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Ethnomusicology and Music Education: Crossroads for knowing music, education, and culture

Patricia S. Campbell

Abstract

The influences of ethnomusicological theory and method on scholarly and practical aspects of music education will be considered here, as well as the nature of music education's impact on the scholarship and teaching by ethnomusicologists. An examination of books, monographs, journal articles, instructional materials, and conference proceedings is underway to determine ideas and practices of overlapping interest. The writings of John Blacking, Charles Keil, Bruno Nettl, Tim Rice, and the Seegers and the Lomaxes are among those scholars whose work is relevant to music education scholarship, and issues of mutual interest are emerging: cross-cultural perspectives of music cognition, the mind-body and music-dance dualities, children's music culture, the pedagogy of world music, and research approaches to the study of music, musical thought, and musical behavior. Following a description of the actual influences by each field on the other, discussion will shift to the potential of the fields to learn from one another and to construct deeper understandings of music in society and its schools.

Ph.D. Examiner: "We have heard of ways in which music education specialists make use of the fruits of ethnomusicological research in their teaching. Is it just about 'materials', or is method a consideration? And what, if anything, do music educators have to offer ethnomusicology?"

Ph.D. Candidate: Silence, moderate panic, and a pleaful glance to the Ph.D. committee for assistance.

The conditions for border-crossings by music education practitioners and scholars to the field of ethnomusicology have never been better, and the frequency of those crossings have been gradually rising for the last half-century. Workshops in world music and repertoire expansions for long-standing school ensembles are coming into music education practice at record rates, fresh from journeys across 'the border'. By now, children's music classes are as likely to feature a singing game from Korea as from Kentucky. In the U.S., the work of the Lomaxes and the Seegers in targeting traditional music for public school consumption has been joined by those music educator-collectors who balance their time among culture-bearers on reservations, in barrios, and in other field locations, and classrooms of children and youth who learn their music from recordings and transcriptions. Within the realm of academic research, there is now a small cadre of music education scholars worldwide who are utilizing an ethnomusicological method in their pursuit of questions relevant to music learning and instruction. The pathways across the music education border to ethnomusicology and back are clearly cut, making way for new understandings of music, music teaching and learning, and research inquiry.

At the same time, ethnomusicologists have ventured into territories traditionally belonging to music education. Some have written practical articles for professional magazines for teachers, while others have been active in offering

teachers' workshops, engaging teachers in their development of techniques and repertoire for use in their classrooms and ensembles. A few ethnomusicologists have collaborated with music educators in assorted instructional projects and curricular plans, and more rarely in research. Knowingly and unknowingly, some have been influenced by music educators in their teaching, scholarship, and community service projects. With and without collaboration or tribute paid to the scholarship of music educators, some ethnomusicologists are studying the very *raison d'être* of music education, the teaching and learning processes of master and aspirant musicians. As they have shifted their lenses from the music alone to the music-makers, ethnomusicologists have developed a participant-observation process that has had a way of turning scholars into beginning students of a musical system, and by this very nature, they have been drawn into questions of music's pedagogy, training, and educational systems. Border-crossings, it seems, are happening in both directions, and the cross-fertilization of the fields may be bringing them closer together.

My intent here is to examine the influences of ethnomusicologists and music educators on the scholarship and practice of the other. Beginning with definitions and a sketch of ethnomusicology as an evolving discipline, the discussion will turn towards a review of ethnomusicologists' roles in the development of a broader perspective of course content in universities where teachers are trained and in schools where they work. An understanding of the dissemination of the concept of world music will come from a description of some of the players of the world music education movement over the second half of the twentieth century, including scholars and practitioners. I will define ethnomusicological method as a mode of inquiry with its blend of musical and cultural perspectives and I will note the selection of its use by music educators who have been drawn to its use for continuing questions of music instruction as well as to develop a literature in comparative music education. This paper will then proceed to briefly consider the scholarship of ethnomusicologists on the music teaching and learning process. A discussion of pedagogical needs in the effective teaching of the world's musical cultures at all levels and circumstances will underscore music education's likely contributions to ethnomusicology, and will lead to a consideration of the potential of the fields to learn from one another in order to construct deeper understandings of music, education, and culture. In this last segment, future candidates of the Ph.D. in Music Education may find a respectable response to an examiner's question on the two-way trade of insights between the fields.

