World Music in Education: Reflections on the Past, Visions for the Future

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Multiculturalism and World Music: Inherent Connections

Regardless of their ultimate goals, teachers and culture bearers who bring world music into educational settings participate in multiculturalism. Indeed, world music possesses multiple qualities that can further the overarching goals of multiculturalism: creating environments for improved intercultural cooperation and initiating public conversations about diversity and cultural identity. In the classroom, achieving these aims begins with lessons that seek to empower students, build their self-esteem, and promote cross-cultural understanding. Key strategies for accomplishing those goals include (1) recognizing the cultures of diverse student populations, (2) adding traditionally repressed voices to discussions, (3) “contextualizing” lessons about different cultures, and (4) connecting educational content and process to student experience through activities such as hands-on participation, questioning, dialoguing, and decision-making (Banks 1999; Gibson 1984; McCarthy 1997, 1998; Nieto 1999; O’Connor 1995; Volk 1998).

The natural fit between music and the ends of multiculturalism has not gone unnoticed by educators and culture bearers. Rather, for decades, these individuals have turned to world music as one means of promoting intercultural understanding and knowledge. The work has ranged from presenting concrete, hands-on exercises based in case studies to examining the processes of music learning. Ways of joining world music with educational contexts have been motivated by the objectives of multiculturalism and have employed, in varying degrees, the key strategies listed above.
The historical survey below is not meant to be exhaustive or to analyze critically the circumstances that have surrounded the combination of world music with education. Instead, it highlights the dominant approaches that educators and culture bearers have employed in joining these elements from the 1920s to the present. In general, methods of recognition and representation seemed to predominate through the 1950s, while the importance of contextualizing music and learning through participation gained some serious attention during the 1960s. These latter approaches were expanded upon with greater intensity during the 1980s, and by the mid 1990s scholars and educators increasingly came to the conclusion that contextualization and participation are prerequisites to knowledge acquisition. In short, many studies resolved that “performing the music of another culture is the only real gateway to understanding it” (Volk 1998:162).

The following synopsis offers a frame of reference for the subsequent discussions about the strengths and limitations of these efforts. With the help of world music, educators and culture bearers have contributed significantly to the goals of multiculturalism by bringing new cultures and sounds into the public arena, introducing the concept of learning through multisensory immersion, and increasing awareness about the unity of music and the human experience. On the other hand, the fruits of their work have been constrained by an overreliance on superficial presentations of discrete cultures and projects that are not easily accessed across disciplinary boundaries.

Finally, this overview also provides a backdrop for the fourth section of this essay, which includes suggestions for expanding upon this work in the future. These suggestions are presented in the form of examples from my own learning and teaching experiences. They are distinguished by an emphasis on context-building, linking the unfamiliar to the ordinary, and participating in human interactions. All of these ideas appear in the historical overview below. For example, Mantle Hood presented his theory of “bi-musicality” in the early 1960s, the Tanglewood Symposium highlighted the connections between music and society later in that decade, and Marie McCarthy recommended creating connections to the culturally distant via local conversations during the 1990s. My personal illustrations reconfigure these ideas
into an arrangement that mirrors their interrelationship as I have experienced it and provides incentive and possible models for future educational programs that link world music to the ideals of multiculturalism.

**Multiculturalism and World Music in Education:**

**A Brief Historical Survey**

Intercultural Education, which emerged during the 1920s, focused on the ethnicities and contributions of immigrant groups in the United States. From this time through the 1930s, a “songs of many lands” formula was employed in schools and public events (Campbell 1996). Folk musics of many cultures were joined with lessons in various curricular areas (Volk 1998). During this period, music became viewed as an “international language” that could help bridge cultural differences. For example, the Pan American concerts were inaugurated as early as 1924 “to arouse in the people of the United States a greater interest in and understanding of the cultural development of Latin America, as expressed in its music” (Robins 1946). These concerts featured presentations of Latin American compositions arranged by and for bands such as the U.S. Marine Band and orchestras such as the New York Philharmonic. In 1939, music of Latin America filled programs at the New York World’s Fair and the Golden Gate Exposition (Robins 1946:133-34). During the 1940s, the United States endeavored to further improve relations with Latin America. Including the music of Latin America or elements of Latin American music in school and musical performances became increasingly popular (Campbell 1996:10).

