

RECONCEPTUALIZING MULTICULTURALISM IN MUSIC EDUCATION: A FREIRIAN PERSPECTIVE

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SUMMARY

This paper proposes a reconceptualization of multiculturalism in music education that places experiences with world musics inside social and political contexts that are consistent with ideas and ideals found in Freire's teachings. It suggests a teaching model that joins the goals of multiculturalism in music education with the goals of Freirian pedagogy. In this paper, Frank Abrahams¹ describes and discusses the success music teachers have teaching world musics at a laboratory school at Westminster Choir College of Rider University in Princeton, New Jersey where Freirian teachings inform a Critical Pedagogy for Music Education.

Keywords: Music education - multiculturalism - critical pedagogy.

INTRODUCTION

"Boys and girls," the music teacher announces to her sixth-grade students, "open your music books to page 123 and follow along with the recording." She pops a CD into the player and the children hear someone singing a song from South Africa about tomato sauce in a strong, chesty voice. They see a picture of black children in a primitive kitchen, stirring containers of what is presumably tomato sauce. The recording finishes, and she asks, "Who can tell me what the song is about?" Children quietly raise their hands and one child says, "It's about tomato sauce." "That's correct," replies the teacher. She then asks, "What country do you think this song is from?" Children guess various places and finally someone says in an inquisitive and unsure tone, "Africa?" "That's right," the teacher says. "Let's listen again and see how many words you remember." She plays the recording again. She proceeds to teach the song by rote — line by line until the children have it set. Throughout, she reminds them to sit tall in their seats and to sing with a strong supported tone, always in their light, head voices and always reading from the textbook. When the children have the words secure, their teacher plays the CD again, this time with only the accompaniment track and the children sing along. Later, they watch a DVD excerpt of the children from the textbook performing "Tamati so so so so" and, with the help of their teacher, they learn the accompanying dance. For homework, the children are told to look on the Internet to learn more about South Africa and the music children sing there. Children make some notations in their notebooks as the class is over.

This is a disturbingly familiar scene in American general music classrooms. Students hear and sing music from different cultures in isolated experiences from music textbooks, while their teachers believe that they are meeting the objectives of a multicultural curriculum and National Standard nine—connecting music to history and culture.

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Bowman suggests that multiculturalism has become a music education imperative.² In traditional music classrooms, children study the music of different cultures. Students learn folk songs, often in English translation, and may play native rhythms on classroom instruments. They frequently listen to or watch video performances of the music by artists from the culture they are studying. Unfortunately, too often, the multicultural experiences are Westernized. Singing, like the case described above, is nearly always in a Eurocentric style and from printed Western notation. While music teachers claim that such experiences broaden the child's worldview, the experiences are merely token gestures to teach multiculturalism as part of music education.

The purpose of this paper is to propose a reconceptualization of multiculturalism in music education from a Freirian perspective. It will place experiences with world musics inside social and political contexts that are consistent with ideas and ideals found in Freire's teachings. First, it will discuss the role of music education and how it can empower students to be musicians. It will suggest that music, when taught appropriately is transformational and will place music education inside a Freirian perspective arguing that experiences in school music are transformational and liberating. Next, the paper will discuss popular models for multiculturalism in music education. These models include New Humanism, a Relativist World View, a Comparative World View and the Intercultural Approach. It will also describe the Assimilationist model, Open Society Ideological Model, Insular Model and Dynamic Multicultural Model. Each will be explained and critiqued from a Freirian perspective. Next, a perspective of multicultural music education will be suggested that aligns to the ideas and ideals of Freirian pedagogy. An eight-step teaching and learning model called Critical Pedagogy for Music Education will be provided to illustrate a Freirian conception of multiculturalism in music education that joins the goals of multiculturalism in music education with the goals of Freirian pedagogy. Finally, the paper will describe the success music teachers have teaching world musics at a laboratory school at Westminster Choir College of Rider University in Princeton, New Jersey where Freirian teachings inform multicultural experiences in music.

