



Title: The Miseducation-and Missed Education-of Musicians About African-American Music and Musicians

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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.

The Miseducation —And Missed Education— Of Musicians About African-American Music and Musicians

By Lee V. Cloud

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In the foyer of the library of a major American university, a recent display on African-Americans and their contributions to the American mainstream included a panel about slavery. The heading read, "To Erase the Stain." This particular panel presented aspects of slavery and the Civil Rights Movement. An adjacent panel displayed sections of the Declaration of Independence and the Bill of Rights. The juxtaposition of the panel on slavery and the historic documents of guaranteed freedoms seemed to indicate that "All men are created equal," and that certain inalienable rights are available to all. Overall, the presentation suggested that the American moral conscience, with its commitment to all, including African-Americans, would erase the awful stain of slavery and thus gloriously rectify our present social dilemmas.

The presentation was quite colorful and covered many contributions, but the slogan "To Erase The Stain" was more disturbing than reassuring, and the tone of the exhibit was more conciliatory than enlightening. The concept of removing the stain gives the

impression that the treatment of African-Americans is best understood when

- the stain of slavery is removed from our conscious memory; and
- we concentrate on glorifying the good and ignore the social, cultural, and historical record of this country.

More distressing is the revelation that a portion of the academic community wants to treat the presence of minorities in the curriculum in this same manner. Most troubling, however, is the realization that when Americans think of the contributions of African-Americans to mainstream culture, slavery is the focus. This naive approach to the American condition sounds like the way we treat a small child after a mishap. We patronizingly but sincerely say, "Is it all better now? Don't worry, I'll kiss it and the hurt will go away."

In another example, a prominent anthropology professor, during an in-class lecture at another university, recently asserted that one of the most famous stories from black folklore is probably the American opera *Porgy and Bess*, written by Gershwin. He presented the operatic story as being typical of black folk tales.

Several problems are immediately clear:

- the story of *Porgy and Bess* is not black folklore;
- the libretto is based on the book *Porgy* by DuBose Heyward;
- the book was adapted into a libretto for Gershwin's opera by the author; and
- the libretto is not a folk tale or

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folklore, but instead is the story of a twisted love triangle and the surrounding community.

These are but two examples of how African-American music and musicians can be treated in academe today. These situations may seem uncharacteristic of an environment that stresses academic excellence and integrity, but one need not look far to find many similar examples of unfortunate expressions of educational philosophies that distort or misrepresent the contributions of African-Americans to American culture.

Carter G. Woodson, in his book *The Mis-Education of the Negro* (1933), made a number of startling observations about the information contained in school textbooks. His findings indicate that textbooks presented stereotypes and obvious misconceptions about Africans and African-Americans and their contributions to mainstream culture—or completely ignored the presence of African-Americans.

Since Woodson's lament, other studies that have addressed the content of textbooks. In 1973, de Lerma surveyed 25 music history textbooks by "looking in the indexes for such entries as jazz, spirituals, William Grant Still, blues, African music, and Duke Ellington" (de Lerma, 1973, p. 248). Only three of the books contained substantial information about the presence of blacks in music history.

De Lerma concludes, "It came as no great surprise to find no real coverage of black music in many of the earlier texts, but it was distressing to see the direction taken by more recent books" (de Lerma, 1973, p. 248). A second study of music materials, conducted by Perlman (1989), sought to evaluate how textbooks have changed since de Lerma's survey. Perlman surveyed 21 texts, including theory, history, and anthologies, to see how well textbooks "now represent black composers." He concluded that "the coverage of

black music has improved only slightly since 1973" (Perlman, 1989, p. 1).

The information included in this article considers the content of material found in textbooks and resources that are representative of materials used in American post-secondary classes in music education, theory, history, and vocal studies.

Black Music for Young Students

The World of Music (Palmer, et. al, 1989), published by Silver Burdett and Ginn, is used

in many music education programs for grades K-6 and general music courses. This music series contains folk songs from many different cultures. Many of the folk songs have been edited. These editorial decisions consist of

(1) alterations in the tune that change the melodic shape, structure, or rhythm;
(2) text alterations that either change or completely disguise the original meaning of the song; and
(3) recommended activities that are foreign to the folk song in particular or the folk culture in general.