Later, in the 1960s, the field of Ethnic Studies was created in response to the Civil Rights Movement. It promoted empowerment and self-esteem among students from marginalized communities (Banks 1991). While music educators began to explore the ethnomusicological view of “music in, and as, culture” during this time (Volk 1998), Hood’s theory of bi-musicality paved the way for new approaches to uniting academic, performance, and cultural studies. His own study of the gamelan emphasized imitation and rote learning in the early phases and led him to the conclusion that the “training of the ears, eyes, hands and voice... assure a real comprehension of theoretical studies” (1960:55).
In 1967, the Music Educators National Conference's (MENC) Tanglewood Symposium focused on the theme “Music in American Society.” Participants developed educational goals to be met through the year 2000 and determined that “[m]usic of all periods, styles, forms, and cultures belongs in the curriculum.”

In the 1970s, “multicultural education” incorporated beliefs, values, and environments of many cultures into curricula (Volk 1998). By this time, a Minority Concerns Commission and a Multicultural Awareness Commission was formed within the MENC. In 1972, Music Educators Journal even published a special issue devoted to multiculturalism in music education. The Society for Ethnomusicology also began to address the issues of world music in K–16 education during this period (Anderson and Campbell 1989).

During the 1980s, the definition of “multicultural education” expanded to include communities joined by religion, age, gender, socioeconomic status, and exceptionality (Banks 1994:6; Volk 1998:4). In 1984, music educators and ethnomusicologists intensified their collaborative efforts toward addressing the concerns of multiculturalism. The MENC Interdisciplinary Committee initiated a joint conference with ethnomusicologists: The Wesleyan Symposium on the Perspectives of Social Anthropology in the Teaching and Learning of Music. In contrast to previous symposia, this event centered on explorations of what music is and does in societies worldwide. Significant conclusions from the sessions included taking an interdisciplinary approach, emphasizing participation in music, emphasizing the inherent connections between music and dance, and exploring music transculturally (Becoming Human Through Music 1984).

In 1989, a team of ethnomusicologists and music educators worked together to produce Multicultural Perspectives in Music Education, a hands-on volume of lesson plans for teachers centering on the musics of different cultures. Lessons focused on the technical production of music but also included suggestions for integration with other disciplines. This volume was produced with two major goals in mind: accurate representations of musics from multicultural America and the world and the promotion of diverse perspectives.

Also during this time and into the 1990s, leaders in music education and ethnomusicology joined forces with “authentic” tradition bearers to
address classroom needs. A variety of publications were produced in response to the demand for materials that promoted the representation of diverse cultures. In addition, *Music Educators Journal* published two more special issues, in 1983 and 1992, centering on multicultural music education. Further, between 1990 and 1992, music education professor Patricia Shehan Campbell teamed up with ethnomusicologists and native performers to publish a number of classroom resource guides to a variety of world musics (Campbell and Nguyen 1990; Campbell and Sam 1991; Campbell and Kuo-Huang 1992).¹

During the 1990s, the United States established “Heritage Months” to celebrate the diversity of cultures within the nation. For example, February was declared African American Heritage Month and May was proclaimed Asian Pacific American Heritage Month. These months have stimulated the inclusion of special cultural activities, often centering on music and dance, in American public schools. Also in 1994, Congress passed the Goals 2000 Act, which included educational objectives to be reached by the year 2000. These included National Arts Standards, which emphasized learning about the arts of various cultures and examining these arts within their cultural contexts (Volk 1998).

