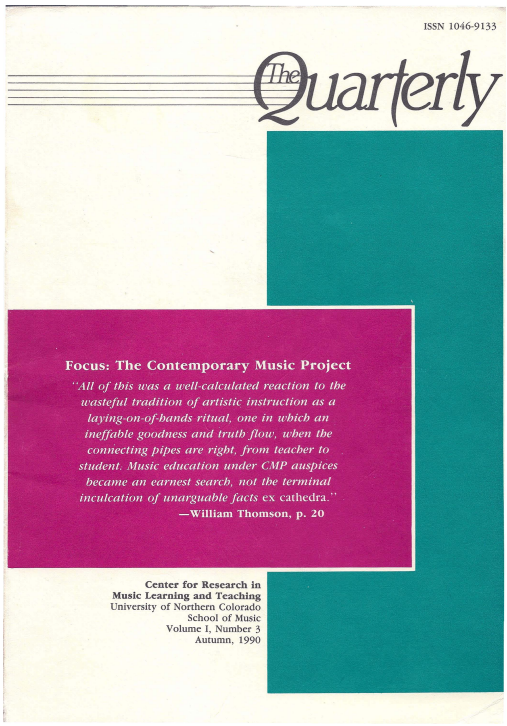

Title: Comprehensive Musicianship: A Multicultural Perspective—Looking Back to the Future

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Source: Standifer, J. A. (1990, Autumn). Comprehensive musicianship: A multicultural perspective—Looking back to the future. *The Quarterly*, *1*(3), pp. 10-19. (Reprinted with permission in *Visions of Research in Music Education, 16*(1), Summer, 2010*). Retrieved from* http://www-usr.rider.edu/~vrme/

It is with pleasure that we inaugurate the reprint of the entire seven volumes of The Quarterly Journal of Music Teaching and Learning. *The journal began in 1990 as* The Quarterly. *In 1992, with volume 3, the name changed to* The Quarterly Journal of Music Teaching and Learning *and continued until 1997. The journal contained articles on issues that were timely when they appeared and are now important for their historical relevance. For many authors, it was their first major publication.* Visions of Research in Music Education *will publish facsimiles of each issue as it originally appeared. Each article will be a separate pdf file. Jason D. Vodicka has accepted my invitation to serve as guest editor for the reprint project and will compose a new editorial to introduce each volume. Chad Keilman is the production manager. I express deepest thanks to Richard Colwell for granting VRME permission to re-publish* The Quarterly *in online format. He has graciously prepared an introduction to the reprint series.*

Comprehensive Musicianship: A Multicultural Perspective—Looking Back to the Future

By James A. Standifer
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"It is easier to look back at the scorched earth and divine the new growth that will replace the devastation than it is to look forward into the murk of the smoke and flame to pick the most rational way to our best future."
Norm Gibson, "Future Urban Problems" (Lecture Notes)

The way I feel about the 1960s and 1970s is similar to the way I feel about the 1990s and beyond: recent, yet now so far away, our challenge, our hope—yes, even our despair. Those of us involved in CMP were so filled with the passion of music, so imbued with the mission of passing our wisdom and knowledge of comprehensive musicianship to all we encountered, that we perhaps missed the little nuances, the obscure clues that indicated we weren't quite succeeding. So many students didn't quite hear us; they might have been implying we should show them new directions. I wonder if we should have been listening more, talking less.

"It was gratifying to see old and young music educators alike become strongly aware of the importance of teaching and studying the music of a kaleidoscope of world cultures."

Are we listening now? I hope so, because I think there is a new music to hear, a new beat to march to, a new voice calling out about a new future. And the music educator will again be found, to arise and lead. Just as in the past, the older will wither, expire, perish.

But first, let us go to the past to determine if we can learn from our successes and mistakes, whether history really repeats and whether we are doomed to repeat historic mistakes if we don't learn from them. I pick the years of the Contemporary Music Project, when inner-city problems were grave and critical to music educators as well as to others.