Two caveats are worth noting: (1) that my perspective is from the U.S., such that the conceptualization of the themes will be informed by personal observations of nearly three decades working in the cracks between education and ethnomusicology, and my knowledge of the literature in U.S.-styled ethnomusicology (as defined by the U.S.-based Society for Ethnomusicology) and U.S. school music and teacher education programs, and (2) that I give emphasis to citing chiefly ethnomusicological literature, with the assumption that readers of this journal are familiar with the practice and body of research literature in music education.

The Culture of Ethnomusicology

In retrospect, ethnomusicology may have been formulating as a result of the European 'discovery' of the world in the late nineteenth century, which would have provided the means for considering the interrelationship of cultures politically, intellectually, and artistically, and for pursuing musical study comparatively. Guido

Adler may have anointed the field of ethnomusicology in 1885, with his discussion of musicology as a broad discipline encompassing music research of many types (Adler, 1885). Adler laid out two divisions of musical scholarship, historical and systematic musicology. While the first includes the substance of what music historians do, the second, systematic musicology, includes theory, aesthetics, music pedagogy, and 'Musikologie', a pursuit that Adler defined as the comparative study of music for ethnographic purposes. In fact, ethnomusicology as a term, first hyphenated 'ethno-musicology' was coined in 1950 for what had earlier been called, in both Europe and North America, 'comparative musicology'. Bruno Nettl's historical reflections on the beginnings of ethnomusicology place it in the 1880s as well, due to the appearance by that time of intercultural studies in music, the study of music in culture, comparative organology, fieldwork techniques, including recording technology, and attention to analytical problems (2002). His view is that the appearance of ethnomusicology, or at least its roots, was necessary so that studies in the history of music could graduate from score analysis and the assembly of chronologies to the more sophisticated and broadly encompassing discipline that it is today.

Also underway in Europe in the nineteenth century was the development of folk music collection and analysis. While folk music studies had already known several centuries of activity, the growth of nationalism in the 1800s had served to intensify efforts for musicians and folklorists to spread into the countryside in Germany, France, Italy, or elsewhere, to seek out the music that was at the heart of a nation's expressive self. Until at least 1910, Zoltan Kodaly and Bela Bartok were visiting villages in Hungary (and also in Rumania, Bulgaria, and Slovakia), setting up their wax cylinder apparatuses to capture the musical essence of the folk as an embodiment of their local ways and beliefs (Bohlman, 2002). In Britain, Cecil Sharp and Maud Karpeles were spear-heading a revival of folk music and dance in the opening decades of the century that continued to have weight and energy well along through the 1950s and 1960s. Thus, as some Europeans looked to comparative musicology to study non-Western music and its relationship to familiar Western forms, others chose to stay close to home in their research of songs, dances, and instrumental traditions that would help to define the national musical spirit. As the twentieth century unfolded, departments of music, anthropology, and folklore supported faculty and students' interests in their study of music in culture, as culture, and as a repertoire of musical expression valued by 'folk', particularly in rural areas.

By the time of the official founding of a field of ethnomusicology with the establishment of a Society for Ethnomusicology in 1955 and its newsletter (which by 1958 had become the journal, *Ethnomusicology*), there were two streams of scholars interacting within the field and helping to shape themes and methods of research. On the one hand, musicologists like Charles Seeger, one of the founding members of the Society, were calling attention to the comparative analysis of music's components across cultures. Coming from social and cultural anthropology were figures like Alan Merriam, David McAllester, and Richard Waterman, all of whom studied music as cultural behavior and who looked as much (or more) to the music's performers, creators, and audiences as to the content of the music itself. Students of (or in other ways influenced by) the legendary anthropologist Franz Boas, and of his own students, Ruth Benedict and Margaret Mead, these first-generation ethnomusicologists were the field's leaders who saw music as an important factor for understanding culture. Their traditional training in anthropology removed from