GOALS AND PURPOSES OF MUSIC EDUCATION

In 1994, a consortium of arts education advocacy groups published a document entitled National Standards for Arts Education: What Every American Should Know and Be Able To Do in the Arts.³ Included were nine content standards for music education and benchmarks to measure achievement in grades four, eight and twelve. While the document did not suggest a particular curriculum or specific curricular approach, it did include, as the last content standard, "Understanding music in relation to history and culture." For most, this implied a music education curriculum that included musics of both Western and non-Western cultures. One needs only to examine the music textbooks, which were published after 1994 to see that strong emphasis in music from parts of the world outside the United States. Such texts suggested that children sing songs of the culture learn the dances and listen to recordings of music performed in

² Bowman, "The Problem of Aesthetics and Multiculturalism in Music Education," 1-15.

³ Consortium of National Arts Education Associations, National Standards for Arts Education.

authentic contexts. Music teachers suggested that children do research on the music of other cultures and keep written notes with in their music notebooks that could be tested at a later date. Generally, multiculturalism was a unit of instruction within a larger curriculum that was Eurocentric and favored the Western canon.

Lindquist defines music as sound purposely arranged into pleasing and interesting patterns. Yet, like other arts forms, music is more than an expression of or commentary on culture. It is a means of cultural transmission, reproduction, and at times, resistance. Music acculturates, socializes, enhances and even disrupts social cohesion. Viewed from this perspective, music functions to realize both musical and extra musical ends.

The lack of attention given by the Western classical tradition to the socially constructed meaning of music by listeners has created a noticeable blind spot in the field. The powerful influence of popular and other culturally centered contemporary music on students has been severely underestimated by educators. This music defines students' personal and collective identities as members of multiple groups within society. Using the power and appeal of various kinds of music within a program can serve multiple educational ends. The appeal of school for students may be increased or sensitivity to and an appreciation for other cultures nurtured. The development of student mariachi bands in schools in Washington and southern California provides an example of how the incorporation of music associated with the cultural background of students can be used as an educational strategy to encourage student engagement. While a model based on aesthetic education and, more recently, praxial education has been a popular framework for music education, critical pedagogy (a postmodern teaching model that views teaching and learning as a conversation among teachers and their students) is a more appropriate paradigm for multiculturalism in music education. In a Freirian sense, critical pedagogy advocates a shift in the power structure of classrooms by acknowledging that students come to the class with information gleaned from their own life experiences. Such experiences are contextualized culturally and provide a bridge to new learning. This results in a change of perception for both the students and their teacher. Critical pedagogues claim that when students and their teachers “know that they know” something, the phenomenon of “conscientization” has occurred. When that happens learning has occurred.

For music education, a critical pedagogy approach seeks to break down the barriers that exist between what the music students hear and love outside the classroom what music students' teachers want them to learn. The teaching model suggests that when teachers connect school music to the child's own music, which collectively may include musics of varying heritages, the music becomes empowering and offers more plentiful opportunities for meaningful musical experiences inside and outside the classroom.

Applying the ideas and ideals of Paulo Freire to music education results in a Critical Pedagogy for Music Education—a term coined in this paper to delineate a view of music education that empowers students to be musicians. Such an empowerment affords the license to not only recreate the music of various cultures, but to learn and perform it in a style that is authentic. Informed by the musics they know, and the music they learn, students reflect on who they are as cultural beings within the realities and contexts of their own particular heritage.

Freire suggested dialogue and problem posing as pathways to transformative learning and toward conscientization. Studying world musics from such a perspective yields a transformational learning experience that contributes to attaining conscientization.