An example of such editing is "Run Children Run," a black folk song in the fourth-grade book of *The World of Music* series. In the *Teacher's Manual*, sug-

gested activities designed to accompany the song include running in circles and playing a tag game. No information about the origins of the song or its cultural function in the folk community are included. The words of the song as listed in the text are:

Chorus:

Run, children, run
It's time to hurry home now
Run, children, run
The day is done

Verses:

1. One child ran and one child flew
And one child lost a Sunday shoe
2. Let me tell you what I'll do
I'm going to find my Sunday shoe
3. Let me tell you where I'll be

We must examine and re-examine the scholarly paradigms that have been accepted as truth; investigate each situation and culture on its individual merits, and explore the real dimensions of African-American culture.

I'm going to look behind
that tree

(Palmer, 1989, p. 152)

The source cited for the song is *American Folk Songs for Children* by Ruth Crawford Seeger (1948). The tune is familiar, but the words are edited so drastically that the cultural identity has been completely bleached out of the song. All that remains is a generic tune and words.

The tune of "Run, Children, Run" can be traced to the singing of Moses "Clear Rock" Platt at Central State Farm, Sugarland, Texas, as recorded in 1933 (Lomax, 1956). The recorded tune and the transcription in *The World of Music* (Palmer, et. al, 1989) are virtually identical. The words sung by Moses Platt, however, and historical commentary included in the album's supplementary notes reveal a song that was originally a warning to runaway slaves:

Chorus:

Run, nigger, run, the paterol'll catch you
Run, nigger, run, you better get away.

Verse:

1. The nigger run, the nigger flew,
The nigger lost his Sunday shoe.

Chorus

2. The nigger run by my gate,
Wake up, nigger, you slep' too late.

Chorus

3. Look down yonder what I see,
Great big nigger behind that tree.

Chorus

(Lomax, 1956, p. 16)

After calming our sensitivities to the word "nigger," we become aware of the wealth of material in the song as performed by Platt. According to Lomax, this song "speaks of the patrollers who watched the roads in many parts of the South, on the lookout for slaves who were away from their plantations without passes or who had overstayed the time allowed them by their passes for visits to neighboring plantations. The patrol system was set up partly to guard against slave up-

The editing that occurred in the Silver Burdett version of the song is not uncommon, nor is Silver Burdett alone in this type of treatment of folk material. Through this pervasive "cleaning" type of editing, we have lost a valuable historical perspective of events that shaped our current American presence. This type of editing alters our awareness of American history and events by creating a framework of information that misleads both teacher and student and continues to diminish our educational system. In *The World of Music* (Palmer, et. al, 1989), the song is stripped of cultural integrity and portrays a fictitious and docile, happy slave whose life is without direction. In many publications, the desire to maintain a positive approach in presenting material to children appears to override editorial responsibilities regarding accuracy and integrity of the original material.

risings" (Lomax, 1956, p. 15). Clearly, the images in the song have specific references. For example, the chorus states "run", or "the paterol'll catch you." This text, to the astute instructor, presents opportunities to discuss slavery, patty rollers, and the underground railroad. The question, "What happened to slaves who were caught?" can be raised.

The first verse of "Run, Children, Run" mentions two images, the first of the Sunday shoe being lost. Here is an opportunity to discuss how slaves were treated, to describe what they wore, and to emphasize that shoes were precious and usually reserved for use on Sunday.

The second image presented is of a slave flying away. This image has two possibilities. First, flying could represent the ability to move quickly from one place to another. Secondly, the image of flying and references to wings, frequently mentioned in black folklore, have traditionally referred to gaining freedom (i. e., "Sing a Ho' that I had the wings of a dove, I'd fly away and be at rest"

or "Lord I want two wings to veil my face,
Lord I want two wings to fly away"). (See
box at left.)

The editorial decision to avoid the use of
the derogatory term "nigger" because of its
inflammatory racial meaning is understand-
able, but little has been accomplished by this
avoidance. Many of our students hear the
term used by rap groups such as Public En-
emy or NWA (Niggers with Attitudes) which
have primarily black audiences, or by Guns
and Roses, a rock group whose principal au-
dience is white. These groups and many
others use the term to exploit the more de-
rogatory racial implications.

