a long history of social engineering, political agendas, economic relevance, and hierarchies of taste and public perception, which in turn shape the nature of music programmes in the academy.

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Finally, on a global scale, one cannot ignore inequalities of economic flows, which often marginalize the very cultures whose musics we choose to study and enjoy. This raises a question that lies at the heart of ethnomusicology, the academy, and its impact: How do we balance our documentation, preservation, and practice of musical forms while simultaneously acknowledging the need for inclusion, innovation, and reflexivity? We are fortunate to experience a great democratization in terms of access to, and dissemination of, information through current digital technologies, which makes me wonder if Nettl’s Martian, totally alien to other musics and cultures, is a thing of the past, in and out of the academy.

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Legitimizing Culture-Specific Learner Practices in Music Education Contexts

By Dawn T. Corso (University of Arizona)

As an ethnomusicologist, you often find yourself in unique situations of the most intriguing variety. Not long ago, I met with two interesting fellows in order to be inducted into the “secret society” of uilleann pipers in Arizona; my goal was to begin playing this incredible instrument. You see, uilleann piping is a musical practice that only those of us who can play an instrument, appreciate Irish musicking, have a few extra thousand dollars lying around, and can physically manage an octopus should undertake. Moreover, you can imagine that to find players who might also teach in the far-flung Irish diaspora of Phoenix was no easy task. The pipers in question were offering me their vast knowledge and skills, but were also warning me of the potential dangers of piping, in essence, sizing me up to see if I was worthy of qualifying my purpose. [Cue sound of pipe bellows and bag deflating] In the subsequent silence, one piper asked, “Why would you use a book?” I responded, “To learn new tunes.” The pipers looked at one another, and the first declared, “Oh! You learn by the dots? Well, I suppose we can teach you, too.” At this point, I decided to stick with whistling written tunes in private.

While this story is told (and hopefully taken) with humor, it demonstrates expectations and values related to learning music and how they might be incongruous between learner and learned, not to mention the gaffes still so easily made when encountering unfamiliar territory. Having no experience with uilleann piping and knowing how I learn music most quickly (visually), I had blinded myself to seeing the learning practices best associated with this musical tradition (aural and tactile). Further, my potential teachers were of the opinion that “book learning” would only hinder me from learning the skills needed to play the instrument and understanding the nuances associated with the musical practice.

As the lesson continued with discussion of reed production and quality of pipe makers, I casually asked whether either of the pipers used books, without qualifying my purpose. [Cue sound of pipe bellows and bag deflating] In the subsequent silence, one piper asked, “Why would you use a book?” I responded, “To learn new tunes.” The pipers looked at one another, and the first declared, “Oh! You learn by the dots? Well, I suppose we can teach you, too.” At this point, I decided to stick with whistling written tunes in private.

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Legitimizing Culture-Specific Learner Practices

continued

Reflecting on how this experience fits into pedagogy, or more broadly, the convergence of ethnomusicology and music education, begs the question, “What teaching/learning methods best serve the musical practice at hand?”

As a young elementary music teacher long ago, I recognized another pedagogical problem at the intersection between musical culture and music education. The issue related to students who demonstrated obvious skills in music outside the classroom, but did not demonstrate that same proficiency inside the classroom. What was the cause of the discrepancy? This question became the basis for my dissertation (Corso 2003) and continues to fuel my inquiry. In that particular study, I realized the ways in which children were learning outside the classroom (e.g., experiential, mixed ages of learners, leadership based upon expertise) were often very different from the learning context of the classroom (e.g., abstract, same-age groups, leadership by the teacher). Moreover, what children found relevant to learn was often at odds with what the teacher found important. These findings exemplify what Shehan Campbell describes as, “The Enculturation-Education Interface”:

Schools that divorce themselves from the challenges of the real world of music in the everyday lives of children, that scale back and simplify beyond recognition the meaning of music, and that give little opportunity for children to apply what musical knowledge and skills they have mastered to new contexts, cannot accomplish the noble goals of transmitting and preserving musical nor cultural heritage. (1998, 50)

If we are not careful, acculturation takes the place of enculturation when formal education begins. More ethnographic research on music learning of children, such as that reviewed by Griffin (2010) is sorely needed to recognize and elevate the importance of children’s musical experiences so that it can inform music curricula and learning/teaching processes in schools.