MODELS OF MULTICULTURALISM IN MUSIC EDUCATION

Including world music in school music programs is not a new concept for music teachers, nor is its counterpart, the heavily invoked curricular practice called “multicultural music education.” Education for multicultural diversity has been an essential component of school reform efforts since the 1973 enactment of Public Law 92-318, guaranteeing the rights of individuals in public institutions to learn about their own cultural heritage.⁴

In music education, reorganization of instruction to reflect multiculturalism has been primarily focused on modification of content. According to Campbell, the recent large influx of immigrants and the current attention given to individual cultural heritages by American society has inspired the use of diverse musical traditions in classrooms and rehearsal halls in the United States. National and state initiatives have provided an important impetus in the search for broader and more varied curriculum content—in musical terms, a more diverse musical repertoire. School-wide missions confront music teachers to teach globally and from a multicultural perspective. By the mid-90s, elementary- and secondary-level music educators in general, choral, and to a lesser extent, instrumental instructors were reorganizing instruction to reflect a focus on multiculturalism reflecting in their repertoires the cultural diversity of the American national and some of the countries Americans claim as their first homes or homes of their ancestors. Textbook series with titles such as “World of Music,” “The Music Connection,” and “Share the Music” contributed to this initiative as well.

The importance of multicultural education in music is recognized in several other countries as well. Kalantzis writes, “The technologies for the transmission of culture will be such, and the culture market so thoroughly internationalized, that anything other than a multicultural worldview will be irrelevant and marginalized by history.”⁵

New Zealand music educator John Drummond delineates three designs for multicultural music education.⁶ The first is the *kohang reo* design where the culture is studied and learned within its own context. As an example, Maori music could be studied outside the school or university system by direct contact and experience similar to the manner in which Maoris would learn about their own music .

The second describes the Hawaiian historical *halau*, which is a model for teaching chant and hula. The weakness in this model, according to Drummond, is that the central position of Westminster classical and art music remains unchallenged.

⁴ Public Law 92-318.

⁵ Kalantzis, *Cultures of Schooling*.

⁶ Drummond, “The Gourmet in the Cafeteria” in *ISME Yearbook: A World View of Education*.

New Humanism is the third model described by Drummond. This model places a value on the individual as a cultural being in any cultural context through asserting the importance of the individual in a changing world, while placing a value on the past. In doing so, the individual develops an understanding of the cultural messages of the past, whether or not they are from a mainstream culture. As such, New Humanism attempts to find common ground between cultural statements and artistic transactions from a wide range of cultures. As interpreted by Caldwell, it suggests a breakdown of traditional barriers between disciplines, leading to a more integrated approach, which allows a cross-cultural understanding of musical styles and social contexts.⁷ This model influenced music educators who believed that music should be studied in terms of the culture in which it belongs. This has led to the development of the ethnomusicological design, including conceptualization about the music and behavior in relation to music and sound itself.

Leading African musician Kwabena Nketia reduces the different approaches established to promote multicultural music education to three streams: the Relativist World View, the Comparative World View and the Intercultural Approach. The first is an ethnomusicological approach. The comparative musicologists seek to derive universals and to develop typologies and schemata that will enable the interpretation of these universals. The intercultural approach attempts to create a meeting point between the cultural relativist and the comparative musicologists by emphasizing both the differences and the similarities of musics. Nketia supports this approach because he believes it is distinct from the kind of teaching undertaken by many ethnomusicologists who provide either a general survey of world musics or contact with a couple of musical cultures, focusing on the acquisition of knowledge rather than on musicality and the development of a personal perspective.⁸

Keith Swanwick takes a similar view, believing that, in order for music education to be truly pluralistic, it must take the elements of music and explore music transformation from an intercultural perspective. Melodic materials can be analyzed in the widest possible sense through the study of Western scales and modes, Indian ragas, African and other scale patterns. One may also search for those elements that are clearly cross-cultural, such as drones, and study their presence in the music of Renaissance Europe, Indian classical music and so on.

Canadian music educator David Elliott suggests that we consider music as a behavior, (e.g., as a characteristic human beings all over the world should experience as a vital part of human function). “Music performance is the model for social life: the way the parts relate to the whole; the way the musical elements and processes balance; the way supporting roles and soloing interact to create effective dialogue.” Critical of the way that music education is taught in the United States and Canada, Elliott maintains that not only is a very limited amount of non-Western music taught, but that the methodology for all music education is based on certain quite ethnocentric notions of art and music.

⁷ Caldwell, “The New Humanism” in *The Task of Universities in a Changing World*.

