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Collecting Culture in the 'Imaginary Musical Museum': General Music Textbooks 1971 - 2005

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LOYOLA UNIVERSITY CHICAGO

COLLECTING CULTURE IN THE ‘IMAGINARY MUSICAL MUSEUM’:
GENERAL MUSIC TEXTBOOKS 1971 – 2005

A DISSERTATION SUBMITTED TO
THE FACULTY OF THE GRADUATE SCHOOL
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DOCTOR OF PHILOSOPHY

PROGRAM IN CULTURAL AND EDUCATIONAL POLICY STUDIES

BY
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Around the world there isn’t room
for every special thing.
Around the world you choose a few
to make the music sing.
A silver mask from a masquerade
Around and round I twirled.
You tack them up
So when you go
the world will be the one you know.

“Around the World” from the musical Grey Gardens (2006)
TABLE OF CONTENTS

ACKNOWLEDGEMENTS iii

LIST OF TABLES x

LIST OF FIGURES xi

ABSTRACT xiii

CHAPTER 1: INTRODUCTION 1
Organization of the Study 4
Scope and Intent of the Study 8
Premises of the Study 9
Textbooks as Knowledge 10
Textbooks and the Deskilling of Teachers 11
Textbooks as Collections 12
To Be Set Aside for Contemplation: The Musée Imaginaire 16
General Music Textbooks: ‘Monuments of Culture and Educability’ 19
Knowledge and Power 22
Foucault’s Conception of Knowledge and Power 23
Technologies of the Self 25
Cultivating the Aesthetic Gaze 27
Normative Structures and the Sociology of Education 32
Cycle of Socialization 37
Lareau: Unequal Childhoods 38
MacLeod: Ain’t No Makin’ It 39
Willis: Learning to Labour 41
Music and Identity Development 42
“The Museum Effect”: Resignifying the ‘Other’ 45
“Extraordinary Meanings”: Scripting Identity 47
Significance of the Study Within Music Education 47

CHAPTER 2: HISTORICAL AND PHILOSOPHICAL PERSPECTIVES 50
Historical Context and Perspectives 52
The Early 20th Century 52
The Sputnik Revolution 54
The Woods Hole Conference 55
Jerome Bruner and the Concept-Based Curriculum 56
Social Upheaval in the 1960s 57
The Developing Ideology of Multiculturalism 59
Historical Symposia: Yale, Tanglewood, and Housewright 61
The Yale Seminar 62
The Tanglewood Symposium 62
Impact of the Yale Seminar and Tanglewood Symposium 64
Curricular Projects 65
The Housewright Symposium 68
Culture In Education 71
Culture as Construct 71
Topology of Culture in Education 74
Conceptualizing the “West” and the “Rest” 75
Culture and Creating Meanings 77
Multicultural Pedagogy 78
Definitions of Multiculturalism 79
Multicultural Pedagogical Frameworks 81
Banks’ (1994) Curricular Transformation 82
King’s (1995) Culture Centered Knowledge 83
Multiculturalism and World Culture 89
Globalization, World Theory, and World Systems 90
World Music and the “Other” 92
Authenticity and Hybridity in Music Education 94
The Ideology of Authenticity in Music Education 94
Toward Cosmopolitanism and Hybridity 95
Summary of Chapter 2 97

CHAPTER 3: DESCRIPTION OF THE STUDY AND METHODOLOGY 98
Textbook Research in Historical Context 98
Ideological Threads in Textbook Research 100
Textbooks as Commodity 102
The “Managed” Text 104
Existing Music Textbook Research 105
Research Processes 109
Working Research Questions 112
Choice of Texts 113
Time Frame 113
Choice of Publishers 114
Grade Levels 115
Materials Studied 116
Data Gathering and Analysis 117
Validity and Reflexivity 122
Limitations of the Study 125

CHAPTER 4: COLLECTING AS PRACTICE 126
Concept-Based Curriculum and Western Musical Assumptions 128
Western Musical Assumptions 129
Western Musical Assumptions and the Study of Structure 131
Structural Characteristics of Making Music Your Own (1971) 132
Lesson Plan Format in Making Music Your Own (1971) 134
African Americans Spirituals Making Music (2005) Grade 4 219
African American Spirituals in Making Music (2005) Grade 5 224
African American Spirituals in Making Music (2005) Grade 6 226
The Poetics of Making Music (2005) 228
African American Music in Spotlight on Music (2005) 229
Thematic Units in Spotlight on Music (2005) 230
African American Spirituals in Spotlight on Music (2005) Grade 4 231
African American Spirituals in Spotlight on Music (2005) Grade 5 234
African American Spirituals in Spotlight on Music (2005) Grade 6 236
The Poetics of Spotlight on Music (2005) 241
Summary and Discussion of Chapter 5 241

CHAPTER 6: COLLECTING AS POLITICS 244
Music as a Regulating Force 246
Performing the Museum 248
The “Proper Voice” As Historical Construction 249
   Historical Basis for the Training of the Voice 250
   The Victorian Choral Aesthetic 250
Refashioning the Voice: Performativity of the Voice in the Musical Museum 256
The “Proper” Voice in Making Music Your Own (1971) 258
The “Proper” Voice in Spectrum of Music (1974) 263
The “Proper” Voice in Making Music (2005) 268
   Privileging Head Voice in Making Music (2005) 270
   Physical Comportment in Making Music (2005) 274
The Proper Voice in Spotlight on Music (2005) 277
   Privileging Head Voice in Spotlight on Music (2005) 279
   Physical Comportment in Spotlight on Music (2005) 283
Summary and Discussion of Chapter 6 285

CHAPTER 7: CONCLUSIONS 290
The Musical Museum: “Schooling for Inequality” 292
Collection Practices in General Music Textbooks 292
Collection Poetics in General Music Textbooks 294
Collection Politics in General Music Textbooks 297
The Musical Museum Within Historical Epochs 298
The Museum Lens and Textbook Analysis: A New Paradigm 301
Implications and Suggestions for Further Research 304

REFERENCE LIST 308

VITA 338
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
</table>
### LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Chapter Headings in Macmillan’s <em>Spectrum of Music</em> (1974)</td>
<td>142</td>
</tr>
<tr>
<td>11. “Billy the Kid” photographs in <em>Making Music Your Own</em> (1971)</td>
<td>195</td>
</tr>
</tbody>
</table>


ABSTRACT

This study utilizes a museum lens to examine general music textbooks as a “musical museum.” Through an analysis of twelve general music textbooks published between 1971 and 2005, this study examines general music textbooks as purposeful collections that reflect embedded values and assumptions that privilege Western ways of musicking. Utilizing a museum studies lens, this study examines the collection practices, collection poetics, and collection politics of the general music textbook in both a longitudinal study across historical epochs as well as a latitudinal study across grade levels and publishers. Despite a growing abundance of multicultural content in general music textbooks, the museum lens reveals that general music textbook collections exist as normative structures that reinforce dominant power relations, rescripting and resignifying the world’s music within Western musical assumptions. The collection lens reveals that while general music textbooks evidence change across historical epochs, several characteristics remain constant in the “musical museum.” Collection practices of categorization and organization reveal a privilege of Western musical assumptions. Collection poetics create meanings within the collection that position African American music as “lesser” than Western classical music and African Americans as passive actors when compared to White/Western counterparts. Collection politics reveal the ways in which these meanings become enacted into identity through the training of the “proper” singing voice.
CHAPTER 1
INTRODUCTION

Even the humblest material artefact, which is the product and symbol of a particular civilization, is an emissary of the culture out of which it comes.

(T. S. Eliot, 1948, p. 46).

Marbles, dolls, and stamps were prized children’s collectables of decades past, while Bakugans and Silly Bandz are the collected currency of twenty-first century school children. Collecting seems to be inscribed in our being: record collections of the 1950s have become the ipod play lists of 2010 – the same impetus to collect, reflective of the practices of a digital age. As Danet and Katriel (1996) suggest, collecting is a form of play – albeit “with classification” (p. 222; see also Stewart, 1984).

Hooper-Greenhill (1992) argues, “today, almost anything may turn out to be a museum” (p. 2). Hooper-Greenhill was referring to spaces – “farms, boats, coal mines” (p. 2); but this can easily be extended to other spaces and forms of collections. In any “selective assemblage,” to follow Baudrillard (1997, p. 8), there is more than a random gathering of various objects; meaning is created, and interwoven with values, beliefs and ideologies that become part of the fabric of society. Historically, collections were used “to train and extend memory:” objects were collected and viewed for individual meanings but also for collective meanings, to give meaning to social relationships (Hooper-Greenhill, 1992, p. 91). As Garoian (2001) suggests, “cabinets of the world provided a context within which to perform the art of memory and to articulate the rational
worldview” (p. 235). The world, and humanity’s place in it, was evidenced in the museum.

Several important notions are included in Garoian’s (2001) conception. First, museum collections are performative: meaning is created (and recreated) in a social context. Further, collections at their very origins create and maintain self/other dichotomies: to define that which is similar, and, by extension, to define that which is other. Finally, Garoian appears to suggest that these collections, and the meanings that are constructed, create a rational worldview. Collections, following Garoian represent both a collective memory – a gathering of a collective past – as well as particularized meanings about the world and humans’ place in it.

Collection studies and museum processes provide useful frameworks for considering collections that are not traditionally thought of as museums. The general music textbook, which can be said to be a collection of important and varied musical selections worthy of study, can be conceived of as a museum. These general music textbooks “train” and “extend” memory by the inclusion of musical masterpieces from centuries long past, creating a place for these “old” works in “new” societies. The musical collection includes those historical works, but also global musics; they “represent” the broader world but also man’s place in it through the varied ways in which the collection is constructed.

In this dissertation I am proposing that general music textbooks serve as an assemblage of the shifting notions of culture and representation in music education. The textbook, as a widely used classroom artifact, “often defines what is elite and legitimate
culture to pass on" (Apple, 1986, p. 81). Bhabha (1990) has argued that legitimized cultural practices represent a sort of cultural capitol, wherein culture wealth is accumulated to purchase status as a “civilized” member of society. Culture is commodified, collected and internalized in an imaginary museum of culture. Far from a neutral process, the cultural collecting to which Bhabha refers is interwoven with dominant ideologies which serve to create a hierarchy for cultural capital; certain cultures are privileged, while others are kept primitive, imagined in cultural museums as exotic others or children’s games but not valued as part of cultural education and scholarship.

Garoian (2001) following Patraka (1996) argues, “museums construct and exhibit an historical pedagogy that represses viewers’ cultural perspectives” (p. 237). Similarly, general music textbooks, as collections of culture, privilege particular forms of musicing\(^1\) while marginalizing others. This study takes a systematic approach to understanding general music textbooks as collections by considering the pedagogy of collecting: collecting as practice, poetic, and politics (following Pearce, 1996). While previous textbook analysis studies concern themselves largely with one of these elements (such as what is collected, or how it is collected), this dissertation proposes that collection processes are part of a larger system of meaning making: “what” and “how” objects are collected through practice create meanings through collection poetics that are

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\(^1\) “Musicing” is a term that is commonly understood to refer to the practice of making music. The term is preferred by music scholars that are interested in the socio-cultural aspects of music making (such as D.J. Elliot, 1995; Small, 1977/1996; Wade, 2009) rather than music as performance. As the field of general music education is largely concerned with musicianship through the vehicle of making music (Campbell, Scott-Kassner, & Kassner, 1996; D. J. Elliott, 1995), I utilize the term musicing throughout this dissertation to highlight the active practice of making music.
representative and refashion the other within dominant power relations in the politics of collecting. Said another way, this study is concerned with the use of the textbook as a normative structure that privileges not only what is included in the textbook-as-musical museum, but also the particular understandings and interactions that are created in how the physically bound text constructs meanings for the collection.

As Myers (2006) argues, there is no “pure” museum artifact; the process of collecting creates an entirely new artifact due to the manner in which it is collected and presented. It is this ‘making’ of objects and meaning through the authority of the text which is the focus of this study. Specifically, this study examines the phenomenon of collecting as it pertains to culture and representation in four general music series: Silver Burdett’s *Making Music Your Own* (1971), Macmillan’s *Spectrum of Music* (1974), Silver Burdett’s *Making Music* (2005), and Macmillan’s *Spotlight on Music* (2005). As I will discuss further in Chapter 3, these Publishers and series commanded large shares of the textbook market, and by extension, enjoyed broad usage in general music classrooms.

**Organization of the Study**

To better understand the collection processes utilized in general music textbooks, this study examines general music textbooks in light of museum and collection studies literature. This study deconstructs issues regarding collection (the selection of materials) as well as display and the larger meanings that are created through collection and display through an analysis of four series published by Silver Burdett and Macmillan between 1971 and 2005. Through an examination of the Grade 4, 5, and 6 textbooks published by these two major forces in the general music publishing, this study explores the use of a
museum lens in general music textbook analysis to examine the seminal Spencerian (1860) question of “what knowledge is of most worth” (p. 26).

In this first introductory chapter, I outline the scope and intent of the study and examine some of the conceptual considerations that will frame the study and its guiding issues. I examine the textbook as classroom authority, providing an historical overview of textbook analysis research to situate this study within the broader field of textbook analysis. Additionally, I discuss textbooks as part of the “cycle of socialization” (Harro, 2000a), with a focus on education as a tool for maintaining dominant power structures. Utilizing theoretical scholarship and ethnographic research studies, the chapter establishes the link between music education, identity, and socialization. Chapter 1 concludes with an in-depth look at the significance of the study through a discussion of the general music textbook as a “musée imaginaire” (following Malraux, 1978).

Chapter 2 provides an overview of the broader concepts of culture and multiculturalism in music education, examining scholarly conceptions regarding diversity. An overview of multicultural education through the beginning of the 21st century sets the stage for a discussion of scholarship addressing the complexities and implications of culture in education as well as contemporary considerations for multicultural music education. As Popkewitz (1998) has argued, scholarly texts reflect historically situated values, beliefs, and ideologies and serve as “sets of parameters about which issues and knowledge are relevant” to the field of education (p. 136, emphasis added). In this chapter, I examine historically situated understandings regarding diversity in education as context for examining the musical museum of general music textbooks
across different historical epochs.

The historical and philosophical frames examined in Chapter 2 provide context for the methodology of the study, which is discussed in detail in Chapter 3. In Chapter 3, I situate this study within the broader field of textbook analysis and research, within education generally and music education specifically including a discussion of how this study is significantly different from existing textbook research. Chapter 3 provides an overview of the research processes, outlining the methodology employed in the analytical chapters on collection practices, collection poetics, and collection politics. The working research questions, rationale for choice of texts, and data gathering and analysis procedures are included in Chapter 3. The chapter concludes with a discussion of the limitations of the study.

The substantive analysis of the data is divided between chapters 4, 5, and 6. These chapters are organized to represent a systematic analysis of general music textbooks, with discussions of textbook collections as practice, poetics, and politics. Chapter 4 addresses the collection practices in the general music textbook revealed in the organizational structure of the textbooks. Through an examination of the frameworks, units, and lesson plans, I assert that general music textbooks privilege Western classical musical assumptions as universal, even in studying the music of cultures that are not Western. Further, I assert that these assumptions serve as the guiding collection practice for creating the object – casting it as a particular kind of thing within the framework of Western classical musical assumptions.

In Chapter 5, I explore the poetics of collecting – the particular meanings that are
created through collection poetics. Utilizing qualitative content analysis, I explore the representation of African American spirituals within the musical museum of four general music textbook series from 1971 - 2005. While Chapter 4 is concerned with the way that the textbook frameworks create the object in the musical museum, Chapter 5 considers the ways in which the representation of these objects creates particular meanings for the object as well as the “Self” and “Other” through the vehicle of the collection narrative. Based on my analysis, I assert that the collection poetics in general music textbooks reframe objects in the musical museum as “lesser” while valorizing White/Western ways of musicking.

In Chapter 6, I examine the politics of collecting in general music textbooks. Following the argument I have established in Chapter 4 and Chapter 5, which asserts that Western classical music assumptions create objects of the musical museum as Western objects while placing the “Other” as less worthy, the analysis of Chapter 6 examines the way in which the musical museum of general music textbooks acts upon the self through the vehicle of the musical museum, reframe and constraining the physical body of the other through the medium of singing instruction. Chapter 6 examines the ways in which the musical museum of general music textbooks privileges a Western choral aesthetic while denigrating all other forms of vocalism, fabricating voice and comportment as tools for regulating the self into dominant conceptions of what is “proper.”

Chapter 7 draws together the analytical chapters through a discussion of the conclusions and implications of the study. Particular attention is paid to drawing together
understandings of collecting in general music textbooks over time, as well as re-
examining the notion of what it means to collect music in the general music textbook.
While this chapter revisits the Spencerian (1860) question “whose knowledge is valued”
in the curriculum, it also draws conclusions regarding changes in the musical museum
over time, and the contributions of the museum lens to the broader field of textbook
research, concluding with suggestions for future research.

Scope and Intent of the Study

This study focuses on the general music textbook as one iteration of normative
structures that privilege certain forms of knowledge while marginalizing others. Said
another way, this study is concerned with the seminal question: what knowledge is of the
most worth (Broudy, 1982)? As Bell (2004) has argued, “that master question is
threefold: what, to whom, and how” (p. 243). To consider this question, this study takes a
systems approach to the general music textbook. Conceived of here as a “musical
museum,” this study seeks to understand the “structures, assumptions, philosophy, rules
and procedures, and roles” that are privileged in general music textbooks. Traditional
studies have employed counting methods to determine “who” is included in general
music textbooks.² This study utilizes a more systematic approach to not only “who” is
included in the “musical museum” of general music textbooks, but also what meanings
are created through representation and collection pedagogy. As Harro (2000b) has

² Van Wiele (2001) has argued that one of the most common methodologies of textbook
analysis has been frequency analysis, or “how often a certain theme, or themes, may
occur” (p. 375). Examples of this in music textbook analysis include May, Lantz and
argued, “systemic change” is required to deconstruct normative systems which privilege dominant voices over others. According to Harro, this requires a “change in structures, assumptions, philosophy, rules and procedures, and roles” (2000b, p. 53). Through an analysis of the collection practices, poetics, and politics of general music textbooks, this study seeks to obviate the ways in which textbooks privilege Western classical musical assumptions despite growing inclusion of global musics in general music textbooks.

Pearce (1996b) posits, “we must start to understand the history and nature of our collections and the reasons behind their formation so that we can appreciate better the assumptions about knowledge and value which they embody” (p. 194; see also Stewart, 1984). Utilizing a collections studies lens to analyze general music textbooks, this study examines the “musical museum” across two major series, three grade levels, and two historical time periods. In analyzing these 12 textbooks from 1971, 1974, and 2005, this study seeks to understand the construction of meaning in general music textbooks over time in order to better understand the embedded values and assumptions. Further, this study seeks to understand the ways in which these embedded values and assumptions are scripted onto student musical praxis.³

**Premises of the Study**

The following section outlines the major theoretical premises on which this study is based. Drawing on the literature of textbook analysis, music education, and collection

---

³ Praxis is commonly understood as the application of ideas or theories; literally, as the doing or enactment of ideas (D. J. Elliott, 1995). In this dissertation, I utilize praxis to signify the enactment of values and assumptions in place of a more common term such as “performing music” in order to highlight the role that musicing in the general music classroom plays in enacting embedded assumptions and values.
studies, this study asserts that textbooks serve as a classroom authority, as one part of the classroom ecology of teacher, student, and textbook. The premises of this study serve as the framework for the interpretation and assertions that comprise the analytical portion of this study.

Textbooks as Knowledge

According to Venezky (1992), textbooks maintain a principal role in American education. “For the public, textbooks are the expression of educational beliefs and intentions” (LeBrun, Lenoir, Laforest, Larose, Roy, & Spallanzani, 2002, p. 66). The pervasiveness of the textbook, and its utilization in the classroom, is well documented in the literature (see Altbach, 1991b; Apple, 1986; Apple, 1992; de Castell, Luke, & Luke, 1989). Growing class sizes and shrinking preparation time have elevated the textbook to an “essential” classroom resource (Apple & Christian-Smith, 1991, p. 8). For the elementary music teacher, who often sees several hundred students per week, the textbook is often a ubiquitous classroom resource.

Textbooks, I would argue, provide rich material to consider the “practical challenges and opportunities inherent in understanding how and what people learn across time and space” (Lee & Rochon, n.d.). As De Vaney (1993) has argued, texts are one part of “the old communicative troika of receiver, message, and sender” (as quoted in Schmidt, 1999, p. 8). As an explicit form of the curriculum, they are publicly considered “the expression of educational beliefs and intentions” (Lebrun, Lenoir, Laforest, Larose, Roy, Spallanzani, and Pearson, 2002, p. 66). I would argue that textbook analysis is a necessary undertaking in the field of educational research as we seek to understand the
ecology of not only textbooks, but the varied ways they interact, and in some ways construct, our conceptions of receiver and sender.

Altbach (1991b) argues that textbooks “remain at the center of the educational enterprise” (p. 251). Scholars have found that teachers expect the textbook to provide not only content but instructional delivery strategies (e.g. Lebrun et al., 2002). Because of its centrality to classroom activities, Woodward and Elliott (1990a) have argued that the textbook serves as a “virtual national curricula” (p. 146; see also Sleeter & Grant, 1991; Venezky, 1992). Research into classroom practices bear this out; studies have shown that anywhere from 60 – 75 % of class time is spent with textbooks (Gordy & Pritchard, 1995; Lebrun et al., 2002; Tully & Farr, 1990). With such ubiquitous use of the textbook, it is no wonder that “textbooks often become the lightning rods for much of what is perceived to be wrong with both the schools and society at large” (Woodward & Elliot, 1990a, p. 147).

Textbooks and the Deskilling of Teachers

D. L. Elliot (1990) has argued that standardization of textbooks has “substitute[d] for teacher initiative and creativity in program planning” (p. 53). Researchers argue that this has redefined the role of the teacher; as Wong and Loveless (1991) argue, “the teacher emerges not only as one who acts upon textbook policy, but also as one acted upon” (p. 34). Apple (1986) has argued that this deskilling of teachers is largely a result of “a long history of attempts to place managerial constraints on women’s labor” (p. 10; see also Apple 1992).
A number of opinions have emerged about how textbooks have served to
deskil and constrain teachers. Marsden (2001) has argued that elaborate textbook
systems have imposed a standardized pedagogy. Shannon (1991) has argued, “since
nearly every part of their lessons … is predetermined, teachers have little need to
reconsider the goals of their instruction” (p. 228). Additionally, growing class sizes and
expansion of the number of subjects classroom teachers are required to teach has resulted
in “a dependence on textbooks as opposed to use of textbooks” (Woodward & Elliot,
1990b, p. 180; emphasis added; see also Trend, 1992). According to Sleeter and Grant
(1991), this reliance on textbooks limits classroom knowledge; they argue that the
management process of textbook creation results in an already delimited version of
knowledge. The sparse content that teachers have access to, the textbook collection,
“serves as a means of social control” (Sleeter & Grant, 1991, p. 80). The collection is not
a benign collection of possible resources, but is rather a particularized selection of
materials designed to inculcate particular values and create particular types of citizens
(Gustafson, 2008).

Textbooks as Collections

In this study, general music textbooks are viewed through the lens of collection
studies: not only what is included in the musical museum, but also who and how. But
what does it mean to collect? The Merriam-Webster online dictionary derives
“collecting” from the Latin “colligere, to collect” (“Collecting,” n.d.). The dictionary
suggests that to collect is “to bring together,” such as a collection of objects, but also “to
gain or regain control of” (“Collecting,” n.d.). Baudrillard (1997) further extends this “to
select and assemble” (p. 22). Collecting, under this framework, is not merely accumulating: it is a *particular* activity of choosing and placing. Collecting is not a neutral act; to “select and assemble,” (Baudrillard, 1997, p. 22) is to judge what is valuable and what is not.