Consequently, our students are exposed to
many terms that identify African-Americans
but lack historical context to explain why the
name for this group changes. The word
"nigger" was used by the State of Virginia in
1619 to record the arrival of 20 Africans.
Later terms included the words colored, Ne-
gro, people of color, Afro-American, black,
and the current preferred term, African-
American. Why so many names for one
group? A discussion of racial names can be
linked to historical movements and political
consciousness of the race. It also provides
an opportunity to talk about perceptions of
skin color within the race. A discussion of
this could begin with an examination of the
song "Black, Brown and White Blues" com-
posed by William "Big Bill" Broonzy in the
1940s (Lomax, 1956, p. 594):

Chorus:

Now, if you're white, you're right,
And if you're brown, stick around,
But if you're black, O brother,
"Get back, get back, get back."

1. Just listen to the song I'm singin,' brother,
You'll know it's true.

If you're black and got to work for a livin,'
boy,

This is what they's say to you:

Chorus

2. I 'member I was in a place one night,
Everybody was having fun,
They was all drinkin' beer and wine,
But me, I couldn't get none.

Chorus

3. I was in an employment office,
I got a number and got in line.
They called everybody's number
But they never did call mine.

Chorus

4. Me an' a man was workin,' side by side,
And this is what it meant.

He was gettin' a dollar an hour
And I was gettin' fifty cents.

Chorus

5. I helped build this country,
I fought for it, too.

Now what I want to know is,

What you gonna do about Jim Crow?

An examination of the lyrics of the chorus
indicate different perceptions of color as
beautiful or as acceptable (white, all right;
brown, stick around; and black, get back),
while the verses give an opportunity to dis-
cuss racism. Linking this song to a discus-
sion of different names that the race has used
can be accomplished by explaining the terms
"people of color" and "mulatto." Educators
often avoid the issue and thus lose credibility
as conveyors of knowledge and truth.

The song, "Run, Nigger, Run" in Seeger's
(1948) collection has different words and a
slightly different melody for the chorus. The
words as printed are as follows:

Chorus:

Run, Chillen, run, the patterroller catch you,
Run, Chillen, run, its almost day
Run, Chillen, run, the patterroller catch you,
Run, Chillen, run, it's almost day.

Verses:

1. That child ran, and that child flew,
that child lost his Sunday shoe.

2. Jumped the fence and ran through the pas-
ture,

first ran slow and then he ran faster.

3. Let me tell you what I'll do,
I'm going to find me a Sunday shoe.

4. Let me tell you where I'll be,
I'm going to hide behind that tree
(Seeger, 1948, p. 92).

The source of Seeger's tune, according to
the acknowledgments page, is the Harvard
University Press (Seeger, 1948, p. 4). No
book title is given nor is there a clear indica-
tion of who collected or performed the song.
Seeger indicates in parenthesis that the origi-
nal title of the song was "Run, Nigger, Run."
My recommendation for editing the tune is as
follows:

Chorus:

Run, oh, run, Patty Roller catch you
Run, oh, run, You better get away

Verses:

1. The old man ran, the old man flew,

This absence of black composers [in college texts] may suggest that black composers are not a part of the serious study of music, and black music need not be given more than a superficial glance.

- The old man lost his Sunday shoe.
2. The old man ran by my gate,
Wake up man, you slept too late.
3. Look down yonder what I see,
another man behind that tree.

This version of the song preserves all the images included in the Moses Platt version. The use of "old man" to replace "nigger" fits the melodic and rhythmic structure of the tune in the verses. The use of "oh" in the chorus to replace the use of "nigger" works similarly. The structure of the tune as found in Silver Burdett and the structure of the tune as heard on the recording are very similar.

I recommend that teachers using this tune listen carefully to the nuances present in the Platt version and use this information to guide instruction and performance practices. This use of the tune and the notated version will present an opportunity for the teacher to become aware of the style of singing and characteristic places where a breath might occur. This reinforces the concept of the study of authentic performance as a guide to later performances.

Music History Texts

In music history texts, the mention of blacks as performers or composers within the canon of Western music is limited. Many postsecondary schools use Grout's (1988) *The History of Western Music* (4th ed.). In this book, the mention of blacks is confined to a section on American music which lists several American composers. The discussion of black music first refers to the influence of black music on the corpus of the Western music canon by noting the musical idioms of blues, spirituals, and jazz. Gershwin is emphasized as a composer whose work shows the influence of these idioms; only meager references are made to Ulysses Kay, James Bland, Florence Price, Harry T. Burleigh, and William Grant Still. Burleigh is mentioned only in reference to his association with Dvorak. It is revealing that Kay, Price, and Still are presented in a total of nine lines in a section called "Other American Composers" in the

chapter on the music of the twentieth century. Bland is mentioned briefly as one of the "American Nationalist composers." These are the only black composers mentioned.