⁸ Nketia, “The Scholarly Study of African Music: A Historical Review” in *The Garland Encyclopedia of World Musics: Africa*, 13–73.

Specifically, it focuses on the grammar and on elements of music, such as melody and rhythm, it displays a preference for the performance of recreated music rather than improvisation, and it is based on the manipulation and control of physical forces. Elliott continues, “children ought to learn how to behave in group activities which include unfamiliar values, procedures and behaviors [...] a dynamic that recycles concepts and experiences in a variety of musical contexts.”⁹

Richard Pratte suggests six models.¹⁰ The assimilationist model, places the Western classical and art music at the forefront of human experience. An open society ideological model emphasizes the contemporary forms of expression, including commercial music. The emphasis is on the present and the relevant not on the past. Attention to traditional music of any land is viewed as irrelevant and unnecessary.

The insular model concerns itself with the inclusion of one or two minority musics. And, although it speaks to the large minority population in American schools, it is not a strong multicultural model. A better model is a modified approach, which selects music for study based on regional and/or national boundaries of culture, ethnicity, religion, function, or race. Musics are approached from a conceptual perspective; that is, concepts about musical elements, processes, roles and behaviors are used as curriculum organizers; and musics are learned and taught as they were learned and taught in their original cultures. This approach places a high priority on the inclusion of musics, which have a direct relationship to the dominant musical culture, with a view to understanding the nature of modifications undergone through the contact of different musical cultures. While this model provides an excellent foundation for the building of an understanding of cultural diversity and is founded on integrity and musical authenticity, it is limited to the musical cultures that form part of the host culture and, furthermore, it relies too heavily on the perceived aesthetic content of the music itself.

The Dynamic Multicultural model claims, “children ought to learn how to behave in group activities which include unfamiliar values, procedures and behaviors [...] a dynamism that recycles concepts and experiences in a variety of musical contexts.

Morton uses Kincheloe and Steinberg to categorize multicultural education in four subcategories: Monoculturalism, Liberal Multiculturalism, Pluralistic Multiculturalism, and Critical Multiculturalism. Although derived from similar ideas, their ideals are rather diverging. The first, according to the author are neocolonialist in that the interest is to “maintain the dominant culture as the superior or best culture.”¹¹ As for what Morton calls Critical Multiculturalism (i.e., the kind that concerns itself with issues of social justice and social change), Critical Pedagogy for Music Education would have a lot to contribute. Although essential to the advance of critical dialogue as well as the development of processes of externalization, this liaison was still not articulated in significant ways.

⁹ Elliott, “Key Concepts in Multicultural Music Education” in *International Journal of Music Education*, 11–18.

¹⁰ Pratte, *Pluralism in Education: Conflict, Clarity and Commitment*.

¹¹ Morton, “Critical Thinking and Music Education” in *Studies in Music from the University of Western Ontario*, 34.

MULTICULTURALISM IN MUSIC EDUCATION FROM A FREIRIAN PERSPECTIVE

According to Leonard Davidman and Patricia T. Davidman, multicultural education is defined as a multifaceted, change-oriented process that can be outlined in six interrelated yet distinct goals.¹² They are: (1) providing education equity; (2) empowering students and their caretakers; (3) valuing cultural pluralism in society; (4) promoting intercultural/interethnic/intergroup understanding and harmony in the classroom, school and community; (5) developing an expanded multicultural/multiethnic knowledge base for students, teachers, staff, and administrators, and support staff; (6) supporting students, teachers, staff, and administrators who think, plan, and work with a multicultural perspective.¹³

Paulo Freire claims that public schools have become places for social reproduction, prompting the necessary skills and social relations for the functioning of capitalism.¹⁴ Schools no longer provide (if they ever did) the tools for critical thinking and transformative action. In this sense, schooling relates to mass media as a conduit for economic and social reproduction. Music education in its curricular and philosophical conception adheres to the same practice, continuing to foster a modern understanding of knowledge and its transmission.