Belk, Wallendorf, Sherry, and Holbrook (1990) provide a particularly useful lens for considering the meanings and connotations of collecting. Succinctly articulated, Belk et al. argue that collecting is

> the selective, active, and longitudinal acquisition, possession, and disposition of an interrelated set of differentiated objects (material things, ideas, beings, or experiences) that contribute to and derive extraordinary meanings from the entity (the collection) that this set is perceived to constitute. (p. 8)

Collecting – whether it be art, artifacts, or even music – is a planned and purposeful putting together of items. And it is this purposive “assemblage” as Baudrillard (1997) has termed it, which creates meaning. When objects are selected and presented for viewing, socially constructed meanings are woven into the fabric of the collection. A striking example of this can be seen in Meltzer’s (1981) account of the moon rock display at the National Air and Space Museum in Washington, D.C.:

> The moon rock is an actual piece of the moon retrieved by the Apollo 17 mission. There is nothing particularly appealing about the rock; it is a rather standard piece of volcanic basalt some 4 million years old. Yet, unlike many other old rocks, this one comes displayed in an altar-like structure, set in glass, and is complete with full-time guard and an ultrasensitive monitoring device (or so the guards are wont to say). There is a sign above it which reads, ‘You may touch it with care.’ *Everyone touches it.* (p. 121, as quoted in Pearce, 1996a, p. 10; emphasis in original)

If we consider the collecting of a moon rock in light of our framing definition by Belk et al. (1990), we note that the object, selected and actively assembled into a display,
creates an “extraordinary meaning” concerning the relationship between humanity and the universe. The example of the moon rock focuses our attention on what it means to collect – in terms of what, but also how: what ways of seeing are engendered in the display, and what meanings are created. This study of general music textbooks is concerned with the way these things interrelate – the ways in which what is collected and how it is collected creates meaning in general music textbooks.

The choosing of an object, and the constant grouping of those objects – both initially and as reconfigured in multiple displays over time – is a social process that creates meaning (see, for example, Pearce, 1995). The collection is “somehow more than the sum or its parts” (Pearce, 1995, p. 21). Objects, according to Pearce (1995), are “constantly created and recreated” (p. 166). In this study, we are concerned with the ways that textbooks “create” and “recreate” (also appropriate and resignify) musical works in general music textbooks. Music, through the practice of collecting, is recast as a collected object. Removed from its cultural function, musical works become objects set apart for aesthetic consideration in the musical museum. According to Pearce (1996a) “it is the act of selection which turns a part of the natural world into an object and a museum piece” (p. 10).

Pearce (1995) reminds us that collecting is a display of power. In her definition of an object, “an item which can, perhaps with some difficulty, be lifted from its immediate surroundings,” (p. 14) we are reminded that “difficulty” is not merely an issue of physical inconvenience, but can refer to an intricate web of cultural relations. Social constructions such as classification serve a critical role in the manner in which objects “mean.”
Following Belk et al. (1990), it is the “active” working of the objects into meaningful orderings that generates meaning. Elsner and Cardinal (1997) have argued that “classification precedes collecting” – that is, without a name for an object, it cannot be collected (p. 1). As Kopytoff (1986) has argued, collection objects are “not only materials produced as things, but also culturally marked as being a certain kind of thing” (p. 64, emphasis added). Classification, therefore, ascribes a particular meaning to the object in the initial instance of naming. This can be further extended to general music textbooks, in which music examples serve as specific representations of aesthetics, or history, or cultural events: they are included as meaningful examples of “certain kinds of things.”

As Stewart (1996) suggests, collections are conceived of as ahistorical. “[T]he collection replaces history with classification; … all time is made simultaneous or synchronous within the collection’s world” (p. 254; see also Baudrillard, 1997). It is important to tease out this issue of atemporality as it concerns collections and classification. As D. Miller (1996) frames it, the collected object represents a specific time/space relationship that unique to the collection; according to D. Miller, the classification of objects in the collection reframes time and space as distance between the object and subject rather than a specific temporality. As Pearce (1995) has argued, “time and space constitute the two axes through which we experience difference” (p. 312). Replacing traditional time/space conceptualizations with object classification systems that reference the subject (as suggested by Baudrillard, 1997, and discussed above) provides a means of experiencing cultural differences in a way that is controlled by the collection or collector. An object, or collection of objects, allows the subject to determine
specific terms of interaction with the other, including the when and where. In general music textbooks, Publishers\(^4\) (as official collectors) and classroom teachers (as guides through the musical museum) control the way in which the collection is experienced.

As we have seen above, objects are stripped of their functionality when they are removed from their context, venerated in “systematic” collecting in which a cultural piece can stand for the whole of the culture. The collection creates a particular representation of the world – one that is defined by the values and ideologies of the subject, ascribed through collection processes of classification and categorization (Stewart, 1996). As Clifford has argued, “the history of collecting is concerned with what, from the material world, specific groups and individuals choose to preserve, value, and exchange” (p. 240). I would argue, following Clifford, that the history of collection practices provides a glimpse into the values and assumptions of the collector. That which is chosen is given value, both in being chosen and in the manner in which it is set apart for contemplation.

To Be Set Aside for Contemplation: The Musée Imaginaire

D. Miller (1996) has argued that museum objects historically served as “the major means of representing the exotic places and people visited” (p. 13). Yet Pearce (1995) has argued that in choosing an object for collection, the function of representation is replaced with meaning making. Objects that are “set-apart” as such are “sacred, taken to be extraordinary, special and capable of generating reverence” (p. 24). Rather than merely

\(^4\) I utilize a capital “P” in acknowledgement of textbook publishers as constructions of many varied perspectives, including content editors, writers, designers, graphic artists, etc.
reflecting an event, as Miller suggests, Pearce argues that the object takes on a larger function of creating meaning – creating “reverence” for the object as well as some particular aesthetic or ideal. The objects together have a larger meaning than they would when considered separately.

Pearce (1996b) has argued that classification systems can be distilled into three types of collecting: “souvenirs,” “fetish objects,” and “systematics” (p. 194). In this study, I am largely concerned with “systematic” collecting as it pertains to collecting culture in general music textbooks. Unlike “souvenirs,” and “fetish objects” collections, which concern themselves largely with the accumulation of large numbers of samples, the “systematic” collection “is intended to stand for all the others of their kind (Pearce, 1996b, p. 201). That which is chosen is selected specifically for what it does – and by extension, what it does not – say about a culture or music. Thus, we are reminded of Belk et al.’s (1990) suggestion that collecting is “selective, active, and longitudinal acquisition” (p. 8).

It is this setting aside, the shift away from music as cultural activity to music as object for appreciation, that Goehr (2007) argues characterizes the “imaginary museum of musical works” (p. 174). Drawing upon Malraux’s (1978) concept of the “musée imaginaire” (p. 53), Goehr argues that musical works become divested of their function and context so that “only its aesthetic properties would metaphorically remain” (p. 173). Goehr was initially interested, as a musicologist, in why certain works of music were constantly used as examples in scholarly writings. Why, she argues, would musicologists return to a Beethoven symphony time and again rather than a Webern piece? Goehr
argues that this tendency to return to specific works is bound up in the notion of a musical “work” rather than performance. Set apart for contemplation, the object holds its “artness” within itself (Goehr, 2007, p. 173). Goehr argues that the creation of music as “work” rather than experience resulted in a sort of “musée imaginaire” (Malraux, 1957), a musical museum as Goehr conceives of it, in which objects are treated as aesthetic objects. Certain great works became collected in the imaginary as being “the most representative” or most contradictor to particular musical conceptions. In setting apart objects for contemplation of their formal properties, Goehr argues, musicologists routinely revisited the imagined museum by returning time and again to analyze the formal properties of objects set apart for reflection.

Goehr (2007), as a musicologist, was concerned with the Western canon of music and its theoretical and compositional study; she did not write about general music textbooks or diverse world musics. However, her application of Malraux’s (1957) “musée imaginaire” to the field of music is particularly pertinent when incorporating a collection studies lens to the study of representation in general music textbooks. As Malraux argues, the “musée imaginaire” is “an act of confrontation and repossession” (L. Glazer, 1994, p. 414); set apart from historiocity, the object can be viewed through contemporary historical lenses. As Bhabha (1994) further argues following Malraux, objects set apart as such become interwoven into the fabric of society. Bhabha argues that “the ‘cultured’ or the ‘civilized’ attitude” becomes defined as “the ability to appreciate cultures in a kind of ‘musée imaginaire’” (p. 208). By scripting the way that the material objects are “seen,” and inscribing a certain way of seeing, habits of mind become ingrained through social
practice into a “musée imaginaire.” We see this similarly in Baxandall (1991), who suggests, “there is no exhibition without construction and therefore – in an extended sense – appropriation” (p. 34). This “appropriation” occurs when ways of knowing are governed by an imagined museum, with its collection narrative, transforming the way that all future objects will be seen.

Thus, Goehr’s (2007) approach to the Western classical music canon seeks to deconstruct the ways in which works in the canon are embedded with particular value above other works through their placement in an imaginary museum of musical works. However, she does not extend her criticism as far as Bhabha (1994) to suggest that this setting aside and valorization of certain works furthers dominant power relations and marginalizes others. In this dissertation, I view general music textbooks and the Spencerian (1860) question of “what [musical] knowledge is of most worth” with considerable reliance on the notions of Goehr and Bhabha. Goehr’s concern with how works are set aside for contemplation provides particular insight into the way that general music textbooks set aside musical works for contemplation. Bhabha’s conception of the imaginary musical museum as valorizing particular ideas while marginalizing others provides a contemporary lens through which to view issues of representation and power/knowledge in the general music textbook as musical museum.

**General Music Textbooks: ‘Monuments of Culture and Educability’**

What does it mean to set music aside for aesthetic contemplation? How is aesthetic “worthiness” determined, and who determines it? A cursory review of the National Standards for Arts Education demonstrates that aesthetic contemplation is a
critical component in music education. Students are expected to perform and understand important musical works; indeed, the national standards suggest, “to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond” (Consortium of National Arts Education Associations, National Standards for Arts Education, 1994, p. 26). Great works are to be appreciated for their aesthetic properties, purchasing a place in the global democracy through contemplation of the musical museum.

Gustafson (2008) has argued that the national standards for music education serve as “models for student participation and ‘monuments of culture and educability’ through which teachers align their own practices” (Gustafson, 2008, p. 284; see also Popkewitz, 1998, p. 105). The national standards serve as signposts for the field of music education, where an aesthetic gaze scripts the interaction with the musical collection to inform both “thinking” and “memory” to revisit M. Barrett (2002, p. 72). Students learn to “think” about music in a particular way, and that “way of thinking” is ingrained into personal memory through the performative nature of the musical museum. Therefore, a study into which “ways of thinking” about music are privileged, and what “ways of being” are valorized offers critical information for understanding how the textbook impacts and informs student potentials for learning.

General music textbooks, I would argue, are further “‘monuments of culture and educability’ through which teachers align their own practices” (Gustafson, 2008, p. 284; see also Popkewitz, 1998, p. 105). As I have argued earlier, the general music textbook is
a ubiquitous resource in the classroom; as such, it plays a central role in shaping teacher practice. General music textbooks map out the collection of works that have been selected for inclusion in the musical museum as represented by the physically bound text. Malraux’s *musée imaginaire* has become fixed, organized and ordered in a general music textbook. It is the “fixing” and organization which becomes problematic in educational systems which espouse diversity and multicultural aims and yet seem to “fix” within the text particular understandings which privilege dominant values and marginalize others.

Olson (1989) argues that the authority of textbooks is established in the “lists and tables” and “detailed, expository prose” which inculcate the textbook as purveyor of “‘true’ and ‘valued’ knowledge” (see also de Castell et al., 1989). While music textbooks tend to have less text than other textbooks, the prose, photos, graphic images, unit labels, musical scores, and listening maps work together as a multi-model text. Therefore, it is necessary to consider how all of these elements work together to construct meaning. As Schmidt (1999) argues, meaning is inscribed

in all aspects of the physically-bound text. The music itself, the recordings, illustrations, labeling and indexing practices, forwards and prefaces, placement of material on the page, indeed all aspects of the text and its structure, may reflect thematic strands that relate to various discourses and their respective values and assumptions. (p. 10, emphasis added)

Thus, it is Malraux’s (1957) conception of the imaginary museum that offers both a way of conceiving of the collection, and also a framework for interrogating the collection. As L. Glazer (1994) asserts, Malraux believed that “history, or ‘cultural heritage’ need not be fixed, but should be continuously reimagined, and thereby revitalized, for each historical situation” (p. 414). In Malraux’s conception, the imaginary
museum provided a space in which art could be interrogated against new and contemporary ideas – art was not imprisoned in a static locus, but should be “reimagined” within contemporary understandings, resituated to reflect new ideas regarding cultural values.

This study uses Malraux’s (1978) conception of the imaginary museum as a conceptual model for interrogating collection processes in general music textbooks, “reimagining” the collections in light of contemporary collection studies scholarship. This study is partly a theoretical exploration of the ways in which the “imaginary museum” of Malraux, and the literature of collection studies scholarship might serve as tools for considering music collections. Further, through an historical analysis of general music textbooks published by Macmillan and Silver Burdett from 1971 – 2005, this study interrogates the textbook as official knowledge. Following Malraux, consider the general music textbook collection in light of contemporary thoughts – “reimagined” through a more critical lens of what it means to collect. Critically analyzing these texts provides a means to “repossess,” “reimagine,” and “revitalize” the way that musical works in the imaginary musical museum may be displayed in the future.

**Knowledge and Power**

Research in the vein of “whose knowledge” is privileged ultimately reflects particular understandings regarding societal values and ideologies. The research in this study is based on the premise that knowledge in textbooks is socially and historically constructed; therefore, studies of “whose knowledge is included” in the curriculum also reflect “whose knowledge is marginalized.” Conceiving of textbooks as social
constructions implies a connection between classroom knowledge and dominant discourses. Therefore, a consideration of “what knowledge” is included in textbooks as well as how it is represented is significant to broader conversations regarding schooling, privilege, and socialization.

Foucault’s Conception of Knowledge and Power

Michel Foucault (1977) argues that power and knowledge “directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations” (p. 27). This view is contradictory to the traditional view of knowledge affording power – the view of education as the venerable equalizer of social injustices. As Popkewitz (1991) suggests, Foucault “reverses the traditional belief that knowledge is power” (p. 30). Instead, power and knowledge exist not as a single source from dominator to oppressed. Foucault (1980) argues, power is never localized here or there, never in anybody’s hands, never appropriated as a commodity or piece of wealth. Power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing or exercising this power. (p. 98)

The notion of circulating within power/knowledge relations is critical to the premise of this study. In conceiving of the general music textbook as a museum collection, it is significant to look at the textbook as knowledge that is constructed within fields of discourse, creating particular “regimes of truth” (Foucault, 1980, p. 131). As Foucault seems to suggest, these “regimes of truth” are circulated and inscribed, constructing social relations, “naturalizing” and “neutralizing” dominant discourses and
ideologies while marginalizing other perspectives. Thus, power and knowledge are active and productive. As Foucault (1980) suggests,

> If power were never anything but repressive, if it never did anything but say no, do you really think one could be brought to obey it? What makes power hold good, what makes it accepted, is simply the fact that it doesn’t only weigh on us as a force that says no, but that it traverses and produces things; it induces pleasure, forms of knowledge, produces discourse. It needs to be considered as a productive network which runs through the whole social body, much more than as a negative instance whose function is repression. (p. 119)

Textbooks, which inherently represent a “selection” of classroom knowledge, represent broader concerns with power and knowledge. Indeed, as McCarthy (1993) argues, power does not reside in the “presence or absence of images of minorities and third world people in textbooks,” but rather in the manner that textbooks present as naturalize dominant power relations that are rather social and historical constructions (p. 124). As Hall (1997c) argues, “knowledge linked to power, not only assumes the authority of ‘the truth’ but has the power to make itself true” (p. 49, emphasis in original). Textbooks, conceived of as a collection, produce truths that reflect dominant power relations. As Foucault (1980) has argued, truth is not absolute but is “produced only by virtue of multiple forms of constraint (p. 131). The relationship between power and knowledge insures these multiple forms of restraint, creating potentials for ways of being that are constrained by ways of knowing. As Storey (1996/2003) has phrased it,

> Dominant ways of knowing the world – making it meaningful – produced by those with the power to make their ways of knowing circulate discursively in the world, generate ‘regimes of truth’ which come to assume an authority over the ways in which we think and act; that is, provide use with ‘subject positions’ from which meanings can be made and actions carried out. (p. 6)
It is particularly the way in which general music textbooks “make the world meaningful” within dominant discourses and power/knowledge relations that are the focus of this study. Further, this study is concerned with the manner in which these meanings create “subject positions” to follow Storey (1996/2003, p. 6) which impact potential avenues for musical participation, valorizing Western classical music assumptions and practices while marginalizing other potential “ways of being.”

Technologies of the Self

Foucault (1988) conceives of the interaction between the self and power/knowledge as “technologies” (p. 18). Martin (1988) phrases Foucault’s conception of technologies as “techniques that human beings use to understand themselves” (p. 17). Foucault’s (1988) technologies include: “technologies of production” which “permit us to produce, transform, or manipulate things”; “technologies of sign systems” which “permit us to use signs, meanings, symbols, or signification”; “technologies of power” which “determine the conduct of individuals and submit them to certain ends or domination,” and “technologies of self” which “permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves” (Foucault, p. 18).

We see in textbooks in general, and general music textbooks more specifically, the interactions of these technologies of reason that Foucault articulates. “Technologies of production” (Foucault, 1988, p. 18) allow textbook Publishers to publish the physical textbook, but also produces how the objects in the textbook will be manipulated through physical placement in the textbook as well as through the performative aspect of the
musical museum. “Technologies of sign systems” (Foucault, 1988, p. 18) allow both the making of signs by textbook Publishers, but also the interpretation of those signs by teachers and students through the vehicle of the text. “Technologies of power” (Foucault, 1988, p. 18) are at play in the social construction of knowledge in the classroom. Here, one considers the textbook as both physical object as well as the textbook “writ large” representing broader conceptions of knowledge and creating a particular “truth” that is inscribed in the textbook. “Technologies of the self” (Foucault, 1988, p. 18) are evident in the potentials for conduct that are evident in the text, scripting particular “ways of being” through the management of the body.

Gleason (1999) applies Foucault’s (1988) technology of the self in her analysis of family and psychology in Canada. Reframed by Gleason as “technologies of normalcy,” she argues regulation or normalization represents socially and historically contingent processes whereby some behaviors and attitudes come to be labeled as normal and good while others come to be labeled as deviant and bad…When normaliz[ation] is at work in a social setting, it compares, differentiates, hierarchizes, homogenizes, and excludes. (p. 8)

Following Foucault and Gleason, normativity exists as a technology of the self in and through the other technologies. As Gleason (1999) suggests, normativity exists when “disciplining the body…slowly becomes internalized and self-perpetuating” (p. 9), a notion that Burkitt (2002) asserts is a force in the “social relations in which people are educated and trained (p. 223). We are reminded that Foucault conceived of power and knowledge as circular, as productive. Normativity, a technology of the self that naturalizes dominant ideologies, reproduces itself through the self. It is internalized,
reproduced as natural and neutral rather than interrogated as a constructed “truth.”

**Cultivating the Aesthetic Gaze**

In this dissertation I am proposing that the constructed “truth” of a musical object occurs through the cultivation of the aesthetic gaze. An “aesthetic” philosophy of music suggests “the essential knowledge and value to be gained from music study is found in the music itself, not in any utilitarian or ceremonial function it might serve” (Rideout, 2005, p. 40). In this viewpoint, music is not prized for its social and cultural impact, but rather is prized as “art for art’s sake.”

Music exists as both a performative, temporal event and a tangible object – the composer’s score, the recording. Collecting music requires conceptualizing music as a work, an idea that Goehr (2007) suggests required music to be repositioned as a “commodity, a valuable and permanently existing product” (p. 173). The temporal performativity of music was problematic for establishing music as a commodity. Music as functional – for cultural activity – becomes music as art – for aesthetic appreciation. Goehr argues that the 1800s saw a change in music making; as a tool of survival, composers began to organize their compositions as objects, “partitioned” and organized works which “embodied and revealed the Infinite or the Beautiful. Each work contained something valuable, something worthy of aesthetic or ‘metaphysical’ contemplation” (Goehr, 2007, p. 174).

Such notions of aesthetics are still woven into the fabric of aesthetic music education in the twentieth century. Reimer (1989) has argued that aesthetic education is “the bedrock upon which our self concept as a [music] profession rests” (p. xi), and
current scholarship suggests that such a philosophy of aesthetic music education exists in the field today (e.g. Reimer, 2002; Rideout, 2005). Reimer’s (1989) aesthetic philosophy of music education asserts,

We can get the maximum benefit from all music when we remember that each piece, no matter its cultural origin, should be studied for its artistic [i.e. aesthetic] power including but transcending any specific cultural references. (p. 145)

For Reimer, an aesthetic education is one that is considered with the intrinsic worth of a musical object. Such conceptions of musical worthiness are evident across the field of music education and within music education literature. As Hoffer (1992), a scholar whose textbooks are a staple in higher education classrooms, suggests,

In music it can be demonstrated that one work is more sophisticated than another…. [More] mature [pieces of music include a] …delay of gratification and the degree to which the music follows expected patterns. According to Meyer, the less sophisticated work follows its anticipated musical path with few or no diversions or delays. It is therefore, less interesting and of less cultural value. According to such analysis, then, Bach’s Magnificat is of more cultural value than the latest hit tune. (p. 715)

Yet a viewpoint that seeks to “transcend” culture (Reimer, 1989, p. 145) also suggests a privileged stance akin to a color-blind conceptualization that denies the importance of race (Ladson-Billings, 1995). D. J. Elliott (2006) argues that a view of music education as cultivating aesthetic gaze obscures the privilege of Western classical music traditions while marginalizing other forms of musicing. As Rideout (2005) posits,

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5 Reimer’s introduction suggests that “the words ‘musical’ and ‘artistic’ and intrinsic’ will often be used to substitute for the word ‘aesthetic’ because they usually mean the same thing” (p. xiii).

6 Hoffer’s music education texts have received multiple printings and are required texts on many general music education syllabi. Hoffer has a prolific publishing history, and is considered a senior practitioner and scholar in the field of music education.
such a sociological view suggests that music education “should help students understand the expressions of their own musical heritage” and that music educators “should examine the cultural and social heritage of their students and the function of schooling in their students’ lives” (p. 40). Koza (1994b) more pointedly argues that traditional notions of music as aesthetics represents a “discourse of exclusion and oppression” that privileges particular forms of musicing while marginalizing others (p. 75). In her confrontational critique of Reimer’s (1989) philosophy of aesthetic music education, Koza offers four criticisms of aesthetic music education. First, she argues, aesthetic music education and the philosophy on which it is based “not only evade[s] discussions of culture, politics, and context but also represent[s] such ‘neutrality’ as good” (p. 76). Koza argues short paragraphs that give simplistic overviews of cultural context do not meet the appropriate threshold for interrogating issues of power, and that suggesting works of art can be observed outside of such discourses obscures and entrenches dominant power relations. Koza argues that such a “tendency to seek and identify transcendent universals … and to attribute these supposed universals to a shared essential nature” has the effect of “essentializing” Western classical conceptions of knowledge and marginalizing Others (p. 76). Suggesting that such universalization actually furthers “inside/outside dichotomies that represent the outside as bad, or at the very least, as less important” (p. 76), Koza suggests that the failure to interrogate the social construction of knowledge results in a “tendency to value rationality, objectivity,
and the mind more than emotions, subjectivity, and the body in discussions of what constitutes musical understanding,” (p. 76).  