Perhaps, in order to bring together the teaching/learning practices associated with a particular musical tradition or style and the musical experiences of the learners, what is needed is a conceptual model, such as the one proposed by Butler, Lind, and Constance (2007, 243). They suggest that, instead of having a top-down model based on an overarching cultural context situating the teacher and student who then mediate the content, instruction, and context, the musical culture of study and its associated best practices should be side-by-side with the children's and teacher’s musical experiences and skills, each with their concomitant cultural values and expectations. This structure creates a three-ring Venn diagram, if you will, in which all parties’ constraints and affordances are considered equally à la Lave and Wenger’s “communities of practice” (1991) that changes with each new cultural entrée. In this framework, not only will education welcome the experiences and understandings students and educators bring to the learning context but will also consider the unique embodied learning practices carried in musical cultures. In closing, one of my piping mentors from the opening vignette brilliantly suggested, “When one learns a second language, it is possible to communicate through that language even though retaining an accent. However, when one attempts to learn a new genre of music, to succeed, it is necessary to tune out the accent. That takes some level of immersion in the aural tradition. It takes a lot of listening.” Here’s hoping that we can all do a bit more listening.

Footnotes:
1 The author is indebted to Dr. Shelly Cooper, University of Arizona, for the opportunity to present the content of this paper as a seminar for her music education graduate students in MUS 650 in September 2015, and to her students for inspiring me to submit it in the first place.
2 My heartfelt gratitude goes to local pipers Mr. Jason Smith, Co-Founder of the Arizona Uilleann Pipes Society, and Mr. Tom Connor, local uilleann pipes instructor and séisiún player, for their bottomless patience, welcoming attitudes, and extensive knowledge of the Irish piping tradition. Their comradesy and guidance is very much appreciated.
3 Actually, it is not secret, nor is it a society, but it felt that way because it took so long to find anyone who played the pipes within a hundred-mile radius of my home! In case you were wondering, uilleann pipers are not listed in the local community band directory.
4 Again, I would like to thank Mr. Tom Connor of Phoenix, AZ. Not only is he eloquent, knowledgeable, and musical, but is incredibly willing to share and support nascent learners. Go raibh maith agat!

References:

Society for Ethnomusicology © 12
Disrupting the Paradigm
a case for traditional music ensembles in american universities

By Kyle DeCoste (Tulane University)

In the late 1950s, Mantle Hood altered the way ethnomusicology was taught. With his idea of “bi-musicality,” he began teaching non-Western music as both a means of fluent musical conversation between self and “other,” and as a way of obtaining tactile knowledge (Hood 1960). Over the ensuing decades, “world music” ensembles, based on Hood’s model, have become more or less standard in ethnomusicology programs. While these university music ensembles promote an equalization of power, David Locke argues that they are nonetheless “affected by the world’s imperial, colonial past” (2004, 181).

Fifty years after Hood’s developments, it seems a new type of ensemble is emerging, one which brings performance a bit closer to home. When I was given the prompt for this piece, I was asked to explore the emergence of “traditional music ensembles.” Being that I’m from Nova Scotia, Canada, “traditional music” for me means fiddle music and other musics categorized as “folk.” While the term “traditional music ensemble” could actually refer to any type of music ensemble, for the purposes of this piece, I’m referring to university music ensembles that play the traditional (i.e., orally/aurally passed down through generations) music of their region, which is most often folk music. If, according to SEM’s website, ethnomusicology’s aim is “[to take] a global approach to music (regardless of area of origin, style, or genre),” why is it that traditional music ensembles have been relatively scant in university settings? One possible explanation involves a class hierarchy. The act of labeling American musics as “traditional” is an exercise of power; while it might denote Western music, this music is not considered Western art music. As Sarah Weiss argues, while generic descriptors like “traditional” and “folk” can be used to talk about peoples, cultures, and musics, these terms also “frequently suggest evaluative hierarchies and boundaries that persist in the West” (2014, 510). If, as Clifford Geertz suggests, the job of anthropology [and presumably ethnomusicology] is “to keep the world off balance; pulling out rugs, upsetting tea tables, setting off firecrackers” (1984, 275), then maybe this hierarchy, which resonates “close to home” in our institutional ensembles, should be brought into discourse.

To better understand what kind of work is being done with traditional music ensembles, I interviewed Mark F. Dewitt, the Dr. Tommy Comeaux Endowed Chair in Traditional Music at the University of Louisiana at Lafayette (ULL). In the traditional music degree program offered at ULL, ensembles play primarily Cajun music from the surrounding region. I asked Dewitt about the possible advantages of having a traditional music ensemble over a world music ensemble (e.g., Indonesian gamelan, Japanese taiko, etc.) and found that, by often focusing on regional music, traditional music ensembles can be quite fitting to the practice of public ethnomusicology.

I think one advantage of having some kind of traditional music ensemble where you’re taking students who are based in the community around the university [is that] you’re giving them a venue to play music they identify with in the university setting. So there’s some cultural activism going on there . . . And [you’re] sort of bringing the community into the university bubble. (pers. comm., October 1, 2015)

Traditional music ensembles are conducive not only to community engagement, but also to attracting local students. When localness and “authentic” engagement outside the university bubble can operate as currency in promotional materials pumped to potential students, it is likely not a bad idea to ensure community engagement is more than just an administrative marketing strategy. Aside from this, what implications do traditional music ensembles have musically? Dewitt speaks to this question:

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Disrupting the Paradigm

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You’re putting [traditional music] on the same stage [as Western art music and jazz]… and that’s a whole political question in itself: Does this music belong on a proscenium stage or should we keep it in the dance hall? But you’re putting it on the same stage as classical and jazz and all the other stuff that we teach here.