The significance of contextualizing and participating in the arts has been supported by studies like Benjamin Brinner’s that have illustrated in great detail how “musical competence is an integrated complex of skills and knowledge upon which a musician relies in a particular context” (1995:1). In his study of musical competence and interaction in Javanese gamelan music, Brinner demonstrates the many ways that different types of knowledge interrelate to affect a musician’s decisions and actions. He shows that “attainment of musical competence is a function of a musician’s experience” and that most performers gain knowledge through performance (1995:110, 17).

More recently, educators like Terence O’Connor and Marie McCarthy have advocated joining contextualization and participation with tracing the connections between the local and the global. This model allows for connecting the content and process of education to student experience. For example, in “Education in Community: The Role of Multicultural Education,” O’Connor points to the importance of context-building as a means toward making learning relevant, increasing motivation, promoting cross-cultural dialogue, and ultimately,
fostering public equity. Specifically, he suggests maintaining the coherence of school and community life in order to help students build upon their understandings of the continuity of knowledge in these realms (1995). Similarly, McCarthy recommends enhancing these relationships by inviting local artists from diverse world traditions—who simultaneously represent distant cultures and shared community—into classrooms. She argues that student experience with such individuals can lead to long-lasting lessons about cultural stability and change. By simply engaging in our own communities, we will be able to exchange ideas of global proportions (1998). Ultimately, building context in this way promotes critical thinking skills that help students to recognize the benefits of intercommunity dialogue as well as the costs of discouraging such interplay (O'Connor 1995).

Quick Fixes and Works in Progress: Reflections on Joining World Music with Education

Creating environments for improved intercultural cooperation and initiating public conversations about diversity and cultural identity are daunting tasks, particularly in the face of educational institutions. Therefore, any efforts to address them (such as those surveyed above) should be commended. To build upon these efforts, however, it is necessary (1) to identify the gaps that remain between the theory and practice of accomplishing specific goals and (2) to work continually toward bridging these gaps. The history outlined above displays two major gaps between theory and practice.

Gap One: Quick Fixes

Some of the concerns of multiculturalism—diversity, recognition, representation, and authenticity—are easily addressed with shallow "quick fixes." These responses tend to be "cosmetic" and offer minimal potential for meeting more long-term goals (such as critical thinking and creativity). This kind of approach often results in the creation of cultural stereotypes that can lead to negative impressions, such as the idea that many of the world's musics and cultures are unchanging and irrelevant.

Sonia Nieto addresses this problem with respect to multicultural education in general. She notes, "Curiously missing from discussions
in most schools that claim to ‘do’ multicultural education, are statements having to do with student learning” (1999: xvi). She criticizes the tendency of schools to “fulfill” multicultural “requirements” via celebrations or other activities. Banks refers to this approach as “additive,” one that decorates the existing curriculum rather than transforming it (1999:31). Heritage Months, for instance, often serve as opportunities to “showcase” culture and are not necessarily incorporated effectively into the curriculum.³

I suspect that this approach was being employed by one Maryland high school where, as part of my work at my university’s performing arts center a few years ago, I offered to bring the California-based Linda Tillery and the Cultural Heritage Choir. The group presents an unrivaled interactive program of songs, performance practice, folklore, religion, history, language, and other expressive forms associated with the African American experience. In other words, it would have offered students multiple opportunities to exercise their critical thinking, creative, and inquiry skills.

At first, the school was excited that the proposed visit would coincide with African American Heritage Month. (This was a coincidence that the school recognized. Our art center’s project was designed independently of the Heritage Month calendar.) In the end however, despite the fact that the group would have performed free of charge, I received this message: “We already have an assembly scheduled for that topic that month and do not want to disrupt our normal schedule by having two assemblies in the same month. Thank you for asking. Please keep us in mind for the next time.”

**Gap Two: Narrow Approaches**

Some of the responses that address the concerns of multiculturalism present guidelines for working with music in educational settings. However, the presentations are too discipline-specific; therefore, they are often unable to sustain interdisciplinary balance and cohesion, inaccessible to most educators, or not easily translated into classroom practice.