Koza’s (1994b) argument is reminiscent of Bourdieu (1987) who argued that aesthetics occupy a kind of a twofold existence, in things and in minds. In things it exists in the form of an artistic field, a relatively autonomous social universe which is the product of a slow process of constitution. In minds, it exists in the form of dispositions which were invented by the same movement through which the field, to which they immediately adjusted themselves, was invented. When things and minds…are immediately in accord…then the field…appears to the eyes as immediately endowed with meaning and worth. (Bourdieu, 1987, p. 202).

When “artistic fields” and objects created within them are in accordance, the “eye” sees value. Bourdieu’s discussion sheds light on the aesthetic gaze as being constructed. As he argues, the aesthetic gaze is a dual process of making and being made: the object exists in “an artistic field” that dually “invents” the “disposition” of the viewer. This reflexive positioning is continually made and re-made through the interaction of the viewer and the object. This process of cultivating the aesthetic gaze becomes problematic when objects travel across cultures, socio-cultural dimensions, and temporal time frames. When objects are viewed within the discourses and “dispositions” of alternate “artistic fields,” the view can be quite different. The object may not be “immediately endowed with meaning and worth” as Bourdieu (1987) suggests; instead, a sort of cognitive and cultural dissonance may exist.

Bennett (1986) suggests that the aesthetic gaze has served “to give ‘the eye’ to those who cannot ‘see’” (p. 172). In the realm of collection studies, the interaction with

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7 Gustafson (2008) espouses a similar argument, which I address at length in Chapter 6.
objects, and a Western aesthetic gaze, have served to create consonance of the dissonance suggested above. Through studies of the formal properties of a collection (in music, the elements of rhythm, melody, harmony, form, tone color, and texture), the “eye” can be cultivated to “see” value. Yet this “value,” as demonstrated in our discussion above, is not inherent in the object itself; it does not transcend cultural and political dimensions. Instead, the “eye” is cultivated through dominant power relations, as these relations define the “artistic field.”

It is this role of cultivating the aesthetic gaze that prompts Clifford (1988) to argue that collections are “crucial processes of Western identity formation” (p. 220). Indeed, as DeNora (2000) has suggested, identity is “put together in and through a range of identifications with aesthetic materials and representations, perhaps most clearly visible in the consumer realm” (p. 131). DeNora recounts studies that demonstrate the connection between object and self-making in the realm of consumer studies, where “the perception is the reality” and music is used as a “device for focusing conduct” (p. 131). Studies have interrogated how music affects eating (Milliman, 1986), drinking time (McElrea & Standing, 1992), and brand choice (Zhu & Meyers-Levy, 2005). Indeed, in the commercial market, “considerable investment has been devoted to finding out just what music can make people do” (DeNora, 2000, p. 140; see also Baudrillard, 1988; Bocock, 1993; Featherstone, Hepworth, & Turner 1991).

As DeNora (2000) argues, individuals are constantly negotiating social contexts and constructing personal identity through aesthetic lenses. M. Barrett (2002) affirms this argument, suggesting that “in making aesthetic judgments, we are involved in mental
processes that entail ‘thinking and memory’ among other forms of mental engagement…processes that are ‘inherently situated in social, interactional, cultural, institutional, and historical context’ (p. 72).

These studies can be seen as studies of behaviorism, as DeNora notes, or can be seen as “the cornerstone of their [philosophers’] most complex theoretical edifices: the relationship between subject and object” (Hennion and Meadel, 1989, p. 191). Trend (1992) argues that such relationships between subject and object create in the arts a hierarchy that “divide[s] society into amateur and professionals, teachers and students, artists and audiences, ‘stars’ and ‘ordinary’ folks” (p. 72). Said another way, aesthetic education divides society into “able” and “less able.” Therefore, understandings of how the aesthetic gaze is cultivated in general music textbook collections is critical for a study of how particular ways of musicking are privileged, and further, how particular “ways of being” are restricted. As Hooper-Greenhill (1992) has argued, “knowing can alter seeing” (p. 2) and conversely, seeing can alter knowing: it can script particular “truths” and understandings about what is valued, what is “our music,” and what is less worthy and “their music.”

**Normative Structures and the Sociology of Education**

The discussion of power and knowledge and the cultivation of an “aesthetic eye” through the collecting of music into a textbook is meant to establish a connection between education and the establishment of “norms” which privilege particular ways of musical knowing over other possible expressions. As such, textbooks exist as part of a
system of oppression that renders particular populations and their narratives invisible.

Textbooks exist as one iteration of the structure of socialization.

In the field of music education, discussions of aesthetics and culture have become prominent in recent decades as a response to mandates for increased multicultural curriculum. However, in the field of music education, this mandate has been realized through the inclusion of more world music in the curriculum rather than as revised pedagogy (Campbell, 1993; D. J. Elliott, 2006). Therefore, this section looks broadly at education through the lens of sociology to examine issues of normativity and socialization in education.

Education historically has been held up as “the great equalizer.” Education was “the key to the long-held dream of equality” (Aronowitz, 1981, p. ix); educational success was achieved through merit, determined by individual “talent and effort alone” (Collins, 2009, p. 34). Education’s “story” was “that of the refinement, improvement, and extension of public schooling in response to the conditions of a democratic-industrial civilization” (Cremin, 1970, p. x).

Yet Collins (2009) argues that there is “considerable evidence” that this utopian view of education is misguided. While historians such as Tanner and Tanner (1990) still suggest that education provides opportunities for students to “overcome the effects of socioeconomic disadvantage” (p. 9), a more widely held belief among sociologists of education is that “schools are not institutions of equal opportunity but mechanisms for perpetuating social inequalities” (Collins, 2009, p. 33). Sobe (2009) suggests that a utopian view of education like that of Cremin, articulated above, amounts to a
“caricature” of educational history that is nevertheless widely espoused in texts and educational discourse (p. 2).

There is a cognitive dissonance in conceiving of education as an equalizing force.

Burris (1980) poses the question thus:

How do we reconcile the formal equality of the educational system with the persistence of class inequality? In particular, how do we account for the strong tendency of working class children to end up in jobs similar to those of their parents? (p. 524)

Gordon (1984) suggests that this dissonance explains the prevalence of ethnographic methodologies in the sociology of education. She argues that this “failure to explain the perpetuation of existing social class divisions within the, purportedly egalitarian, western education system” has led sociologists of education to seek methodologies which address the dynamic and complex interactions of social class, race, and family background (Gordon, 1984, p. 105).

Social reproduction theory suggests that the picture is complex. Marxist thought, in which social reproduction theory is grounded, suggests that the example of the few who achieve social mobility is not an affirmation of the democratic promise of schooling, but is rather evidence of a false consciousness which “legitimiz[es] existing school inequalities … [by] provid[ing] people with the belief that they have been given an equal chance to succeed” (Feinberg & Soltis, 2004, p. 58). The success of a Michael Jordan or an Oprah Winfrey is offered as evidence that social mobility for a select few helps to maintain the myth of egalitarian education. The reality, according to Marxist thought, remains one of class domination that “gives the illusion of objectivity, neutrality, and opportunity” (Feinberg & Soltis, 2004, p. 43, emphasis added).
This “illusion of objectivity” is maintained through hegemony (Feinberg & Soltis, 2004, p. 43). According to Feinberg and Soltis’ Gramscian conceptualization, (2004), “hegemony exists when one class controls the thinking of another class” (p. 50). Education provides the institutional structure for hegemony to take place; education “takes the interests and perspectives of the dominant social groups in society and elevates them to that status of universal norms” (Feinberg & Soltis, 2004, p. 46). What is normatively valued in schools is actually culturally specific to middle-class and wealthy families while the cultural habits of lower class parents are not valued (Lareau, 2003). According to MacLeod (1987), these types of normative practices are embedded in the schools and bear “strong structural similarities” to the hierarchy of the workplace (p. 12). Feinberg and Soltis suggest that these institutional norms are part of the schools’ hidden curriculum, where “certain conceptions of work, ownership, rules, and authority” are presented as universal (p. 59, emphasis added). The power of the teacher over the student and the notion of grades as rewards are “conceptions” of schooling that are mirrored in the hierarchy of the workplace (Bowles & Gintis, 1976).

The extension of workplace power relations to the school is evidence, according to Marxist view, of a class-based society. According to Feinberg and Soltis (2004), class society is predicated on the notion that “people are related in different ways to the means of production” (p. 49). Lareau (2003) argues that this differential relationship to the means of production is institutionalized; poor schools with limited economic resources have an “additional burden created by poverty” (p. 91). Students from poor families tend to reside in poor neighborhoods where resources are limited. As we have seen above, the
hierarchy of the classroom mirrors the hierarchy of the capitalist work place (Bowles & Gintis, 1976; see also Aronowitz, 1981). But Lareau (2003) argues that poor schools are further oppressed by an “uneven distribution of structural resources” (p. 91). As Tanner and Tanner (1990) concede, “access to the public schools does not guarantee equal access to a rich curriculum” (p. 8). Willis (1977) extends the limitation of resources to the physical plant; poor schools with limited resources tend to have larger class sizes, resulting in tight physical spaces that further confirm the low-status of poor students. This is further evidence, MacLeod (1987) suggests, that school spaces “conditio[n] the poor to accept their lowly status in the class structure” (p. 12).

As Lareau (2003) argues, social reproduction is the result of an “ongoing interaction between structure and biography” (p. 97). This interaction provides for human agency within structural institutions. Following Bourdieu (1977), Lareau argues that the way individuals interact with social structures represents cultural practices that serve to reproduce inequality. Bourdieu (1977) defines these practices as “habitus:” “a system of lasting, transposable dispositions which … functions at every moment as a matrix of perceptions” (as quoted in MacLeod, 1987, p. 15). According to MacLeod (1987), habitus includes “interactions among ethnicity, family, schooling, work experiences, and peer associations” (p. 140). A critical component to Bourdieu’s conception of habitus is that the attitudes are performative: they are “transposable” and transferable to new situations. The habitus of the wealthy, which favors certain sports, arts events, and an overall “right presentation,” translates into academic and economic capital, reproducing social inequalities (Bourdieu, 2000, p. 67; see also DiMaggio & Useem, 1978; Gustafson,
The habitus of the poor is similarly transferable; however, because schools do not value it (Lareau, 2003), it provides no academic or economic capital to its members.

**Cycle of Socialization**

Harro (2000a) has argued that the perpetuation of social inequalities through education can be seen as a “cycle of socialization” that is “pervasive,” “consistent,” “circular,” “self-perpetuating,” and “often invisible” (p. 45). According to Harro,

> We are each born into a specific set of social identities …[that] predispose us to unequal roles in the dynamic system of oppression. We are then socialized by powerful sources in our worlds to play the roles prescribed by an inequitable social system…. We get systematic training in ‘how to be’ each of our social identities. (p. 45)

A critical reading of three ethnographic research studies provides insight into the “cycle of socialization” that Harro (2000a) discusses above. In Willis’ (1977) *Learning to Labour*, MacLeod’s (1987) *Ain’t No Makin’ It*, and Lareau’s (2003) *Unequal Childhoods*, it is evident that cultural capital which can be translated into academic and economic capital is bound up in hegemonic practices that valorize the culture of the wealthy; far from a fair contest, schools “sponsor” the upper classes, to follow Turner (1960), into positions at the top of the economic hierarchy. In each of these ethnographies, we see evidence, following Harro (2000a) that the “cycle of socialization” is “pervasive” and “consistent” (p. 45). Identity is regulated “between individuals and their external world, between human agency and social structure” (MacLeod, 1987, p. 15). Individuals experience this cycle of socialization from institutional sources, agencies, and schools in a way that is systemic (Harro, 2000a). The cycle is “circular” and “self-perpetuating” (Harro, 2000a, p. 45): despite the differing contexts and cultural practices of the
participants, Lareau (2003), MacLeod (1987), and Willis (1977) suggest that personal agency and the performativity of habitus interact to actually reproduce social inequality. Willis (1977) affirms “all accept, so to speak, the same rules, meanings and goals of the game – and also what counts as winning and losing” (p. 147).

**Lareau: Unequal Childhoods**

Lareau (2003) uses an understanding of habitus to frame what she calls a “cultural logic of child rearing” (p. 3). According to Lareau, parents of middle-class children practice “concerted cultivation” which provides children with “an emerging sense of entitlement” (p. 7). Talking and reasoning are key attributes of “concerted cultivation,” as is pursuing the unique interests of the child (Lareau, 2003, p. 7). Lareau argues that this method of parenting nurtures cultural practices - the “instruments of appropriation,” to follow Bourdieu (2000, p. 57) - which insure a position at the top of the hierarchy. In contrast, Lareau (2003) argues that the parenting practices of working-class parents are “out of synch” with the dominant cultural values that are valued in schools (p. 3). Working-class parents, according to Lareau, “facilitate the accomplishment of natural growth” (p. 3). Extensive reasoning is not a feature of this parenting style; instead, parents dominate interactions, setting up one-way power relationships rather than equal exchanges. Working-class children, according to Lareau, evidence an “emerging sense of restraint” when dealing with institutions such as school; children accept authority and retain a clear distinction between the roles of adults and children (p. 7). Lareau argues that the differences in “concerted cultivation” and “natural growth” result in “the transmission of differential advantages to children” (p. 5). Put another way, middle-class
parents cultivate middle-class cultural capital that can be translated into academic capital. Working class parents, according to Lareau (2003), cultivate practices that translate into success at the lower end of the employment hierarchy.

MacLeod: *Ain’t No Makin’ It*

It is important to note that Lareau does not operate in a deficiency model; she frequently argues that there are benefits to both methods of parenting. However, she does argue that these methods prepare children differently for the experience of school. As MacLeod (1987) argues, “the problem is not that lower-class children are inferior in some way; the problem is that by the definitions and standards of the school, they consistently are evaluated as deficient” (p. 101). MacLeod argues that hegemonic discourses which define “what it means to be educated,” by valorizing the cultural practices of the wealthy create a future of narrowed possibilities for the young men in his study. MacLeod traces the experiences of the mainly white Hallway Hangers and African American Brothers, detailing the ways in which aspirations play out in their educational and occupational experiences. Bourdieu (2000) argues that aspirations correspond to “the extent to which they can be satisfied (p. 60). For the mainly white Hallway Hangers of MacLeod’s study, “the connection between effort and reward is not as clear-cut as the achievement ideology would have them believe” (MacLeod, 1987, p. 141). To nurture aspirations for social mobility is to reject the reality of their daily lives; instead, they reject education as a meritocracy and hold on to lowered aspirations for the future.

The mainly African American Brothers of MacLeod’s study evidence higher aspirations than their counterparts, the Hallway Hangers, despite the fact that they share
the same socio-economic status. These Brothers appear to conform to the dominant ideology of education as a meritocracy. MacLeod argues that “ideology can … conceal the mechanisms of social reproduction,” and the Brother’s acceptance of the notion that hard work pays off can be viewed as further evidence of a Marxist false consciousness (p. 150).

While Lareau’s (2003) study serves to highlight the way that family practices interact with the schools to reproduce social inequalities, MacLeod’s (1987) study illustrates the ways in which individuals interact with institutions. For MacLeod, there is more at play than the family practices that are brought into the schools. According to MacLeod, individual agency and awareness of cultural constraints are part of the reaction to the institution of schools. MacLeod argues that this “cultural autonomy within structural constraints” explains the differing responses of the Hallway Hangers and the Brothers; the oppositional stance of the Hallway Hangers and the conformity of the Brothers result in differential aspirations within the same social constraints (p. 149). Yet despite these differential aspirations, the reality for the Brothers and the Hallway Hangers is that race does matter; the African American participants in the study ultimately experience less success than their white counterparts. MacLeod argues that the different experiences of the Brothers and the Hallway Hangers cannot be explained by the structural or the cultural alone, the macro or the micro alone, but rather as the interaction between the two.
Willis: Learning to Labour

Like the Hallway Hangers of MacLeod’s study, the lads of Willis’ (1977) study present an oppositional stance to the ideology of achievement espoused by schools. The lads of Willis’ study recognize that “the ideals of equal opportunity and upward mobility” (Feinberg & Soltis, 2004, p. 67) are a lie; instead, the lads engage in opposition that is “principally manifested in the struggle to win symbolic and physical space from the institution and its rules” (Willis, 1977, p. 26). Conscious of the structural blocks to success, the lads create their own possibilities for success in opposition of the school. This “partial penetration” of consciousness can be seen as evidence of the lads’ “rejection and reinterpretation of the school message” (Feinberg & Soltis, 2004, p. 66). However, in rejecting the achievement ideology, and opposing the dominant rules that are set in schools, the lads reproduce their social status. The rules and codes that the lads conform to in their informal groups prepare them for the shop floor of the factory. Like the Hallway Hangers of MacLeod’s study, this “partial penetration” does not eliminate structural constraints; indeed the opposition to traditional schooling insures that the lads will end up in working-class jobs. However, the lads’ opposition provides an opportunity for “cultural autonomy” to follow MacLeod (1987) that the lads signify as success (p. 149).

As we have seen, unequal economic resources for schools play a part in reproducing educational inequality. Further, cultural practices, as evidenced in the ethnographies of Lareau (2003), MacLeod (1987) and Willis (1977), interact with structural inequalities, creating complex “expression[s] of the lived contradictions of non-
dominant cultures within institutional frameworks” (Gordon, 1984, p. 108). Family practices, such as parenting, as well as social class and race, contribute to an understanding of the ways in which cultural capital does – and does not - translate into academic and educational capital. As Bourdieu (1977/2000) notes, the reality that schools valorize the cultural practices of the wealthy is “concealed beneath the cloak of a perfectly democratic method of selection” (p. 61). Institutionalized educational preferences ingrain educational inequality: the “rules” in schooling – that is, how to be successful – are far from “the same.” Schools provide the “instruments of appropriation” of cultural capital to those who already possess the tools to acquire it (Bourdieu, 1977/2000, p. 58).

Music and Identity Development

What we know about ourselves and others and the spaces we create for ourselves is built out of sounds. (Stokes, 1997, p. 673)

As we have seen in the ethnographic studies examined above, schooling provides the “instruments” of cultural capital to those who already possess them (Bourdieu, 1977/2000, p. 58). In general music textbooks, the tools of Western/white musical assumptions are provided to students, affirming Western values over other possible ways of musicking that may be at odds with the lived experience of some students. DeNora (2000) articulates the manner in which music is linked to personal biography. As she suggests, music is “rendered symbolic (and hence evocatory) from its relation to the wider retinue of the experience” and that experience “comes to be lodged and is ‘retrievable’ within autobiographical memory” (p. 66). Said another way, we can
anticipate that some students may well retrieve the social constructions of the general music class across other social contexts as part of their social identity. Students’ experiences with general music textbooks stand to either affirm a dominant White/Western identity or create dissonance between the values of the textbook and the students’ lived experience which may well continue a cycle of socialization which places Western classical musical values at the center while marginalizing other ways of musicing.

This dualism/dichotomy of identity can be conceived of as both “located” and performative.

Identity formation employs a process of simultaneous reflection and observation…by which the individual judges himself in the light of what he perceives to be the way in which others judge him in comparison to themselves and to a typology significant to them. (Erickson, n.d., as quoted in Tatum, 2000, p. 5)

There are two distinct components to Erickson’s conception of identity formation as a process. First, that identity formation is an ongoing process in which students are continually reframing notions of self through “reflection and observation” (Erickson, n.d., as quoted in Tatum, 2000, p. 5). Students in the general music classroom observe textbooks, teachers, and peers and their interactions with the musical museum and “locate” their identity as either congruent or incongruent with the values and assumptions that are established by the textbook collection and display practices. Second, Erickson argues that students “judge” themselves in relation to a “typology significant to them” (Erickson, n.d., as quoted in Tatum, 2000, p. 5.) As I will argue further in Chapters 4 and 5, the “typology” which is given significance through the authority of the general music
textbook is a Western dominant aesthetic that reinforces a self/other dichotomy and privileges dominant Western classical music assumptions.

Bhabha (1994) has argued that identity is not pre-determined, “never a self-fulfilling prophecy – it is always the production of an image of identity” (p. 64, emphasis added). Kirk and Okazawa-Rey have similarly argued (2000) the production – and, by extension, the construction – of identity happens at the “micro,” “meso,” and “macro” level (p. 8–9). At the “micro” level, Kirk and Okazawa-Rey suggest “we define ourselves … according to our own preferences” (p. 9). Identity is located in the core of the individual, and is negotiated based on personal choice. However, our preferences are defined by life experiences. These social interactions, which Kirk and Okazawa-Rey term the “meso level,” are marked by “the complexities, conflicts, and contradictions of multiple identities” (p. 10). Students experience identity, therefore, as a negotiated process; they have both national and local geographical identities, as well as identities within the family (child, sibling, etc.) as well as identities within social groups (the class clown, the shy one). Kirk and Okazawa-Rey suggest that these social negotiations of identity create categories that determine “a particular kind of social order” which “prescribe[s] social roles… power and privilege” (p. 11).

The general music textbook, as classroom authority, interacts with identity construction on all three levels. As students experience the general music textbook, they define themselves based on internal preferences – immediate reactions to what they like as matters of musical taste. We are reminded of the lads in Willis’ (1990) Common Culture; “If I find something I know I like, if I know I like certain clothes, then I know
I’m that kind of person” (p. 89). Yet, as Willis suggests, such preferences are not immune from social influence and construction. In the general music textbook, I would argue, musical taste is fashioned in a particular way so as to influence not only musical taste but to regulate ways of being – to refashion identity into the dominant ideology. As I will demonstrate further in Chapters 4, 5, and 6, the museum collection practices in general music textbooks reinforce hierarchies (e.g., Western classical music is complex and “The Blues” are simple, emotional songs) that are ingrained through the identity-making process. Prezioso and Farago (2004) argue, “museums today are above all in the business of molding and channeling consciousness…persuading the populace that ‘the status quo is the natural and best order of things’” (p. 364, emphasis added). The general music textbook, viewed as a musical museum, can be seen to have a similar purpose of maintaining dominant Western hierarchies.

“The Museum Effect”: Resignifying the ‘Other’

Alpers (1991) discusses this reflexive viewing of the self through the other as “the museum effect” (p. 26). As Alpers argues, the setting apart of objects as special for collection – “to offer it up for attentive looking” is also “to transform it into art like our own” (p. 26 – 27, emphasis added). It is through this transformation that the object becomes appropriated – “possessed” to revisit our framing definition by Belk et al. (1990). Possession is not benign, but is rather the control of the object through change – change accomplished through the ascription of meaning onto the object. These meanings are reflective of the self, and represent an appropriation of the “other” into the value systems of the subject. We are reminded here of our framing definition of collecting, in
which Belk et al. (1990) suggest that collecting is *active* - it is an ongoing process of creating meaning. As Elsner and Cardinal have argued (1997), the history of collecting is also “a narrative of how human beings have striven to … appropriate and to extend the taxonomies and systems of knowledge they have inherited” (p. 2; see also Bal, 1997). Like the great empires of old, the self/subject expands its realm through conquest: the appropriation of the other into the value system of the self.