(pers. comm., October 1, 2015)

By placing diverse musics on the same stage, there seems to be a sort of hierarchical leveling or equalization of power at play. The emergence of traditional music ensembles and programs perhaps point to the benefits of this leveling. Other traditional regional music programs have cropped up at Cape Breton University, the National Autonomous University of Mexico, South Plains College, the University of Hawai‘i at Mānoa, and the University of Limerick, to name a few. Given this emergence, perhaps it is time to uproot some of the uninvestigated hierarchies in the teaching of ethnomusicology, turn the gaze back on ourselves, and set off a firecracker or two.

Footnotes:
1 Many thanks to Mark for taking the time to chat with me. He will be presenting on his work with the traditional music program at this year’s SEM conference in his talk titled “Folk and Traditional Music Programs in American Higher Education: Vanguard or Rearguard.”
2 Who constitutes the public in “public ethnomusicology” is also something that should be considered.

References:

The Renewed Challenges to “Bi-Musicality”

By Brett Gallo (Tufts University)

In 1959 at the Fourth Annual Meeting of the Society for Ethnomusicology, Mantle Hood spoke to his audience about “bi-musicality” and the difficulties that face those “Occidentals” who pursue advanced musical training in a tradition that is not their own. Having studied and practiced a number of world musics himself, Hood was in an unquestionably appropriate position to articulate many of the technical obstacles that result from cultural difference. Proficiency in a foreign musical tradition very often involves significant changes to one’s listening habits, so as to become sensitive to particular tuning systems or pitch inflections, but it also includes aesthetic and technical considerations such as improvisation, ornamentation, and facility on a new instrument (Hood 1960, 55).

Indeed, our modern-day situation provides far more resources for familiarizing ourselves with a given musical tradition and even receiving instruction in its fundamental skills, and consequently we must acknowledge that Hood’s initial task is no longer the goliath it once was; however, constantly emerging and increasingly radicalized attitudes and perspectives compel us to engage with the ethical tensions that come along with teaching a foreign musical idiom as a cultural outsider.

Bi-musicality positions us at a racial and ethnic interface, one that is rife with notions of appropriation, authority, and authenticity. Two facts make the situation more volatile: (1) there are more opportunities than ever for students in North American universities to travel abroad and learn foreign performance idioms from some of the most qualified teachers, and (2) the cultural knowledge gained in such experiences contributes toward the students’ academic and/or professional development back home (Dor 2014, 135–37). This model perpetuates a rather one-way flow of cultural capital and its implications become amplified when assessing bi-musicality’s contemporary application in the academy, namely in the context of ethnomusicological study ensembles that are directed by those cultural outsiders who have received instruction from the source.

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The Renewed Challenges to “Bi-Musicality”

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How do we reconcile the fact that we stand to forge a profession from transmitting our field knowledge, despite the fact that our informants are arguably more qualified to represent their own creative idioms? Of course, as ethnomusicologists we do our best to maintain the sensitivity and reflexivity necessary to foster productive and mutually beneficial relationships in the field, with culture bearers, and with the music itself, but how do we relay those principles to our own students and audiences when we return to the academy? Furthermore, how do we negotiate the allegations of appropriation that we may face from students, colleagues, audience members, and even ourselves?

In pursuing a veteran perspective on these issues I consulted with Tufts University Professor of Music David Locke, who has taught West African dance-drumming ensembles at Tufts for over thirty years. For Locke, the abilities of both the conscientious scholar and the expert cultural insider should be more closely examined; both bring unique skills to the table that combine for a balanced approach (pers. comm.). In this way, it should not surprise anyone that the more recent manifestations of Locke’s ensembles have been directed by culture bearers, hired by the university as resident artists, with the ancillary presence of a scholarly outsider or informed teaching assistant. This orientation creates a synthesis of expertise, one that is well suited to navigate the creative, administrative, and sociocultural challenges that face world music ensembles. Critical inquiry also becomes more engaging under such a collaborative schematic, where teachers, students, and observers may have open discussions about larger issues of appropriation or authenticity. Of course, this model is only one among a number of productive solutions, but as we strive to convey to our students the cultural significance of a given performance idiom, as well as locate the position of an ethnomusicological study ensemble within such a tradition, it is important that we remind ourselves of our potential as teachers in this context. We are not merely accessing other cultural realms in the name of multiculturalism, and our status as bi-musical (or tri-, multi-musical) should not be a means to a professional end. Rather, we should make the most of our opportunity to act as facilitators of cultural exchange through collaboration, composure, and respect in both teaching and performance. □