A Time of Change

A new breed of music educator emerged during the period of the Contemporary Music Project. Conditions forced us to realize that teaching to the few was no longer enough; one must also reach the many. And as editor Charles Fowler of the *Music Educators Journal (MEJ)* so aptly put it, "There must be no lowering of standards, . . . no condescension in approach. Rather, every child must be valued as an artist. And every teacher must consider himself a cultivator of genius."[1]

This was the challenge embraced by all CMP clinicians-to-be, for it was gravely apparent that music teachers were not prepared to cope with the severe problems created by poor housing, unemployment, poverty, drugs, and other intolerable conditions that existed in city ghettos throughout the United States. The Yale Seminar of 1963, the Tanglewood Symposium of 1967, and the Youth Music Institute of 1969 declared that a music teacher must provide learning opportunities that meet individual needs and also the needs of a society plagued by the consequences of changing values, generation gaps, racial

and ethnic tensions, and the challenges of a new leisure. It was also a time when our federal, state, and local departments of education began to recite aims to enhance the academic achievement and opportunities of minorities, especially the African-Americans who were then the principal inhabitants of urban ghettos.

In a characteristically American way, the initiative was seized by political leaders, volunteer business groups, higher education leaders, professional educators, and citizen groups. Research in education concluded that the continuing cycle of minority underachievement occurs because minority students are taught less effectively than their white middle-class counterparts; because minorities are expected to achieve less, they are provided with fewer opportunities to engage actively in structured learning experiences. The Yale Seminar and the Tanglewood Symposium also raised questions as to why public school music programs had not produced a musically literate public, even though U. S. children are required to be enrolled in music programs of some sort for at least eight years.

Finally, research demonstrated that for minority education in general and the education of African-American inner-city children, in particular, at least six variables should be present: motivation, positive teacher/student interaction, involvement of parent and community, cultural and ethnic sensitivity, rewards for good classroom behavior, and constant feedback and evaluation. During the late 1960s and early 1970s, most of these variables were absent or inconsistently used in inner-city classrooms.

Although there were riots, student walkouts and protests, and widespread unrest in the urban schools and the communities they served, these schools were rich repositories of music making and consuming. Their resources were not being tapped, however, and usually did not fit neatly into the mold of band and orchestra programs associated with public school music. Choral programs were in somewhat better shape so long as teachers were sensitive enough to include in the repertoire more than token examples of music closely related to students' lives, homes, and community environments. But few teachers were accomplished at this; those who tried often found themselves ill-equipped to carry on for more than a few lessons.

Clearly the inner-city school population was telling us that the music diet they were being fed and the methods we used were irrelevant and ineffective. Students were acting out their feelings in an attempt to tell us that our teaching did not relate to their aesthetic and cultural needs; and as long as this situation persisted, the society would pay dearly:

> The ivory towers of urbanology have long since been sieged, stormed, and razed to the ground. In the aftermath, there is a breath of humility in the air. Self-appointed educational experts are less sure of themselves, and if you want the facts, you must listen to the teachers in the city and to the administrators of the teachers and to the people themselves—black people, Mexican Americans, poor whites, and members of every cultural group in the city—and to their children who, after all, are the final authority.[2]

I was privileged to accompany Charles Fowler to a few of the major cities he visited to interview more than 300 people—teachers, students, administrators and community leaders—to gather information for a special *MEJ* issue on urban music education. My co-clinician and co-author, Barbara Reeder-Lundquist, gave clinics in a few of these same cities under the auspices of the CMP program of Comprehensive Musicianship.

We all discovered long-standing bitterness and deep needs among students, parents, and teachers in the inner-city schools. In an attempt to heal some of the hurt and meet some of the needs, the music divisions of the Seattle public schools and the Philadelphia public schools and the Music Department of Temple University prepared proposals to CMP for the formulation of new curricula for revitalizing music learning in urban schools. Funds were provided to permit Barbara and me to obtain release time from duties at the Seattle public schools and Temple University respectively and to work with pupils and teachers in the Seattle and Philadelphia

schools and in other selected school music programs across the nation.