It is through this “museum effect” which re-signifies the other as a reflection of the self that collecting processes serve as a means of control – a means to maintain the status quo. Pearce (1995), following Bourdieu, has suggested that “values are not ‘natural and ‘revealed’: they are constructed in the interests of specific social groups in order to enhance their dominance” (p. 304). Thus, meanings of objects are constructed through an interaction with the subject; however, the values of the subject are ascribed to the object, appropriating it unto itself. The object is re-signified; the “other” is appropriated and re-formed as the “self.” Stewart (1984) has suggested that there are social implications to such a resignification. According to Stewart, the appropriation of the other through collection practices also re-signifies social relationships; she argues “an illusion of a relation between things takes the place of a social relation” (p. 165, emphasis added). The illusion – the “fiction” of the collection narrative suggested earlier, creates a fictional social connection that acts as a proxy for actual social interaction. Said another way, “collections … appear to ‘reach out’ but … they in fact ‘reach in’” (Bal, 1997, p. 105).
“Extraordinary Meanings”: Scripting Identity

Discussions of “out” and “in” are critical to collection studies (e.g. Bal, 1997; Pearce, 1995). In addition to representing what is “selected” for inclusion – and what is not – collection studies are concerned with issues of reflexivity – the ways in which a collection reflects the values of the self/subject “out” onto the other, as well as the ways that they “other” is scripted to reflect back “in” on the self. Pearce (1995) has termed this “inwardisation,” (p. 401). She argues that giving new meaning to an object – resignifying it – elevates the object to something bigger. No longer an object which belongs to the “other,” the resignified object has been “inwardised” to follow Pearce, and thus becomes a part of the world fabric – something that we are all responsible for, a universal cultural commodity. As we have seen earlier, the object has been inscripted with the values of the dominant self/subject, and thus this “inwardisation” serves to affirm the dominance of the self/subject while “overrid[ing] specific histories” of the object/other (Clifford, 1985, p. 239; see also Stewart, 1984;

This creation – social construction, if you will – of new meanings is part of what makes collecting a form of identity formation. As Preziosi and Farago (2004) have argued, collections, and the museums that house them, are “essential sites for the fabrication and perpetuation of our conception of ourselves” (p. 3; see also Bunn, 1980; Defert, 1990; Fabian, 1983).

Significance of the Study Within Music Education

As Dennee (2005) has argued, “music educators must make decisions, both daily and long-range, about what they teach and how they will teach it” (p. 60). Given the
position that the general music textbook holds as ubiquitous classroom resource, it is a critical component in classroom pedagogy. As Van Leeuwen (2008) has argued, textbooks represent and recreate social practices. With textbooks often having a “ten-year-or-more shelf life” (Sewall and Cannon, 1991, p. 64), understanding what practices are normalized through the vehicle of the text is imperative to understanding how knowledge is socially constructed in the classroom.

Given the emphasis on multiculturalism in music education discourses, it might appear that the democratizing aims of world music in the curriculum have been achieved. One need only reference Mark (1994), who suggests that

The earlier ideal of European classical music as the consummate artistic achievement of the civilized world no longer dominates the music curriculum. As new kinds of music proliferated in the schools, Western art music was relegated to a position of equality among all musics. (p. 79)

Indeed, as Sleeter and Grant (1991) observe, “one has only to thumb through a text published during the last ten years to see people of different colors throughout” (p. 81). Yet, Apple (1993) suggests that such logic “denies the importance of cultural struggles in the politics of identity” (viii). As Ramsey (2001) counters,

merely identifying the tropes, figures, and gestures that organize musical forms … does not realize the full potential of cultural analysis. In order to understand how meaning is generated we must cast these gestures within a broader field of performance rhetoric and delivery mechanics. We must also explain other contingencies such as history, gender, audience dynamics, modes of production, geographic location, and generational dialogics. (p. 63)

Utilizing the lens of collection studies, and conceiving of the general music textbook as a “musical museum,” this study seeks to deconstruct the values and assumptions that are valorized through collection practices. To interrogate the textbook as
classroom authority suggests a resistance to the dominant status quo, a resistance to the traditional canon (see also Trend, 1992). Windschitl and Joseph (2000) frame this type of confrontation of dominant discourses “not as an arbitrary act with aggressive overtones but as reasoned action taken as a result of deep reflection” (p. 139). This research is developed in the spirit of confronting dominant ideologies through deep, reflective analysis of general music textbook collections. I believe that this type of “confrontation of the canon” will provide insight into the general music textbook as well as the broader ongoing and complex “struggles for the American curriculum” to follow Kliebard (2004).
CHAPTER 2

HISTORICAL AND PHILOSOPHICAL PERSPECTIVES

In fact the sociologist and his “object” form a couple where each one is to be interpreted through the other, and where the relationship must itself be deciphered as a historical moment.

*Critique de la raison dialectique* (Sartre, 1960, quoted in Clifford, 2002, p. 55)

Bennett (1995) has argued

understanding what and how museums and historical sites mean depends on assessing their relations to, and placement within, a whole repertoire of textual conventions through which the socially demarcated zone of the past is made to connect with contemporary social, cultural, and political preoccupations. (p. 132)

Bennett is careful to articulate that such historical studies are not just for understanding collections as “the truth of the past” (p. 132; see also Bommes & Wright, 1982). Rather, he argues that if museums serve to “regulate [a] set of encounters between visitors (with different cultural backgrounds and orientations) and textually organized museum displays” then it is necessary to have an “awareness of the factors which influence and regulate the nature of the meanings transacted in those encounters” (Bennett, 1995, p. 133).

Conceiving of the general music textbook as a musical museum aligns with Bennett’s (1995) understanding of the aim of museum collections; essentially, the textbook also serves to facilitate particular “encounters” by the interaction of student and curricular material through the vehicle of the text. Conceiving of the general music textbook as musical museum also means that it is necessary to consider the social and
historical context that “influence” and “regulate” the meanings that are constructed in the general music textbook. The four Silver Burdett and Macmillan series analyzed in this study, *Making Music Your Own* (1971), *Spectrum of Music* (1974), *Making Music* (2005) and *Spotlight on Music* (2005) enjoyed wide use in the classroom because of their approval by adoption states (a notion which I explore more fully in Chapter 3). Therefore, the historical and contextual conversations which impacted the field of music education are likely to bear on the content of the general music textbooks, and are pertinent to a discussion of what meanings are constructed in the general music textbooks analyzed for this study.

In this chapter, I begin with a discussion of the historical context and perspectives regarding multicultural education, both broadly and within the field of music education, from early intercultural education through the development of the multicultural ideology in music education. Utilizing primary source documents of the three major music education gatherings – the Yale Seminar of 1964, the Tanglewood Symposium of 1964, and the Housewright Symposium of 2005 – I discuss the issues of culture in education as pertain to the expanding music education curriculum. These symposia, and the ideas that were disseminated through the symposium reports, serve as influences on the field of music education broadly as well as textbook development more specifically. Second, I discuss the issues regarding culture in education both in historical context as well as within contemporary understandings of “Western” and “non-Western” frameworks. This section provides an understanding of the ways that culture has been conceptualized in contemporary scholarly literature. Finally, I discuss contemporary multiculturalism, including pedagogical models, its conflation with globalization and world music, and
issues of authenticity and hybridity. Such a study of the historical, cultural, and ideological perspectives sets the stage for an analysis of general music textbook collection practices.

**Historical Context and Perspectives**

Questions of “whose” knowledge is privileged in a curriculum also suggest questions of “whose” knowledge is marginalized. As Popkewitz (1991) has suggested, textbooks serve as “sets of parameters” reflecting values and beliefs that are historically situated (p. 136) and thus are reflective of particular historical contexts. Understanding the socio-cultural conversations that exist as “parameters” in general music textbooks offers a rich understanding of the values and beliefs that are at play in the production of the textbook. As Myers (2006) suggests of museum collections, public and political discourses influence the “meanings and values [that] are produced, inflected, and invoked” (p. 509). In the period of this study, 1971 – 2005, social concerns with educational reform and an increasingly diverse society were important issues in the conversation regarding the promises of education.

**The Early 20th Century**

American scholars and educators have been writing about “difference” and culture in education since the mid-1800 arrival of waves of immigrants (Phelan & Davidson, 1993). As Cremin (1964) suggests,

Social Gospel ministers denounced the high rates of crime and immorality among the immigrants, speaking vaguely in the language of race origins; unionists blamed the newcomers for unemployment and declining wage rates, while municipal leaders voiced alarm over the boss-ridden immigrant vote. (p. 67)
The varied perceptions of social organizations and leaders and the reality of race, gender, and identity became a key component in the intercultural education movement. Begun in the 1930s, the main goal of the movement was “to reduce the fears and misconceptions of mainstream Americans about the new immigrants and improve intergroup relations.” (C.A. M. Banks, 2005, p. xv). Music education became one of the tools of the intergroup movement as a tool for assimilation. “Immigrant children would feel ‘at home’ when they recognized their own folk melodies, and singing the songs in English translation, or with substituted English texts, would help them learn the [English] language” (Volk, 1998, p. 41).

This interest in improving intergroup relations is related to the first expansion of the music curriculum. Moving from the singing school models of the first public school music curriculum and “the near exclusivity of the German music tradition” at the turn of the twentieth century to a “music curriculum include[ing] folk songs from nearly all Northern and Central European cultures, a few African-American and Native American songs, and some songs from Eastern and Southern Europe and East Asian Countries” by 1928 reflected a quickly changing view of classroom diversity (Volk, 1998, p. 49).

Yet the promises of the intergroup movement were poorly realized (Harles, 1999). Unlike European immigrants that chose to emigrate, the colonial experience of the Native American and the forced servitude of African Americans during the pre-Civil War south and the oppression that remained following emancipation exemplified an entirely different context. As Brooke Thomas (2001) argues, multicultural discourses in the United States “have been shaped by and are differentiated by their need to address the histories of groups that do not fit the consensual narrative of immigration” (p. 15).
The Sputnik Revolution

Anxiety about the future spread to all corners of American society following the Russian launching of Sputnik. The United States response to the Cold War era linked Sputnik to educational reform; if the Russians had managed to successfully launch a satellite, American education had failed (Reese, 2005). In renewing attention to educational quality, Americans also turned to matters of educational inequality through a growing concern over the state of African American education (Reese, 2005). The result was legal action in the case of Brown v. the Board of Education of Topeka,1 which mandated desegregation of American schools (Reese, 2005). In the 1950s, intergroup education joined the discussion regarding educational equality by maintaining that American schools could be enriched by the diverse culture of its citizens (C. A. Banks, 2005).

Despite national headlines that showed a growing apprehension over school quality, Americans retained a “faith in education as a means of improving society and life,” (Hoffer, 1993, p. 83). As Cooksey (1978) argues,

the Sputnik revolution of the late 1950’s and early 1960’s forced music educators to take another look at the reasons why music should be included in the public school curriculum. Certainly, music could not be justified for its extrinsic values alone. (pp. 53 – 54)

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1 Brown v. Board of Education was presented by the Legal Defense Fund of the National Association for the Advancement of Colored People. The lawyers argued that “separate educational facilities were inherently unequal and unconstitutional” (Reese, 2005, p. 228). The lead counsel, Thurgood Marshall, “utilized controversial social science evidence that claimed that segregation irreparably harmed blacks psychologically” (Reese, 2005, p. 228).
The “Sputnik Revolution” brought about a series of conferences and curriculum projects meant to renew and restore American dominance, (Cooksey, 1978). Scholars mark the Woods Hole Conference, organized in 1959 by the National Academy of the Sciences, as one of the most influential educational conferences in this age of educational reform (Mark & Gary, 1992; Steele, 1998; Volk, 1998).

The Woods Hole Conference

The Woods Hole Conference served to answer three basic questions: “What should be taught? When should it be taught? How should it be taught?” (Steele, 1988, p. 37; see also Keene, 1988; Volk, 1998). Educational reformers suggested that the curriculum should focus on critical thinking skills and concepts rather than discrete subject matter (Steele, 1988, p. 37). Mark and Gary (1992) note, “the Woods Hole conference was the beginning of a new trend – the unified efforts of distinguished people from related fields addressing themselves to the general improvement of education” (p. 332).

Steele (1988) notes an increase in the federal government’s role in educational research and reform during the 1950s and 1960s; he suggests that Americans were interested in developing their human capital to retain their status as a global power. Keene (1988) suggests that a “growing recognition of the importance of music in society went hand in hand with a growing involvement by the federal government in the arts” (1988, p. 363). According to Keene, the idea that the arts played a role in developing human capital was evidenced as high as the presidency, in Kennedy’s “conviction that the health of the arts was vitally related to the health of society” (Schlesinger, 1965, p. 78). During Kennedy’s tenure as president, the U.S Office of Education expanded its
influence through the development of a cultural affairs branch and increased funding for educational research (Steele, 1988). Congress established the National Endowment for the Arts in 1965 “to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry, but also the material conditions facilitating the release of this creative talent” (Hoffer, 1993, p. 87).

Jerome Bruner and the Concept-Based Curriculum

So much curricular reform and change occurred in the wake of the Woods Hole Conference that Usher (1967) called it an “age of ferment” (p. 89). Jerome Bruner’s (1960) *The Process of Education* gathered together the ideas on thinking and learning that were the focus of the Woods Hole Conference. Specifically, Bruner (1960) believed that “the foundations of any subject can be taught to anybody at any age in some form” (Bruner, 1960, p. 12). In contrast to earlier notions that learning developed from a factual base that was largely learned by rote, “conceptual learning,” as it came to be known, suggested that understanding the structure of a subject could occur at any age in some way (Mark & Gary, 1992). This notion was integrated into all subjects of the curriculum, and featured a “focus on the fundamental concepts of the subject in ever deepening complexity across several grade levels” (Volk, 1988, p. 69).

The music profession quickly latched onto the notions of a concept based curriculum focused on the structure and function of music. As Landek (1964) first suggested in the *Music Educators Journal*, the concept-based curriculum provided a rationale for using rhythm, melody, harmony, form, tone color, and texture to understand music. As Landeck (1964) argues, “grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully” (p. 68).
Usher (1967) notes, successful music programs were those that taught a chronological survey of music as well as “teaching concepts” (p. 91). According to Keene (1987), the ideas of Bruner (1960) and Landeck (1964) represented an “admonish[ment]” to music educators (p. 361). “The time-honored curriculum of singing, playing, reading, creating, and moving was to be retained, but a study of structure…would lead to an awareness of music as an art form” (Keene, 1987, p. 362). Brunerian ideas began to be integrated into the curriculum projects that proliferated in the decade following the Woods Hole Conference and the publishing of Bruner’s text.

Bruner’s notions penetrated all areas of music education. As Getz (1984) describes it:

Instead of emphasizing story-telling through program music and correlating music with geography, social studies, mathematics, and science, the heart of music education has become the study of music itself, the components of pitch, duration, dynamics, and timbre, and the resultant concomitants such as melody, harmony, rhythm, instrumentation, style, and form. (p. 24 – 25, quoted in Mark & Gary, 1992, p. 356)

Yet what Getz (1984) describes as a great improvement in music education also reflected a separation of music from its function. The emphasis on “music itself” also meant a moving away from understanding music in context – a move away from music as process and toward music as product.

Social Upheaval in the 1960s

The United States in the 1960s experienced social unrest and upheaval. The intercultural education movement of the early part of the decade gave way to concerns of prejudice and oppression (Volk, 1998). The Civil Rights Act of 1964 mapped out “color-blind” social policies (Glazer & Moynihan, 1975, as quoted in Young, 1979, p. 8). As a
result, distinctions regarding race and ethnicity were to be removed from areas of social consideration such as hiring practices and educational opportunity (Seeberg et al., 1998). Yet these social policies did little to deconstruct the historical disempowerment of immigrants and African Americans in the United States (Seeberg et al., 1998).

As a result of the social upheaval and equity concerns of the 1960s, American immigration laws were amended (Volk, 1998). With less-restrictive laws and increased religious tolerance, the United States attracted an increasing number of immigrants. These immigrants added to an educational system that was becoming increasingly multicultural. As civil rights activists focused on inadequate schooling, intergroup educators “used democratic values and their knowledge of curriculum to argue against prejudice and discrimination and to recommend changes in schools and teacher training” (C. A. Banks, 2005). In response, the United States passed the Elementary and Secondary Education Act (ESEA) of 1965 (Reese, 2005). Title IX of the ESEA, also known as the Ethnic Heritage Act, represented the American government’s recognition of “the growing impact” of a diverse society (Volk, 1998, p. 87). According to Mark & Gary (1992), the

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2 The opening statement of the 1965 Title IX amendment states: “In recognition of the heterogeneous composition of the Nation and of the fact that in a multiethnic society a greater understanding of the contributions of one’s own heritage and those of one’s fellow citizens can contribute to a more harmonious, patriotic, and committed populace, and in recognition of the principle that all persons in the educational institutions of the Nation should have an opportunity to learn about the differing and unique contributions to the national heritage made by each ethnic group, it is the purpose of this title to provide assistance designed to afford to students opportunities to learn about the nature of their own cultural heritage, and to study the contributions of the cultural heritages of other ethnic groups of the Nation” (Ethnic Heritage Program, as quoted in Volk, 1998, p. 88). The educational amendment of 1972 Title IX extended rights to women, and is commonly known for its impact on women’s sports.
result of American education and social policy in the 1960s was an expanded curriculum. The Ethnic Heritage Program funded by Title IX supported the development of ethnocentric studies through the funding of curricular developments, materials, and curricular dissemination (Volk, 1998).

The Developing Ideology of Multiculturalism

The United States holds “neither an official or unofficial state policy” regarding multiculturalism (Ungerleider, 2007, p. ix). The result is that multiculturalism of the 1970s shared an “ideological sphere” with anti-racist pedagogy practices that evolved from Brown v. Board of Education and the Civil Rights Act (Ungerleider, 2007, p. 22). During the 1970s, the National Institute of Education in the United States developed ten multicultural conferences to address “the practical applications of teaching for cultural pluralism” (Volk, 1998, p. 90). The workshops were largely concerned with developing ethnocentric studies (Volk, 1998).

In the 1980s, the United States began addressing marginalized populations through an interdisciplinary approach to multicultural education. A broadening of the understandings of diversity saw social class, religion, language, “exceptionalities,” and sexual orientation as “parallel threads in the tapestry that form the interwoven patterns in education that is multicultural” (Seeberg et al., 1998, p. 261). The 1980s represented an “infusion” of multicultural content across the curriculum even as philosophical debates over school dissatisfaction and A Nation at Risk ³ raged on (Volk, 1998, p. 91).

³ A Nation At Risk was issued in 1983 by the Regan administration. In essence, the document “blamed schools for America’s failure to compete with Japan and other industrial powers” (Reese, 2005, p. 216). White middle class families who held “power over the public purse” were concerned that schools had “lowered their standards” (Reese,
The social justice promises of multiculturalism are evidenced through the 1990s in increasing concerns for anti-racist pedagogy. Schick and St. Denis (2005) argue that American multicultural discourses historically view “race and culture [as] things other people have as departures from the norm” of whiteness, “the space of privilege” (2005, p. 299). New conversations in educational reform began to address the need for deconstructing issues of power and positionality in pedagogy as well as including diverse voices in curricular content.

In the field of music education, the National Standards for the Arts were developed in response to these concerns over the decline of American schools and issues of social justice in education (Branscome, 2005). The National Standards for the Arts represented a strategic plan for ensuring that every student was proficient in the arts. The standards represented the multicultural discourses that pervaded education in general during the latter half of the twentieth century (Volk, 1998). In part, the standards suggested, “to participate fully in a diverse, global society, students must understand their own historical and cultural heritage and those of others within their communities and beyond” (Consortium of National Arts Education Associations, National Standards for Arts Education, 1994, p. 26).

The American arts standards are framed in an ideological perspective that places the rights of the individual first; the standards suggest that civic participation of the individual depends upon cultural competencies, and an individual’s rights include equal access to a “balanced, comprehensive, and sequential” music curriculum (Consortium of 2005, p. 217). Civil rights activists also exerted pressure on schools to “fulfill their democratic promise and include those who historically had been excluded from the system” (Reese, 2005, p. 217).
National Arts Education Associations, *National Standards for Arts Education*, 1994, p. 26). A preliminary survey of the general music textbooks published following the creation of the national standards evidences a strong influence of these standards; textbook materials for teachers advertise an alignment with the national standards, and lesson plans included in the text evidence the language of the national standards. General music textbooks, it would seem, represent a full realization of a multicultural curriculum.

**Historical Symposia: Yale, Tanglewood, and Housewright**

The broad discussion of music education above provides context for the expansion of the general music education curriculum to include and represent cultures from around the world. These notions were developed largely within historical symposia: the philosophical discussions and legal policies that framed the development of a multicultural ideology took curricular form from the discussions at the Yale Seminar (1963), the Tanglewood Symposium (1967), and the Housewright Symposium (1999). These symposia are critical to understanding the ways in which multicultural ideologies took root in music education curriculum.

**The Yale Seminar**

The Yale Seminar, held June 17 – 28, 1963, represented the “unified efforts” of musicians, teachers, and scholars to reform music education (Mark & Gary, 1992, p. 344). The participants included mainly musicologists and philosophers and notably included few music educators in the field. The purpose of the Yale Seminar, according to Mark and Gary, was to “consider the problems facing music education and propose possible solutions” (1992, p. 344). The seminar was divided into six sessions that
focused on a variety of topics including music literacy, music repertoire, developing musical listening and appreciation, and developing pedagogical tools (Steele, 1988).

The findings of the Yale Seminar report were largely negative. Mark and Gary (1992) note that the seminar report was critical of music education. “Seminar participants found that the school music program had not kept pace with twentieth-century musical developments” (Mark & Gary, 1992, p. 344). According to Hoffer (1993), the report raised concerns over the “artistic worth” of the music used in the schools (p. 84). Additionally, Keene (1987) writes that the seminar report found a “failure of music education to develop ‘the creativity, originality, and individuality needed to deal with the rapid cultural development of the society’” (p. 360).

The Tanglewood Symposium

The music education profession responded strongly and unequivocally to the Yale Seminar report. Bennett Reimer, a noted music educator and philosopher, wrote that the Yale Seminar report “combines broad understandings with narrow enthusiasms, prescience with myopia, wisdom with superficiality” (1979, p. 6). In response to the Yale Seminar, the leading members of the music education profession, in concert with professionals from business, education, government, arts societies, sociologists, and scientists, convened the Tanglewood Symposium (Hoffer, 1993, p. 83). The Tanglewood Symposium was “waged as a counter attack” against the Yale Seminar (Steele, 1988, p. 194). In response to the 31 participants in the Yale Seminar, of whom few were music educators, the Tanglewood Symposium included 50 members, with issues determined by more than 800 music educators, consultants, and arts agencies (Choate, preface to Murphy & Sullivan, 1968). Even the name of the conference was an intentional
statement: though it could have easily been called a seminar, the conference organizers called it a Symposium to mark it as different from the Yale Seminar (Keene, 1988).

Structured under the theme of “Music in American Society,” the Tanglewood Symposium focused on three key issues, namely the “characteristics and desirable ideologies for an emerging post-industrial society,” the social value of music and the arts in society, and the implications of these issues in music education (Choate, preface to Murphy & Sullivan, 1968).

The culmination of the Tanglewood Symposium was the Tanglewood Declaration. Members of the symposium took issue with the fact that “even after 130 years of expansion, music occupies a marginal place in American schools and colleges today” (Murphy & Sullivan, 1968, p. 45). The declaration called for music education to be considered a “core” curricular subject (Mark & Gary, 1992, p. 312). Further, the declaration included recommendations regarding music instruction, technology in the music classroom, and teacher professional development (Mark & Gary, 1992). The document provides what is often considered the multicultural mandate of the Tanglewood Declaration:

Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen age music and avant-garde music, American folk music, and the music of other cultures. (Choate, 1967, p. 139 as quoted in Mark & Gary, 1992, p. 312)

Keene (1987) notes that the changing climate of education noted in the Tanglewood Symposium report reflects the nation’s changing attitude toward civil rights; “as schools became desegregated, the curricula began to reflect the cultural diversity of the school populations” (Keene, 1987, p. 362). Several sessions at the Tanglewood Symposium
addressed the special needs of the urban school, and its multicultural population (Murphy & Sullivan, 1968). Murphy and Sullivan (1968), reflecting on the Tanglewood Symposium, argued that music education must reflect the changing society or risk becoming “irrelevant[1]” (p. 17). Keene (1987) states it succinctly: “the American ideal of a pluralistic society demanded a recognition of the musical and artistic contributions of all peoples of the world” (p. 362).