The linear and elitist face of the music curriculum that continues to impart Westernized concepts and ideologies (based on respect for the expert knowledge and obliteration of cultural and social constructs) works accordingly to Freire's criticism and fosters the reproduction of dominant ideals, while alienating dialogue and critical inquiry. Even when the introduction of diversity is intended (i.e., the ideology of multicultural education is applied), the result is often closer to what Morton calls monoculturalism or liberal multiculturalism, rather than critical multiculturalism.

Music education, because of its particular language, has the potential to reach and be a transforming power in different realities. Problems of language code, cultural and social stratification can find in music education a significant bridging point. Music education might be a significantly influential area in which individuals are challenged to recreate and reevaluate perceptions and understandings of social and cultural elements. Rules that are passed-on by social interactions determine people's actions. Music education by asking individuals to function in a different sphere, perhaps not as heavily permeated by rulings or structures of oral language, promises at least the possibility of new structures, nevertheless, ones embedded in dialogue and meaningful action. However, this can only be effective and become a tangible reality if music education and its professionals would engage in serious critical analysis of its practices.

For Freire, culture is the representation of lived experiences, of practices forged within unequal and dialectical relations that different groups establish within a given society at a particular point in history.

¹² Davidman, Leonard and Patricia T. Davidman, *Teaching with a Multicultural Perspective*.

¹³ Morton, 18–19.

¹⁴ Freire, Paulo, *Pedagogy of the City*.

Music educators interested in empowering students and providing a transformational education needs to refuse the unwavering will to be who we are. Instead, they need to look to what we may become. Non-alienating teaching requires conscientization, but also the negation of who the dominant discourse tells us we are. Only by waving the prominent role of the music director or the conductor can we humanize and deepen the perception of what music students ought to be. Proficiency in a very specialized symbol system and technical excellence has its place in this process of becoming, but it cannot be paramount. Personal meaning, interpretation, self-social-cultural understanding and expression, as well as a wider knowledge of the world should come first in the conceptualization of music education. This problematic is significant to Critical Pedagogy for Music Education as it examines important subjects such as multiculturalism in music education. Blakeslee suggests that although multicultural education is visible in today's music education discussion, there is no exploration of interlocking systems of oppression based on race, class, and gender relations. In fact, he proposes that music as ideology dismisses criticism, so that the experience of others in music is invisible and inaudible except as contained by the structure of music ideology.¹⁵

Music education's tradition and connection to aesthetic education maintains this practice well and alive by considering only the Western culture as valuable and erudite music as the "best" music. The second category usually speaks in the language of democracy, freedom, and justice, but fails to acknowledge systemic forms of oppression. Liberal Multiculturalism believes that the values and ideologies that ground the dominant culture are relatively the same in any culture, so "dialogue among different points of view will inevitably reveal that in the final analysis, we have similar world views if not the same values."¹⁶ A necessity to maintain the status quo is felt on the third perspective as in the first two. Here human diversity is celebrated nevertheless failing to acknowledge oppression. New ideas and customs are accepted as long as the dominant culture can be enriched but not questioned.

MULTICULTURAL MUSIC EDUCATION FROM A FREIRIAN PERSPECTIVE

The following is an eight-step sequence of instruction for multicultural experiences in music classes that foster Freirian pedagogy and the principals of Critical Pedagogy for Music Education.

¹⁵ Blakeslee, "Multicultural Music Education (Special Issue)" in *Music Educators Journal*, 9–17.

¹⁶ Morton, "Critical Thinking and Music Education" in *Studies in Music from the University of Western Ontario*, 34.