ethnomusicology any chance for its scholars to settle into an armchair in some cozy den to transcribe and analyze musical patterns. Instead, anthropologically driven ethnomusicologists directed their own students into the field, where for a year or more, they would experience firsthand as participants the music of their selected cultures (Merriam, 1977). The dual nature of ethnomusicology is yet alive and apparent today in the monographs and journal articles that have been produced, and some are convincingly allowing their specialized study of a single musical culture to guide them in the comparative analyses they are making across cultures (or at least between their personal first culture and the musical culture of their selected research) in both the sonic features and the social processes of music (Nettl, 1989, Rice 1994, Wong, 2003).

In order for ethnomusicology to develop as a discipline of its own, it would need to take some turns along the way so that established university faculties in performance, historical musicology, music theory, and education would understand and find its relevance. Much of the early ethnomusicological fieldwork through the mid-twentieth century, when it was emanating from university departments of anthropology and folklore, was focused on musical cultures of Native American groups and tribal societies in Africa, with little attention to the high-art musical systems of Asia. With the growing recognition of the field by music departments that specialized in Western European art music, there came a curiosity for exploring other systems of art music. In the 1960s and 1970s, as the academy was opening the door to ethnomusicology, a surge of interest was developing for the musics of India, Japan, China, and Indonesia. The program at the University of California-Los Angeles, three times larger then (and still) than any other ethnomusicology program in North America, was influential in sending its graduates into departments and schools of music where they could spread the word of 'all the world's musics' as worthy of study. Gamelans, many of them directed by University of California – Los Angeles (UCLA) graduates, began to appear in courtyards or rehearsal rooms, and were supported for their means of drawing students directly into music-making experiences; as this was high-art music in Southeast Asia, so much the better for adding the gamelan to departments of classical music. Of course, there was also a stream of interest in African musics, based upon multicultural considerations and the interest of American universities in particular of providing a response within their music units to the Afro-American Studies programs that were unfolding through the influences of the Civil Rights era. Not until the 1980s, when issues of context began to seep even into scholarly studies of the European historical musics did faculties begin to open up to a more anthropological view of musical systems as expressions of culture. It was then that a fair balance of musics began to be achieved across the teaching faculty in ethnomusicology at American institutions that deemed Native American, Latin American, urban musics, and even popular musics acceptable for curricular inclusion in courses for music majors and general studies students. Inasmuch as departments of music accepted these areas of specialization through new faculty hires, so the discipline of ethnomusicology was expanded to encompass a broader array of cultures open for study.

World Music for Preservice and Practicing Teachers

Members of university faculties in music education and composition were receptive early on to the possibilities of ethnomusicology and the development of world music ensembles, well ahead of the time of reception by their colleagues in music history, theory, and performance. Prompted by the realization of changing

demographics in American society and globally, by the middle of the 1960s a handful of music educators were leading the way in linking to ethnomusicology and noting to colleagues the benefits of having on board these music-culture scholars so to expand upon students' perceptions of music and its makers. They recognized the significance of the philosophical stance that some societies held, for example, those in West Africa and the Pacific, on the pan-human capacity for music-making, and were drawn to this optimistic belief that all students could find a place in the music-making experience. They found relevant the communal nature of some of the world's ensembles as befitting the original premise of the common school's educational equity, that 'what is good for some is good for all'. They found appealing the importance of collaborative social experiences in these ensembles and, as in the case of traditional school bands, choirs, and orchestras, applauded their noble goal of teaming together for a united musical effort. As transportation and communication developments were rapidly linking the world, leading music educators like William Anderson, Barbara Lundquist, Sally Monsour, Abraham Schwadron, and James Standifer, alongside ethnomusicologists like David McAllester and William P. Malm began to assert their position of the need for music education students to be enlightened regarding the diversity of musical expressions that could be learned and taught. Separately, but in coincidence with music education faculty, composition faculty were exploring dimensions of world music for its sonic inspirations, and as they sought to combine western and world instruments, elements, and structures, they also often recognized the value of one or more colleagues who could direct ensembles and lead the campaign to open students' ears to musical possibilities. Ethnomusicologists today may appear to be closely associated with a department's music history and theory faculty but, in fact, many were hired as a result of cases made by music educators and composers.