Over the decades, educators have recommended incorporating music of many cultures into the curriculum; contextualizing that music; introducing beliefs, values, and environments associated with that
music; and connecting that music with other arts and societies. The publication of resource guides with lesson plans offered some welcome alternatives to the approaches described above that emphasized meeting these goals through sporadic and superficial display.

But the true potential of achieving cross-cultural perspectives through an interdisciplinary study of music shone through in the case studies—hailing from thirty cultures across the globe—of music teaching and learning at the Wesleyan Symposium. Amidst the diversity of examples, three key approaches to demonstrating the meaning and purpose of music and dance worldwide predominated: contextualization, experience, and active participation.

During the Symposium, twelve leaders in the fields of ethnomusicology and anthropology engaged music educators of all grade levels (preschool through college) in presentations, workshops, performances, and discussions about the role of music in different societies. This perspective highlighted the inherent connections between musical performance and fundamental cultural values. For example, Joann Keali‘inohomoku traced the patterns that connect Hawaiian performance (movement and sound) to history, myth, society, and language (1984:10-11).

Looking at enculturation through music (or “music as teacher”) offered one key approach to preserving these links. Case studies illustrated how people learn about their world through both the content and process of music. For instance, in Zambia, “children learn values and taboos through story songs” (Snyder in Johnson 1984:55), while Kassena-Nankani children in Ghana learn exemplary adult behaviors through imitation of popular social dance (jongo). By simplifying the adult dance and using their own bodies—instead of the adult musical instruments—to perform their play versions of jongo, Kassena-Nankani children internalize music and dance along with the social and cultural lessons that are imbedded within the process of performance (Robertson 1984:100).

At the conclusion of the symposium, educators indicated that they felt that it would be important to help their students explore “another culture from its own world view.” They recognized the significance of maintaining the relationships among mythology, social structure, and music as well as among music, dance, drama, and ritual when
teaching with and about many of the world’s musics (O’Connor 1984:130).

Despite general agreement about the benefits of contextualization, experience, and active participation, however, implementing “authentic” experiential learning activities within single-discipline educational settings continues to pose a serious challenge for teachers. Among other barriers, limited financial and time resources, lack of expertise, and daunting teacher-training needs suggest the question “What can educators realistically do to illuminate for their students the connections among music, culture, and society?”

Recognizing Works in Progress

Beyond the “cosmetically alterable” concerns, the more fundamental objectives of multiculturalism are impossible to address without a network of committed individuals who engage in the implementation of long-term plans. Therefore, the gaps identified here can be attributed largely to two factors: (1) The “teams” working on these solutions are incomplete, and (2) these are “works in progress.” Although they are isolated, observable “products,” they are also part of more expansive, long-term projects.

It is apparent that the Wesleyan Symposium was one of these works in progress. Since 1984, most of the participants have remained active and are making important contributions to the field of world music in education. They have followed up and are employing the approaches they called for. Is it a coincidence that so many musicians, students, and teachers of such diverse traditions who attended the symposium agreed upon some of the basic characteristics of music? They must be worth exploring.

Bridging Theory and Practice for World Music in Education

Clearly, the issues connected to joining world music with educational settings are complex. To address the gaps listed above, I advocate a focus on participation through relationships, dialogues, and questioning. As illustrated in the work of Volk (1998), Hood (1960), the participants of the Wesleyan Symposium, and Brinner (1995), these processes are the keys to deriving knowledge through and about music. They also serve as
the tools that are essential for achieving the more difficult goals of multiculturalism, such as revealing the constructed nature of knowledge, initiating personal and social transformation, fostering empowerment, and addressing the reality of cultural dynamism (O'Connor 1995; McCarthy 1998).

My proposal is based on my impression that the missing or weakest link in the responses to the concerns of multiculturalism described above is process. It is clear that educators and artists know what they need to promote in the area of world music in education. It is also obvious that they know why they need to promote it. What seems less clear, however, is the how, the processes that are necessary for accomplishing their goals.