References:

SEM holds an archive of the past SEM Student News volumes. We have covered many topics, including publishing, health, diaspora, interdisciplinarity, money, among others. Check them out here.
Around the world, ethnomusicology is intrinsically linked to music education. For many of us, our education in the field of ethnomusicology begins at the university. At institutions of higher learning, we have tried, as George List so eloquently put it in 1962, to “achieve the optimum degree … [and] breadth of training” (26). From the earliest ethnomusicology programs at UCLA and Indiana University to the ever-increasing number of programs today, students of ethnomusicology are encouraged to gain practical and theoretical experience in music, Western music history, anthropology, literature, folklore, art, and area studies, among others.

Of these, the place of Western music practices in ethnomusicology programs is perhaps the most contentious. The mastery of Western music theory and history is of particular importance for those programs of study couched within Schools of Music. Like many in this field, I began music training in the Western music tradition. As a clarinet performance major for my bachelor’s and master’s degrees, the emphasis on Western music theory and history seemed natural and expected. However, as a student of ethnomusicology within the School of Music at the University of Illinois, I often decried the idea of taking another 20th century music theory class or Baroque history seminar in favor of an independent study in transcription or a seminar on musical nationalism. I felt as though I was finally learning something relevant to becoming an ethnomusicologist. The question remains: should ethnomusicology programs continue to emphasize a solid Western music education? My answer is a resounding “Yes.”

In the Dominican Republic, for example, music education in an institutional setting is somewhat prohibitive. This is true at the university level, where obtaining a bachelor’s degree in music at the National University (UASD) or training at the National Conservatory requires relocating to the capital. It is even more true for young people who cannot afford or do not have access to music schools or other means of music education. With this in mind, I would like to briefly reflect on how my music education served as a valuable commodity—trading one set of knowledge for another—for both me and the people I worked with during my fieldwork experiences in two Dominican cities, La Romana and Santo Domingo.

During my time in the eastern provincial resort town of La Romana (2009–2011), I most often worked out of a small music/art school. In exchange for the massive amount of time and energy that the school’s director dedicated to me, I found myself volunteering in whatever capacity she needed: Direct a choir? Why not! Teach music at a children’s summer camp? Sign me up! Teach composition? Sounds great!

Each step of the way, I found myself utilizing every aspect of my formal music education—including theory and aural skills. This is not to say that I was trained to direct a choir or teach composition. I have, however, been on the receiving end of these types of musical activities for more than half my life, and I was able to figure it out as I went along. In doing so, I often wondered, “Why me? Why am I teaching a choir? I am not qualified!” The simple facts of the matter were: first, as a volunteer my price was right; and second, there was a general scarcity of music educators in the area. In a country where formal music education is constrained to the capital, one is hard pressed to find a surplus of music teachers in the provinces. For the school’s director, my ability to teach helped fill her teacher deficit and greatly increased the diversity of classes that could be offered at the school. For me, my ability to teach music became a valuable tool that got me in the door and created an untold number of opportunities for me while carrying out my own fieldwork in the Dominican Republic.

My subsequent experiences in Santo Domingo were somewhat different but still ended up benefitting from my formal musical training. During my time spent in the capital in 2014 and 2015, I joined a carnival group in a small neighborhood in the eastern part of the city in order to take snare drums lessons. In return, I offered to give

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Tools of the Trade

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classical saxophone lessons to my principal drum instructor. These lessons quickly became more than just teaching saxophone technique. As with any beginning instrumentalist, I also had to teach my instructor how to read and write music. Whereas I had come to the city to “learn to drum like a local,” my drum instructor was just as eager to learn Western notation.

Although a handful of music schools for youths are located throughout the city center of Santo Domingo, there are none to be found on the eastern side of town. Therefore, my instructor’s desire to educate himself about all aspects of music were irrelevant—the resources to do so were not within his grasp. For me, teaching lessons became an effective way of connecting and contributing to the community, by playing music together. For my drum instructor, our short time together gave him the tools needed to continue teaching himself with a methods book in the hopes of teaching others to play saxophone and even potentially earning money someday as a professional merengue musician.

As ethnomusicologists, we often set out to the field looking to gain specialized musical knowledge from our interlocutors. It can be easy to forget that we have crafted a valuable set of musical knowledge as well. When discerning how we might repay our coworkers in the field, “trading” musical knowledge is one of our best and most rewarding courses of action. I was able to gain practical experience in the Dominican Republic that will help advance my career. In return, I was able to assist my Dominican colleagues in advancing their own musical and career goals—in this case, running a music/art school and expanding their musical knowledge in the hopes of becoming a professional musician. Therefore, I urge all students of ethnomusicology to value their Western music training equally alongside social theories and ethnographic methods as another potential toolset in the field—both “of the trade” and perhaps more importantly “for the trade.”