It is curious that a major portion of the information on black music is more of a discussion on Gershwin than an offering of information on black composers. Based on the amount of space afforded to Gershwin, he must be considered the most important composer of black music. A recent and very informal survey of undergraduate students who had completed music history courses asked them to name ten black composers. Gershwin appeared frequently on their lists; apparently, some teachers present Gershwin, a white composer, as the quintessential representative of black music. Willis Patterson, Associate Dean for Academic Affairs of the School of Music at the University of Michigan at Ann Arbor, stated during a Center for Black Music Research Forum meeting that black singers who were auditioning for a production in Paris were required to sing a spiritual. Many chose selections from *Porgy and Bess* such as "I Got Plenty of Nuttin'," "Summertime," or "My Man's Gone Now." This example further illustrates that insufficient black music in textbooks affects us all and does not discriminate with respect to color.

The misunderstanding of the spiritual song form transcends concerns about Gershwin's compositions, however, for the spiritual is a folk idiom, not a composed genre. The folk idiom is the product of a given community, not the product of individuals. To indicate that someone has written a spiritual is comparable to listing all books that are novels about a given folk community or ethnic group as "folk material," an approach that would discredit the authors. This approach to defining folk literature would suggest that the works of James Joyce, Margaret Walker, Zora Neale Hurston, and William Faulkner are not their own creative works but instead belong to their ethnic communities. These authors did not repeat the folk tales of a

given group, but crafted their stories around the culture itself. As a result, they are credited with being the creators of specific works and are not considered to be presenters of authentic folk culture. Their research drew upon cultural material as background for a new, unique work. This distinction is rarely addressed in textbooks of any sort, thus leading to a perpetuation of incorrect information about black music forms.

Theory

Even though folk music is not used often in presentations of music theory, many theory texts have missed an opportunity to include black composers who worked in the classical tradition. Textbooks that fall woefully short in the presentation of African-American composers or music include:

- *Theoretical Foundations of Music* (Duckworth & Brown, 1978): This book includes over 130 compositions, but only four measures from "Reindeer" composed by Joseph Lamb, an African-American.
- *Harmony* (Piston & Devoto, 1987): This includes over 450 compositions, but none are by African-Americans.
- *Tonal Harmony* (Kostka & Payne, 1989): This text includes over 170 compositions, but none by African-American composers.
- *Analytical Anthology of Music* (Turek, 1992): This includes over 150 compositions, but none by African-American composers.
- *Anthology for Musical Analysis* (Burkhart, 1986) includes over 200 compositions, none by African-American composers.

The authors of such texts have forgotten, or perhaps have never known the music of Chevalier de Saint-Georges (1739-1799), William Grant Still (1895-1978), Ulysses Kay (1917-), Jose Maurico Nunes-Garcia (1767-1830), T. J. Anderson (1928-), Hale Smith (1925-) and Ignatius Sancho (1728-1780). The compositions of these African-Americans can certainly stand equal with many of the compositions now published in theory texts. Yet choices are made that exclude the work of these and other African-American composers, and students do not learn about their music.

A few recent theory texts [i.e., *Gradus: An Integrated Approach to Harmony, Counterpoint, and Analysis, The Second Year* (Kraft, 1990) and *Music Scores: A Collection of Excerpts and Complete Movements* (Arlin et al.,

1989)] include one or two excerpts from Scott Joplin rags or mention blues or jazz in an added chapter or an appendix labeled "popular music." In such cases, the music or the small section often is not presented as a part of the main body of study, or the particular chapter is considered to be supplementary material.

Some sight-reading texts (for example, see Ottman, 1986) present various materials from folk sources and different cultures. Yet these texts rarely include any explanation of such pieces beyond identifying the possible origins of the tune. As a result, the music is treated as characteristic of the Common Practice period. It seems that the message of such texts is merely, "Here it is, read it." No importance is given to the cultural sources of the tunes.

The main body of music considered by theory classes as found in anthologies and mentioned in surveys by de Lerma (1973) and Perlman (1989) appears to imply that no black music composer can be found in any of the types of works considered. This absence of black composers may suggest that black composers are not a part of the serious study of music, and black music need not be given more than a superficial glance.