Below, I offer snapshots of some of my own teaching and learning experiences to illustrate the key role that connecting to student experience via questioning, dialoguing, participation, and relationships plays in lessons through and about music. In particular, these examples point to the advantages of expanding a narrow definition of music as "organized sets of physical sound vibrations in time" to one that is based upon the notion of music as relationships. The case studies highlighted above in the description of the Wesleyan Symposium show that, in fact, music is a network of relationships encompassing sound, movement, emotion, intellect, stories, history, society, culture, and personal identity. Similarly, Christopher Small indicates that "[m]usical meaning is concerned with relationships, relationships between person and person, between person and society, between humanity and the natural world and even humanity and the world of the supernatural" (1990:2).

The following snapshots reinforce this view of music as relationships. They emphasize the importance of learning how to explore and negotiate those relationships in order to learn from, through, or about music. In addition to serving as pure representations of the networks of relationships embedded in music, these snapshots also provide models for applying the techniques of participation to classroom pedagogy. The first case, in fact, is a summary of a lesson plan; it illustrates ways in which personal encounters, dialoguing, and multisensory learning can be incorporated into lessons. It also shows ways that students can explore the constructed nature of knowledge, experience personal and social transformation, and witness cultural
dynamism as part of this process. The second vignette also illustrates the importance of creating learning experiences that simultaneously tap into intellectual, emotional, and physical capacities. Additionally, it provides inspiration for incorporating participation, self-initiative, and sincere and respectful relationships into pedagogy. The final example reinforces the significance of reorienting views of music to encompass relationships, showing that without this perspective, students will never have the means of gaining access to many of the world’s traditions and cultures. Teachers can start offering this kind of access to students by initiating relationships with artists in their communities and by encouraging their students to approach their musical studies with the notion of participating in relationships as their point of departure.

**Classroom Conversations**

In 1997, colleague and friend Ken Schweitzer read to me “The Power of The Internationale,” an essay by his student Yang Fan. The essay describes Fan’s experience singing *The Internationale* during the 1989 student protests in Beijing’s Tiananmen Square. We both recognized that Fan’s narrative addressed the constructed nature of knowledge, personal and social transformation, and cultural dynamism. We were instantly motivated to plan a learning experience for all of the students in the class.

McCarthy indicates that personal encounters can lead to transformation of student attitudes (1998). Inviting Fan to present his original essay to the other students shifted perceptions in the class about sources of knowledge. Suddenly, a teacher emerged from among the three hundred bodies that filled the gray lecture hall. Fan and the other students became empowered through a personal exchange of knowledge.

Christopher Small argues, “[I]f we want to discover where musical meaning resides, we have to ask, not What does this musical work mean? rather, What does it mean when this performance takes place at this time, in this place, with these participants?” (1990:3) This learning experience included three layers of context containing “data” that students needed for exploring the significance of Fan’s performance. First, students explored the relationships among time, place, and performance. They
gained access to the historical origins and performances of *The Internationale* by dialoguing with a recording of the song via listening, questioning, and speculating about what they had heard. Fan also read his English translation of the lyrics to the class. These exercises set the stage for discovering more about the time and place of Fan’s experience singing *The Internationale* in 1989.

McCarthy also notes that “[e]ncounters with tradition bearers provide a social and cultural context for learning,” one in which “the potential for creating dialogue and building meaning is strong” (1998:18). As a participant in a famous performance of *The Internationale*, Fan qualifies as one such “tradition bearer.” Listening to and speaking with Fan about his performance of *The Internationale* in a political context provided the students in this class with a second layer of context. Finally, introducing the specific time and place of Fan’s performance of *The Internationale* through video footage of the scene of the 1989 student protests in Tiananmen Square allowed students to gather information through their visual and emotional capacities and offered a third layer of context, bringing to life Fan’s experience.

This layering of contexts set up additional opportunities for empowerment and transformation. The process made students realize that they possessed “tool sets” for accessing, on many levels, unfamiliar musics, cultures, and experiences.