Impact of the Yale Seminar and the Tanglewood Symposium

Both the Yale Seminar and the Tanglewood Symposium were met with varied responses. Mark and Gary (1992) suggest that the Yale Seminar may have been received critically because it lacked input of music educators, noting that it was “unlikely” that the seminar had an impact on music educators (p. 344). However, Mark and Gary note that the “value of the seminar was its contribution to a climate conducive to change” (1992, p. 344). Steele (1988) posits that the Yale Seminar provided “significant outcomes” in the areas of governmental policy, independent curriculum projects, and the response of the music education professional organizations (p. 88). According to Steele, the Yale Seminar served to invigorate the Music Educator’s National Conference (MENC) through their “efforts to evaluate, substantiate, and implement recommendations made at Yale” (1988, p. 88).

The Tanglewood Symposium, according to music education historians, had a far greater impact (Keene, 1987; Mark & Gary, 1992; Volk, 1998). The symposium report urged music educators to include multicultural music and contemporary American music in the curriculum at equal footing with the Western music. With the Tanglewood Symposium report, music educators recognized that “it is neither possible nor appropriate
to recognize a hierarchy of kinds of music” (Mark & Gary, 1992, p. 364). However, the challenge remained incorporating music from a variety of cultures into the classroom.

Educators turned to the concept based curriculum of Bruner as a means for incorporating multicultural curriculum into the music classroom. Robert Werner first proposed the application of Bruner conceptual learning to world music education in 1972 at the conference of the International Society for Music Education (Volk, 1988). Nketia (1978) affirmed this notion, suggesting that a cross-cultural approach would look for “universal recurrences” of the concepts of music. He argues:

> While recognizing the uniqueness of each musical culture, an inter-cultural music education programme would take particular interest in the study of universals in music in recognition of our basic humanity and the common patterns of human response that persist everywhere in spite of variability of culture….The music educator can use it [study of universals] for handling musical materials cross-culturally in terms of identities, similarities and differences or in terms of alternative mode of musical expression [or] Aesthetics. (Nketia, 1978, quoted in Volk, 1998, p. 101)

Curricular Projects

Both the Yale Seminar and the Tanglewood Symposium resulted in curricular projects that impacted the state of American music education. Indeed, so much curriculum change happened during this time that Usher (1967) called it an “age of ferment” (p. 89). Curriculum projects in music offered chronological surveys as well as a focus on “teaching concepts” such as rhythm, melody, harmony, form, tone color, and texture (Volk, 1998, p. 91).

The Yale Seminar, largely influenced by composers and musicologists, resulted in several projects including the Julliard Repertory Project and the Manhattanville Music Curriculum Program. Both projects were large in scope and received funding from the United States Office of Education (Steele, 1988; Mark & Gary, 1992). The Julliard
Repertory Project culminated in twelve volumes of vocal and instrumental works that were intended to provide high quality literature for aesthetic education in the music classroom (Steele, 1988, p. 110). The materials were received with mixed favor; Mark and Gary posit that the materials may have received more attention if they had been created at an institution that actually had a music education program (1992, p. 345). Additionally, the materials were considered to be too obscure and difficult for the intended elementary grades (Steele, 1988, p. 111).

The Manhattanville Music Curriculum Program (MMCP) “attempted to have children learn to hear music the way a composer does – that is, to perceive music without having first to interpret it cognitively” (Hoffer, 1993, p. 86). Students were actively engaged in the process of creating, engaging in music activities rather than merely intellectually experiencing them (Hoffer, 1993, p. 86). The MMCP included elements of the Contemporary Music Project, in that the curriculum was designed to integrate musical concepts that are often taught separately. According to Mark and Gary, “a fragmented view of music often prevents students from developing insights necessary for true musical understanding” (1992, p. 361). The MMCP and Contemporary Music Projects were an attempt to engage students in the creation of music rather than experiences in “nonmusical topics (such) as the lives of composers or plots of Broadway shows” (Mark & Gary, 1992, p. 362). However, the program was constrained by facilities that were not suitable for creating musical laboratories, music teachers that lacked appropriate pedagogic skills, and a lack of a scope and sequence of student musical development (Steele, 1988).
Amidst the curricular projects sparked by the Yale Seminar, the Tanglewood Symposium began the Goals and Objectives Project. Commonly known as the GO project, the project was convened for the specific task of implementing the strategies suggested by the Tanglewood Symposium report (Mark & Gary, 1992, p. 313). The project’s main goals included advancing music education programs across age groups, in all schools, as well as improving teacher training and resources (Mark & Gary, 1992, p. 313). Further, Volk (1998) notes that a major focus of the GO project was to investigate non-Western music in the educational setting. The final report of the committee found that “ ‘the world of music consists of many equally logical but different systems’ and ‘music is not an international language’ ” (p. 93). This stance was at odds with the “music as universal language” stance that was suggested by Werner and Nketia.

The curricular projects that evolved in response to the Yale Seminar and the Tanglewood Symposium reflect two separate philosophies of music: an aesthetic philosophy of music education and a sociological philosophy of music education. The aesthetic philosophy is evident in the MMCP and the Julliard Repertory Project, curriculum projects which focused on “music for music’s sake,” analyzing and formal elements and master works to understand music. The GO project, conversely, focused on the varied social contexts of musicing; in opposition to a “universalist” stance, the GO project situated music within a functional context, where understanding music means understanding the varied conceptual systems and social contexts in which musicing takes place.
The Housewright Symposium

The Housewright Symposium, convened in 1999, represented the only other symposium to engage the field of music education in a deep discussion of aims and objectives since the Tanglewood Symposium. Significantly, these two symposia also correlate with the time frame of this study, and provide important context for the social and educational issues of the time. The leaders of the Housewright Symposium saw their work as being significantly related to the Tanglewood Symposium. Indeed,

One might ask whether another symposium is necessary when the basic principles derived from Tanglewood are still relevant. … The civil rights revolution of the 1960s is no longer revolutionary. Its music education derivative, the study of multicultural music, has become a curricular norm. The school reform movement that swept the country in the 1960s still continues. … Technology refuses to stand still … Almost everything that music educators do has a new face since the 1960s. … The need for MENC to undertake the Housewright Symposium is exactly the same as the need for the Tanglewood Symposium. But the times are different. (Mark, 2000, p. 16)

Mark (2000) seems to suggest that a changing society requires a reconsideration of the issues of the Tanglewood Symposium – particularly, the role of music and music education in a technological society. Indeed, the report of the Housewright Symposium suggests that changing societal demographics are a critical issue for the diverse music curriculum in the twenty-first century. Spearman (2000), writing for the symposium report, argues that

Demographic shifts and the move from the Industrial Age to the Information Age have triggered trends and issues of places and people. The traditional physical settings of home, school, community, and workplace have become varied and are identified differently. Home, literally where "one hangs his or her hat," is characterized by more mobility and multiple locations… Today there are public, private, home, charter, and magnet schools with the time of school varying according to the settings in which they occur. … Families and communities have also undergone changes and new definitions. … In many ways, the traditional family is now the nontraditional family. (p. 21)
Thus, the Housewright Symposium interrogated similar issues to the Tanglewood Symposium, with concerns about the changing needs of society and the place of music in that society’s education. But where the Tanglewood Symposium dedicated a great deal of resource to determining how to remain relevant by including diverse and contemporary musics, the Housewright Symposium seems to reflect a stance which affirms the place of Western classical music as well as diverse musics. To wit:

All music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction. (Housewright Declaration, 2000, p. 1).

The explicit goal to revisit the issues of the Tanglewood Symposium in the Housewright Symposium is well documented (see Hinckley, 2000a; Reimer, 2002). The organizers of the Housewright Symposium similarly included a broad representation of music educators and philosophers, drawing from nearly 40 different states (Hinckley, 2000b). Yet there are subtle reflections of Western privilege in the Housewright Declaration that are not evident in the Tanglewood Declaration. While the Tanglewood Declaration suggests that the repertoire of the music education curriculum should be “expanded” to reflect societies diversity (Volk, 1988, p. 83), the Housewright Declaration suggests first and foremost that Western art music should be preserved. “Other” music, already separated as “not Western” is for teachers to be “aware of” and to be “integrated” into the classroom. The statement, meant to recognize the need for curricular diversity, for diversity, also serves to dually reflect the privileged space of Western art music.

This privileging of Western art music is further evidenced in the report of the
Housewright Symposium. In the discussion of how social and technological issues will “affect the teaching of music,” Spearman (2000) writes that “music teachers should realize that the social needs and concerns of minorities are often not the same as those of majority students” (p. 12). However, Spearman follows this with educational stereotypes of that further marginalize populations as a non-Western “other.”

The competitive mode of the teaching/learning environment so favored in our American style of instruction does not receive positive responses from minority students who react more favorably to a cooperative mode. Hispanics tend to be more concerned with the quality of relationships over time, rather than with simply getting the job done. They have a strong sense of family loyalties. They tend to maintain closer physical contact in their personal space than many non-Hispanics. Asian students value education and have a high regard for teachers and their role in the instructional process. They have been reared by their parents to show obedience and respect in the school setting. Their studiousness and strong work ethic often translates into high academic accomplishment. However, lack of communication skills may sometimes pose a language barrier that will be a challenge to overcome for both students and teachers. Communication skills are also a problem for Hispanic students. As for the new Asian students, each is striving to balance two cultures; the culture of their homelands and that of mainstream American societies. (Spearman, 2000, Housewright Symposium Report, p. 12)

Spearman’s report clearly places Hispanic and Asian students as “other,” stereotyping students that might fit visually but ignoring the complexity of cultural and social identity. These students are stereotyped as having problems communicating. Asian students are presented as having a “homeland” that is Asian while participating in American society. There is no discussion of African Americans or Native Americans as marginalized populations. These populations are absent from the report’s discussion of the need for music teaching that is relevant to the cultural needs of particular populations.
The curricular mandates of the Tanglewood Symposium and the Housewright Symposium related reflect varying conceptions of the role of music in society, and further, the very notion of diversity. Music educators were faced with the complexities of understanding the role of culture in education as well as the role of culture in musicing. This next section provides an overview of the scholarly literature regarding culture in education as a basis for understanding issues regarding collecting culture in general music textbooks.

Culture as Construct

Cassanova (1987) presents a common understanding of culture, which he defines as “the sum total of ways in which a group of people think, feel, and act” (pp. 372 – 373). Such a definition includes both the values and assumptions of a particular group of people, but also the collective and individual acts that reflect those values and assumptions in actions. Said another way, culture is the interaction between thought and deed, a sort of “shorthand” in which values and beliefs are evident in action as “our culture” while other ways of being are not “our culture” but are rather “other.”

Williams (1985) outlines the historical development of the term culture. In 18th century, culture referred to “a general process of intellectual, spiritual and aesthetic development” (Williams, 1985, p. 90). Culture was something that was achieved, through development. In the late 18th and mid 19th centuries, Williams argues, culture came to mean “a particular way of life, whether of a people, period, a group, or humanity in general” (p. 90). Culture, Williams posits, began to be regarded as the social practice of communities rather than just individuals. Williams argues that this notion of culture in the
18th and early 19th century as something that is done gave way in the mid 19th century to a view of culture as something that is possessed; it is during this time, Williams argues, that culture was thought to “describe the works and practices of intellectual and especially artistic activity …[such as] music, literature, painting and sculpture, theater and film … sometimes with the addition of philosophy, scholarship, history” (p. 90). This subtle shift in the definition of culture from something that is achieved, to something that is practiced, to something that describes the product of practice exemplifies the move toward a commodification of culture, in which objects circulate as representations of culture.

Evans (2005) has argued that this view of culture as commodity evolved as part of the “ethnographic imagination” at a time when “difference” was a term that described, more and more, experiences close to home rather than abroad. Prior to the early 19th century, according to Evans, race alone described difference. He argues, “race was the category which described not only the customs, language, and geographical history of a group – it also included the ‘biological inheritances’” (Evans, 2005, p. 3). Evans argues this conflation of race with social, physiological, and cultural dimensions became problematic when difference began to

Emerg[e] not as a problem in the form of encounters ‘over there,’ but, with greater frequency and even more significance as the century drew to a close, as encounters ‘at home’ – encounters that became integral to modern-day life. (p. 2)

Evans (2005) argues that the paradigmatic shift in the construct of race resulted in a shifting in the view of culture; he argues, “with race imagined to be something new, culture emerged newly as well” (p. 7). With race “evacuated of cultural meaning” and emerging as a biological category, culture emerged as the individual and community
activities of individuals, “the every day practices and social orderings of specific locations” (Evans, 2005, p. 6). Thus, this shift in the view of culture to represent specific people and locations resulted in a view of the objects of particular people and places as cultural objects. As Evans (2005) argues, “when objects became marked and marketed as something like cultural things, attention was diverted from their connections to a particular people or place” (p. 7). As representations of culture, as commodities of that culture, attention began to be paid to the formal properties of the object rather than the social context of its origin.

Yet, D. J. Elliott (1990) has argued that such a conception of culture is problematic. He argues that culture “is not something that people have, it is something that people do. Culture is generated by the interplay between a group’s beliefs about their physical, social, and metaphysical circumstances” (D. J. Elliott, 1990, p. 149). Elliott suggests that culture is something that is given meaning through practice. Objects, following D. J. Elliott, are not imbued with meaning simply because they are from a particular culture. According to D. J. Elliott, meaning is created through the “interplay” of “beliefs” and “circumstances” (p. 149). Said another way, cultural meanings are constructed through “conceptual systems” (D. J. Elliott, 1990, p. 150).

The roots of a culture lie in the belief system that informs the way in which these tangible aspects of culture are generated, understood, evaluated, and categorized. Put differently, the inherent meanings of artifacts and behaviors are mediated by concepts and expectations that are socially, historically, and politically determined. (D. J. Elliott, 1990, pp. 149 – 150)

In the current climate of technology in a global age, understanding how these constructed meanings impact what meanings are possible is critical to conceiving of a diverse and multicultural curriculum.
Topology of Culture in Education

Hoffman (1996) provides a topology of culture that is particularly useful to issues of culture in education. Hoffman’s conception draws together different conceptions of culture from a broad range of scholarship, providing an overview of the varied perspectives that exist regarding the notion of culture with particular emphasis on how these notions appear in classroom pedagogy. Hoffman’s three strands include “culture as recipe,” “culture as essentialized difference,” and “culture as category” (p. 549).

Hoffman (1996) draws on Erickson (1990) to describe conceptions of culture as “recipe” (Hoffman, 1996, p. 549). In this definition, “particular traits of visible culture, often treated in isolation, … become the basis” for a multicultural education. In this conception, culture is fixed as something that acts upon individuals, “caus[ing] people to behave in certain ways, express and exhibit certain values, belief, and practice” (Trueba, 1992, p. 80). Culture as a recipe for how people behave and act fixes culture geographically and ideologically; if it can be “well-defined” it can be viewed as “equal” (Hoffman, p. 550). As Erickson argues, such a conception is problematic in that the fixedness of culture, the “well-defined” character, also results in curriculum that treats culture in “isolation, fragmenting and trivializing our understanding of people’s lifeways” (Erickson, 1990, p. 34).

Hoffman’s second strand includes culture as “essentialized difference” (1996, p. 550). In this category, culture is represented as both universal and absolute difference. As Hoffman argues, “popular representations of diversity such as quilts, salads, tapestries” appear to suggest difference while all the while affirming unity (p. 550). As it is popularly conceived, “we” are “all” part of one world. As Hoffman argues, “difference
is thereby diluted … made to support overarching frameworks of shared values or world view” that privilege dominant power relations and hierarchies (p. 550).

Hoffman’s (1996) third strand, “culture as category” (p. 551) exists in definitions and practices which recognize the other through the lens of the self. If “culture as recipe” fixes cultural practices as different and equal, and “culture as essentialized difference” fixes cultural practice as universal and equal, “culture as category” fixes culture through the lens of the viewer (Hoffman, 1996, p. 551). As Hoffman argues, such a conception of culture reinforces stereotypes and “does little to help learners move beyond their own cultural frames of reference” (1996, p. 553). As Hoffman suggests, such conceptions “neglect the broad middle ground … that provides the real locus for cultural exploration” in favor of self/other dichotomies that do little to deconstruct dominant power relations or address meaningfully the issue of culture in education (1996, p. 551).

Conceptualizing the “West” and the “Rest”

Understanding issues of culture, particularly in music, relies on understanding conceptions of the “West” and the “Rest” to follow Hall (1992). He argues that notions of “West” and “East” and “Us and Them” are historical constructs that are only loosely geographical. Hall argues (1992)

Eastern Europe doesn’t (doesn’t yet? Never did?) belong properly to ‘the West’ whereas the United States, which is not in Europe, definitely does. These days, technologically speaking, Japan is ‘western’, though on our mental map it is about as far ‘east’ as you can get. By comparison, much of Latin America, which is in the western hemisphere, belongs economically to the Third World, which is struggling – not very successfully – to catch up with ‘the West’”… Clearly ‘the West’ is as much an idea as a fact of geography. (p. 276)

Thus, Hall notes that “Western” is problematic when viewed as a geographical place. Instead, he argues that “West” is a conceptual notion that is used by the West to organize
cultural frameworks. Hall argues that the concept of Western allows for the creation of a western/non-western dichotomy that can be used to categorize. Utilizing this dichotomy, he argues, allows “us” to “call up in our mind’s eye … – in verbal and visual language – a composite picture of what different societies, cultures, peoples and places are like” (p. 277). If “this” is Western, then “that” is not. Hall (1992) further argues that a “West” and “Rest” dichotomy can reflect relationships, as a way to conceptually map difference. “Non-western societies can accordingly be said to be ‘close to’ or ‘far away from’ or ‘catching up with’ the West” (p. 277). Thus, the notion of the “West” represents certain values and assumptions against which others can be evaluated. If “‘the West’ = developed = good = desirable” then “the ‘non-West = under-developed = bad = undesirable” (Hall, 1992, p. 277).

Hall’s conception of how the “West” and “Rest” dichotomy functions is particularly relevant to studies of culture in education because it reflects the way that viewing objects for their formal properties moves from observation to creating meaning. The “mind’s-eye” picture of cultures as the “West” and the “Rest” are immediately imbued further with meaning – as being near or far from Western values and assumptions. Thus, conceiving of the “West,” according to Hall (1992), also means immediately calling up images in the minds eye of the “Rest” as less worthy. There is ample evidence in music education, where the canon of music is “generally understood to refer to a body of works that … embody certain ‘standards of truth and beauty’” (Thompson, 2002, p. 16). In music education, the term “canon” has been synonymous with European classical music (Kramer, 1996). The study of the Western music canon, as Thompson (2002) argues, can be seen to exemplify Hall’s (1992) conception of “West”
and “the Rest” as an ideology that furthers hierarchies and marginalizes certain perspectives. Thompson argues that teaching “the Western music canon”, has served to “create a sense of security and solidarity for the ‘canon’ that naturalises and rationalizes the West’s cultural superiority” (Thompson, 2002, p. 16; see also Said, 1985).

Culture and Creating Meanings

The discussions of culture above suggest that cultural meanings are constructed and critical to understanding culture and issues regarding culture in education. Hall (1997a) calls this concern with meaning in the definition of culture the “cultural turn” (p. 2). Beyond (Williams) 1985 who suggests that culture has come to represent the objects and artistic process, Hall (1997a) argues that culture “is concerned with the production and the exchange of meanings – the ‘giving and taking of meaning’ – between the members of a society or group” (p. 2). In Hall’s conception, the give and take of meaning – the interplay between members of society and the object – constitute cultural meanings. Hall argues that we give objects meaning both in how we think about them and how we utilize them. As Hall argues, a pile of bricks can build a “house”, and what we “feel, think or say about it makes a ‘house’ a home” (p. 3). Meanings do not exist in the object, but are constructed through personal identity, which produces ideas and objects – produces meanings that are no longer “pure” artifacts but are rather constructions – representations of culture. As Hall (1997a) argues,

members of the same culture must share sets of concepts, images and ideas which enable them to think and feel about the world, and thus to interpret the world, in roughly similar ways. They must have, broadly speaking, the same ‘cultural codes.’ (p. 4)
In considering representation as interacting with production, consumption, regulation, and identity through language to create meaning, Du Gay et al. (1997) provide a way of conceiving of culture and representation which problematize notions of “West” and “Rest” and move away from essentializing difference. Indeed, the circuit of culture provides for the interaction between self and object as a continuous circuit of culture in which meaning is made and received, in which language serves as a signifier of particular cultural codes rather than absolute truths (Du Gay et al, 1997). As Hall (1997a) argues,

The receiver of messages and meanings is not a passive screen on which the original meaning is accurately and transparently projected. The ‘taking of meaning’ is as much a signifying practice as the ‘putting into meaning.’ … We should perhaps learn to think of meaning less in terms of ‘accuracy’ and truth and more in terms of effective exchange – a process of translation, which facilitates cultural communication while always recognizing the persistence of difference and power between different ‘speakers’ within the same cultural circuit. (p. 10-11)

As Hall (1997b) suggests, an increasingly diverse society adds complexity to issues such as the “taking” and “making” of meaning. Indeed, the technological advancements of the last half of the twentieth century facilitate cultural exchanges at a remarkable pace – both in the “real” world and over the World Wide Web. Thus, the “translation” which is at the heart of meaning making in Hall’s discussion of culture becomes more and more complex and vulnerable to misinterpretation. The ideology of multiculturalism grew out of the concerns of an increasingly diverse society.

**Multicultural Pedagogy**

Coombes (2004) suggests, “multi-culturalism has become … one of the buzzwords of the educational establishment” (p. 278). The ideology of the 1980s, and the curriculum projects of the last part of the 20th century, resulted in a firm entrenchment of
multiculturalism in education. Yet, as evidenced in the discussion of the complexity of culture in education above, multiculturalism is a complex term that, though a “buzzword” in education, reflects particular conceptions regarding culture and representation. This next section explores contemporary conceptions of multiculturalism, as well as contemporary pedagogical frameworks.

**Definitions of Multiculturalism**

Stephens (2002) argues that issues regarding culture and diversity in education reach back to the “great school wars” of the 1840’s (Ravitch, 1973) when Catholics fought for equal treatment in the public schools, a demand by for the children of German immigrants to be taught in German in the 1880s, and a call for “cultural pluralism” by Horace Kallen in 1915 (Stephens, 2002, p. 95). Stephens argues that “this chain of events tell us that, as it evolved, multiculturalism came to mean many things to many people, being defined by whoever used it for whatever purpose” (p. 95). This section draws together some of the common definitions and conceptions of multiculturalism, placing multiculturalism within contemporary scholarly discourses regarding diversity in education.

Quesada (2002) notes that definitions of multiculturalism “expanded from a reference to the diverse cultural components in the United States … to an all-encompassing complex of ideas hat include differences in religion, gender, socioeconomic status, and exceptionality” (pp. 139 – 140). This broad range of definitions suggests that Stephens (2002) was accurate in suggesting that the definition of multiculturalism is related to the context and purpose in which it is being invoked.
The varied definitions in the scholarly literature of music education seem to suggest a variety of beliefs regarding the aims of multiculturalism. While Dennee (2005) notes that there is nearly “no” scholarly writing that “refutes the multicultural imperative” of the Tanglewood Declaration and the Housewright Declaration, there is very little consensus as regarding what multicultural music education looks like (p. 60). Multiculturalism has been used in relation to teaching that is “cross-cultural” (Campbell, 1990; Palmer, 1994), “culturally responsive” (Hookey, 1994), “inter-cultural” (Schippers, 2000; Swanwick, 1988) and “multiethnic-multicultural” (Lundquist, 1991).

Yet Blacking (1987) insists that world music education “will never succeed if it is multicultural; it must be multimusical. It can only be successful when people are touched by the aesthetic force of music and can transcend its social and cultural analogues” (p. 149). Blacking argues that multicultural music education has a more fundamental goal than “making [African Americans] feel at home in school” (p. 147). Instead, Blacking argues, a multicultural society demands a music education which reflects the “larger social world outside and a richer world of experience inside each individual” (p. 146). Blacking’s argument seems to refute the efforts of intercultural educators at the turn of the century that used European folk songs as a point of familiarity as well as assimilation for immigrant students (Volk, 1998).

