

26th Annual (2016) Koizumi Fumio Prize  
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## Music Studies in an Age of Change

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While calling attention to a history of the musical studies in institutions of education and learning, I also acknowledge the importance of attending to musical and cultural diversity in the design and delivery of music to learners from the very young to those in university programs of academic scholarship and applied performance pursuits. Culturally responsive teaching, shaped by a consciousness of music and musicians hailing from local communities and global cultures, informs as well as transforms mindful music education policy and practice. I argue for the study of music as core of a culturally conscious pedagogy in universities, schools, and communities, and suggest that experiences in listening, participatory musicking, performance, composing-improvising, and the interdisciplinary study of music as art, humanistic endeavor, and social behavior lead to a discovery of the individual in relation to the community and the world.

*Slides: Note: The text below is coordinated with the slides, and I will deliver these words on the appearance of the numbered slides.*

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The title of this talk is “Music Studies in an Age of Change”.

2

It is my great honor and privilege to be receiving the Koizumi Fumio Prize, and I am also very pleased to share the honor of this award year with Professor Alison Tokita. I accept this honor with grace and gratitude to the good people of the Koizumi Prize foundation and selection committee. I thank also those who have contributed to my understanding of music in culture, music as culture, and music as central to the education of children, youth, and adults. I pay tribute to my lineage in ethnomusicology and education, which extends back to the work of Jaap Kunst, then Mantle Hood, then William P. Malm (with whom I studied in the 1980s), and his student, William M. Anderson, my mentor in music education studies) I am humbled, even astonished, to have been selected for this high honor.

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I wish to pay tribute to my University of Washington colleagues, to my university students (and to former students now in university and school positions as music educators and teaching musicians). I pay tribute also to many wonderful children— all of whom have taught me about music, culture, and life, and about how to teach effectively.

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I pay tribute to Koizumi Fumio, the prominent, productive, and highly influential musician, scholar, and teacher that he was. His love of ethnomusicology and his curiosity for all the world's musical cultures inspires so many of us today.

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I wish to share three songs with you from First Nation-Native American friends I have known. The first is a greeting song of the Shuswap of the Alkili Lake region of British Columbia....

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This song comes from women I know of Cherokee and Kowa heritage, who sing the untranslatable vocables that nonetheless communicate the gentle and peaceful time of morning.

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This song was given to me many years ago by a Navajo woman, Marilyn Hood, a song about the beauty there is in being together as a community of like-minded people.

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These songs were given to me by the Native American culture-bearers who sing them. As I work in that liminal space that is located midway between ethnomusicology and education, I find myself drawn to opportunities to “reach and teach” music and cultural understanding to children in schools, and to university students. We educators gain great knowledge of musical cultures from the research by scholars in ethnomusicology, and we fit this knowledge into our development of programs and courses that educate and enlighten our students.

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We are involved also, as ethnomusicologists and educators at the University of Washington, in contributing to a Washington state mandate that requires us to grow an understanding of Native American culture among students in public schools. “Since Time Immemorial” is a curricular program in which music features as a means of growing an awareness among all students of Native American tribal history, culture, and the arts.

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Yet even while we work with ways of teaching Native American music cultures, we wonder about preparing students to know many more musical treasures. In a multicultural society like the U.S., “Black Music Matters”, and in some university and school settings, African American music is taught....while in other settings it is sadly missing from the curriculum of other

settings). In these global times, the teaching faculty of music programs in schools and universities do well to attend to “culturally responsive teaching”. This refers to teachers teaching with a consciousness of the many brilliant musical forms that hail from local communities and global cultures. Culturally responsive teaching requires a sensitivity to diversity in the musical practices that abound in the world, and that ought to be experienced and studied by students of every age.

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We care, too, that the music expressions of “the Others” are taught and learned in educational settings. The music of those whose heritage is rooted in Mexico, and Ghana, China, Puerto Rico, Russia, Japan, and elsewhere in the world deserves a place in our programs of musical study. Culturally responsive teaching urges us to respond to local and global cultures, to the cultures of our students, certainly, but also to the cultures our students need to know in the world at large.