References:

World Music and Cultural Knowledge

avoiding the obstacles of tokenism

By Ryan Persadie (University of Toronto)

Among the drastically changing student demographic and persistent need to support cross-cultural knowledge as well as culturally responsive pedagogy, I find the discipline of music education lacking in their ability to engage within multicultural school environments. Music educators are somewhat unaware and misinformed on the processes of navigating both the avenues and roles of ethnomusicology in the classroom. Within the department of arts education in North American school systems, music is slugging behind its coordinate subject areas (i.e., drama and theatre arts, dance, visual arts, media studies, etc.) who have expanded their growth as an education system which actively seeks to decolonize and break down the walls of Eurocentric foundations of knowledge. Fortunately, commencing in the 1960s, a vast array of music professionals including ethno- and historical musicologists, composers, jazz artists, and popular musicians began to engage in spaces designed for professional development purposes (teacher education conferences, workshops, symposia, etc.) (Campbell 2003, 20). This was done in order to facilitate significant music education reform in school settings.

Why did the music education system need reformation in the first place? Why do we need it now? The music education system in Canada and the United States continues to be dominated by knowledge defined by patriarchal, Eurocentric, and heteronormative modes of expression that prevent young people of colour, minorities, marginalized youth, intersectional identities and all who are “othered” in society to thrive in musical learning centers. While the use of world music in the classroom has grown, it is still very common for educators to teach from a single perspective and to find musical diversity to be unacceptable or impossible to implement (Cain 2015, 73).

World music and the use of ethnomusicological understandings provides students with avenues to engage in dialogue and/or music-making that may
World Music and Cultural Knowledge

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corelate, connect, or be part of the cultural systems that are indigenous to their identities. Constructivism explains that these cross-cultural musical perspectives are important as effective learning takes place when the relationship between our existing networks of schemas incorporates information from newly formed schemas (Wasiak 2013, 105–6). When students are able to deconstruct knowledge and recognize their identity represented within the pedagogy, they are no longer otherted and instead become part of an active community, safer from the oppressions and prejudices that separate them from the societal ideals of normalcy and privilege. I want to make it clear that I am not suggesting the elimination of traditional Western pedagogy from school systems. However, when educators’ teaching styles incorporate ethnomusicology in the classroom (e.g., cultural knowledge in music, non-Western music-making practices, global music and gender, music and sexuality, music and race, etc.) learning pathways are opened that foster inclusion and allow those marginalized in society to feel valued.

When ethnomusicology is used incorrectly, however, the genuine intention for critical pedagogy can become lost. The primary issue concerning the use of world music and non-Western musical knowledge in schools relates to the facile ability, intentional or otherwise, to engage in biased and tokenistic work. This is not the purpose of ethnomusicology in the music classroom for a multitude of reasons. For instance, a common scenario occurs when educators rehearse a non-Western folk song while remaining ignorant to its cultural context. However, one must ask themselves the following questions when teaching world music and ethnomusicology: What am I trying to teach these students about this music system? Will the students come away from this lesson with a greater understanding of the musical practices of this culture and the social parameters (including conflicts), and contexts in which it functions? How will I teach this within a framework that is free of ethnocentrism?

Ethnomusicology understands inherent bias and strives to recognize and overcome it. Attaching constructed judgements on foreign systems of music engages one’s self in ethnocentrism—a problematic obstacle when teaching cultural knowledge and informed representations of non-Western music practices. This does not benefit our students; it limits them. Consequently, it is important to introduce non-Western music and music-making with sincere intentions and with adequate understanding of context. Including a piece of music to cater to the marginalized students in the classroom without socio-cultural understanding is pure tokenism. In addition, this can fuel further stigmas and generalizations about an unfamiliar cultural practice if not addressed correctly.

One solution to this dilemma is either to allow guest artists (which may include students) native to the music cultures/communities being studied to teach these lessons. This creates a more informed experience, both to the culture and musical form. Within this master-disciple interaction, the most necessary instance of true musical understanding occurs (Kippen 2008, 4). In this manner, students engage with indigenous knowledge from active artists over secondary sources who may provide misconstrued information. While teachers should be encouraged to enhance their cultural understandings of the world’s music, if their knowledge is insufficient to support effective understanding then sensitive cultural representation will be lost. If the goal is to expand students’ cross-cultural knowledge, and push for classroom-wide inclusion, is risking the loss of equitable practice a price worth paying?