This concern with what multicultural music education means in practice and pedagogy is also reflected in D. J. Elliott (1990). He argues, “the major goal of multicultural education is simply this: to insure that all children, male and female students, exceptional students, as well as students from diverse cultural, social-class, racial and ethnic groups...[experience] an equal opportunity to learn in school” (p. 152).
D. J. Elliott links learning style to multiculturalism. Rather than a model of including the music of a various cultures in a single curriculum (e.g. Campbell, 1991; Walker, 1990), D. J. Elliott suggests that multiculturalism is a “social ideal” (p. 14) in which knowledge is exchanged between cultures. Like Blacking, (1987), D. J. Elliott suggests that this type of pedagogy would provide equal opportunities to all learners; yet, D. J. Elliott suggests that cultural context is important to understanding cultural musicking practices. Unlike Blacking, D. J. Elliott does not believe that musical aesthetics can “transcend” social and cultural context (Blacking, 1987, p. 149).

This interest in multiculturalism, and multicultural music education, to transform educational opportunities is what Sleeter and Grant (1988) suggest is a common definition of multiculturalism. They suggest that multiculturalism commonly “describes education policies and practices that recognize, accept, and affirm human differences and similarities related to gender, race, handicap, and class” (Sleeter & Grant, 1988, p. 137, emphasis added). Understanding how multiculturalism intersects with classroom practices through pedagogy is critical to understanding representation in textbooks. It is to this connection with pedagogical practice that we now turn.

Multicultural Pedagogical Frameworks

Drawing on earlier research by Golnick (1980), Sleeter and Grant (1988) describe five attitudes espoused by multicultural educators.

1. Promoting the strength and value of cultural diversity
2. Promoting human rights and respect for those who are different from oneself
3. Promoting alternative life choices for people
4. Promoting social justice and equal opportunity for all people
5. Promoting equity in the distribution of power among groups (Sleeter & Grant, 1988, 137 – 138).

These attributes include both an interest in valuing other points of view as well as an interest in creating equal opportunities for marginalized populations. It is particularly these two concerns with both valuing and creating new possibilities that are at the core of three pedagogical approaches that develop out of the complexity of culture in education. J. Banks (1994), King (1995), and Ladson-Billings (1995) each forward a model for classroom pedagogy that acknowledges the varied expressions of multiculturalism in classrooms while advocating for approaches that focus on education as transformation.

Banks’ (1994) Curriculum Transformation

Banks (1994) suggests that the difference between including multicultural curriculum and creating new possibilities for marginalized populations is the difference between “curriculum infusion and curriculum transformation” (p. 15; see also Banks 1995a). Banks argues, “when curriculum is infused with ethnic and gender content without curriculum transformation, the students view the experiences of ethnic groups and women from the conceptual frameworks of the traditional Western canon” (p. 15). Employing a transformative model, as Banks suggests, results in a “paradigm shift” where students and teachers “view the American and world experience from the perspectives of different racial, ethnic, cultural and gender groups” (p. 15).

Banks (1994) creates a hierarchy of multicultural pedagogies, which range from “contributions” and “additive” curriculums to a more social justice framework of “transformative” and “social action” curriculums (Banks, 1994, p. 25; see also Banks, 1995b, p. 12). Banks’ “contributions” curriculum includes the common “heroes and
holidays” approach (Banks, 1988). As Gay (2004) similarly suggests, “foods and festivals” curriculums reflect an “additive” philosophy and does little to deconstruct issues of power and positionality in education. As Kincheloe (1993) argues, such a focus on “isolated events” presents marginalized populations as “bit players in the larger portrayal” of cultural history (p. 251).

Banks (1994) argues that a “transformative” curricular model requires curricular change. Rather than retaining traditional educational frameworks and infusing cultural content into it, a “transformative” curriculum allows students “to view concepts, issues, events, and themes from perspective of diverse ethnic and cultural groups” (Banks, 1994, p. 25). As Clifford (2002) suggests, this type of insider stance allows one to “stand on another man’s shadow” (p. 149) – in effect, to view things through a new and different lens. Banks’ “social action” curriculum takes this further, resulting in students taking action on issues of injustice that are revealed through the “transformative” curriculum (Banks, 1994, p. 25).

King’s (1995) Culture Centered Knowledge

King (1995) suggests a similar topology of curricular knowledge to Banks (1994). However, King takes a more critical stance regarding issues of power and knowledge in education. King articulates four strands of curriculum knowledge, including “marginalizing,” “invisibilizing,” “expanding” and “deciphering” (1994, p. 274 – 279).

“Marginalizing knowledge” includes knowledge that may appear multicultural but “simultaneously distorts both the historical and social reality that people actually experienced” (King, 1995, p. 274). King argues that “marginalizing knowledge” is reflected in stories of “our common culture” which reflect bias, omission, or “selective
inclusion” (p. 274). King argues that such a presentation of a universal, common society masks the “racially and economically divided social reality,” in effect presenting “dominant group interests” as “the indivisible interest of all individuals and groups” (p. 274). King utilizes California’s history and social science curricular frameworks, taking issue with a focus on the European immigrant experience as a “model” while marginalizing the “actual historical experiences” of marginalized populations such as Native Americans and African Americans which do not correlate to the consensual narrative of European immigration (p. 274). The “marginalizing knowledge” curriculum appears to affirm a diverse society as a melting pot, yet in actuality serves to reinforce dominant power relations.

“Invisibilizing knowledge,” according to King (1995), “simply obliterates the historical presence, unique experience, contributes and perspectives of diverse people” (p. 275). Descriptions which place “we” and “our” at the center when discussing history but ignore the contributions of others “obliterat[e] the self-identities” of marginalized populations by erasing them from the narrative. As King argues, “invisibilizing knowledge” presents American culture as superior, as the scientific and historical trajectory of progress. The “invisibilizing knowledge” curriculum presents “our” common culture as a “monoculture,” denying “any influence of culture and ideology on knowledge” (p. 275). This curriculum format suggests that there is a common culture of humanity.

King’s (1995) conception of “expanding knowledge” suggests the inclusion of “multiple narratives and rotating standpoints from which to view and interpret social reality” (p. 275). Similar to Banks’ (1994) additive curriculum, King suggests that the
inclusion of various perspectives in the curriculum provides a superficial view of various perspectives that “do not undo, uninvent, or uncover” issues of power in education (p. 279). Examples of “expanding knowledge” include ethnocentric curriculum materials which provide multiple opportunities to consider varied perspectives but do little to deconstruct dominant power relations. King includes in “expanding knowledge” connections between home and school, creating connections between the school and community to enrich classroom learning.

In “deciphering knowledge” King (1994) emphasizes the “social effects of knowledge, particularly with respect to the uses of knowledge for social action in organic connection with ‘the larger struggle for social change’” (p. 279). King argues that this type of curriculum attempts to deconstruct knowledge. Knowledge is viewed critically, with a focus on how knowledge is constructed in relation to power. Like Banks (1994), King is concerned with curriculum as potential for social justice, and a connection between knowledge and social action. Such frameworks suggest the connection between education and social change that are evident in critical pedagogy stances.


Gloria Ladson-Billings’ (1995) theory of culturally relevant pedagogy provides praxis for the active resistance to domination that is suggested by critical theory. Grounded in the literature of both education and anthropology, Ladson-Billings’ framework is concerned with the gap in academic achievement between white students and marginalized populations, particularly African American students. Her critical stance to the issue is clear: culture matters.
A survey of the field of critical curriculum theory reveals similar interests in the intersection of culture, pedagogy, and critical consciousness. Terms such as “culturally appropriate” (Au & Jordan, 1981), “culturally congruent” (Mohatt & Erickson, 1981), “culturally responsive” (Cazden & Leggett, 1981), or “culturally compatible” (Vogt, Jordan & Tharp, 1987), pedagogy reflect a theoretical paradigm which is similar to culturally relevant pedagogy: culture matters, race matters.

According to Beyer and Apple (1988), “critical reflective practices that alter the material and ideological conditions that cause the problems we are facing as educators in the first place” are the goal of critical inquiry in education (p. 4). It is the way in which this critical consciousness evolves into pedagogical praxis that uniquely signifies Ladson-Billings’ (1995) culturally relevant pedagogy. According to Ladson-Billings, “the goal of education [has] become how to ‘fit’ students constructed as ‘other’ by virtue of their race/ethnicity, language, or social class into a hierarchical structure that is defined as a meritocracy” (1995, p. 467). It is this disjuncture between the hidden ideological hierarchy and the dominant-defined “meritocracy” which results in a marginalized population whose academic and social needs remain unmet (Ladson-Billings, 1995, p. 467). Through the implementation of pedagogical praxis, teachers that practice culturally relevant pedagogy provide voice to marginalized populations by creating learning contexts that ensure student academic success, the development of a “relevant” personality through a process of “cultural competence”, and the development of “critical consciousness” (Ladson-Billings, 1995, p. 483).

Culturally relevant pedagogy provides agency to marginalized populations by validating cultural knowledge. This agency, a self-determination, aids in developing a
“relevant” personality that is visible in the valuing of multiple forms of knowledge, and the connections made between subjects and across contexts (a sort of “border crossing” following Giroux, as quoted in Gutek, 2009, p. 404). According to Ladson-Billings, this “relevant” personality connects knowledge of home and cultural habits to the activities of the classroom; academic achievement becomes “cool” (1994, p. 482).

“Cultural competence” as suggested by Ladson-Billings (1995) includes both content that is reflective of diverse and marginalized voices as well as reflective practices which deconstruct hidden messages. According to Cammarota and Romera (2009), the success of marginalized students depends upon reflective practices which deconstruct issues of power and authority. I would argue that deconstructing the authority of the music textbook is an example of a critical consciousness and the “humanizing compassion” which is part of Cammarota and Romero’s conception of “critically compassionate intellectualism” (p. 469). The liberatory possibilities to which Cammarota and Romero aspire rely on the development of critical reflexive practices, both for teachers as practitioners but also as deliverers and mediators of the official curriculum through the vehicle of the classroom textbook.

The notion that knowledge is dynamic and socially constructed is an important strand of culturally relevant pedagogy, and of the critical theory frame on which it is based (Ladson-Billings, 1995). Critical theorists such as Giroux (1988) and Freire (1970) argued that knowledge was a dialogical process which was socially constructed and must be interrogated in light of cultural context rather than as universal truth. Textbooks, therefore, as representations of at the very least “macro truths” must be interrogated
through critical conceptions of knowledge in order to deconstruct the hegemonic discourses that are ingrained in curriculum.

Ladson-Billings argues that culturally relevant teachers believe that “knowledge is not static; it is shared, recycled, and constructed” (1995, p. 481). Understanding knowledges as plural – varied ways of knowing that are contextually constructed - is an important component in deconstructing the “master script” of classroom knowledge as conceived by Swartz (1992). Ladson-Billings’ conceptions of knowledge expect teachers to deconstruct the ways in which the canon of knowledge that can be found in traditional textbooks is a particular version of knowledge that is constructed.

The context in which knowledge is shared and constructed is critical to capturing Ladson-Billings’ (1995) conceptions of knowledge. In deconstructing the textbook as classroom authority, the context of the classroom, the broader field of education, and the larger sociopolitical context all play a part in scripting particular conceptions of knowledge. Gay (1994) argues that educational experience becomes further segmented and segregated when complex and multilayered contexts are inscribed into the viewing cultural artifacts such as music. Recognizing that knowledge is dynamic and socially constructed gives rise to an understanding that student achievement must be measured in a variety of methods, which Ladson-Billings (1994) frames as “multifaceted, incorporating multiple forms of excellence” (p. 481). Villegas and Lucas (2002) argue that this variegated view of knowledge is socially constructed; “there are multiple ways of perceiving reality and … these ways are influenced by one’s location in the social order” (p. 21).
Multiculturalism and World Culture

As I have argued above, the inclusion and representation of diverse populations in general music textbook collections has been situated within historical contexts regarding culture and multiculturalism in education. Scholarly symposia convened during the second half of the 20th century served as a fulcrum for incorporating the multicultural ideology into the curriculum. Thus, including the worlds people in music education textbooks has often been treated as synonymous with multicultural education, often considered as a single, “global multiculturalism.” Yet C. A. M. Banks (2005) suggests that

even though multicultural education and global education both try to help students to develop cross-cultural competencies and skills, each field has unique contributions to make to the education of students. Consequently, the two fields should not be confused. The integrity of each field should be recognized and respected. (xii)

C. A. M. Banks suggests that global education is concerned with understanding the broader world, while multicultural education is concerned with creating equal opportunity for all students to the promise of education. Yet to separate global studies and multicultural education is also to make particular claims about who “we” are and who “they” are. If global studies generally refer to musics from “other places,” and multicultural music education refers to the diverse perspective of marginalized populations within the United States, as Schmidt (1999) suggests, we are left without tools with which to consider the changing demographics of the twenty-first century. As Spearman (2000) suggests, contemporary society is includes the bi-coastal families, where “home” and identity are often an aggregate of identity markers that are negotiated across time and place. As Sekula (1995) described his experience photographing harbors,
Things are more confused now. A scratchy recording of the Norwegian national anthem blares out from a loudspeaker at the Sailor’s Home on the bluff above the channel. The container ship being greeted flies a Bahamian flag of convenience. It was built by Koreans working long hours in the giant shipyards of Ulsan. The underpaid and the understaffed crew could be Salvadorean or Filipino. Only the Captain hears a familiar melody. (as quoted in Bhabha, 1994, p. 11)

This border crossing, this hybridity of culture, is somewhat inextricable. It is difficult to discuss the importance of varied cultural perspectives in multicultural education without considering global perspectives and local contexts. Global studies theories provide a framework for understanding the complexities of culture in a global society.

Globalization, World Culture Theory, and World Systems

Appadurai (1990) has theorized of globalization as “scapes” which serve as “the language of global flows and ideas, practices, institutions, and people” (Spring, 2008, p. 333). Appadurai conceives of global transfers along five axes: “ethnoscapes,” “financescapes,” “technoscapes,” “mediascapes,” and “ideoscapes” (p. 9). These five axes describe the flows of people, capital, technology, popular culture, and institutional policies and ideologies across global borders. Appadurai’s “mediascapes” reflect the complexities of knowledge and power through the medium of popular culture.

“Mediascapes refer both to the distribution of the electronic capabilities to produce and disseminate information ... and to the images of the world created in this media” (Appadurai, 1990, p. 9). “Mediascapes,” therefore are not only the images and ideas that are transferred, but also the medium of distribution. Dimitriadis and Kamberelis (1997) argue of popular films that mediascapes have “opened up spaces where realities that have typically been silenced can be voiced” (p. 146).
Dimitriadis and Kamberelis (1997) suggest the potential of mediascapes as sites of transformation. As Stokes (2004) argues, “globalization implies notions of change and social transformation. The critical questions have been, For whom, For whose benefit, How, and When?” (p. 47). Globalization, according to Stokes, is bound up with notions of dominant power relations: who has the power to change society? Yet as Storey (1996/2003) posits, new media and technology give “access to a world well beyond our ‘local’ community” (p. 152). Issues of dominant power relations are recast globally, reflecting both wider global relationships as well as local issues. As Hall (1991) suggests

What we usually call the global, far from being something which, in a systematic fashion, rolls over everything, creating similarity in fact works through particularity, negotiates particular spaces, particular ethnicities, works through mobilizing particular identities and so on. So there is always a dialectic, between the local and the global. (p. 62)

Globalization theory as it is broadly conceived reflects equity of relationships between “the West and the rest” as Stokes (2004) argues, but also reflect borders and margins and global commerce (see, for example, Appadurai 2002, Ferguson 2002, Tsing 2002). The ideology of a world culture emerged alongside and within global studies, generally described as a homogenizing factor, where “all cultures are slowly integrating into a single global culture” (Spring 2008 p. 334; see also Baker & LeTendre, 2005; Lechner & Boli, 2005). World culture theory suggests that the pace and possibilities of technology obscure local contexts in favor of a global world culture. Yet world systems theory suggests that a world culture view obscures issues of Western privilege. World systems theory holds that the world is two unequal power zones: the core (United States, Europe, Japan) and the periphery. According to world systems theory, “the goal of the
Spring (2008) argues that globalization, whether viewed from a world culture viewpoint or a world systems viewpoint, has “stimulated multicultural education” through a focus on educating students for citizenship in a diverse and global world economy. Music has served as a teaching tool for this global citizenship, a cultural commodity that can serve to “represent” diverse cultures. The travel and transfer of “American” musics such as jazz and hip hop have extended the context for these art forms across time and space, bound up in what Lipsitz (1994) terms “poetics of place.” He suggests

New Orleans jazz and sambas from Sao Paulo circulate freely throughout the world, but they never completely lose the concerns and cultural qualities that give them determinate shape in their places of origin. Through music we learn about place and about displacement… Music that originally emerged from concrete historical experiences in places with clearly identifiable geographic boundaries now circulates as an interchangeable commodity marketed to consumers all over the globe. (p. 4)

This commodification of global music, and its conflation with multicultural music education, resides in the broad categorization of World Music.

World Music and the “Other”

Conceptions of world music as a category range from folk musics from “other” countries to popular music from around the globe. As Bohlman (2002) suggests, world music is

that music we encounter, well, everywhere in the world. World music can be folk music, art music, or popular music; its practitioners may be amateur or professional. World music may be sacred, secular, or commercial; its performers may emphasize authenticity, while at the same time relying heavily on mediation to disseminate it to as many markets as possible. World music’s consumers may
use it as they please; they may celebrate it as their own or revel in its strangeness…World music can be Western or non-Western, acoustic or electronically mixed. The world of world music has no boundaries; therefore, access to world music is open to all. There’s ample justification to call just about anything world music. (Preface)

Quesada and Volk (1997) suggest that a great deal of research in multicultural music education has actually been research on world music: the performance practice and social context for musics from a variety of Western and non-Western cultures. Such conflation of world music, global music education, and multicultural music education has led Burton (2002) to suggest that the field of music education has more methodology and materials than ideology; of world music, he suggests, we “have a definition without a term” (p. 163). The pedagogy is defined while the conceptual framework is not.

Indeed, such statements may explain why Stokes (2004) suggests, “the globalization of music cements the hegemony of significant racial and gendered hierarchies in many parts of the world” (p. 55). Methodologies and materials in world music that are created outside of theoretical conceptions risk reproducing social inequalities. As Stokes (2004) suggests, early research in world music focused on the “production, circulation and consumption” of music, engendering a “fetishization of the local flavor” by presenting “clean (i.e. Western art music-derived) tonalities, vocal qualities, and instrumental textures with carefully foregrounded symbols of identifiable otherness” (p. 53).

Quesada (2002) and Fung (2002) suggest a need, therefore, to redefine – or define for the first time – global music education within contemporary understandings of multiculturalism, globalization, and world music. Quesada suggests that multiculturalism has evolved into an “all-encompassing complex of ideas that include differences in
religion, gender, socioeconomic status, and exceptionality” (pp. 139 – 140). “World
musics entail a collage of musical beliefs and practices, each with distinctive values,
norms, and expectations” (Fung, 2002, p. 188). Thus, a multicultural music education, as
in world music education, should be concerned with “the study of musical components as
they are treated in various musical styles across the world” (Campbell, 1993, p. 16;
emphasis added).

**Authenticity and Hybridity in Music Education**

The charge to study world musics in a culturally authentic way, as suggested by
Campbell (1993) above, can be problematic when considering world musics as part of
global flows and cultural crossings. Indeed, Burton (2002) suggests “perhaps the terms
‘reliability’ and ‘trustworthiness’ would be better yardsticks for measuring musical
materials to establish the degree of linkage between a music and its culture” (p. 164).
Burton argues that authenticity has historically ranged from “very narrow parameters
establishing dates, genres and styles of performance” to “broad definitions encompassing
any musics created or performed by any member of the culture” (p. 164).

**The Ideology of Authenticity in Music Education**

Conceptions of authenticity in music education follow two important strands. The
first pertains to the authenticity of the materials: as Burton (2002) suggests, “Can the
source be trusted to transmit the music of that culture?” (p. 164). In this conception, the
“source” or materials can range from recordings to videos, songbooks, and pictures. The
“source” can also refer to a cultural expert, a “culture-bearer” as commonly defined as
someone within a culture to can “represent” the culture authentically (Burton, 2002, p.
164; see also Volk, 2002). second strand deals with the
Second, authenticity in music education is concerned with the cultural context—the way in which the music is practiced, or functions, in the culture. Burton (2002) suggests that the role should be “identifiable” rather than a “fringe” of the society (p. 164), a notion which I would argue has subtle shades of essentializing culture. Palmer (2002) suggests that context is critical to determining authenticity; indeed, he suggests that “the musical experience must be as identical to the original as possible” or risk “changing that culture’s message” (p. 40).

Yet Seeger (2002) argues that authenticity “is a tricky word,” especially in regard to “declaring that a given style or performance is ‘authentic’” (p. 112). It is exactly this complexity which McCullough-Brabson (2002) notes caused “ethnomusicologists [to] define authenticity out of existence in the 1950s” (p. 133), arguing that musical interactions and changing interpretations are endemic of musical performance. Despite the conceptual complexities of authenticity, McCullough-Brabson’s conception of authenticity still falls within the ideological strands articulated above: musical sources must be “trustworthy” and related to social and historical context (see also Campbell & Scott-Kassner, 1995).

Toward Cosmopolitanism and Hybridity

Clifford (1988) has suggested of museum collecting that establishing authenticity—a link between an artifact and its culture—can be complex. As Clifford argues, preoccupation with creating “authentic” representations binds certain populations to a non-specific past, where the “impure [is] erased in the name of authenticity” (1988 p. 202). He argues that a Western conception of authenticity as being chronological—the “earliest instance” places certain populations in a far distant past. These diverse peoples
don’t exist in a living present, but are relegated to an “exotic other” place and time. Their ability to achieve a type of sociological *Bildung* or self-growth is impaired.

Clifford (1997) further argues that such views of authenticity endanger marginalized populations who become “imprisoned when one part of aspect of their lives comes to epitomize them as a whole” (p. 24). Clifford (1997) argues that the “challenge in representation” is not authenticity, but rather a need to “focus on the …cosmopolitan” (p. 24). In studying the “hybrid” or the impure and inauthentic, the cultural representation of marginalized peoples can be more completely understood. It is not less authentic because it considers the connections between native cultures and their “others” but instead becomes a more authentic representation of the sociological development of the culture. No longer placed in an unidentifiable “once upon a time,” the contemporary anthropological gaze according to Clifford (1997) should view objects as well as people as travelers. Clifford (1997) argues that “travelers move about under strong cultural, political and economic compulsions” (p. 35). In understanding the routes and travels of these commodities, throughout time, sociological representation is more complete, more authentic, than considering a part of a picture from long ago.

Stokes (2004) is more critical, suggesting that authenticity “justifies, naturalizes, and cements the hierarchical and exploitative relationships that (continue to) pertain between centers and peripheries, dominant and subaltern groups” (p. 60; see also Erlmann, 2003; Frith, 2000; Taylor, 1997). Stokes suggests that discussions of hybridity are critical tools with which to challenge dominant power relations. He argues that hybridity, rather than authenticity, provides “evidence of diasporic cultural and political strategies in which immigrants, refugees, and diaspora populations detached from nation-
states situate themselves in global flows and build new homes for themselves” (p. 59). Stokes argues that music is uniquely situated to enable this “politics of the multiple” (p. 59) in which identities are negotiated across varied geographical locations that are not fixed but constructed across social and historical contexts. To consider musical hybridity is to give voice to the marginalized populations that largely comprise the diasporic populations referred to above.