Even before the establishment of ethnomusicology, there was a steady flow of 'songs from many lands' apparent in published collections for school use whose authors were often university music education faculty. Some music educators were drawn into the slow but steady rise of interest in Latin American music in the 1940s, its greater availability due largely to Charles Seeger's pioneering work with the Pan-American Union. By the 1960s, music educators met in seminars and symposia at Yale University, Northwestern University, and Tanglewood with composers, musicologists, jazz and popular musicians, and community leaders to examine tidal-wave changes in society that would necessitate music educational reform in schools. Based upon the broader repertoire to which teachers could have access, alongside clear indications that the nation and the world was forever changed by demographic shifts and efforts at globalization, instructional materials began to appear to take account of more of the musical world. Music textbooks for use in K-8 music classes are documentation of the perception by publishers of the professional mandates of the time and their interpretation of what teachers and their students would bear in the name of a diverse musical repertoire. North American editions in the 1970s were presenting instrumental art music traditions from China and Japan and 'rhythm complexes' of West African percussion ensembles. By the 1980s, musical expressions of African Americans, Latin Americans, and Native Americans were carefully selected for their authenticity and representation, and more recent editions have ensured that songs are contextualized according to their meaning within the cultures of their origin (Campbell, 2002, Volk 1998). More than ever before, attention has been given to the recordings that accompany the notated songs, such that artist-

musicians have been consulted in many cases and brought into the studio to be recorded singing and playing traditional instruments.

Music teacher education was changing as surely as the publications that were available for school use, with dramatic changes beginning to unfold by the 1960s. In universities where ethnomusicology programs were well established, music education faculty sought to work a world cultures survey course, and sometimes world music ensemble courses, into the curricular offerings for their undergraduate students. They arranged for guest appearances in their methods courses of ethnomusicologists and visiting artists who might provide a demonstration of another musical instrument or genre as illustration of more musically inclusive school repertoire. In the 1970s, programs at UCLA, the University of Michigan, and the University of Washington were leading the way in these curricular developments, and Kent State University was establishing its Center for the Study of the World's Musics. Key players both at home in these institutions and on the national circuit for in-service training of teachers at conferences, and in weekend workshops were James Standifer (Michigan), Barbara Lundquist (Washington), and William Anderson (Kent State), who offered, independently and under the auspices of the Ford Foundation and other funding sources, new ways for teachers to develop listening and participatory experiences in African-American forms, in the musics of Sub-Saharan Africa, India, and Indonesia, for example. Meanwhile, Abraham Schwadron of UCLA led his postgraduate students to an understanding of musical and contextual issues concerning the broad repertoire fit for school.

The dissemination of world musics continued through workshops and clinical activity through the 1980s and 1990s and into the present, often by graduates of those very teacher education programs that had successfully melded ethnomusicology to their standard methods courses. Among American music educators active during this period in numerous clinical demonstrations of methods and materials for teaching the world's musical cultures were Bryan Burton, Ellen McCullough-Brabson, Mary Goetze, Rita Klinger, Marvalene Moore, and Mary Shamrock. Likewise, ethnomusicologists Michael Bakan, Han Kuo-Huang, Dale Olsen, Portia Maulsby, Tim Rice, and George Sawa were among those who frequently offered workshops to teachers on the music of their training and fields study. Fueled by the expressed missions of the multicultural movement, the Music Educators National Conference (MENC) sponsored regular conference sessions on various world musics, as did the American Choral Directors Association (ACDA), the American Orff-Schulwerk Association (AOSA), The College Music Society (CMS), the Organization of American Kodaly Educators (OAKE), and the International Society for Music Education (ISME). *Multicultural Perspectives in Music Education* (Anderson and Campbell, 1989, with a second edition published in 1996) was a textbook effort of educators working with ethnomusicologists to recommend materials and methods for infusing a broader sampling of musical cultures into the curriculum. A Symposium on Multicultural Approaches to Music Education in 1990, co-sponsored by MENC, the Society for Ethnomusicology, and the Smithsonian Institution, was successful in bringing together ethnomusicologists, culture-bearers, and music educators to represent and demonstrate for teachers the musics of African American, Chinese, Hispanic American (chiefly Cuban/Caribbean and Mexican), and Native American cultures. Except for chiefly instrumental organizations (for example, the College Band Directors of North America, CBDNA), where conference programs were intent on preserving the long-standing U.S. concert band tradition, school, music repertoire changed dramatically over the last two decades of the

