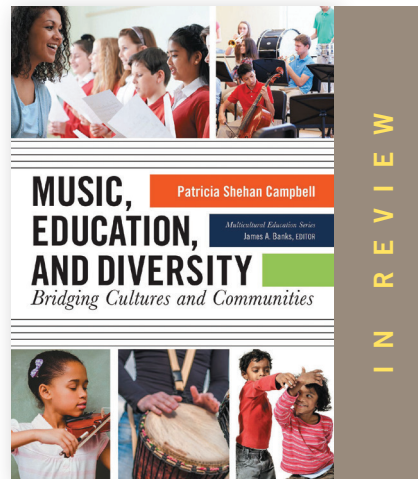


Reviewed by Amy Beegle

Music, Education, and Diversity: Bridging Cultures and Communities

Written by Patricia Shehan Campbell
Teachers College Press, 2018



This book is a gem sparkling with wisdom for teachers who want to create communities in which music cultivates cultural understanding. Vivid vignettes draw the reader into the author’s extensive experiences as a music teacher of children, a community music participant/advocate, and a scholar/leader in the fields of music education and ethnomusicology. Historical, philosophical, and social commentary plus narrative examples of educators, students, and community members as active listeners, musicians, and activists support assertions that a balanced education must include music as a school subject, and that teachers must plan curriculum to expand beyond great European classical traditions to include sounds and processes of diverse cultures as well.

This volume is part of the Multicultural Education Series edited by James Banks and is organized into eight chapters framed by an introductory “Prelude” and a closing “Cadenza.” The first chapter, “Musical Engagement as Human Need,” focuses on music’s significance in people’s lives and its value in creating connections between different people and various cultures. The highlights of this chapter are the engaging and detailed stories of musical experience/learning from infancy through adulthood.

In Chapter Two, “The Changing Nature of School Music,” the author delves into diversity

in American school music from an historical perspective. She opens and closes this chapter with moving personal retrospective snippets in which she reflects on 50 years of transformations in school music culture.

Teachers will find many useful resources in Chapter Three, “Educational Intersections of Ethnomusicological Ideals,” as Campbell shares her unique wealth of knowledge about the ways in which the fields of ethnomusicology and music education have influenced each other. She provides a well-informed interpretation of terminology related to diversity in education that recognizes the ever-changing nature of labels used in education circles and clarifies ethnomusicological concepts such as bimusicality, authenticity, recontextualization, and essentialization.

The author’s gift for narrative continues as she shares the tales of three culture bearers to illustrate the importance of such musicians in school programs.

In Chapter Four, “Multicultural Education and Social Justice in School Music Practice,” Campbell begins by identifying her position as a “white, middle-class, Midwestern woman ... in the thick of efforts at cultural diversity in music education.” She contends that music educators,

regardless of race, social status, and so forth should be active in multicultural efforts and social justice. She provides practical examples of educators from elementary schools through the tertiary level incorporating the principles of multicultural education and social justice into curricular content.

Teachers who embrace the aural learning aspect of the Schulwerk will find a kindred spirit when they read Chapter Five, “Transmission, Teaching, and Learning.” Campbell reviews literature on musical transmission, orality, and literacy before launching into intriguing examples of teaching/learning processes in several cultures, including oral stories in Native American music, movement and music in Tanzania, and improvisation, proverbs, humor, and poetic devices in the Philippines.

In Chapter Six, “World Music Pedagogy as Learning Pathway,” Campbell illuminates philosophical underpinnings, describes components, and provides functional applications of World Music Pedagogy (WMP), a fairly recent pedagogical development in which teachers share music of the world through specific types of listening, creating, and performing. She notes that further study of WMP can be pursued through Smithsonian Folkways’ summer teacher certification courses in World Music Pedagogy, as well as the new *World Music Pedagogy* series of six volumes published by Routledge.

“Connections with Communities and Culture Bearers” is the title of the seventh chapter, in which “community” is defined broadly, and then

in terms of musical communities as well as those of music educational practice. Fascinating descriptions of four sample American families and communities call attention to our students’ rich musical lives outside of school. The author’s gift for narrative continues as she shares the tales of three culture bearers to illustrate the importance of such musicians in school programs.

In Chapter Eight, “Principles of Diversity in School Music Practice,” themes from earlier chapters return, framed practically within the context of school music programs. Three “trajectories” of elementary, middle school, and high school music teachers are recounted as they work to build local and global community connections, to respect oral-aural processes, to include cultural context, and to present creative options for music making. Campbell emphasizes that teaching with diversity in mind is more than simply selecting music from various cultures; it must also include instruction that respects original transmission processes, including those so important in the Orff Schulwerk classroom: improvisation and flexibility.

The “Cadenza” re-emphasizes that music specialists have an opportunity to create a safe place for children to develop caring attitudes toward people who may be different from them, while cautioning teachers that “careless and light treatment of the study of a musical culture brings artificial or cursory outcomes.” Campbell reminds the reader that diversity, equity, and inclusion should be at the forefront of all music programs.

The book closes with a hopeful sentiment that will ring true for many who espouse the Orff Schulwerk approach: “Singing, dancing, playing, and listening, we thoughtfully embrace the potential of music as an Rx for cultural understanding and respect, and as a powerful means for bridging cultures and communities in our world.” If this statement resonates with you, this book is a must-read. ■

AMY BEEGLE is associate professor of music education at the University of Cincinnati College-Conservatory of Music where she teaches undergraduate and graduate courses, supervises internships, and teaches music to elementary-age children at a mental health and alcohol and drug prevention agency. She also directs and teaches summer Orff Schulwerk Teacher Education courses.

INDEX OF ADVERTISERS

AOSA Virtual Symposium inside back cover
 McGraw Hill Education. 56
 Music Is Elementary 7
 Peripole back page
 Quaver 1
 Sonor inside front cover
 Studio 49 2
 Teaching With Orff 5
 West Music 11
 Yamaha 17