References:

We are currently discussing plans for Volume 12 of SEM Student News. Over the next weeks, look for a poll on our Facebook page to help us decide our next topic. If you have suggestions, please email the editor at semstudentnews@gmail.com.
In my ethnomusicological studies, I have found that the discipline can arguably be viewed as a form of music education focusing on the cultural aspects of music-making. To continue the growth of ethnomusicology we must first introduce the field to younger students in a way that is not overwhelming and that they themselves can participate in. In order for students to understand what ethnomusicology is, I first break down the principles of ethnomusicology so that the students can build upon smaller segments of information; in the field of music education this technique is called “scaffolding.” Through an after school string program called the Lubbock All-District Tango Orchestra, which partners with Texas Tech University to offer Lubbock, Texas high school students a chance to explore another style of music outside of their high school orchestra class setting, I have found that by implementing a simple three step process—understanding performance practice, participatory fieldwork in the given culture, and discussing observations of how performance practice and the culture come together—students acquire a basic understand of ethnomusicology and its practices.

I begin with performance practice because it is the most accessible concept from ethnomusicology. I find that music students are able to easily grasp this concept because of their previous classical training and performance experience. Directing the Lubbock All-District Tango Orchestra, I focus on performance practices of Argentine Tango, instructing students on specific issues concerning articulation, phrasing, etc., on their respective instruments. As a group, we also examine old video recordings of tango orchestras and discuss performance practices of the best-known **orquestra típicas**—a term in tango referring to the standard ensemble instrumentation of the Golden Age of Tango (1935-1950). I guide the group through discussions on dynamics, instrumentation, bowing, and timbre. I have found that presenting issues of performance practice in this way allows the students to take ownership of the topics discussed since there is a sense of discovery as we engage the topics and as we watch the videos.

The next step that I implement with the students is participatory fieldwork within the local tango community. Students participate in the culture by playing and dancing at our monthly milongas—a tango dance that involves the whole community. The students enjoy participating in these monthly events as it provides them an opportunity to share with the community what they have learned. In addition, it allows them to perform with a larger ensemble and tango community—a core concept in ethnomusicology. With this step, the students start to venture away from standard music education curriculum—centered around a Western orchestra—and toward the curriculum of ethnomusicology.

The last step in this scaffolding system is the observation of how performance practice and culture come together. This is the final step in the students’ journey in becoming fully immersed in the realm of ethnomusicology. At the end of the semester we discuss how music education and ethnomusicology coincide with each other. This discussion works well at the end of a given semester since students seem more relaxed and comfortable speaking in front of their peers. I often begin by posing such questions as: “What did you notice about the dancers while you where playing? Did the dancers respond differently to different songs? Why do you think they respond differently? How do you think performance practice and culture come together?” Such inquiries lead to further questions about how music education and ethnomusicology interact.

My intent at the end of this program is to educate students holistically about the music they are learning, including educating them on a basic understanding of ethnomusicology and how one might conduct fieldwork. Through the implementation of this system, students come to understand ethnomusicology from the more familiar position of music education. Students exit this experience with a strong knowledge of music and its implications in culture and in addition to learning the required elements of a fully rounded music education/ethnomusicological curriculum.
Harmonizing Ethnomusicology and Music Education

a conversation with Patricia Shehan Campbell

By José R. Torres-Ramos (University of North Texas)

For the past twenty-plus years, Patricia Shehan Campbell has been a leader and innovator at the interface of ethnomusicology and music education, including work on music for children, world music pedagogy, and ethnographic research on music as it is learned and taught. As the head of ethnomusicology and the Donald E. Petersen Professor of Music at the University of Washington, Dr. Campbell has long championed ethnomusicology as a way to teach music, both in public schools and within the academy. Her approaches have strongly resonated with my own professional journey, having experienced some frustration with institutional music education programs from the vantage points of student, teacher, and scholar. This disillusionment led me to leave PhD study in music education, opting instead to pursue ethnomusicology where I found that the intellectual multi-disciplinary approaches were more in line with my own conceptualizations of music study. Along this vein, Dr. Campbell and I discussed the “dissonance” between “ethno and music ed,” articulating our mutual desire for a “vocal harmony” that emphasized more diverse ways of musical knowing, especially within pre-service music-teacher preparation programs. Two themes became apparent in our conversation. The first is the need for music education to move from its current sole focus on the preparation of performers who participate in 19th century ensembles based in long-standing Western art music conventions, to a holistic view of musical study that incorporates global perspectives of musical knowledge by way of both content and process. Secondly, we shared the view that ethnomusicology could embrace a wider purview of study, incorporating applied methods and action research into courses that attend to pedagogic models for teaching diverse musical understandings through applied performance as well as through traditional ethnographic inquiry. Through this approach, our field becomes strongly relevant within university programs and increases job opportunities.