century through the efforts of those 'world music educators', who workshopped others into the sounds and forms of world cultures.

Through all of this burgeoning of interest in a broadened view of music, leading ethnomusicologists like Robert Garfias, David McAllester, William P. Malm, Bruno Nettl, and Anthony Seeger were supportive of and interactive with teachers through their addresses at various meetings and contributions to educational articles. Some were featured in interviews for their views on the curricular integration of traditional musics (Campbell, 1996). Others collaborated with educators to publish resources for teachers, including books, sound recordings, and videotapes. Ethnomusicologist and publisher Judith Cook Tucker led this effort with her co-authored book, *Let Your Voice Be Heard* (Adzinyah, Maraire, and Tucker, 1986), on songs from Ghana and Zimbabwe. Her World Music Press has been an important force in the provision of further collaborations between teachers, ethnomusicologists, and culture-bearers. The likelihood of the involvement by ethnomusicologists with teachers seems to be related to the extent to which they have established themselves as recognized scholars on specific music-cultures (Garfias on Japanese court orchestra, McAllester on Navajo music, Malm on Japanese theatre music, Nettl on music of the Blackfoot of Montana, and of Iran, and Seeger on the musical culture of the Suya of the Brazilian Amazon region). Then, in their capacities as presidents of the Society of Ethnomusicology, journal editors, and senior members with records of accomplishment behind them, they have responded generously to the call for input and advice on world music for teachers.

The Ethnomusicological Method, Defined

Those who do ethnomusicology are wrapped into a research process that is ethnomusicological in nature, but which until recently was seldom explained. In his observation of the field's method, Bruno Nettl noted "In its privateness, I think ethnomusicological fieldwork ranks second after sex" (Nettl, 2002, p. 131). Even now, there are few texts or specific articles on the method, and these few can be quickly ticked off: *Shadows in the Field*, edited by Gregory Barz and Tim Cooley (1998), a chapter on fieldwork by Helen Myers, in her edited collection of essays, *Ethnomusicology: An Introduction* (1992), and a sparse scattering of articles such as the classic one by Steven Feld on sound structure as social structure (1984). While the research process is well established, and has seen an evolution lasting well over a century, it is not the subject of how-to manuals or an array of conference panels. It seems almost oral lore, as students of ethnomusicology sit at seminars to listen to the fieldwork stories of their professors, or it is learned by doing it through a total immersion into a selected culture. Dissertations in ethnomusicology often devote just a few pages to research techniques employed. Very few offer a whole chapter's discussion of the process, but instead go from a theoretical framework directly to description and interpretation of the fieldwork itself. Recent ethnographies, such as Michael Bakan's research on Balinese gamelan (1998) or Adelaida Reyes' study of the music of Vietnamese refugees (1999) discuss method more thoroughly, including the connections that the scholar makes with performer as part of the pursuit for knowledge and understanding of the musical culture. Perhaps they are harbingers of a growing emphasis to come on the research process that up to recently has been something to do but not write about.