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For all of us within the realm of the wide world of musical study, the challenge is there to teach MUSIC in its global array, or at least to sample a very wide world of music cultures in our courses for university students, secondary school students, and in classes of young children in schools.

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The core of our work as ethnomusicologists and educators, together and in a symbiotic relationship, is in “building human relationships in and through music”. Culturally responsive teaching is critical to achieving that goal.

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Ethnomusicologists and educators are involved in “passing it on”, that is, passing on the knowledge of music. Ethnomusicologists seek out the music in earnest interest of how it sounds, who makes the it, why they make it, when and where the music sounds. Ethnomusicologists document, collect, examine the workings of music and musicians. They care that the music they study can be shared, with the permission of musicians and culture-bearers with whom they’ve worked, and that it can be taught and learned. Ethnomusicologists produce audio-recordings, and video-recordings, and analytical descriptions, which are rich resources for use by educators. Together, ethnomusicologists and educators are engaged in “passing it on”, transmitting and teaching the world’s musical cultures. To be sure, “Teaching is the act of sharing the knowledge we have been given by others with hope that someday, in some way, it again will be passed on”.

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Our work in higher education music, in university programs in music, stems from our belief in a musical humanity, and in human musicality. As the first recipient of the Koizumi Prize in 1982, ethnomusicologist John Blacking had asked the question, How Musical is Man?. He claimed that music is a critical piece of the human communicative toolkit, and that human musical capacity is underpinned by neural, cognitive, behavioral and affective mechanisms and process similar to

those underpinning language. It was partly Blacking's ethnomusicological research of Venda children's song, 1956-18, that brought him to believe that music is a human capacity, even a human need, for children as well as for adults.

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Inspired by John Blacking's scholarship on Venda Children's Songs, and encouraged by some of the curious comments expressed over the years by ethnomusicologists Bruno Nettl and Charlie Keil regarding children's musicality, both of whom are past recipients of the Koizumi Prize, I ethnographically studied children at musical play in the project called Songs in Their Heads. Children's continuous melodic and rhythmic utterances, and the sophisticated nature of those utterances, was astonishing to me, and gave way to my realization that children are inherently musical. As we teach children the songs, rhythms, and the instrumental practices of a culture, they receive, accept, and integrate this music into their cultural awareness. Teach children, or adolescents, or university students, a song from a farmer in the Kathmandu Valley, and they will know something about that Nepalese farmer; teach them a rhythm from a cook in a Mexican restaurant, and they will know something about that cook and his Mexican heritage.

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In fact, both ethnomusicologists and educators provide perspective on children's musical interests and needs, and on their musical cultures. Trevor Wiggins and I invited 39 authors to write ethnographically about children's musical involvements in school and beyond school. In The Oxford Handbook of Children's Musical Cultures, they describe children's singing, playing, and dancing in many settings in and beyond school, along with understandings of why music is important to them.

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We mapped children's musical cultures across selected world regions, and recognized that ethnomusicologists and educators, together, provide pieces of the mosaic of children's musical cultures, offering insight on the music children are drawn to listen to, to respond to, and to make.

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We recognized through the research on children's musical experiences, and on their musical enculturation and musical education – from formal learning of music in schools to informal musical learning at home, in the family, on the playground, in the toy store, on the school bus, in the cafeteria – that our greater insight on children's musical involvement leads us to an understanding of music as a critical human need from earliest childhood onward. Indeed, our observations of and interviews with children, and adolescents, and even university-age students, is convincing of three matters: (1) that music is vital and necessary in our lives, (2) that learners of all ages have the capacity (and interest) to know music by making it, and by listening to it, and (3) that their musical education will require the efforts of school music teachers as well as university faculty across music specializations (from violin performance and choral conducting to musicology, music theory, and ethnomusicology).

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Musical engagement knows no one age. Returning to John Blacking's question, "How Musical is Man?", the simple and straightforward response is that all of humanity is innately musical. Young and old have the capacity to sing, play, dance, and listen to music.

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Further, we know from a century of ethnomusicological fieldwork here and there in the world that musical engagement knows no one race, color, or creed, either. Regardless of their location in the world, people engage in music, no matter what their cultural identity may be.