In 2013, during her tenure as president of The College Music Society, Dr. Campbell appointed a national task force to examine “what it means to be an educated musician in the 21st century” (Campbell, pers. comm.). The task force was also charged with making recommendations for progressive change in the undergraduate music-major curriculum. Over a period of eighteen months, the task force pursued a critical examination of college graduates’ potential for successful participation and leadership within changing contemporary music cultures. Given the many challenges and opportunities facing professionals today, one of the task force’s major considerations were the ways in which curriculum might better reflect relevant knowledge and skills for the roles musicians perform in public life, particularly within the classical music realm. The result was a 63-page manifesto outlining recommendations for the progressive and comprehensive change of undergraduate, music-major programs. Not surprisingly, the report outlined a rationale correlating strongly with ideas from the field of ethnomusicology that have been championed almost since its inception. As argued in the report, the creative and expressive dimensions of music have progressed over the past several decades such that there should be expanded attention to the inter-connected global society with its cross-cultural influences (including stylistic cultural expressions), electronic/acoustic production and performance, technological advances, internet access (offering a global medium for transmission) and digital media, as well as the growth of creativity for world musicians in the areas of improvisation and composition (The College Music Society 2014). The archives of the journal Ethnomusicology contain study upon study supporting these ideas, many times shedding groundbreaking light on these topics. Recommendations for change outlined in the manifesto encompassed virtually every facet of the undergraduate curriculum from private lessons to large ensembles, foundational theory and history, to the transfer of creative, diverse, and integrative understandings in the academy with their applications to career contexts. Diversity, creativity, and integration emerged as pillar-points in the re-making of four-year music-major programs.

Despite enthusiastic national and international response, Dr. Campbell related that the document received some pushback from others (particularly by some in music theory). The result was that The College Music Society recalled the report—similar to Congress sending a bill back to committee limbo. Even though the 2014 conference copy of the manifesto has been read far and wide, a full year has passed in the preparation of a revised report that will be reviewed and approved soon by the organization’s board prior to re-release. What does this report and its mixed response mean for progressive change to the study of music within our undergraduate programs?

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Harmonizing Ethnomusicology and Music Education

How can ethnomusicology’s “voice” be heard functionally rather than as objectified “cultural tourism?” Dr. Campbell provided some insight from the vantage of her own institution.

At the University of Washington, music education majors integrate the study of ethnomusicology and music education. Music education majors are required to take a prescribed number of ethnomusicology courses and to participate in world music ensembles. Scholarly work among the UW’s music education faculty and a number of PhD dissertations have also addressed questions of musical and cultural diversity within academia. According to Campbell:

The preparation of 21st century teaching musicians demands an understanding of diversity that is both musical and cultural, requiring that programs of study give attention to both local and global communities reflecting the changing student demographics. Performance on conventional Western art instruments and ensembles notwithstanding, music education pedagogy should train students to understand music: as it integrates with dance, in aural/oral and literate transmission modes, and in styles inclusive of popular, folk/traditional, and art (including jazz) expressions. Within a typical undergraduate degree, these priorities necessitate the transformation of core music history, theory, and musicianship courses along with a shared understanding by academic/applied faculty members that change is a natural response to the shifting landscape of a society and its schools. Although we are not ‘there yet,’ we are chipping away at issues of diversity and making progress towards music teachers’ preparation relevant to the real world. One-third of courses involve visiting artists, including sessions devoted to performance/pedagogy of mariachi, Akan drumming, Native American social songs, Zimarimba music, American folk and blues, and weekend homestays on the Yakama reservation.

An increasing number of university schools and departments of music offer performance opportunities in world music ensembles. Yet as progressive as this sounds, particularly since performance is a central focus of current academic music teaching, it is just as problematic since often world music ensembles are staffed by part-time or adjunct faculty without sufficient training or understandings of music as cultural expression. Dr. Campbell laments, “In universities where there are African drumming classes, gospel choirs, steel bands, and mariachi ensembles, directors often give not even a nod to where the music originates, nor its social and/or functional role within societies.” An opportunity to engage ethnomusicological approaches through performance is lost, and what is reinforced is the status quo of Western-influenced subjectivity of non-Western music traditions. Ted Solis’ edited volume, Performing Ethnomusicology, attempts, among other things, to address the “ethnomusicological dilemma” manifested within performance ensembles in academia (2004, 1). As Ricardo Trimillos formulated in his contribution to that volume, the present teaching environment in academia (and I would add at all levels of education from K-12 onward) is informed by the trope of cultural pluralism, academic relevance, and public essentialist rhetoric that is part of a mood of political correctness, all of which carry “serious implications for our field” (2004, 26).

Returning to our conversation, Dr. Campbell and I shared a view that developing a clear model for “sounding” ethnomusicology through applied performance might prove helpful in “re-voicing” music education, just as it complements and enriches traditional research. This notion of research through performance was first broached in the pioneering work of Mantle Hood (1960) and his notion of “bi-musicality” (although arguably a flawed notion today). However, what is observable is that our discipline has historically been at the forefront of progressive musical thought.