Instrumental Jazz

Jazz is acknowledged by postsecondary music education as a viable instrumental performance area. This is evidenced by the presence of jazz ensembles, and in some instances jazz majors or a jazz-studies emphasis in college and university music programs. It is my observation that the inclusion of jazz in higher education, however, has often resulted in two separate categories of music study: (1) legitimate music education; and (2) jazz. Further, many schools and universities that have strong jazz programs are looked down upon by other institutions that emphasize a classical training. According to Leslau and Leslau (1982), the present status of jazz in many college curricula can be described by a paraphrase of an African proverb from Madagascar: Jazz "is like the stepchild: If he doesn't wash his hands, he is called dirty; if he does, he is wasting the water" (Leslau & Leslau, 1982, p. 37).

It is my perception that these views of jazz are also shared by professional organizations

such as American Choral Directors Association (ACDA) and Music Educators National Conference (MENC), as evidenced by the creation of satellite interest groups in black music or jazz. Although these attempts can be seen as efforts to acknowledge and encourage black participation, the results often are seen as patronizing overtures that actually receive little support from the larger organization. The impact of the National Black Caucus of the MENC and the special interest committee in ACDA have had marginal impact on the organizations; for instance, at the last ACDA convention in San Antonio, TX, over 270 compositions were performed by participating choirs. Yet only eight compositions represented the music of African-Americans. These included one classical composition, four spirituals arranged by African-Americans, and three spirituals arranged by non-African-Americans. These statistics are disappointing at best, for they offer a very peculiar olive branch to African-American musicians.

Vocal Performance

In the vocal performance area, the literature is rather rigidly defined so that any departure from the established norm is brief and rarely includes black music. Show tunes from musicals are more accepted and more often performed than spirituals or the music of black composers.

Choral directors and singers often make repertoire decisions based on information provided in the music catalogs of publishing houses. The publishing industry presents different formats for the performing musician to consider when selecting music by African-Americans. *The Best Choral Guide for Church and School Featuring our African-American Heritage* (Carl Fischer Co., 1992) includes a special section of African-American music. It is divided into four sections, Alphabetical Listing by Composer, Choral Collection, Cantatas, and Masses. The alphabetical section is further described as containing sacred, secular, and spiritual octavos. Thus, as in other publications, no distinction is made between true spirituals or composed pieces of music.

Moreover, African-American composers are poorly represented in current catalogs produced by publishing houses and music dis-

tributors, and thus on concert programs. At the 1991 convention of the National Association of Negro Musicians in Chicago, Illinois, Evelyn D. White discussed the topic "African-American Choral Music: Trends and Resources." She presented the results of a study of the status of choral music by African-American composers:

- A choral conducting book listing approximately 500 choral compositions included only two percent by African-American composers, and all of these were spirituals;
- A second book listed 300 choral compositions, but only one classical composition by an African-American composer; and
- A popular list of 1,200 compositions listed one classical composition by an African-American. Of 90 spirituals included, only 15 were arranged by African-American composers (White, 1991).

White (1991) also studied choral programs presented at three national music conventions and presented the following statistics:

Program I: Approximately 230 compositions; three arrangements of spirituals were performed.

Program II: Approximately 225 compositions; not a single classical composition by an African-American was programmed.

Program III: Approximately 230 compositions; the classical compositions by African-American composers were completely ignored.

Further, approximately 30 percent of the new music promoted by distributors and publishing houses as described by title alone does not belong in the spiritual category. For example, in a recent choral catalog published by J. W. Pepper Co., the following titles with annotations are listed as spirituals: "Dancin' At The Rock," "Gonna Rise Up Singing," "Good News Tonight," "I've Got Music in My Soul," "Light At the End of the Tunnel," "This Train Goes Marching In," "Train Bound for Glory," "A Great Choice," "That's What the Devil Said," "Too Hot Down There," and "Shut de Do." In the top-selling list is the title "Too Hot Down There." These titles are imitations of a style and do not accurately represent black folk music or culture.

The spiritual represents the popular American perspective of the African-American vocal music tradition. This vocal form was introduced in the 1870s by college choirs such

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as the Fisk (University) Jubilee Singers, but the American perspective of the spiritual was shaped by the world of entertainment. Large audiences attended nineteenth century minstrel shows, which based many performances on the imitation, manipulation, and distortion of black culture according to the popular tastes of the times. *Uncle Tom's Cabin* by Harriet Beecher Stowe was one of the more popular sources for skits, which mirrored the southern attitude about blacks as seen through white eyes and minds. These skits often validated the mistaken belief that slavery was a kind, benevolent, and beneficent institution that served as an arm of protection for the happy-go-lucky slaves. Consequently, the jovial and sometimes nonsensical music in these skits served as a vehicle for the slave's perceived carefree attitude, and this music, not the real music of the people, is considered today to be the music of the African-American heritage.