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We who teach music in our various institutions, whether at universities or in schools, own the right and responsibility of teaching music of many cultures – a grand diversity of the world's musical expressions. In fact, we have as our task and duty the teaching of All Music, that is "music with a capital 'M'". Ethnomusicologically speaking, we have the opportunity to teach music from a grand diversity of the world's cultures, and to teach music as sound, as cultural behavior, and as cultural value. This is the position of the finest ethnomusicologists of our time, from Charles Seeger and Alan P. Merriam to Koizumi Fumio.

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In 2013-2015, as president of The College Music Society, I led an examination of the content and method of American university-level music major programs in performance and academic studies. (The College Music Society is an American-based organization that brings together university performance and academic faculty to discuss tradition, changes, and challenges in music programs in higher education.)

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We made recommendations for the content and method of music in higher education – in universities, colleges, and conservatories (with full understanding, too, that what we would recommend for the tertiary level would impact also music programs in elementary and secondary schools). We organized these recommendations as "Three Pillars of Change: Creativity, Diversity, and integration".

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Of the three pillars of change, the issue of diversity was shaped by ethnomusicologists, and was received as a commitment to the study of world music cultures. Attention to diversity was seen as critical in these times of changing demographics, internationalism, and globalization.

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Of course, it's true that what music we choose to teach may well be a political statement. In fact, "a core curriculum of musical study – in universities as well as in classes of music for children – that is focused exclusively on European classical music (music for churches, courts, and

concerts) is unethical and immoral in the 21<sup>st</sup> century". Our choices of the music we feature in our university lectures, our lessons, and our ensemble offerings are statements not only of the music we value but also of the people we have chosen to include or exclude as music-makers. A musical education today, in any setting, must embrace diversity.

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When it comes to selecting music for our programs of study, there is more than a single music—Western European Art Music, as brilliant and beautiful as it is. To borrow from ethnomusicologist Tim Rice, there is a more than a single sun but a constellation of many sparkling stars—so many multiple musical cultures of the world to experience, study, understand.

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In this time of the world, we who teach music can take many lessons from ethnomusicologists who study the world's musical cultures. We listen and view their field recordings, we read their works, and we work at Redefining Music Studies in an Age of Change (which is the title of the small book that was published a few months ago on the work of The College Music Society task force to underscore the importance of Diversity as one of the three pillars of curriculum reform).

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We who teach music are opening our students to the world, leading them to think and act globally, and to consider the "planetary possibilities" of music. Our culturally responsive teaching requires us to embrace the world of musical cultures across the globe, for the sakes of the students whom we hope to internationalize, multiculturalize, interculturalize, and globalize.

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We are finding ways to feature our locally living human musical resources, bringing our neighborhood musicians into our schools and our university courses.

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We are making choices of which "great musical practices" to highlight in our programs of study (Balinese gamelan, the Western symphony, for examples) and which "small but gemlike musical expressions" (chamber music traditions here and there in the world) to include.

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By teaching many musical expressions, by listening musically and listening culturally, we can move towards what Bonnie C. Wade and I have called "a comparative approach" to the teaching and learning of the world's musical practices. We advocate teaching comparatively across many cultures, recognizing the varied treatment of musical features such as pitch, duration, form, and timbre. We recommend developing in students an understanding of meter through experiences with the music of Bali, Brazil, and Bulgaria, or Mali, Mexico, and Mongolia, and clarifying pentatonic pitch sets, or augmented 2nds, or heterophonic textures, by featuring the treatment of these features across various cultural groups.

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Pedagogically, we are seeking meaningful ways for our university students, as well as for children and youth in schools, to learn the music of southern Africa, or Nordic Europe, or Central America: By performing it, by participating in it (whereby the music is experienced but not fashioned for public-perfect performance), by listening with guidance, by creating music that is similar to the sound of a particular genre (in innovative “spin-off” improvisations and compositions), or that is studied for its cultural meaning and values. Through these various experiences, our students can know music more deeply.