A steering committee of teachers and black professional musicians was organized in each city to help identify specific problems influencing inner-city school music programs and to consult with us regarding ways to solve these problems. As a result, several carefully planned actions occurred. These included talks with inner-city principals, school board members, parents, students, and teachers—among them music educators and department heads of other disciplines. Visits to students' homes were made to consult with parents to find out to what extent other related groups (such as churches and local recreation centers) might provide assistance in resolving problems of relevance and discontent in the school music programs.

Developing CMP_7

Perhaps the most striking of these activities was the development of CMP_7, *The Source Book of African and Afro-American Materials for Music Educators,* along with a series of workshops in which many of the materials were developed and piloted. In this process, we successfully demonstrated concepts and insights of comprehensive musicianship and multicultural music education and encouraged teachers and students to practice them.

Barbara and I were convinced that the energies of inner-city youngsters could be harnessed and rechanneled into pursuits that would help them to accept themselves and others as having dignity and worth. We knew that to achieve this aim music programs must be interesting, relevant to the students, and multicultural in orientation, thus emphasizing similarities and differences among individuals and groups making music. In our work, Barbara and I found that the race and background of the students' teachers are also important, because

> 1) diversity among their role models tells children something about authority and power in America;
>
> 2) it sends them messages that influence children's attitude toward school and music education;
>
> 3) it reinforces the fact that there is no one "model" music teacher and music maker, and;
>
> 4) it underlines that all people—either as creators, performers, or listeners—have equal opportunities to break into the world of music.

We wanted to help workshop participants see similarities as being those things that make people human, and differences as those elements that make each person or group special and unique. A major outcome of this type of instruction and direct involvement with music content required by a comprehensive musicianship program would be knowledge and respect for cultural differences, emotional differences, and differences in music and life styles.

In the preface of the *Source Book,* we articulated our philosophy of music education and ways in which this might be achieved through intelligent, active, and culture-oriented involvement with the art of music. Because of the relevance of these insights in the 1970s, and their timeliness today, we offer the following:

> Music is a universal phenomenon. It is not a universal language. It communicates in ways that cannot always be adequately described. Analytical tools that were developed for the musical expression of one culture usually are inappropriate to clarify the sound events of another. Music of a culture should not be evaluated in terms other than those employed by its practitioners, for there is no "ideal" music culture.
>
> In the music of all cultures it is possible to isolate elements common to all musical sounds, elements such as pitch, loudness, tone qualities unique to specific sound-producing devices, relative durations, density and texture. Through personal contact and involvement in music study which focuses on the organization and interaction of these elements, insights can be gained into the musical expressions of one's own culture as well as that of another. One's perception of any culture's musical expression seems to be in direct proportion to the extent of personal experience with the music of that culture. This direct contact with the elements common to various music cultures can act as a catalyst for growth towards openness in musical and pedagogical attitudes.

> Music represents the cultural consensus of a particular group of human beings. This consensus imposes a cultural filter through which music is heard and experienced. Sounds which do not give meaning to a listener become sources of his (or her) irritation and disorientation.
>
> This unpalatable experience is a prime cause of musical isolation and, indeed, isolation of one culture from another, which admittedly may have significant creative and stylistic advantages. However, factors intrinsic to this phenomenon also create serious difficulties for developing understanding and respect among music cultures. This isolation has encouraged the independent development of imprisoning conventions which serve as barriers to positive attitudes, learnings, and cultural insights. The concepts of comprehensive musicianship seek to break down these barriers.[3]

Confronting Traditions

With a zeal typical of many "CMPers," Barbara and I used this theory of diversity and comprehensive musicianship in workshops and seminars in school districts, colleges, and universities for more than two years. During this period, we dropped content and practices that were ineffective and added newer content and practices that worked. There were many failures and gaffes during these workshops and seminars with teachers and school-aged youngsters, but the successes by far overshadowed the blunders and unresponsive results. In retrospect, we learned a great deal more from our mistakes than from our successes.