FIGURE 1: THE CRITICAL PEDAGOGY FOR MUSIC EDUCATION LESSON PLANNING MODEL

CRITICAL PEDAGOGY ANSWERS THESE OBJECTIVES:	WAYS TO EMPOWER MUSICIANS	LESSON STEPS	NATIONAL STANDARDS	LESSON FORM
Who We Are	Engage Musical Imagination	<p>1. Honoring Their World: Teacher engages the students in problem solving by creating an experience that presents a need to know.</p> <p>2. Sharing the Experience: Students and their teacher process the experience. They share feelings and reflect.</p>	Experiencing Music (National Standards 6 and 7)	Exposition
Who Students May Become	Engage Musical Intelligence	<p>3. Connecting Their World to the Concept: Teacher connects the experience to the musical concept using comparable concepts from the other arts, culture, or student out of school experiences.</p> <p>4. Dialoguing Together: Teacher presents the concept. Students gather the evidence they need to solve the problem.</p> <p>5. Practicing the Concept: Teacher provides students with an opportunity to practice the concept. A homework assignment or quiz might be included at this step.</p>	Connecting Music (National Standards 8 and 9)	Development

Who We Might Become Together	Engage Musical Creativity	6. Connecting School Music to Students' World: Teacher invites students to find alternative solutions and new ways to use the information presented. Students have the opportunity for problem posing and to create something new.	Creating Music (National Standards 3, 4, 5, 6, and 7)	Improvisation
		7. Assessing Transformation: Students and the teacher reflect and evaluate the work completed. The assessment rubric is applied at this step.		
	Engage Musical Celebration through Performance	8. Acknowledging Transformation: Students and their teacher celebrate the new learning through presentation, exhibition, or demonstration.	Performing Music (National Standards 1 and 2)	Recapitulation

How we define the music of our own individual culture and the culture in which we live are decisions of individual choice. How do we identify which musics to teach are important and controversial questions. Seeking answers, I asked my college music education students, who had completed two years of university study, if they were teaching students from a non-Western culture the music of the United States, what would constitute the musical literature selected for study? Would it be the folk songs from childhood? If so, whose songs? Would it be the spirituals from an enslaved South or the work songs of the old west? Would they choose the songs Grandma sang to them as lullabies from the “Old Country” or might it be jazz? How many would choose repertoire from the American musical theatre? Or, would they select music by American composers such as George Gershwin, Aaron Copland or Charles Ives? Perhaps it would be Barbershop, an indigenous musical form sung by a quartet of men traditionally designed to romance their girl, or hip-hop, rap and grunge from the American urban neighborhoods now so popular with American youth.

On the same day as the Live 8 concert in Philadelphia and nine other cities around the world, I attended an American Independence Day concert at Longwood Gardens (a botanical garden just outside the city). The concert was consisted of a local community band performing in front of an audience of nearly one thousand people. Most were Caucasian and over seventy years old. The concert opened with the National Anthem

and then the march from “Raiders of the Lost Ark” by the contemporary film composer John Williams. The band played a Scott Joplin rag, and an arrangement of the American folksong “Shenandoah.” They included a medley of music popularized during World War II by the Glen Miller Band, and a medley of songs representing the various armed forces where veterans in the audience, and in the band, stood and were applauded. This was followed by music from the American musical “West Side Story” by Leonard Bernstein and an arrangement of “America the Beautiful.” The traditional Sousa march “The Stars and Stripes Forever” concluded the program. During that piece, towers of water sprung from fountains across the back of the stage. It brought the audience to their feet for a standing ovation.

While the audience clearly enjoyed the concert, I could not help but compare it to the Live 8 event just miles away where nearly a million people—Americans of all ethnicities were linked by satellite with folks from all over the world to raise awareness for devastating conditions in Africa during the same weekend when Americans celebrated the bounties of their independence.

The broader question for teaching asks how we might present the music of our own culture without it being trivialized. It would be disappointing to think that children from varying parts of the world define American culture as a result of singing “Down in the Valley,” a children’s song sung by the cowboys of the developing West or the patriotic music I heard at Longwood Gardens. Many are offended by the lyrics of hip-hop and rap and would be reluctant to claim that as the definitive music of American culture.