The hallmarks of research in ethnomusicology are fieldwork, performance-participant activity, and transcription. It was not always that way, for research in

ethnomusicology began as the collection and notation of songs. Initially, ethnomusicologists wrote notation in the field while listening, but when recording equipment became available, from the cumbersome Edison wax cylinders to the heavyweight battery-operated reel-to-reel tape recorders, they could take their collections home to listen to repeatedly in order to transcribe and check their transcriptions. Until the 1950s, the focus was the music and what it sounded like, how it compared to other music within the culture and beyond it (Bohlman, 2002). Soon after the formation of the Society for Ethnomusicology, with the influence of anthropologists, there developed an examination of music in social and cultural context, and an interest in the music-makers as well as the music they made. Over the next several decades, training in ethnomusicology emphasized language and culture courses that led to longer fieldwork periods in which the researcher would live and learn the musical culture side-by-side those within the culture. There was gradually less interest in song collection and comparative study and greater emphasis given to specialized culture-specific study. By the 1970s, ethnomusicological research was opening up to the importance of a balanced view of cultural insiders and outsiders (the *emic*, from 'phonemic', akin to the perspective of one born and raised within a culture, and the *etic*, from 'phonetic', or the perspective of someone born outside the culture of study), and by the 1980s there was a recognition that the researcher's own personality and background should be considered carefully in the research and writing process.

The ethnomusicological method has continued to evolve, and fieldwork is central to the research endeavor. The fields where one works may be far-flung and exotic, from bush villages to palaces where royal court musicians perform. When funds from private foundations began to dissipate in the late 1970s, the field moved closer to home to include the musical cultures of local ethnic, migrant, refugee, and long-standing communities. The standard length of fieldwork is about one year (based upon the traditional length of grant periods), although more than a year is advisable. Some may cobble together their year's worth of experience through shorter visits over several years. The point of the fieldwork, of course, is to attune oneself to the culture, its music, and its musicians, and to develop an understanding of the ways humans relate to music, and through music to other ideas about their culture. The most direct way of accomplishing this has been to connect to an artist-teacher who may function as a conduit through which the ethnomusicologist can learn the music and its meaning and functions in the society. The participant-observation process of ethnographic research in other fields becomes the participant-performance activity for ethnomusicologists, who learn what they can through ongoing lessons, practice sessions, and even their own as well as others' performances. It is not unusual for the professional relationship that develops in fieldwork to extend far past this, too, so that consultants and teachers in far-away places have often traveled later to North American institutions where the ethnomusicologist is employed, to perform, teach, and engage in individual and collaborative research.

Transcription continues to be an important part of the method, although in decidedly new ways based upon philosophical stance and technological inventions. The folksy song transcriptions of the past have evolved from the aim of product to one of process. Where making an 'accurate' record of a song was once the task, now transcriptions are done for the sake of engaging in a process that will aid the ethnomusicologist in better understanding the musical culture. Transcriptions become graphic means of presenting thoughts and behaviors of music-makers, and are often the launch into interpretations and discussions of why particular musical

events happen. Ethnomusicologists are moving well beyond notation as a culmination of their research, and instead strive for the development of musical ethnographies of individual musicians (both professional and amateur), musical families, and communities of musicians, listeners, consumers, and 'users'. As they become participants in a chosen location, their fieldnotes, interviews, and audio and video recordings give way to reviews and transcriptions, all of which lead to interpretations in light of one or more theories and the relevant literature that has come before.

Music Educators in the Ethnomusicological Method

Music education research is notably diverse in its modes of inquiry, which have long included historical, quantitative, and qualitative modes. Some academics in musicology, ethnomusicology, and theory have nonetheless erroneously cubbyholed the research of their music education colleagues as 'statistical'. While at one time quantitative analysis was a leading pursuit among music education scholars, the professional journals are replete with a half century of articles as evidence of researchers steeped in historical and descriptive techniques that are not statistical in method. Each method may have its era, including the musicological and musical-analytic research of the 1950s and the rise of the experimental process by the middle 1960s, but all manner of systematic inquiry are possible so long as rigor is applied.