**Navigating the Field**

I have become keenly aware of the power of participation, initiative, and sincere and respectful relationships in music learning through my field research experiences within the Cambodian American community of the Washington, D.C., area. Requesting private *roneat ek* (treble xylophone) lessons from master musician Chum Ngek stands out among these.

After a performance in August 1997, I went backstage to greet Master Chum. He seemed happy to see me, but not too interested in conversing with me. I begged for his attention and explained, “I would like to take some private lessons with you.”

He did not answer and turned instead toward the young man standing next to him, saying something to him in Khmer. This man, Master Chum’s son, responded to me, “My dad is too busy to teach you.”
All the way home and into the evening I felt horrible. I thought, "Why won't he teach me? What will happen to my field research?" After hours of worry and soul-searching, I surrendered, thinking, "If he has no time, what can I do? I'll just have to play it by ear."

Perhaps fatefully, I had scheduled an interview with dance master Moly Sam for the following day. After our interview, she asked me, "How is your roneat? You sounded really good at the new year's performance. Are you going to study with Master Chum? You know, you should study with Master Chum." I replied that I wanted to take lessons from him but that he had refused me, saying that he had no time.

"He has time," she said. Then she gave me his phone number and directed, "Call him tonight."

That evening, I dialed the number that she had given me. When I asked for Chum Ngek, I was told that I had the wrong number. But when I called Information, they gave me the same number that Moly Sam had written originally!

I called the number again and tried to speak more clearly, explaining that I was calling about music lessons. The girl on the other end of the phone said, "He's not home yet. Can I take a message?" I explained who I was, and she said that she would ask Master Chum to call me back.

I worried. "Will he call me back? If so, when?" I wondered if he would even get my message.

About thirty minutes later the phone rang.

The girl I spoke with earlier was on the other end. "My father is here; would you like to speak with him?"

"Yes! Of course!"

Master Chum was very gentle when he spoke with me. He was even apologetic, explaining, "I am busy now, but I can teach you in October."

"Really? That's wonderful!" I exclaimed. "I'll wait."

According to Paul Stoller, "One cannot separate thought from feeling and action" (1989:5). Indeed, my intellectual, emotional, and physical experiences led to lessons about the importance of respect, initiative, patience, and commitment in Khmer music and culture. Although I was hurt by Master Chum's rejection, somehow my
thoughts convinced me to accept his response to my request. I concluded that I had to respect his decision, which caused me, in turn, to consider more seriously the study I was proposing. I interpret this transformative series of events as “a respectful act of accepting and taking seriously that which is given by a tradition” (Rice 1995: 274). Further, this experience taught me that my own notion of “respect”—that is, quietly accepting Master Chum’s refusal to teach me—did not coincide with respectful behavior vis-à-vis Khmer music. On the contrary, in this tradition, potential students should demonstrate their respect through perseverance and initiative. In addition, they must prove this commitment not only through their words, but through their feelings and actions as well.

Perhaps similar processes of learning by feeling, thinking, and doing explain the confidence and free-expression that I observe every week among nearly one hundred students of Khmer music and dance in the Washington, D.C., area. I wonder, could these tendencies be a result of their experiences as students who learn by doing? Even if they only display these qualities within the contexts of their Khmer music and dance activities, doesn’t that point to their balanced dispositions (“sound-mind-in-sound-body”) during rehearsal and performance times? (Keil 1985:2)

This assessment is consistent with commentary by Charles Keil and Timothy Rice, who examined the process of transmitting music from regions as diverse as Africa, Asia, Eastern Europe, the Mediterranean, and the United States. Keil concludes that “every healthy culture that we know anything about . . . require[d of children a] culturally validated education in what we call ‘the three Ms’—music, motion, morality—in order to become whole persons—fully responsible and effective members of society” (1985:2). He attributes the health of these societies to their traditions of “wholehearted participation” that encourage personal expression and improvisation but that also “demand collective responsibility” (3). Rice encourages this approach, arguing that it results in the ability to examine one’s own learning process—an examination that can ultimately lead to insights about particular musics and cultures. Further, Rice proposes that bringing music into ourselves in this way can foster new
perspectives on “a truthful and deeply meaningful configuration of the world” (1995:273). It demonstrates that no one is purely on “the inside” or on “the outside” of cultural knowledge (Rice 1994). Instead, there is only knowledge that can be “appropriated” by anyone with the ability to “lose self-consciousness in front of” it (1994:73).