It was gratifying to see old and young music educators alike become strongly aware of the importance of teaching and studying the music of a kaleidoscope of world cultures. Our workshops (many of which are documented in CMP newsletters) forced participants to risk encounters with the new and different and constantly required them to put into action the comprehensive musicianship and multicultural philosophy inherent in CMP_7. Barbara and I constantly tried to motivate participants to seek out and nurture the distinctive and the different, hoping that the payoff would be a carefully cultivated seed that would grow into a humanistic philosophy in which values of diversity and commitment were based on openness and trust. Moreover, participants were systematically urged to be courageous and ready to investigate and experience unfamiliar ideas and behaviors, even though CMP_7's cross-cultural experiences were apt to be quite different for many (including the African-Americans), and sometimes intimidating from what they—as students and teachers—counted among their store of knowledge and experience.

The workshops weren't easy for the older music educators or for many of the younger ones, for we all were burdened with educations based on traditional content and methods used in the Eurocentric American curriculum. Moreover, most of us had become very comfortable with these traditions. Yet, having received most of my education in a segregated school system and society, it was amazing to me that teachers and students throughout the U. S. responded so positively to the challenging ideas of CMP_7 as presented by a black man and a white woman. We found that workshop participants were often strongly aware of the need to become sensitive and comprehensively educated musicians, and that desire was rekindled and increased each day they returned to encounters with Barbara, me and CM content and procedures.

Our work with elementary and secondary students proved equally exciting and successful. We sought out as many of these contacts as possible, for an overriding principle of CM is that musical and cultural literacy "requires the early and continued transmission of specific information . . . [and] Only by accumulating shared symbols, and the shared information that the symbols represent, can we learn to communicate effectively with one another in our national community."[4] In addition, only by taking those shared symbols and using them in ways that are intelligible in a variety of music cultures can we communicate our comprehensive musicianship in cultures that may be different from our own.

Only after intensive experimentation, teaching, and learning in these workshops did we publish the CMP_7 *Source Book.* In it, we not only saw ourselves represented, but we also saw the contributions of many

workshop participants and students. Through CMP_7, we hoped to reach thousands of teachers and students very much like ourselves who would explore and ultimately put to classroom use the content and practices of this musically comprehensive multicultural philosophy.

Context, Content, and Process in the Contemporary Music Project

In the 1960s and 1970s, social and political phenomena were shaking the foundations of American society and education. Attempts to implement the desegregation of American schools and neighborhoods were at a peak, and the curriculum-reform movement of the 1960s was raising serious questions about the validity of American education.

Then, as now, we were very concerned about the declining test scores of our youngsters, which occurred at a time when our need for effective literacy was at its highest. We were also concerned about our school populations having become more and more pluralistic and demanding in character. There was a dire need to adapt to and nurture this diverse population.

The legislative response to the national debate resulted in sweeping and long-lasting changes in American education. For instance, in June, 1972, the multicultural education Public Law 92-318 was passed. In November of 1975, Public Law 94-142 required mainstreaming our nation's special-needs students into regular school classrooms. Perhaps the most remarkable phenomenon occurred in August, 1963, during the historic march on Washington: Dr. Martin Luther King, Jr. projected us back to the future by forcing us to renew our traditional social goals in his "I Have a Dream" speech. Even as these events highlighted U. S. problems, however, many groups, each in its own domain, began to work systematically to make positive changes.

The vast differences between the middle-class values of the teachers and those held by their inner-city students comprised a culture gap that few teachers were able to bridge without assistance. Many teachers responded by fleeing to the suburbs. Others "hung in there" by learning new content, methods, and behavior patterns. Teachers began to learn that talking less and listening more was a useful classroom innovation.