The emergence of qualitative approaches to research in music education came in the 1980s, prompted by the trend of activity by researchers in general education to shift from quantitative to qualitative processes; and this qualitative way gathered steam over the next decade that continues unabated today. Yet separate from this qualitative direction was an ethnomusicological interest by music educators who were also engaged in scholarly pursuits. Students in doctoral programs of music education in universities where ethnomusicology studies were found became thus intrigued by the work of ethnomusicologists, and some of their music education mentors were already drifting in the direction of collaborative research pursuits with ethnomusicologists, if not independently writing themselves articles and monographs on topics of music teaching and learning contexts. It was inevitable that in schools of music which housed doctoral programs in ethnomusicology and music education—again, UCLA, Michigan, Washington, and Kent State, for examples—that research would emerge in music education that was not only thoughtfully contemplating the matter of the inclusion of the world's musics in the curriculum but also utilizing fieldwork, participant-performance, and transcription techniques.

Among the pioneers in the application of the ethnomusicological method to music education issues were Ph.D. students at the University of Washington and Kent State University in the 1980s. At Kent State, Gregory Booth (1986) studied the pedagogical techniques of master instrumentalists in India, and his descriptions of the verbal and non-verbal behaviors of their teaching as well as the ambiance of their lessons are the result of extended fieldwork there. His transcriptions of master-student interactions at lessons, and musical segments during these lessons, are centrally located in ethnomusicological method. At the University of Washington, Ramona Holmes (1989) explored, as a participant-observer, the aural-oral techniques of a fiddle player in the teaching of beginners in a community outreach program, which led her to the development of a template for aural instruction applicable in many teaching contexts. Her ethnomusicological process featured transcriptions of

class sessions, including relevant musical segments of the fiddle teacher's demonstration and student attempts to imitation and emulate their model. Their work is notable as early examples of the method employed, as are the backgrounds of their experience and training that led them to their blended research endeavor: Both had been public school teachers, traditional musicians (Booth a tabla-player and Holmes a fiddler of Estonian and Celtic traditions), and students of formal ethnomusicology courses at their respective universities.

Even as some doctoral students of music education were studying ethnomusicology for the knowledge they could gain of a broader repertoire, others were taking notes on how ethnomusicologists engaged in research. A few were enrolling in courses in anthropology, too, to ensure that they would understand the intricacies of fieldwork within a culture, be it distant or close, within schools or beyond them. Kari Veblen (1991) identified traditional musicians in Ireland whom she could observe and interview, and stayed close as a participant member of the Irish musical community there through the course of her study. The work of Rita Klinger (1996) on culture-bearers in the classroom is notable, too, for the ethnographic manner in which her living within the community of the school and the sponsoring organization was able to bring insight as to the nature of resident artists in schools. She observed and interviewed Native American singers and storytellers, and as ethnomusicologists would, transcribed samples of their performance and teaching interactions. Sheila Feay-Shaw's study of the transmission of Ghanaian music by master musicians and music teachers is likewise ethnomusicological in nature, as she was participant-performer in the lessons of one musician and proceeded as an observer of the lessons and classes of other musicians and teachers (2002). In fact, her rich account of her own struggles at learning complicated cross rhythms demonstrate the reflexivity that has emerged as an important dimension of the ethnomusicological method.

The Music Teaching/Learning Interests of Ethnomusicologists

Among the topics of mutual interest between ethnomusicologists and educators, which have included children's musical culture, the mind-body and music-dance dualities within genres, and music cognition as it occurs in various culture-specific settings, questions of music teaching and learning have drawn the considerable attention of scholars in both fields. Mantle Hood institutionalized within the field of ethnomusicology a performance approach to musical understanding. His concept of bi-musicality was testimony to the importance with which ethnomusicologists have regarded learning, in that Hood's position was that the well-trained ethnomusicologist should be able to function musically in two cultures as a result of training (1971). A pioneer in the development of fieldwork techniques within ethnomusicology, John Blacking had suggested that engagement in the performance of a musical tradition might function as a research technique and as a means for musical study and musical understanding. In classic fieldwork and the musical ethnographies that have resulted from them, 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 of the gamelan. 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.