This attitude about black life and its representation on stage focused the American eye, ear, and mind on the minstrel's interpretation of black music as the most authentic interpretation of black music and culture. This view also influenced performances by black minstrels, who were not accepted by audiences unless they appeared on stage and performed like their white counterparts in every respect, even down to wearing a black face (Sampson, 1980). This forced self-caricature of black minstrels inadvertently lent a false authenticity to the entertainment-oriented approach to black music and culture. In a sense, the results of our approach to black music can be seen as:

- (1) the white minstrel's imitation of black folk; and
- (2) the black minstrel's imitation of white folk imitating black folk.

These two historic approaches are reflected in today's academic approach to the perfor-

mance of black music. Lack of authenticity of interpretation of the music results in skewed understandings of text, rhythm, phrasing, the value of one arrangement over another, racial attitudes, understanding of American folk literature, and historical events in this country and others. The continued use of deeply flawed models suggests the teachers' conscious or unconscious beliefs and understanding of history, culture, and ethnicity that are taught directly to the student.

A contemporary example of musical integrity and authenticity sacrificed to commercial appeal is the popular *Freedom Is Coming (Protest songs of South Africa)* (Nyberg, 1984), a collection of protest songs of black South Africans. Originally published in Sweden, the collection includes a recording of the songs as performed by the Swedish group Fjedur. The introduction provides a context for well-meaning efforts:

We live ourselves in an apartheid situation where we as the rich, white minority live well by exploiting the poor, dark-skinned majority: the Third World. It is just this confrontation which has become clearly focused in South Africa, and has reached explosion point: underdeveloped versus developed countries, the exploitation of the poor by the rich. It is out of this struggle that these songs have been born, and it is that reality they describe (Nyberg, 1984, p. 2).

Documentation included with the collection encourages conductors and performers to take inappropriate liberties with the music. In terms of movement, readers are advised, "The songs demand movement, something that feels unusual at first, but liberating later. It can be enough with a little rocking motion or a small step to and fro sideways so as to make the song 'lift'" (Nyberg, 1984, p. 5). In the area of rhythm, "All of the songs in the collection are normally performed wholly *a capella*, and can with advantage be so sung by us. This does not of course mean that it

would be wrong, depending on...interest, to have rhythm instruments as an accompaniment. A number of suggestions for rhythm are given ... When the rhythm has been established, be free in the performance ... add rhythm instruments and simple dance-steps, improvise harmony, according to taste" (Nyberg, 1984, p. 5). As to form and function, musicians are encouraged to emulate a strange perception of African performance: "With the African way of telling a tale, it is impossible to 'sing wrong'...The essential thing is not how you sing, but that you mean what you sing and sing what you mean" (Nyberg, 1984, p. 6).

The approach to scholarship, cultural integrity, and performance embodied in "Songs of Freedom" reinforces a casual type of well-meaning institutional racism. If such derivative works are presented as models of scholarship and performance, our students and our audiences are led to accept a bankrupt paradigm for multicultural presentations, and we teach that Africans, African-Americans, and their contributions can be manipulated for entertainment and profit without due respect for the people or the culture. Instead, we must develop and use powerful models of authenticity and integrity that represent our best efforts as scholars and teachers.

Textbooks for Introduction to Music

Most schools and departments of music offer courses in music appreciation designed to acquaint nonmajors with important aspects of music and create the foundation of what an educated person should know about music. The author's review of selected textbooks (Hoffer, 1989, 1992; Poulitoske, 1992) reveals serious problems in the presentation of information concerning a global concept and appreciation of music for nonmajors. These books contain little or no information or recorded music involving the contributions of blacks, women, and other minorities to the classical musical mainstream beyond the obligatory mention of jazz. Only one black composer, William Grant Still, is mentioned in these texts.

Other textbooks are remarkably better (Kamien, 1992; Winter, 1992). Although these texts do not adequately address the

contributions of black composers to mainstream or classical traditions, they do address other important issues.