**Summary of Chapter 2**

As Bennett (1995) argues, understanding collections necessitates understanding the historical context and the inherent ideologies and assumptions; in essence, *revealing* those notions which may be presented as natural or neutral. In this dissertation, discussions of the historical development of multicultural understandings in education, as well as understandings of culture in education more broadly and in light of global studies, provides the historical framework for this analysis of general music textbooks. The discussions of culture in education, and notions regarding how culture is valued and transmitted globally, provide an historical trajectory of culture and representation in music education. As such, it provides critical context for the analysis of the general music textbooks that will follow.
CHAPTER 3

DESCRIPTION OF THE STUDY AND METHODOLOGY

Facts are like fish swimming about in a vast and sometimes inaccessible ocean; and what the historian catches will depend partly on chance, but mainly on what part of the ocean he chooses to fish.

(E. H. Carr, 1964, quoted in Donato & Lazerson, 2000, p. 4)

This chapter outlines the methodology and research questions that guided this study. Building upon the discussion of textbook as classroom authority in Chapter 1, I begin with a discussion of textbook research in historical context. This broad discussion of textbook analysis is followed by a discussion of textbook analyses in the field of music. While this type of discussion is normally included in a literature review chapter, I have chosen to include it here in order to place it closer (both conceptually and physically) to the discussion of the methodology and research questions. Following this overview of textbook analysis, I outline the questions that guided this study as well as a rationale for choosing the texts that comprise the study. The chapter culminates in a description of the methodology as well as the limitations of the study.

**Textbook Research in Historical Context**

Textbook research is inherently an interdisciplinary field (Johnsen, 1993), and histories of education have provided a map to the ways in which textbooks have been integrated into education. Marsden (2001) has argued that while a variety of schoolbooks were used in education, the modern conception of a mass-produced textbook did not emerge until the 1890s. Indeed, as Venezky (1992) has suggested, colonial classrooms
focused on an oral/aural curriculum marked by “rote memorization” (p. 248).

However, following the revolutionary war and through the civil war, historical research suggests that the textbook became the “basic instrument” for building national character (see Westbury, 1990, p. 4; see also Marsden, 2001).

Histories of educational reform in the early twentieth century provide a glimpse of the ways that the emerging centrality of the textbook interacted with educational reforms. According to Marsden (2001), the emergence of graded classrooms and a concern with school efficiency resulted in new subject specialists as textbook experts, “ensur[ing] greater uniformity and content” of textbooks (p. 15; see also Tyack & Cuban, 1995; Kliebard, 2004). The ideological “struggles” over the focus of the curriculum and textbooks resulted in an expanded curriculum after World War II, and the need for more curricular materials (Kliebard, 2004, p. ix).

A growing tide of multiculturalism in the 1980s as well as concerns with diversity and representation (Volk, 1998) became one of the primary focuses of textbook research through the end of the twentieth century. Major trends in textbook analysis began to emerge. Representation of cultural diversity became a major theme, both in textual content (e.g. Altbach, 1991a; Damm, 2000; Najafizadeh & Mennerick, 1992;) and images (e.g. Martinez Peña & Gil Quilez, 2001; Pinto, 2002; Unsworth, 2001). Along these lines, textbook research began to address history as reconstruction: textbook research began to look at what McCarthy (1990) argued was a whitewashed version of history (see also Carlson, 1989; Flood & Lapp, 1987; Wald, 1989). According to Fritsche (1992), research attempted to “not only to ask whether, but also how, textbooks should present” themes of prejudice and stereotypes (p. 53).
Gender issues emerged as an important theme as well. Researchers such as Frasher & Walker (1972) studied basal reading texts and found that men and women were portrayed in traditional, stereotypical roles and behaviors. Koza (1994) found women to be underrepresented and stereotypically defined in her analysis of general music basal textbooks. Additionally, textbook analysis considered textbooks comparatively across national borders (e.g. Chu & Kennedy, 2005; Marsden, 2001; Nozaki, Openshaw, & Luke, 2005).

**Ideological Threads in Textbook Research**

Research in a postmodern age has brought “a new awareness of the problematic nature of language, of the sign, of text and discourse” (Cormack & Green, 2009, p. 223). These ideological considerations have become the predominant discourse in contemporary textbook analysis. As McCarthy (1998) argues, “it is important to recognize from the outset that textbooks embody real, lived relations of representation, production, and consumption” (p. 114). The analysis of attitudes and knowledge in textbooks can be seen as a proxy for larger power issues; as Gordy and Pritchard (1995) argue, “the struggle to control knowledge is a struggle over power” (p. 195). Indeed, the studies presented above are evidence that issues of representation largely relate to who has power (as seen above, often white, Western men) and who does not (usually women and minorities). According to Sleeter and Grant (1991), textbooks “withhold, obscure, and render unimportant many ideas and areas of knowledge”; they suggest that textbook knowledge becomes the official valued knowledge. Viewed from another vantage point, this can be seen as a *de facto* devaluation of other forms of knowledge (p. 97).
“Textbooks, like religious ritual, are devices for putting ideas and beliefs above criticism” (Olson, 1989, p. 241).

It is important to note the ways in which textbook research has considered these embedded ideologies. As Apple (1992) argues, “textbooks are really a form of cultural politics” (p. 7). A survey of the literature finds that research into textbooks as cultural politics has followed three related threads. First, textbook researchers have dealt with the ideology of ethnocentricity. While a few researchers such as Ravitch (1990) argue that textbooks demonstrate the success of American pluralism, many more have argued that textbooks tend to “plac[e] the United States and other northern industrialized nations at the center of the educational universe” (Najafizadeh & Mennerick, 1992, p. 215; see also McCarthy, 1998; Rezai-Rashti & McCarthy, 2008). Additional research in this vein has been similarly concerned with the valorization of Western/White culture as the “center” while relegating other forms of knowledge to the periphery (e.g. McCarthy, 1990; Castanell & Pinar, 1993).

A second related ideological thread has concerned itself with the unequal power relations. As Apple (1992) argues, “the process of enfranchising one group’s cultural capital disenfranchises another’s” (p. 5). Textbooks, and their prevalent classroom use, elevate certain types of knowledge as official classroom knowledge; according to Koza (1994), textbooks are “cultural artifacts” which mirror the unequal power relations of society (p. 166). Swartz (1992) similarly argues the textbook acts as a “master script” in which

All other accounts and perspectives are omitted from the master script unless they can be disempowered through misrepresentation. Thus, content that does not
reflect the dominant voice must be brought under control, *mastered*, and then reshaped before it can become part of the master script. (p. 341)

This second ideological thread concerns itself with issues of domination and subjugation; in effect, whose voice is at the periphery (see also Olson, 1989; Rezai-Rashti & McCarthy, 2008).

A third ideological strand in textbook research has concerned itself with agency. Research in this vein has concerned itself with textbooks as a tool to maintain the status quo or to resist it. The textbook is seen as a site for ideological “recontextualization”, to follow Bernstein (as cited in Bezemer & Kress, 2008, p. 169). In this type of research, textbooks become a tool that the dominant culture utilizes not to coerce marginalized groups but to refashion them as compatible with the dominant ideology (e.g. Venezky, 1987; Nozaki, Openshaw, & Luke, 2005). In effect, this research has concerned itself with the complex questions of social constructions of identity. Research in this vein is concerned with the hidden curriculum; put another way, how does “what is” and “what is not” included in textbooks shape student learning (e.g. Case, Ndura, & Righettini, 2005; Wald, 1989). Put another way, this research is concerned with how the center and the periphery interact.

**Textbooks as Commodity**

Apple (1992) asserts that textbooks are “economic commodities” (p. 6).

Textbooks, according to Keith (1991), “offer a mass market, steady turnover, and relatively stable profits to present to the stockholders” (p. 44). According to Gordy and Pritchard (1995), issues of profitability have dominated textbook development. However, researchers such as Tully and Farr (1990) have argued that textbook publishing has
merely been responsive to the market (see also Silverman, 1991; Spring, 1991). That market, researchers argue, has changed and expanded as American texts have extended into foreign markets (e.g. Chu & Kennedy, 2005; Nozaki, Openshaw, & Luke, 2005). Apple (1992) argues that the result of the global expansion of the textbook has resulted in the standardization of marketable content. Additionally, Sewall and Cannon (1991) and Keith (1991) have argued that mega-sized publishing houses have put added pressure on textbooks to produce profits.¹

Questions about the quality of textbooks, and the way that textbooks are selected, have increasingly grown. And while schools remain locally controlled, national concerns over education in addition to highly prescriptive government commission reports have impacted textbook development (Foshay, 1990; Lebrun, et al. 2002). A large body of research has focused on the power of the “adoption states” and larger markets such as Texas and Illinois (see Cody, 1990; Marshall, 1991; Wong & Loveless, 1991); the economic power of larger and/or conservative states has been show to have a strong influence on the development of textbooks. Thus, larger conservative states such as Texas have strong purchasing power, and therefore strong market pressure, in the development of the textbook. Cody (1990) argues that local school boards have not adequately performed their role in textbook selection, suggesting that local school boards have “reneged on their three-hundred-year-old responsibility to America’s school children” (p. 143) by unquestioningly following the adoption choices of larger states. It is not

¹ As Sewall and Cannon (1991) have noted, textbook publishers have “become arms of much larger media operations whose central activities are non-educational” (p. 62).
surprising that the textbooks that dominate the market are those that are approved by these larger states (Cody, 1990).

**The “Managed” Text**

Apple (1992) has argued that textbooks “signify – through their content and form – particular constructions of reality,” and it is this “particularity” that suggests the fact that textbooks are managed, selected knowledge (p. 5). Understanding the textbook as “managed text” suggests that textbook Publishers develop a particular “scopic regime” following Tavares (2009, p. 170) that presents particular cultural conceptions of knowledge (e.g. dominant conceptions) as universal. Trend (1992) argues that the management of textbooks “is akin to that of a Hollywood film, with an endless cast of professional editors, executive consultants, and marketing analysts” (p. 57). Textbook research that focuses on the “managed” text concerns itself with the way in which textbooks content “no longer represents one possible view of the world among many but rather the only legitimate way to interpret the text (Case, Ndura, & Righettini, 2005, p. 378; see also May et al., 1990).

Textbooks analysis of this kind has focused on the way that textbooks manage language and image. Researchers in this area take interest in what Myers (2006) suggests in museum collections are “technologies of presentation” (p. 511). In this area, researchers have concerned themselves with more than ‘merely’ content; they are concerned with the way in which language and image signify, re-signify and recontextualize textbook contents based on the organizational tool of the textbook. As Bezemer and Kress (2008) have noted, contemporary texts incorporate less verbal text and the writing “differs … both syntactically and in its use” (p. 167). Marsden (2001) has
argued that a new “textbookeese” developed as part of the management of the text (p. 121). Evidence of this can be found in textbook readability formulas that have been argued to produce “stilted” text that is below the intended grade level (Tyson-Bernstein & Woodward, 1991, p. 94).

The changing role of language in texts has much to do with the change “sites of display” in the managed text (Bezemer & Kress, 2008, p. 174). Bezemer and Kress (2008) have found that the visual display for textbooks has changed over time. The chapter as learning unit in the 1930s has been replaced in contemporary textbooks by “the double-page spread” (Bezemer & Kress, 2008, p. 174). Whatley (1993) has argued that the management of photos also embeds particular conceptions that manage identity formation; in her research, pictures that emphasize negative stereotypes were presented in large displays with bold fonts.

Research into textbooks has brought to light ways in which managed texts standardize a de facto centralized national curriculum within a decentralized framework. As Apple (1986) has argued, textbooks appear remarkably similar across disciplines. Further, Luke (1991) has argued that the prevalence and routinization of textbooks has resulted in a “standardization of the classroom literacy event” (p. 207). Tully and Farr (1990) have also affirmed that lesson content, activities, and graphics were homogenized.

**Existing Music Textbook Research**

The issues of “whose” music and “whose” aesthetics places the dichotomy of the self/other at the forefront of multicultural music education research (see, for example, Campbell, 2003; D. J. Elliott, 2006; Pitts, 2001; Rideout, 2005; notably, May, Lantz, and Rohr had entered into the conversation of “whose” multiculturalism in 1990). Quesada
and Volk (1997) organized a comprehensive synthesis of the research in world music and music education from 1973 – 1993, a period that correlates to a large portion of the timeframe of this study. In their synthesis, Quesada and Volk provide a typology of multicultural music and world music education research (terms that have been treated as somewhat analogous despite their different meanings and connotations) which includes the following:

1. philosophical research, concerned largely with issues of aesthetics and the broader social reasons for including world musics and music of the “other” (e.g., Jordan, 1992) as well as concerns with authenticity\(^2\) (e.g. Reimer, 2002)

2. historical research, with a primary focus on the chronological history of multicultural music education in the schools (e.g. Volk, 1998)

3. experimental research, concerned largely with musical perception and attitudes (e.g. Abril & Flowers, 2007)

4. methodological studies focused on teacher pedagogy (e.g. Anderson, 1991)

5. classroom and curricular materials (e.g. Burton & McFarland, 2009)

6. analysis of classroom texts and materials, including representation (e.g. Diaz, 1980)

Quesada and Volk’s (1997) research provides an overview of the broad ways in which the field of music education has conceptualized of issues regarding culture and representation, ranging from philosophical and historical concerns to classroom pedagogy and materials.

This study might well be categorized by Quesada and Volk (1997) as an analysis

\(^2\) The term authenticity is used broadly within the field of music education. I discuss the complexities of this issue in Chapter 2.
of representation. As such, it provides significant contribution to music education scholarship. A review of the educational dissertation databases as well as significant journals such as *Journal of Research in Music Education* provides scant evidence of general music textbook analyses. Despite this considerable lacuna, several contemporary textbook analysis studies are pertinent to this study as concern issues of culture and representation. While some general music textbook analyses largely concern themselves with “how much” representation was included (such as Diaz, 1980), other studies examine both “how much” and “how” cultures are represented (such as Curry, 1982 and Moore, 1977). Music textbook analyses that focused specifically on issues of culture and representation as they relate to issues of power relations were less prevalent. The following section provides an overview of some of the existing textbook analysis studies which address the issue of power in “how much” and “how” a culture is represented.

May, Lantz, and Rohr (1990) exemplify one of the earliest textbook analyses to address issues of culture and representation in general music textbooks. May et al. discuss texts as “guiding or constraining the construction of meaning” (p. 5). This study focuses on the textbook as one part of a system of socially constructed knowledge. The text is seen “‘as another participant’ in instruction (rather than authoritative object) because teachers and students impose their own meanings on texts, and these meanings are derived from their past experiences and social relations in the classroom” (May et al., 1990, p. 5). May et al.’s analysis of Silver Burdett and Ginn’s 1988 version of *World of Music* takes as its ideological framework the assumption “that equitable social relations and diverse ways of knowing ought to be valued and fostered in classrooms and curriculum materials in a democratic society” (p. 1). May et al. acknowledge that the
textbook is a part of a system of power/knowledge and are critical of the *World of Music* series’ lack of cultural context and critical thinking activities. They argue, a “focus on how music is made rather than why emphasizes procedural knowledge rather than conceptual understanding of the communicative, social, and cultural dimensions of music” (May et al., 1990, p. 36).

Schmidt (1999) builds upon May et al.’s (1990) conception of general music textbooks as social constructions, utilizing discourse analysis to understand how general music textbooks determine “what is considered ‘legitimate knowledge and culture’ to pass on to students regarding music and musical cultures” (p. 166). Schmidt argues that the field of music education, and its “avoidance of the political” foster a field of music educators who “remain ‘dysconsciously’ unaware of the way textbook materials support dominant societal power relations and construct images of cultures” (p. 434). Schmidt argues that despite surface representations of multicultural content, both series place multicultural music content as “curricular add-ons” to a text that “conforms to a Eurocentric master script” (p. 432 – 433).

Damm (2000) examines general music textbooks in a study of repertoire and representation in Silver Burdett’s *Music Connection* and McMillan’s *Share The Music*. Damm’s findings suggest that stereotypes and misrepresentations of American Indians are prevalent in general music textbooks; his critique of the textbooks includes a lack of cultural context and an additive approach that focuses on the music of American Indians as game songs and lullabies. Additionally, Damm argues that a lack of context including original language and tribe of origin homogenizes American Indian culture into a generic “Native American” which erases local cultures.
Belz’s (2005) analysis of Native American representation in the 2002/2005 Silver Burdett series *Making Music* is useful in that it includes an entire K – 8 series. Belz is concerned with providing objective guidelines for “meaningful” representation, addressing issues such as authenticity, socio-cultural context, musical content, teaching strategies, and contemporary presentations of Native Americans (p. 19). Belz concludes that an increase in amounts of representation of Native Americans is just a first step; she argues that textbooks must be concerned with presenting Native American cultures as “dynamic, active cultures” that are “influenced by contemporary styles and themes” (p. 31 – 32) rather than ancient, primitive cultures.

Feay-Shaw (2002) addressed some of these notions of crossing temporal time frames as well as hybridity in culture in her analysis of the representation of Mexican-American music in textbooks from 1943 – 1995. A major shortcoming of this study is that it doesn’t deal with issues of representation beyond a “counting” method to demonstrate amounts of materials included. However, her study does represent emerging scholarship into issues regarding hybridity and cultural populations, and as such, adds to the scholarly discussion of representation and cultural collection.

**Research Processes**

This study differs significantly from previous studies. Conceiving of the general music textbook as a “musical museum” provides a framework for understanding meanings that are created through the collection process. These meanings are created through the practice of collections, the poetics of collection, and the politics of collection. Previous studies of culture and representation have focused predominantly on “who” is being represented or “how” they are being represented (e.g., Curry, 1982; Damm, 1998;).
However, the focus of the research has been on authentic representation and fails to account for contested and complex issues such as hybridity and intercrossings discussed in Chapter 2.

Several studies have addressed issues of power and privilege (e.g., Koza, 1994; Schmidt, 1999). This study adds to the literature in this area, utilizing a collection studies lens to consider general music textbooks as musical museums. Utilizing a qualitative approach, this study provides a close reading of the texts while also acknowledging that this reading is just one possible reading among many. As Elsner and Cardinal (1997) have suggested, “the history of collecting is …the narrative of how human beings have striven to accommodate, to appropriate and to extend the taxonomies and systems of knowledge they have inherited” (p. 2). Thus, an analysis of general music textbooks across Publishers and time frames provides a history of the musical museum by drawing attention to the “systems of knowledge” (Elsner & Cardinal, 1997, p. 2) that have been privileged over time.

Applying the museum collection lens, I am interested in how the general music textbook as musical museum creates meaning, and how these meanings valorize particular notions about “what musical knowledge is of the most worth.” Further, I am interested in how the performativity of the general music textbook refashions subjects in a cycle of normativity that obscures issues of power and privilege by naturalizing or presenting as “neutral” Western classical music assumptions. In order to understand the tendency to normalize Western classical music assumptions, I explore the textbook frameworks broadly to determine how students are being expected to think about the
formal principals of music. Next, I explore the specific ways in which one type of music is dealt with in the musical museum: African American spirituals.

A body of scholarship exists regarding declining participation of African American students in music programs (e.g. Gustafson, 2009) despite attempts by the music education profession to include diverse music in the curriculum (e.g. Wade, 2009). The multicultural aims that have been the foundation of music education since the Tanglewood Symposium (Dennee, 2005) stand in stark contrast to the declining participation by African American students (Gustafson, 2009). African American music appears in general music textbooks from the early turn of the twentieth century (Curry, 1982) into contemporary general music textbooks. If music education aims to engage with diverse musics, and African American spirituals have been a part of the curriculum for over 100 years, why are African American students less likely to participate in school music programs (Gustafson, 2009)? Gustafson argues that this declining participation has to do with the way that knowledge is valued in the classroom – she connects the valuation of a White comportment with the national standards for music education, suggesting that this devalues African American students.

Gustafson (2009) approaches the issue of culture in education from the classroom perspective, engaging with the national standards for music education as a de facto curriculum. However, Gustafson does not critically review the textbook as the curriculum writ large. By applying the museum lens to the representation of African American spirituals in the general music textbook, I am interested in exploring the ways in which the museum studies lens contributes to scholarship in the vein of Gustafson regarding a connection between musical knowing and musical doing.
Working Research Questions

The following questions have guided the research in this study:

1. In what manner do collection practices in general music textbooks “create” objects?
   a. What music is selected?
   b. What frameworks of interpretation are brought to bear in the organization of objects in general music textbooks?
   c. How do these frameworks of interpretation construct the ways in which objects in general music textbooks function?

2. With a focus on African American spirituals, in what manner do collection poetics create meanings for objects in general music textbooks?
   a. How are African American musics represented in allocation of space when compared to other culture groups?
   b. What “textual meanings” to follow Halliday (1978) are created regarding African American spirituals through the representation of the object in image and text and location within the general music textbook?
   c. What meanings regarding “Self” and “Other” are constructed through the collection narrative?

3. In what manner do the collection politics reflect power relations in general music textbooks?
   a. How are issues of power and privilege “performed” in the musical museum?
b. In what manner do collection practices fashion the voice and comportment of the subject?

Choice of Texts

The following textbooks were analyzed as part of this study:

- Silver Burdett *Making Music* 2005, teacher’s edition, grade 4
- Silver Burdett *Making Music* 2005, teacher’s edition, grade 6

This research study fills an important gap in current music textbook analysis by including both a longitudinal analysis of collections over time as well as a latitudinal analysis of collecting across grade levels and Publishers. The study includes twelve general music textbooks, from two different Publishers across two different time frames in history.

Time Frame

The years 1971/1974 and 2005 were chosen because they represent significant
moments in music education. Mark (2002) argues that two important symposia – the Tanglewood Symposium of 1967 and the Vision 2020 Symposium of 2000 – were part of an era of “intellectual influences” that “created a new face for music education” (p. 249). Marsden (2001) argues that textbook changes reflect the influence of such “outside forces [including] official legislation … or pressure groups” (p. 8). To understand historically how collection processes have created the objects – the musical works - in the general music textbook, I am interested in understanding the relationship between these external discourses and the general music textbook. Keith (1991) notes that a new series of basal textbook can take between two and five years to produce, so analyzing textbooks from 1971/1974 and 2005 provides ample time for these “forces” to have become integrated into the collection practices of the general music collection.

Choice of Publishers

Silver Burdett and Macmillan series were chosen for analysis in this study both for their primacy in the publishing market as well as their long history in publishing such texts. As someone who has taught in the public schools for several decades, I can anecdotally affirm that Silver Burdett and Macmillan were the Publishers that were found in all of the schools that I was hired to teach. My peers at other schools similarly utilized Silver Burdett, Macmillan, or both. In my current role training teachers in high education, the majority of the students I have worked with student teach in a classroom that utilizes one or both of these texts.

There is ample evidence beyond this personal account of the primacy of these two Publishers. As I discussed earlier in this chapter, the textbook as commodity has resulted in a growing push toward creating profitability in publishing; while schools remain
locally controlled, national concerns over education and highly prescriptive
government commission reports have impacted textbook development (Foshay, 1990;
Lebrun et al. 2002). “Adoption states” and larger markets such as Texas and Illinois have
been shown to have a strong influence on the development of textbooks due to their
the public records for textbook adoption from 1940 – 2010 evidences the primacy of
Silver Burdett and Macmillan in the general music classroom; indeed, they are the only
two approved Publishers from 1989 to 2010 (Texas Education Agency, 2010). Further,
public records indicate that both Publishers and/or their parent companies were on
approved adoption lists during the time outlined in this study. The inclusion of these
Publishers in the Texas textbook adoption lists further affirms the broad use of these
textbooks in classrooms across the United States; as Ornstein (1992) notes “all the major
textbook companies conform to the preferences of the larger educational markets … or to
the major adoption states” (p. 2).