As long ago as 1964, Alan Merriam's declaration of learning as basic to understanding music-as-culture further prompted some to look into who teaches and who learns, and how these are done (Merriam, 1964). Bruno Nettl wrote of the importance of his consultants as teachers, including the Arapaho Indian, Will Shakespeare, 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 (1984). 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. Ethnomusicologists have also given other issues limited attention, 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.

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 thirty 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. Henry Kingsbury (1988) studied the training of musicians accepted into the conservatory system, that particular venue for the talented elite whose performance skill are judged to be of sufficient quality to reap the benefits of this training. The exclusionary impact of gender on music learning is told through the collected essays edited by Ellen Koskoff (1987), whereby when women in certain societies were dismissed from the use of instruments, songs, and genres, they were led to fulfill their musical needs through other musical means and expressions. Daniel Neuman's 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 Michael Bakan (1999) and Tim Rice (1994) of their journeys 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 out in the open air. 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, 1991/2001). Neuman's 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 (1980). In the study of the Bulgarian gaida (bagpipe), Rice 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 (1994). Likewise, Bakan 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 (1999). Blacking 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 (1967). In his study of jazz musicians, Paul Berliner 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 (1994).

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. 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.

Potential Intersections

The separate subdisciplines of ethnomusicology and music education are buoyed by their long histories of concentrated effort in unique realms of research and practice. Ethnomusicologists have been committed to the study of music in culture and as culture, even as they gear their teaching, principally on university faculties, to culture-specific and cross-cultural comparative systems of musical thoughts and behaviors. Music educators are intent on seeking best practice for the development of musical skills and understandings of specific musical repertoires and genres, while also leading their K-12 students to the meta-view of the phenomenon of music in the larger world. This they do through continued adjustments to their teaching, and through findings on effective teaching and learning which their research pursuits have been able to offer them. Yet, there have also been intersections across the separate histories of ethnomusicology and music education, which have been increasing in recent years. As music educators continue their search for a broadened music repertoire, and look outward for research processes that fit their interests in the study of music and its transmission, the work of ethnomusicologists will be tapped for the insights they can provide.

Likewise, ethnomusicologists would benefit from the work of music educators as practitioners and scholars. They would be well-served as teachers of their world music survey courses and ethnomusicology seminars in knowing of the curricular models that have been developed by music educators and applied to groups of students for short- and long-term results, and of the instructional techniques that have been proven successful in academic and performance settings. Their careful reading of studies in music education on communicating information and facilitating discussion, participation, and performance experiences may prove useful in improving and enhancing the quality of their courses.

Considerable energy by educators has gone into understanding the psychological strategies that suit students with no previous musical training, with little motivation to learn, or who comprise a group so large that the intimate nature

of music seems beyond the realm of possibility to deliver. Music education research has been conducted on teaching effectiveness in small and large ensembles and in lecture classes, such that the extent of eye contact, the nature of facial expressions, the range of vocal expression and gestures, and the proximal distance between teachers and students can be predicted and also advised in successful instructional settings. For ethnomusicologists who have had little directed experience nor training in the preparation, delivery, and assessment of instruction, music educators could well advise them in these matters.

In the way of scholarly pursuits, ethnomusicologists might find that an understanding of the standard research models of music education, fashioned from those in education, psychology, and sociology, might provide useful techniques and processes for the study of musical cultures. Minimally, an examination of diverse methods may hold potential for new perspectives on questions of continuing ethnomusicological concern. It may even be that the quantification of data can be useful and relevant to understanding the behavior of musicians, dancers, and audience members of a given repertoire, and should not be dismissed in deference to the traditional means of research within the field. Further, while the interpretation of systems of musical culture for the sake of pure knowledge is a noble goal, possibilities for the practical application of ethnomusicological research through collaboration with music educators have only begun to be realized.

Some thirty-five years ago, John Blacking predicted that, "Ethnomusicology has the power to create a revolution in the world of music and music education" (1971: 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 two 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. 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 is a point at which the means for understanding music, education, and culture may be found. It is at this juncture where two 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.

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