As advocates for music education begin to look more closely at the links between culture and music, ideals that detach music from its cultural context are being discarded in favor of a philosophy that is praxial. The profession’s normative view of praxis emphasizes the relationship of culture to musical learning, particularly, understanding cultural practices through music performance. To this end, music education serves to support culture, just as the reciprocal aim of culture is learning. The disconnect, according to Allsup, between the music children are taught in school and the music students know at home is in need of repair.¹⁷

The following is a music lesson designed by my colleague Lynnel Joy Jenkins to use at our laboratory school at Westminster Choir College in Princeton, New Jersey. Called Westminster Academy, the lab school is in residence at a nearby middle school where faculty and students from the college provide general music instruction to sixth grade children. While the school is located in a suburban area, the population covers a broad spectrum of socioeconomic stratum so much so that we call it “urban in suburban.” Administrators in the school district have identified 52 different languages spoken by children at home. While most speak English at school, many speak other languages at home and still others struggle with language at school. For the Music Education Department at Westminster Choir College, the laboratory residency affords the opportunity to present music lessons framed in Freirian principles and Critical Pedagogy for Music Education. Within the greater culture of the school, this is a new

¹⁷ Allsup, “Transformational Education and Critical Music Pedagogy” in *Music Education Research*, 5–

and controversial teaching model that is inconsistent with teaching strategies used in the school building. Designed for sixth grade students, Lynnel used the same “Tamati so so so” song described in the opening of this paper. Curiously, she learned it not from a music textbook, but from children in Kimberly South Africa during a trip there some years ago. Her lesson is called “Music Builds Bridges and Define Who We Are” (see figure 2).¹⁸

FIGURE 2: MUSIC BUILDS BRIDGES AND DEFINES WHO WE ARE

CRITICAL PEDAGOGY ANSWERS THESE OBJECTIVES:	WAYS TO EMPOWER MUSICIANS	LESSON STEPS	NATIONAL STANDARDS	LESSON FORM
Who We Are	Engage Musical Imagination	<p>1. Children are asked to close their eyes and think about the following: “You are going to meet a person from another country for the first time. But, the only way you can communicate with this person is through sharing your music. Pick your favorite piece of music and give, sing , or play it for this person to tell them who you are.” Students share their pieces, and the teacher lists them as on the board or on chart paper in the front of the room. If appropriate, children sing some of their pieces.</p> <p>2. Teacher moderates a discussion to answer the following: What about the music you picked defines who you are? Are there any patterns among the songs listed on the board that show how we are similar and how we are different?</p>	Experiencing Music (National Standards 6 and 7)	Exposition

¹⁸ Abrahams & Head, Case Studies in Music Education, 53–54.

Who Students May Become	Engage Musical Intelligence	3. Connecting Their World to the Concept: Students listen to the teacher perform “Tamati so so so so,” a South African folk song with a rhythmic ostinato and are asked, “Where you do suppose this song is from? How do you know?” The cultural context of the South African folk song is given. Students are invited to perform the song with a rhythmic ostinato. Students are divided into small groups to create a new ostinato, using body percussion to complement or replace the existing ostinato. Groups share for the class.	Connecting Music (National Standards 8 and 9)	Development
		4. Dialoguing Together: Together, the teacher and the students find all the musical devices in “Tamati so so so so.” Teacher presents the definition of ostinato, explaining how it is used as a compositional device in composing music and how it is notated.		
		5. Practicing the Concept: Students devise a checklist of the criteria from the previous step (step 4). They listen to a performance of “We’re in Grade Six” chant and, using their checklist (i.e., rubric), find the ostinato and perform it.		

Who We Might Become Together	Engage Musical Creativity	6. Connecting School Music to Students' World: Teacher reads a cinquain while the class performs a rhythmic ostinato. Students, again in their groups, are asked to compose their own cinquain with ostinato. The ostinato should contain spoken speech and body percussion. One member of the cooperative group will write the ostinato down using traditional notation when possible.	Creating Music (National Standards 3, 4, 5, 6, and 7)	Improvisation
		7. Assessing Transformation: Each group performs their chant and ostinato. The other groups critique and discuss the ostinato in terms of their having met the criteria developed in step 5 of this lesson. How does the music express “who we are and what we have—as musicians—become?”		
	Engage Musical Celebration through Performance	8. Students perform their compositions for their sixth grade colleagues in another class.	Performing Music (National Standards 1 and 2)	Recapitulation

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