In music classrooms, students were bored and completely disconnected from their studies but excited by and involved with the music and related activities of vibrant, living people striving to be creative outside of the school. Few music curricula included content and processes that gave students incentives to acquire the cultural literacy and aesthetic sensitivity they were so frequently said to lack in those days. Universities and colleges seemed comfortable in clinging to traditional ambivalence when it came to facing the unsettling specter of change—even though they were quite aware of the epidemic of educational irrelevance in our city schools.

By addressing these very concerns and presenting challenges and alternatives for students and teachers alike, CMP and other innovations produced by the curriculum reform of the 1960s began to help teachers find rewards where they thought none existed. The codified philosophy and practices came at a time when music educators were being forced to develop and explore new and powerful ways of meeting the pressing needs of thousands of demanding young people in music classrooms and also those of a more informed and democracy-oriented citizenry outside of it. In the field of music education, CMP/CM philosophy and practices had a dramatic and historical impact.

CMP's development of the theory of comprehensive musicianship set forth a plan to support music educators. In 1968, Barbara and I were privileged to be involved in the implementation of part of that plan, the Professional-in-Residence to Communities and the Teaching of Comprehensive Musicianship programs. As with earlier programs of CMP, workshops, conferences, and seminars were organized nationally to include all levels of music educators and to provide specific teaching and learning guidelines and model programs. Many of these workshops were held in the 1970s, and we still feel and see the impact of many of those far-sighted ideas and practices.

As a fundamental principle, CMP program leaders asserted that only by having the finest musician-teachers available could the country address the problems it faced in aesthetic and urban education. To that end, these leaders designed a strategy for transforming the teaching of music and the structure of music curricula to reach that objective. Samuel Adler's Background Paper #5, presented at the CMP Conference on College Music Curricula in October, 1970, addresses performance and applied musical skills. The paper also reflects the philosophy and intent of the plan set forth by CMP programs in general:

> "To translate this kind of an instructional program into the reality of our existing music schools is a difficult task, but it can be and in some cases has been extremely successful. In the first place, it needs very close cooperation of the entire faculty, and extremely good communication among all departments. The walls of secrecy as well as the selfish possessive wishes of the student's exclusive allegiance to his [applied] department must disappear. All members of the faculty must work toward the combined goal of providing the (performing) music student with the skill, knowledge and the desire to become a comprehensive musician in order to be relevant and vital in the music world today, as well as in that emerging during the next two decades. Every musician today is a music educator, not only those of our colleagues who specialize in that field and capitalize the M and the E, but most certainly the performer (or teacher) who will have this educating task as the important adjunct to his position in life."[5]

The Comprehensive Musicianship Program emphasized that music teachers in all areas were music educators. It also dealt with some very important questions integrally related to a culturally diverse curricula and plans for developing musically sensitive individuals. Some of these questions discussed during the 1970 and 1971 Airlie House conferences included the following:

> What constitutes aesthetic and musical sensitivity?
>
> What constitutes good and effective multicultural music education?
>
> What can make it easier for one to understand and relate positively to culturally diverse learners?
>
> What should music-teacher trainees know and experience to make them responsive to the many "expressions of music" humans have devised?
>
> What kind of information will help music teachers assure that the time ethnically and culturally different children spend in public schools is as rewarding as it is for students who fit the white, Anglo-Saxon, middle-class image that characterizes American school populations?

Some of the most thoughtful answers are given in background papers of the 1970 Airlie House Conference on College Music Curricula (see especially Robert J. Werner's discussion of "The Development of the Theory of Comprehensive Musicianship As the Core of a College Education in Music," pp. 43–52; and Robert Klotman's "Teacher Education and Communicative Skills," pp. 53–60). These answers, new ideas, and new methods were given the acid test in city and suburban schools by a new breed of music educator—those who were participants in the CMP/CM seminars and workshops.