Listening to Experience

I have learned much about the importance of relationships in music through my personal study, but I have also learned quite a bit through statements by other musicians and dancers.

Vathana Say is one of these dancers. She has studied Khmer dance for over ten years under masters from Cambodia’s Royal Palace and the country’s University of Fine Arts. She addressed the artistic significance of relationships, commitment, and intergenerational continuity at a teacher workshop in October 1999:

If you go in half-heartedly, if you don’t want to do it, you will not be successful. Unless you have the heart for it, unless you pay respect to the spirits, only then will you be successful. Like, when you’re on stage, when I was little my teacher (Peough Khatna who passed away last year) was always telling me, “In order to be good, you must pay respect to the people who came first.” So when you’re on stage, they hold like a light towards you to make you beautiful. I look at other successful dancers and wonder, “Why? What makes them so good?” When I see them every day, I’m like, “They look normal.” But on the stage, it’s a spiritual thing that connects to you and makes you successful. But if you don’t want it . . .

During the same workshop, dance instructor and costume-maker Sochietah Ung introduced extensions of these relationships to instruments and to dancer-musician interaction. He explained, “Each dancer has a special spirit that takes care of them, but the sampho [small barrel drum] is the biggest one. It needs flowers, water, and fruit. The drum is the most powerful one. We have to give offerings to the spirit of the drum. We pray for the drummer’s control, so he won’t make a mistake, so the dancer can dance well.”
The relationships that Vathana and Sochietah describe are critical to the successful acquisition of Khmer music and dance knowledge. Students learn to participate in a variety of rituals to demonstrate their commitment to their teachers, ancestors, and spirits. They become decision-makers who choose to take action and become empowered and transformed through these behaviors.

Vathana’s and Sochietah’s words support Small’s view of music as relationships. Through performance “we affirm, we explore and, not least, we celebrate those relationships.” (1990:2). The very intensity with which Vathana and Sochietah shared their experiences seemed to be a celebration of their personal transformations through participation and interaction in Khmer performance.

**Participation and Commitment to Change**

This survey of and visions for world music in education illustrates the importance of participation via questioning, dialoguing, and relationships in promoting intercultural dialogue and cooperation. Long-term, cross-cultural, thematic, interdisciplinary, grass roots, and multi-sensory experiences can enhance the effectiveness of these strategies.

Of course, these are not new principles. Rather, they are derived from my experiences with “quick fixes,” “works in progress,” field experiences, and academic studies. Some people already work with these ideas on a regular basis. Some work with them occasionally. Some know about them but choose not to employ them. Others have never dreamed of them.

I suggest, however, that these methods should become commonplace and regular components of pedagogy that are employed within applied contexts for world music. Successful programming of this kind will require patience, cooperation, and long-term commitment, as well as the flexibility and willingness to critique and modify long-term visions. Most importantly, cooperation with others who share similar visions will ensure that a more active kind of marriage between multiculturalism and world music will become the norm rather than the exception.
Notes

1. Each guide includes an audio recording.

2. I do not mean to detract from the value of any work to date by identifying these gaps. Nor do I claim to have solutions to bridging these gaps. I only list them here as a first step—as a means of "displaying" them—to serve as concrete material to work with in future efforts to align theory with practice.

3. This is not to say that educators and event organizers cannot plan meaningful learning experiences for Heritage Month celebrations. I am merely commenting on the most common approach to recognizing these specially designated times of the year.

4. For example, see those resource guides included in Anderson and Campbell 1989 and also Campbell’s series of resource guides.

5. See Pecore, Schweitzer, and Fan 1999, a complete version of this lesson.

Works Cited