Poulitoske's (1992) text, *Music*, illustrates some of the gaps in information that all textbooks share in one form or other. For instance, the section on dance mentions Martha Graham but not Katherine Dunham, Alvin Ailey, Arthur Mitchell, or other prominent dance companies or individuals. Stephen Foster is mentioned as a nineteenth-century American composer, but James Bland is not. Gershwin is mentioned as an American composer who uses African-American musical compositions, yet one finds no comment about William Grant Still, R. Nathaniel Dett, William Dawson, Florence Price, Undine Moore or others. There is inadequate discussion of the folk music idiom in America and no information on the cultural aspects of life that are represented in many of the tunes printed in the text. Surprisingly, the jazz section contains, instead of recordings by Duke Ellington, one by Benny Goodman—even though the author recognizes that "Ellington is probably the greatest single figure in jazz history" (Poulitoske, 1992, p. 570).

The music theater section mentions Cohen, Berlin, Bernstein, Weber and others, but no black musicals or productions are included. No black composers are mentioned. The references to the contributions of African-Americans are relegated to sections on jazz and popular music.

Through the use of such a text, students learn that minorities have not been contributors to the mainstream of American culture or to the world. Could it be that this type of presentation reinforces the belief that minorities are inferior and have not, or maybe cannot, contribute to the mainstream? Individual students may not remember specific composers or music, but they do remember the overall picture gained in class. Thus, despite the research of the past 30 years, African-American music and musicians are still presented as stereotypes. Misinformation is given, or they are excluded altogether. Based on Berkin's (1991) work, the following categories have been adapted to describe the presence of African-Americans in music education materials:

The "Roll Call"

This presentation lists individuals as "saints," but no real information is included about their achievement within the broader historical picture. An example is the listing of composers such as William Grant Still or Ulysses Kay along with sample compositions, but without any rationale as to why the composers are mentioned.

"Hats Off to Minorities"

This courtesy noisily salutes the contributions of minorities to the mainstream, but leaves unexamined the relationship of these contributions to "real" history.

"Paternal Parentheses"

In this presentation, minorities are carefully and often apologetically acknowledged, with the caveat that circumstances and experiences differed, sometimes dramatically, in our nation's past. The implications of those differences are avoided by presenting contributors as exceptions to an interpretive rule. Thus, jazz and popular music is the area where many black faces and pictures are found in textbooks, or music played in performances, but mention of the black composers who are part of the classical tradition are ignored. The performance by choirs of any piece that sounds like a spiritual is considered authentic black music, although the score often indicates that the words and the music are written by a white composer. As an example, the following tunes are often presented as spirituals, even though the scores clearly indicate that the tunes and words were written by specific composers: "Shu de Do" by Randy Stonehill; "I Hear A Voice A Prayin'" by Houston Bright; "Sweet Little Jesus Boy" by Robert Macgimsey.

"The Intermezzo"

The intermezzo is most often found in textbooks and surveys of particular eras or movements, although it also introduces vignettes, biographical sketches, or dramatic moments drawn from history—but only as a digression from the central text. Self-con-

The parenthetical presence of African-Americans in the curriculum has also been created by the establishment of black studies or special courses in music (jazz history, surveys of black music, jazz ensembles, gospel choirs or other special groups that perform black music), and these are often interpreted as evidence of strong multicultural programs. Yet required courses for graduation do not include such courses; these experiences remain on the menu of electives. The result is that we are still producing students who have a miseducation of facts as presented in the required courses and suffer from a missed education by not considering the specialty courses in the electives menu.

tained, often walled off from the rest of the text by bold-faced captions or special designs, these stories-within-a-story remain irrelevant to the main argument being presented. (See box above.)

Conclusions

These many situations indicate that the core curriculum must be continually examined for presentations of edited material that misrepresent the African-American presence in music and culture. The current presentations do a disservice not only to African-Americans but to all Americans by introducing material and indoctrinating succeeding generations to a false picture of history.

From this point forward, we as music educators must make a commitment to ourselves, our students, and the world around us. This commitment is not to the past, because what has been done cannot be changed but only evaluated, realized, and corrected to reflect the overall picture of history.

Our commitment must be to the present and to the future. Academic integrity must infuse our research and presentations as we consistently provide our students with a complete picture of history and peoples. We must examine and re-examine the scholarly

paradigms that have been accepted as truth; investigate each situation and culture on its individual merits, and explore the real dimensions of African-American culture. Only then will music educators bring real education, not miseducation, to the classroom.

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"I merely took the energy it takes to pout and wrote some blues."

—Duke Ellington, when asked how he felt about his band being kept out of top spots because of racial prejudices

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