Taking Solis’ volume and Hood’s bi-musicality as inspiration, I have tried to incorporate this notion into my own pedagogy of mariachi teaching, by promoting understandings of performance practice as informed by socio-cultural values. Currently I am investigating how modern mariachi ensembles embody and sonically manifest masculinity within musical performance as an experience of “musical machismo.” As a way to interrogate authenticity, I guide my ensemble students in discussing how masculinity is socially conceived within traditional Mexican culture, transferred into performance, and musically ritualized. Together we attempt to “sound masculinity” by envisioning the values of machismo—aggression, dominance, independence, strength, and stoicism (as a dissociation from feminine perceptions)—in order to construct them sonically and embody them performatively.

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Harmonizing Ethnomusicology and Music Education . . . continued

The goal is to move students away from de-contextualized and dis-embodied understandings of objectified sound, towards a more contextualized embodied musical subjectivity of “socialized sound.” It can be a difficult concept to teach in performance, since it questions traditional notions of musical knowing. Yet in light of the other contributions in the Solis volume, it provides a unique challenge for enriching students’ critical thinking and engagement with music performance. Ethnomusicologists could explore the possibilities of contributing to the music teacher preparation programs at their home institutions. Dr. Campbell surmised that such activity contains strong political implications, since this would require a basic re-examination of rigidly fixed music education standards in an inflexible state-established curriculum. Yet it offers an exciting opportunity for ethnomusicologists to transcend our traditionally marginalized roles within music departments and centralize our academic relevance, which would also increase marketability for jobs within academia. It would also reaffirm our pioneering and progressive spirit towards music performance and research.

Interestingly, one colleague felt strongly that rhythmic accuracy was more important since what “he really needed from a student” was their ability to “fill a particular hole in the ensemble,” analogous to a cog in a machine. Rhythmic inaccuracy was more noticeable than intonation, which consequently “locked up the machine.” In this case, the student was merely an interchangeable resource for assembly-line music production. This exchange illustrated the prescriptive curricula of conditioned learning, echoed in the philosophy of “Fordism that boldly conflated economic theory and behavioral science,” eventually adopted in educational music pedagogy (see Allsup and Benedict 2008). As a scholar-performer, I am disappointed at the lost opportunity to teach students a deeper understanding of music as intrinsic knowledge rather than material resource thus reducing creativity and critical thinking among music students. I take my leave from this essay on harmonizing ethnomusicology and music education, with a closing note from Dr. Campbell.

Just as there is a musicology-ethnomusicology continuum of sorts, whereby one specialization informs the other and on which many degrees of attention to music in/as culture are found in studying the music of Bach or Bali, there is also an evident ethnomusicology-education continuum. The reality is that ethnomusicologists are teachers, transmitters, and mediators of a wide span of musical practices, even as there are music educators who not only provide diverse musical experiences for pluralistic populations of children and youth but also respectfully recognize and devote class time to the music of students’ personal and cultural identities. The emergent practices of applied ethnomusicology and community music are exemplary of the natural confluence of interests by specialists in the parent fields of ethnomusicology and music education to learn from one another and to forge relationships in and through music that give to the common good of learners in K-12 schools, universities, and communities at large.

Finally, I recollect a conversation I overheard between two of my colleagues in music education in which they were discussing band adjudication with regards to teaching and what was most important for students to possess: tonal or rhythmic accuracy.

References:
Music Education and Ethnomusicology
a resource list

By Sarah Victoria Roseman (Wesleyan University)

The fields of music education and ethnomusicology frequently overlap in the questions they ask, approaches they use, and situations that they study. Music education is defined as the teaching and learning of music, while ethnomusicology is defined as the study of musics from all cultures. Ethnomusicology frequently studies musical education all over the world, institutionalized as well as informal, explicit as well as implicit. Similarly, music education uses research techniques similar to ethnomusicology to explore music within educational settings. Note, however, that these are simplistic definitions of two very complex and varied fields that are uniquely constructed within the numerous international academic settings. Especially since the 1990s it has been the cultural and artistic reality that the presence of music from other cultures can be learned at all levels of education in the Western world. Within this resource list, I have chosen to focus on ethnomusicological work that examines, explicitly, the domains more frequently visited by music educators in Western institutions and academies ‘at home.’

To organize this list, I have created two sections. I have chosen to focus the first section on literature that is defined as ethnomusicology about music education, including the study of world music courses or ethnomusicology courses in the academy. The second section features articles and books within music education that focus on education of multicultural music and/or draw upon theories, research techniques, and approaches familiar to ethnomusicology.

Publications — Ethnomusicology-centric


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Publications—Music Education Centric


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Did we miss something? Contact us at semstudentnews@gmail.com. We will be happy to add citations and resources. Also, check out our past extended resource lists on SEM’s website, SEM Student News.
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