As Robert J. Werner, a former director of CMP, pointed out in a speech presented to the 9th General Assembly of the International Society for Music Education (ISME) in Moscow on July 13, 1970, and again in one of the background papers presented at the Conference on College Music Curricula held in Airlie House on October 28–31, 1970, comprehensive musicianship represents basically an attitude or an approach to music education. It might also be thought of as consisting of skills, understandings, and experience in the three essentials of musicianship: creation, performance, and analysis. That is, listening through either visual or aural perception. These components are all based on the ability to use the elements common to music of all times and places (see Fiqure 2, p. 74).

Werner goes on to say, "These elements have been identified not as part of a rigid methodology, but rather as the basis of a relatively flexible model to give continuity and cohesion to a more comprehensive consideration of the many expressions of music man has devised."[6]

Comprehensive musicianship has always acknowledged the importance of both process and content. It also emphasizes the necessity to broaden the basis of process and content so that teachers have a command of the subject they teach, a fine grasp of the techniques of teaching those subjects, and information on learners' growth and development patterns, learning styles, and culture. The multicultural vision of CM emphasized the fact that schools, colleges, and universities have an obligation to provide students with access to the diversity of cultures and experiences that define American society and the contemporary world.

The CM workshops in which Barbara and I participated had a single overriding message regarding the so-called disadvantaged students in our schools: *The key to quality instruction for all students is the capable and sensitive teacher.* CM clinicians also emphasized that schools, colleges, and universities must provide students with coherent and rigorous programs of music education. This meant providing a definite plan of study which promises the development of comprehensive musicianship. Characteristics of the latter require, among others, that:

- there be a synthesis of the various components of musicianship, i.e., listening, analysis, performances, and the compositional processes and writing skills, rather than the perpetuation of the compartmentalization of instruction so often found in college music curricula.
- the goals of arts education be contained in the more general goals of quality education.
- the goal of aural and analytical training should be the achievement of more penetrating insight into musical structure while providing strong skills of improvisation and the use of the ear in making creative musical sounds.
- music history should be interpreted as a body of material useful for illuminating the study and performance of many styles and music cultures, and not merely as subject matter in itself.
- one should approach the study of music of other cultures in terms of sound and the environment in which those sounds are produced. That is, music should be studied comprehensively and not with the narrowed (ear) of Western art-music criticism, nor with the analytical tools that are compatible only with the music of the Western European heritage.
- a sound-oriented, common-elements approach be used with all music because this procedure will admit the possibilities of similarities as well as the realization of differences among non-Western music cultures and European musical traditions.
- musicianship courses should be considered as evolving and open-ended disciplines. The student must be given the means to seek and deal effectively with material outside and beyond his or her formal education in music.[7]

The last three characteristics emphasize that a music program's content and processes should be cross-cultural in nature instead of focused upon separate and distinct racial or ethnic groups. Programs that deal separately with musical contributions of the so-called "four protected classes" in the U. S. (i.e., African-Americans, Chicanos or those with Spanish surnames, Asian Americans and Native American Indians), have some value, but efforts should be made to show similarities and differences among such groups. The separate-group approach, by itself, often strengthens stereotypes and reinforces ideas of segregation and separation in the minds of students. In 1972, one of the first criticisms against CMP_7 was that its subject matter is black music. Ironically, Barbara and I often feared that we might not be able to compare and contrast adequately the multi-music practices of the various African tribes with those of black and white Americans, not to mention comparisons of those black American musics of the Euro-American tradition.