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In a mix of ethnomusicologically-derived perspectives on music and its transmission with research in music education and music cognition, I recommend a pedagogy for teaching and learning music that I refer to as “world music pedagogy”, which is applicable to students of any age and in any setting. There are five dimensions in this pedagogy: listening that is “attentive”, “engaged, and “enactive”, plus “creating world music” and “integrating world music”, which we will briefly experience.

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Of course, it should be said that it’s critical to work with artists and scholars who know a particular musical genre, culture, instrument or vocal style. For example, we study with artist-musicians the instrumental technique, vocal styling and repertoire of a music practice. In featuring aspects of Native American music in my work with children as well as with university students, I have learned repertoire from culture-bearers, listened to recommended recordings, and read recommended books and articles, so to piece together a pedagogical experience or a curricular sequence.

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With some understanding of the vocal music of Native American musicians, I developed a five-dimension “world music pedagogy” sequence of teaching and learning. Listen to a recording of a group of Native American singers. For first time listeners, we ask a question and then offer listening time to the selected question. For example, we might ask students “What do you hear?”, or more specifically “What voices or instruments do you hear?”. We might ask many other questions, and each question is followed by an opportunity to listen attentively, with attention. The recorded selection is short, and it is repeated, over many listenings.

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In this world music pedagogy sequence, we move to a second level, “engaged listening”. Now, with the same recording, we invite students into opportunities for participatory listening. We might suggest, “Can you hum the melody?”, “Can you sing (parts of) the melody very softly?”, “Can you conduct/keep the pulse?”. Again, the recording is short, and we continue to invite students to engage further, participating in the music while listening.

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A third stage of the world music pedagogy sequence is “enactive listening”. Still, the same recording plays, and now the students are invited into learning the music – without notation. We suggest that they can, through listening, learn the musical work as so many musicians do, through the oral tradition. We play the recording of the piece, and we challenge students to sing or play the music they hear. They may sing and play with the recording, and then without the recording, and then with the recording again. This stage, like the earlier stages, require multiple listening – many attempts to learn the music selection by ear.

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Another dimension of the world music pedagogy sequence provides students with a chance to “make the music their own”. Because they have listened many times to the same selection, and have learned the music in order to sing it, play it, dance it, make the music, they now know the music. Now, in keeping with an interest in developing students’ creativity, they are given the opportunity to invent music “in the style of the model piece” that they have learned. They may change the instrumentation, or the meter, or aspects of the melody, that they have learned by listening. They may extend the music, creating new verses, or new sections. They now have license to improvise or compose music in the style of the recorded music they have learned, and have become expressively musical.

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An important ethnomusicologically-influenced component of world music pedagogy is that students learn about the musicians who make this music, so that they understand why this music is important to them. Students themselves may ask questions about the music, too, and certainly educators attempt to respond to these questions: “Who are the musicians?”, “Why are they making this music?”, “What do the instruments look like?”, “What do the words mean?”. We are committed to providing contextual information about the music they are learning. (The group we’ve been listening to is “Ulali”).

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Some contextual information, of the performing group, “Ulali”, whose recording we have listened to, may come in the way of images of their land, and images of their art.

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In the musical education of students, at every level, of every circumstance – be they university students, or children in kindergarten, or more advanced adolescent youth in secondary schools, we have an opportunity to teach music so that our students might come to understand music as a powerful component of life itself everywhere in the world. We are at a crossroads moment in education, and we have the opportunity to translate the work of ethnomusicological scholars to meaningful study by our students of music as culture, and music in culture, into understandings of music as a human phenomenon. Ethnomusicology and education come together, then, in the embrace of principles for relevant teaching and learning, and for converting talk about diversity and inclusion, and social justice, into action.



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The core of our work in the musical education of students is in building human relationships in and through music, and this requires the combined efforts of ethnomusicologists with music educators. Teaching musicians, all, we continue to work with the principles and precepts of culturally responsive teaching – for the sakes of our children, youth, and our university students.

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So, we go forward to tailoring “Music Studies in an Age of Change”, collaboratively, with hope for understanding of music as a human phenomenon. Thank you for your kind attention, and for the great honor of this Koizumi Prize.