Phase III of CMP, Comprehensive Musicianship, systematically developed models that were emulated and helped answer many of the perplexing questions related to music curriculum building and implementation grounded in principles of aesthetic and multicultural education. It did this first by setting out to strip our music teaching down to the true essentials, to matters that are relevant to all music. Secondly, it emphasized that "knowledge of one's subject is no longer sufficient to

justify teaching it to the next generation. The [music] teacher must be able to deal with professional issues in an intelligent, articulate manner, and this can be done only if there is a clear philosophical basis for determining the purpose and function of music in the school and in the community."[8]

Improving Music Education

Systematic work and observation in the Philadelphia school system over a period of two years showed that CM practices had improved the teaching done by the system's music teachers. Louis G. Wersen, then Director of Music for the Philadelphia schools and an ardent advocate of CMP, pointed out, however, that "credit for this phenomenon throughout the U. S. cannot be awarded to the college music curriculum nor to the music education divisions of various schools systems, though efforts [were] being made in these areas to improve the quality and to broaden the base of content in the school music curriculum." Rather, he says, "we must recognize the impact of a more perceptive and demanding student population and that these factors, among others, make it plain that traditional music curricula which are mainly concerned with the last two or three hundred years of European music are no longer adequate for today's students."[9]

David Willoughby, who worked with Barbara Reeder-Lundquist and me in the production of CMP_7 and who served as an associate director of the Contemporary Music Project, drives the point home by adding that "Basic music studies must be considered a segment of world culture and can no longer be provincial, devoted only to classical music of the Western World, for this music represents a relatively small segment of the time in a relatively small geographical section of the globe."[10]

Observing the educational scene today, one is at once saddened and struck by the fact that American society and education apparently have not changed very much, and CMP advocates are still making themselves and CMP ideas and procedures felt and known today.

It is also notable that the original group is active in many influential positions at institutions and arts organizations throughout the U. S. Further, one can hardly ignore the similarities that exist between our society and the education scene today and those of the past, which provided the fertile soil in which YCP/CMP/CM took root and developed. This may suggest that the conditions today are right and the future is waiting to accept yet another phase of CMP programs and adherents.

Today, for example, there are still debates going on about relevancy and quality in all disciplines in education. The question of pluralism and diversity is being debated in virtually all of our schools, colleges, and universities. And the general negative responses to diversity encountered in the 1960s and early 1970s regrettably still occur—and are now directed to the Asian population as well.

As E. D. Hirsch implies in his book, *Cultural Literacy,* the failure of our schools and communities to emphasize appropriate cultural content and related methods is partly a result of confusion about this in higher education. To be culturally literate, he says, "is to possess the basic information needed to thrive in the modern world."[11] We concur and add: To be musically literate, one must have direct and participatory contact with a kaleidoscope of music traditions. In addition, one must approach the music of other cultures in terms of sound and in terms of the elements they share. Too often, in music teacher preparation programs, the opposite is true. We generally regurgitate the same tired old ethnic pieces, shunning the authentic or new examples so easily available to us today.

Lynne V. Cheyney, the chairperson of the National Endowment for the Humanities, gives the following response to a question on this issue in an interview published in the *Phi Kappa Phi Journal* in 1989:

> "When schools see colleges and universities unable to resolve the question of what students should know, I think it's easy for them to conclude that this is not an important matter—or that it's better left unaddressed. And colleges and universities produce our teachers,

> don't forget. When colleges and universities leave students on their own to determine what an education should be rather than setting forth a plan of study, as in a core curriculum, then we risk having teachers who have great gaps in knowledge. They can't teach what they don't know, and if there's a lot they don't know, cultural literacy is certainly not encouraged."[12]

In addition, there are now at least three debates going on about music education and education in general that echo the themes of comprehensive musicianship theory and practice. One centers on the importance of deciding what other literature students should be exposed to and interact with, and the other centers on defining what the culturally literate person should know and experience, and still another centers around the all-important core curriculum and what its content and procedures should be.

The first two of these are probably the most ubiquitous in schools, colleges, and universities today. But the debate about core curriculum requirements in music and schools of education today is fast moving up to take its place beside the other two. The debate between the first two camps centers around the idea that students should be taught nothing but processes involved in *acquiring knowledge*: critical thinking, values clarification, and intellectual skills training. On the other hand, there is powerful advocacy for systematically training students in nothing but *concrete* content. The fact is that content and process cannot be separated. We must teach our students not only *how* to think but in many instances, and frequently at the same time, *what* to think about.

Fortunately, in American education, the unidimensional focus has been superceded by a focus on cultural pluralism, multiculturalism, and multiethnicity in the curriculum. Moreover, in school and college music curricula, a cross-cultural approach is now more likely to provide learning experiences that would incorporate basic knowledge regarding the elements of music. Further, this approach also provides ample opportunities to compare and contrast the similarities and differences in the various cultures' use of these musical elements.

A Personal Philosophy

In closing, I would like to offer an account of the major effect that CM had on my own philosophy of music education. I believe that an education in any discipline should be multicultural in nature. For some time now, scholars have pointed out that twenty-first century America will be the most pluralistic, multicultural nation on Earth. Looking back as one means of predicting the future, I believe the abundant projection that in this future the full participation of underrepresented groups in all realms of national life will not be just a matter of equity and social justice, it will be a necessity.

I believe that a multicultural education involves individuals in experiences that are typical of selected cultures on the one hand, and experiences that are common among cultures on the other. I believe that multicultural education is a process that recognizes cultural diversity and similarities as a fact of life, and that it requires teaching strategies that both intellectualize and humanize. I believe that an aesthetic education resulting from programs such as CMP/CM goes hand-in-hand with a multicultural education. Both types of education force us to devise rigorous game plans and to keep thinking about goals even as we rack up successes.

Today, as in the CMP past, comprehensive musicianship programs and multicultural education, to be most successful, require the combined participation of community leaders, parents, teachers, and school administrators. Charles Fowler echoes this when he says:

> Music educators have a great stake in the outcome. As the tug of war strikes the curriculum, the losses and gains will not only affect every subject, but the future of music in the nation. Music teachers—city, suburban, and rural—must face the fact that "there's no hidin' place down here." Awareness breeds good decisions. Understanding begets right actions. Like many other educational ills, aesthetic malnutrition must be identified and treated.[13]

The many programs of the Contemporary Music Project, early on, identified aesthetic

malnutrition in our schools, colleges, and universities and wrote up strong prescriptions to ameliorate the situation. These programs demonstrated that "trained ears" could enlarge our aesthetic environment and join forces with reason, feeling, and a sense of history in recognizing the ways in which a Korean folk song, an African-American spiritual, a Beatles ballad, a Mozart opera, the rapping and breakdancing of urban teenagers, the scatting of a jazz singer, and a long-form video of Janet Jackson's "Rhythm Nation" are expressions both of "exuberant individual creativity and of the culture that nurtured them."[14]

I feel very confident that the future holds great promise for us in music education. Whatever may be said negatively about CMP programs, two significant and highly encouraging facts are clear: First, CMP experiments and procedures gave us students who were more musically sensitive, more verbal, more analytical, and who had a wider perspective of music earlier in his or her education than those taught using traditional content and methods; second, those programs made our profession aware of the fact that there are enormous rewards of vitality, giftedness, and imagination in school areas where one least expects to find them. These facts suggest that CMP programs be re-examined with the purpose of reactivating some of them for use in classrooms of the present and future.

Many innovations of the present and future will offer an abundance of rewards as well as difficult challenges. One of these innovations, for example, is the marriage between music making and technology. Now, as in the past, this relationship is still an uneasy one. But it makes inevitable the re-examination of what we mean by such terms as "aesthetically pleasing" and "musically appropriate."

CMP programs and experiments left us a bounty of roadmaps and insights needed to meet future challenges in an environment of rapid change and great diversity. In the past, CMP successfully rose to a far-sighted challenge it so carefully laid out for itself and charged its members to practice and preach. It was a plan that was dynamic in process and never approached as a finished product. It constantly invited comments, criticisms, and suggestions for improvements. In the process, it leap-frogged back to the future; and the future is now. ❑

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