Grade Levels

For the purpose of this study, I analyzed three texts from each series: grades four,
five and six. Grades four, five and six were chosen because students are most likely to
utilize the general music textbook during this stage in their development (Schmidt, 1999).
Younger students are more likely to learn music by rote (aurally) rather than hold and use
the general music textbook (Campbell, Demorest, & Morrison, 2008). Additionally,
students in grades four, five, and six are at a critical stage of their identity development. It
is during these elementary years that students construct critical notions of self-identity
(Campbell, Scott-Kassner, & Kassner, 2006). Choosing grades 4, 5 and 6 situates the
study during critical identity development years when students have significant time with the text.

Grades 4, 5, and 6 are the grades when Social Science curriculums tend to focus on a more global perspective rather than the earlier grades’ focus on the local community (Adler & National Council for the Social Studies, 2010). As the national standards for music include an emphasis on culture and context in these middle grades as well, it would seem likely that more world music content would be included in grade levels 4, 5, and 6 to connect with the social science curriculum (Consortium of National Arts Education Associations, 1994).

Materials Studied

This study examined the teacher’s edition of each of the 12 books included in the study. Teacher’s editions include a smaller version of the student page as well as Publisher suggestions and lesson plans for the teacher. Analyzing the teacher’s edition provided critical information regarding how objects in the collection are categorized and classified, as well as how this privileges particular voices in the collection narrative.

Each of the series selected also shows the student page. In the earlier Making Music Your Own (1971), notes to the teacher appear in red type over the student page. In Spectrum of Music (1974), Making Music (2005), and Spotlight on Music (2005), the student page appears in the center of the layout with teacher instructions and enrichment in the outside “frame.” Analyzing the teacher’s edition, therefore, allowed me to note what information was made accessible to all students through its inclusion on the page as well as what information was placed in the “frame” to be mediated through the teacher or included at the teacher’s discretion.
When possible, I analyzed the recordings that are part of the textbook series. Especially in light of the current day emphasis on technology, recordings play a vital role in creating the musical experience. However, due to the limitations of earlier technology and the unavailability of recordings for all 12 textbooks, I was unable to present a comprehensive analysis of the recordings. Instead, recordings were used to reflect on findings rather than as an analytical element.

**Data Gathering and Analysis**

To facilitate data organization and analysis, I utilized the software program *Excel*. This program was used to create a database for all objects in the collection; the data was then sorted by analysis categories or comment codes and themes. The *Excel* spread sheet was coded to include the following identifying information:

- Publisher Name
- Series Title
- Copyright Year
- Grade Level
- Title of Song or Listening Selection
- Page Number
- Composer
- Culture/Origin

Once each of the singing and listening selections were added to the Excel file, I went through each text a second time, adding codes regarding the collection practices. The purpose of these codes was to understand the organization and categorization of the objects. In this second review, I added the following categories:
• Publisher materials (including front and back matter such as descriptive materials on the series, indices, and reference materials)

• Chapter Headings and Organization

• Lesson Plan Organization

• Enrichment Materials (including cultural context, curriculum connections)

Once the initial review of the texts was completed, I began to look for themes within the data. What types of organization were evident from the Chapter Headings? How were lesson plans organized? How did the publisher suggest that the teacher utilize the materials? Codes were created to include these themes, with a focus on the manner in which the organizing materials addressed conceptions of difference and us/them dichotomies.

Following the third review of the texts, I began a focus on the lesson plans and what student learning outcomes were expected. I added two new categories of information:

• Student Learning Objectives and

• Anticipated Outcomes

For each song and listening example, I added a code to represent the focus of the lesson. Using Small’s (1977/1996) notion of Western musical assumptions, I was interested in determining whether general music textbooks privileged Western musical assumptions. First, I examined the lesson materials, unit materials, and indices to determine the focus of the lesson. Next, I assigned a category of focus for the lesson, including Rhythm, Melody/Pitch, Harmony, Form, Tone Color, Texture, and Expression. Next, I added a
comment box for Musical Assumptions. In this box, I notated evidence of the privilege of Western musical assumptions, including PWL (privilege of written literacy), OL (organizing the listener), and PP (privileging pitch and harmony).

My initial three reviews of the text resulted in data regarding what types of knowing were privileged in the collection. I was also interested in deconstructing the ways that general music textbooks create by creating a particular collection narrative regarding the object. In this fourth review of the texts, I examined the ways in which African American spirituals are represented. First, I utilized a counting strategy to determine the culture group representation for song and listening examples in each of the texts studied to determine the amount of representation of African American music. Next, I examined the publisher materials, teacher materials (such as indices and reference materials), lesson plans, cultural context, enrichment activities, student text prose, and graphics/images. For the African American spirituals included in each of the series, I added an additional category to the Excel spread sheet: “Collection Narrative.” In this category, I was interested in examining what meanings were created in the musical museum regarding African American spirituals. How were issues of self/other represented? Were musics presented as entertainment or social action? High art or low art? How was authenticity discussed? What graphics were utilized alongside the written text? What types of cultural context were included?

This fourth review of the texts was conducted over an extended period of time. Prose and lesson plan text were considered in context with graphic images and photos. Codes were created to reflect possible meanings, including Able/Less Able, Music for Entertainment/Music for Social Action, and High Art/Low Art. Additionally, I examined
the lessons regarding African American Spirituals for indications of how the lessons located power through image and text. Who was active? Who was passive? How are those social roles constructed in the written prose and visual images? I also looked at adjacent lesson plans to examine how the African American Spiritual is represented relative to other works.

The purpose of the Excel file was to examine the objects in the textbook in a comprehensive manner, recognizing that not all of the data gathered would be pertinent to the final analysis. Creating a comprehensive file allowed me to think deeply about the materials as well as the categories that were defined by the textbooks and the categories of analysis that I had planned. I frequently reviewed codes, themes, and materials to discern patterns and develop understandings within each text and across the four series included in this study. As Gilbert (1989) has argued, textbook analysis that focuses on smaller units such as the object risks obscuring broader meanings created through the interplay of objects. To avoid missing these meanings, I frequently moved back and forth between literature review and data analysis. I created new codes, hand-written notes, and conceptual maps. As I collected and reviewed the data in the initial reviews of the textbooks, I began to organize the data into general themes regarding what was collected, how it was represented, and how particular meanings were scripted through the collection practices. The analysis of this data comprises the majority of Chapters 4 and 5.

The final section of analysis focused on issues of power and privilege. As I gathered and coded data, I was interested in examining how the collection practices interacted with the physical body. Historically, museums served to inculcate particular ways of being – to entrain the human body (e.g. Duncan, 1996). As such, the experience
of the museum was performative. Considering performativity, power, and privilege in the context of general music textbooks and song led me to a consideration of the “proper” voice. The emerging themes of “high art/low art” and “active/passive” representation and their implications for considering voice in the abstract – as in “giving voice” and “having voice” within an aesthetic lens. This abstract conception of voice led me to a more performative conception of voice: particularly, how the singing voice is acted upon through the vehicle of the musical collection. In this fifth review of the general music textbooks, I focused specifically on the training of the voice. I added codes to the Excel file to examine:

- Range (head voice, chest voice)
- Resonance (round vowels, spread vowels)
- Lips (rounded lips, spread lips)
- Facial Expression (relaxed/easy, emotional)
- Physical Comportment (tall, aligned, still)

As I began to gather data, I also added a category for Accuracy (to refer to the types of singing that are considered most accurate) and for Scientific Basis (to examine the ways in which science and rationality are brought in to the training of the voice). As I examined the song lessons in each of the general music textbooks, I added a “P” for privilege when a particular way of singing was presented as being “proper.” I also added an “M” for marginalization when a particular way of singing was presented as being less valuable than other ways of singing.

The written analysis contained in the next four chapters details the themes that emerged in data collection. Recognizing that any content analysis is merely one possible
reading among many, the analysis presented in Chapters 4, 5, and 6 presents one possible reading of general music textbooks utilizing a collection studies lens. Chapter 4 focuses on collecting as practice, with particular focus on how the general music textbook constructs the framework of the musical museum. Chapter 4 deals largely with Research Question 1 above. Chapter 5 provides a more detailed look at the construction of meaning across a particular population, the creation of a collection narrative regarding African American music utilizing content analysis to deconstruct the meanings that are created regarding African American music. Chapter 5 deals largely with Research Question 2. Chapter 6 looks specifically at collection as politics with a focus on how the subject is refashioned through the activities of the general music textbook. This chapter deals largely with Research Question 3, focusing on the voice as a tool for resignifying both the musical object and the subject. Chapter 7 draws together the conclusions from Chapters 4, 5, and 6, examining the ways in which collection practices, poetics, and politics play out in the general music textbooks in this study. Further, Chapter 7 provides a discussion of the museum lens as a theoretical construct for textbooks analysis, and ending with suggestions for further research.

**Validity and Reflexivity**

Boskt (1979) clearly articulates, “All field work done by a single field-worker invites the question, Why should we believe it?” (p. 193). Indeed, as Weinbrenner (1990) argues, there is not as yet a “universally recognized ‘theory of the schoolbook’” (p. 22). Thus, it can be difficult to establish reliability and validity in textbook analyses that are not quantitative in nature. Validity has, and continues to be, a key debate in qualitative research (see Maxwell, 1992). This study is firmly rooted in the methodologies of the
qualitative research tradition, and content analyses, so as to place it relative to other examples of reliability. By clearly articulating the methodological framework of this study, I aim to ensure and assure that the conclusions that I have drawn have been reached through a rigorous process that is grounded in the scholarly literature. By providing a detailed description of my research questions and data collection processes, I aim to provide a clear snapshot of how I arrived at my conclusions, recognizing that my reading is one of many possible readings. In doing so, I conceive of validity not as “a commodity that can be purchased with techniques…[But] rather, validity is like integrity, character, and quality, to be assessed relative to purposes and circumstances (Bringberg & McGrath, 1985, p. 13). With the purpose of exploring the museum lens for use in analyzing general music textbooks, are the data and conclusions believable?

In order to insure that the data and conclusions are believable, I include significant amounts of theoretical and historical detail to frame my discussion of the data. Nichols (2009) suggests that a “continual movement between data collection and analysis, literature, …and theory” is necessary to demonstrate rigor, a term he argues is “synonymous” with validity (p. 644). In the data collection processes articulated above, I have made significant attempts at meeting Nichols’ threshold for rigor in a qualitative study. This strategy is articulated in the data collection, and also evident in the data analysis chapters 4, 5, and 6, as they include theoretical discussion, review of literature, and the data analysis. Placing theoretical context within the analytical chapters creates a physical proximity between the analysis and the theory, providing “detailed” “thick description” as well as theoretical “triangulation” which Nichols suggests is evidence of qualitative rigor (p. 644). In this study, the literatures of collection studies, music
education, and sociology serve as a sort of theoretical triangulation through which the data is reviewed.

However, Johnsen (1993) notes that analysis of textbooks can be biased. “By applying different parts of the same analytical system, one and the same textbook could theoretically be judged brilliant and worthless at the same time. …[T]his indicates that analysts could tailor their methods to suit their purpose” (p. 23). As I have indicated throughout this study, this reading of the texts represents one possible reading among many. Instead, it has been my goal to demonstrate that the reading is indeed possible and also likely. By clearly articulating the methods of data collection and analysis, a thorough discussion of the literature, and the incorporation of thick description, I aim to establish what Freeman, de Marrais, Preissle, Roulston, and St. Pierre (2007) argue is commonly understood as validity: “the trustworthiness of inferences drawn from data” (Eisenhart & Howe, 1992, p. 644, emphasis added).

In addition to establishing validity through theoretical triangulation and literature review, it is important to take into consideration my role as the researcher. In any qualitative study that is undertaken by one researcher, it is important to consider the positionality of the researcher. As Glesne (2006) suggests, the role of the researcher is critical to understanding reliability and reflexivity. In this study, several strategies were employed to address the positionality of the researcher. First, the methodology chapter clearly states that the analytical reading of these texts is one possible reading among many; as Freeman et al. (2007) note, all data analysis is a sort of construction. To better understand the ways in which my bias interact and impact data collection, I kept a journal to reflect on my researcher bias and positionality. I made journal entries throughout the
research process, reflecting on my role in the research process and the way in which the research intersected with my personal biography. Though not pertinent to the final conclusions that were presented in the written analysis that follows, this reflexivity provided a means for establishing my positionality and reflecting and reconsidering data in light of this positionality to insure that the conclusions that were made from the data were “trustworthy” (Maxwell, 1992).

Limitations of the Study

This application of the collecting lens to general music textbooks is a testing of a theoretical framework – to what extent can an examination of curriculum as collection practices help us understand knowledge selection and regulation in music education? This study is meant to be an exercise of the theory itself, and not an exhaustive analysis of general music textbooks. This study does not attempt to analyze all general music textbooks, from all Publishers, or even all grade levels. The purpose of this study is to determine if the tool is useful in understanding those textbooks that were chosen for analysis (noting the irony in studying how things are chosen for study by choosing something to study). Additional research will be necessary to determine whether the findings of this study are useful in understandings of textbooks at other grade levels, across other disciplines, and across other cultural contexts.
CHAPTER 4
COLLECTING AS PRACTICE

Conception rules the art.  

What a Piece of Work is Man (Sisson, 1974, p. 173)

First, as I said before, you must have your curator. He must carefully consider the object of the museum, the class and capacities of the persons for whose instruction it is founded, and the space available to carry out this object. He will then divide the subject to be illustrated into groups, and consider their relative proportions, according to which he will plan out the space. Large labels will next be prepared for the principal headings, as the chapters of a book, and smaller ones for the various subdivisions. …Lastly will come the illustrative specimens, each of which as procured and prepared will fall into its appropriate place.  

(Flower, 1898, p. 18)

We are just completing a culture of a mountain group here in the lower Torress Chelles. They have no name and we haven’t decided what to call them yet.  

(Mead, 1932, as quoted in Clifford, 2002, p. 230)

John Blacking defined music as “humanly organized sound” (Fung, 2002, p. 187). Such a definition is common in general music classrooms: music-as-organized-sound is a common way of differentiating “music” from “noise.” What Blacking marks as critical is that sound is organized by humans. The manner in which sound is organized is negotiated through socio-cultural frameworks: social practice, aesthetic attitudes, and ideological concerns affect how specific populations choose to organize sound. The general music textbook represents one manner of organizing and categorizing sounds.

This chapter considers “collecting as practice” (Pearce, 1995, p. 5). As Stewart (1996) has argued, “to ask which principles of organization are used in articulating the collection is to begin to discern what the collection is about” (p. 255). In general music
textbooks, the organizational principles are evidenced in the Publisher’s materials and instructions to the teacher, the textbook unit organization, and the lesson plan format. As Elsner and Cardinal (1997) have argued, “classification precedes collecting” – classification articulates the values and ideas of the collector regarding what will be collected (p. 1). How an object is classified and categorized – the role it will play in the musical museum – provides insight into “what the collection is about.”

In museum studies, classification and categorization serve as the primary means by which the object is perceived. Danet and Katriel (1996) have posited that Western collection practices privilege an aesthetic gaze in which the formal properties of an object are revered rather than the object’s function. As Pearce (1996e) similarly argues, collection practices of classification and categorization define the object from the viewpoint of the subject: the collection’s organizational principles determine the “significance” of objects (p. 126). Objects are “not only materials produced as things, but also culturally marked as being a certain kind of thing” (Kopytoff, 1986, p. 64, emphasis added). Objects do not have inherent meaning but are given meaning through the practice of classification and categorization.

As I have argued in Chapter 1, the textbook is one part of the complex ecology of the classroom. In general music classrooms, the textbook serves as guidebook to the musical museum. Like the guidebook to an historical museum, the general music textbook is provided to students (the visitors in the musical museum) to guide their interaction. The teacher, as guide or docent, serves as the classroom expert regarding the musical collection. The guidebook, the general music textbook, is provided to students for use during the journey but is not the property of the student. Unlike other core
subjects, where most students are issued a textbook for use at home and at school, the
general music textbook is kept in the classroom. The general music textbook is a guide to
the experiences in the general music textbook to be utilized with the direct supervision of
the museum guide, the general music teacher.

As Bennett (1995) has argued, museum guidebooks are one of the texts that inform museum interactions; he argues they play an important role in “organiz[ing] the visitor’s expectations and/or memory” (p. 131). Guidebooks, it can be argued, are one iteration of meaning in that they “organize” perceptions. This chapter is concerned with the meanings that are created through the organization of the musical museum in the four series selected for analysis in this study: Silver Burdett’s *Making Music Your Own* (1971), Macmillan’s *Spectrum of Music* (1974), Silver Burdett’s *Making Music* (2005), and Macmillan’s *Spotlight on Music* (2005). As Hall (1997a) argues, objects are created “by the frameworks of interpretation which we bring to them” (p. 3). Through a close reading of the introductory materials found at the beginning and end of the teacher editions for each series, as well as an analysis of the overall structural characteristics of each series, it is evident that all four series are organized as a concept-based curriculum which privileges Western based assumptions regarding musicking.

**Concept-Based Curriculum and Western Musical Assumptions**

Lidchi (1997) argues that representation in museums can be analyzed “to examine the ‘world view’ it sought to put across” (p. 204). In each of the textbook series included in this analysis, the musical museum places primacy on a “world view” of music that is
Brunerian: a concept-based curriculum.¹ In each of the series analyzed for this study, the concept-based curriculum, embedded with traditional classical Western assumptions, is the fulcrum on which multicultural music materials are wrought into a classical tradition, “reshaped” following Bennett (1986), into the musical ideals of the West. As Bennett (1986) has argued,

> dominant culture gains a purchase not in being imposed, as an alien external force, on to the cultures of subordinate groups, but by reaching into these cultures, reshaping them, hooking them and, with them, the people whose consciousness and experience is defined in their terms, into an association with the values and ideologies of the ruling groups in society. (p. 19)

In the case of general music textbooks, these values and ideologies take the form of Western musical assumptions regarding rhythm, melody, harmony, form, tone color, and texture.

**Western Musical Assumptions**

Small (1977/1996) has argued that Western-dominant ideological assumptions are incongruent with multicultural music education. As Small has convincingly argued, “certain assumptions of our ‘classical’ music tradition, which we think of as basic and universal elements of all music, are very far indeed from being so” (p. 8).² Small’s discussion of the music of Bali offers a potent example of musicing that does not adhere

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¹ Chapter 2 provides an overview of Bruner’s influence on music education, and the concept-based curriculum.

² Small presents a lengthy discussion of Western musical assumptions. For the purposes of this dissertation, I have synthesized his argument into three distinct areas: Western privilege of the written score, pitch and harmonic dominance over rhythm, and formal organizational devices. For a detailed discussion of Small’s Western musical assumptions argument, see Small (1977/1996, specifically Chapter 3).
to Western music principles. Small argues that Western musical assumptions privilege a written literacy, with an emphasis on accurately re-creating music in performance. Small argues that Western musical assumptions privilege this type of written literacy over other cultures that practice an aural/oral tradition of musicing.

Further, Small (1977/1996) argues that Western musical assumptions privilege pitch and harmony as the tonal “perspective” over other traditions and perspectives (p. 13). Western diatonic harmony, and the relationships that are created through harmony, are privileged over other ways of adding texture. Rhythm is seen as a primitive organizational perspective, while harmony is represented as scientific and rational. The structure of layered tone colors in Balinese Gamelan and African drumming circles are seen as primitive to Western traditions of musicing that utilize tempered tunings and scalar relationships as structural elements. Textures that move in parallel patterns, according to Small, are seen through Western musical assumptions as less sophisticated. Contrapuntal relationships are privileged (Small, 1977/1966).

Finally, according to Small (1977/1999), Western musical assumptions privilege the use of “conscious devices” such as form to establish the listener’s place in the score and “to prevent the listener from becoming lost in time” (p. 36). This conception bifurcates the social experience of musicing into active performer and passive listener, with the listener positioned as “less able” and in need of broad formal devices to follow the journey of the music. Further, according to Small, the use of formal devices to locate musical events in time serves as a reminder of the work of the composer. In contrast to

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3 For additional examples, see Schmidt (1999) and her discussion of Tibetan music as well as Wade (2005).
musical practices that allow for a more fluid concept of pattern and time, relying on the communication and interaction of performers and audience, Western musical conceptions of form remind the listener of the choices of the composer through an emphasis on melodic and harmonic events that serve as structural markers – as aural “signposts”.

Western Musical Assumptions and the Study of Structure

The concept-based curriculum, discussed in Chapter 2, organizes musical study as structure: rhythm, melody, harmony, form, tone color, and texture. By utilizing a Brunerian framework to break music into smaller concepts, the elements of music appear to present categories of analysis. However, general music textbooks frame these categories of rhythm, melody, harmony, within Western musical assumptions. The presentation of Western conceptions regarding rhythm, melody, harmony, form, tone color, and texture as neutral and universal redefines objects of the musical museum as worthy for inclusion in the musical museum. As Lidchi (1997) succinctly states, “objects are incorporated and constructed by the articulation of pre-existing discourses” (p. 198). The discourses of the concept-based curriculum and Western classical music construct objects in the musical museum within their frameworks, creating a particularized reading of the objects that is bound by the discourses of the Western-based concept curriculum and its attendant ideological assumptions. In the textbook series included in this study, these ideological assumptions are evident in the Publisher materials found at the beginning and end teacher editions, the overall structural characteristics of each series, and the lesson plan format of each series.

Structural Characteristics of *Making Music Your Own* (1971)

Silver Burdett’s *Making Music Your Own* (1971) is the only series in this analysis that does not include extensive directions to the teacher regarding the structure and format of the series. A single paragraph in red print at the top of the table of contents indicates that “instructions to the teacher are printed in red type and do not appear in the pupil’s edition” (*Making Music Your Own*, 1971, Grade 4, Grade 5, and Grade 6, Table of Contents). A review of the chapter headings might initially suggest that the musical objects in the collection are organized around musicing experiences: music objects appear to be categorized by the manner in which they function in cultural celebrations as well as socio-geographical contexts (see Figure 1, below).

Figure 1: Chapter Headings in Silver Burdett’s *Making Music Your Own* (1971)

<table>
<thead>
<tr>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical Introduction</td>
<td>Music Is Shaped By The Purpose It Serves</td>
<td>All Journeys Begin From The Spot Where One Stands</td>
</tr>
<tr>
<td>Harvest Festival</td>
<td>English Settlers On The East Coast</td>
<td>Music of the British Isles and Central Europe</td>
</tr>
<tr>
<td>Midwinter Celebrations</td>
<td>Blending Of Cultures From Canada To New Orleans</td>
<td>Harvest Festival and Midwinter Celebrations</td>
</tr>
<tr>
<td>Music of Lands Near and Far</td>
<td>Blending of Cultures In Central United States</td>
<td>Over the Horizon</td>
</tr>
<tr>
<td>Historical Events Celebrated in Music</td>
<td>Blending Of Cultures In the Great Far West</td>
<td>Welcome to America</td>
</tr>
<tr>
<td>Music of Cold Lands</td>
<td>Blending Of Cultures South Of The Border</td>
<td>Emerging Jazz and Entertainment Music</td>
</tr>
<tr>
<td>Music of Warm Lands</td>
<td>End-Of-School Programs</td>
<td>Background of Jazz</td>
</tr>
<tr>
<td>Playing Instruments</td>
<td></td>
<td>The Art of Music</td>
</tr>
<tr>
<td>End-Of-School Programs</td>
<td></td>
<td>End-of-School Programs</td>
</tr>
</tbody>
</table>
These chapter headings serve as an organization for the table of contents, a placement that might seem to signify their importance structurally. However, the impact of these headings is decidedly diminished in the actual body of the text, as both the teacher edition and student edition do not include chapter headings within the body of the text. Clearly, some other structural organization is framing the collection. A close reading of the index materials and stated behavioral outcomes, as well as a review of the representation of musical objects in the museum, suggests that the museum is not, as the chapter headings might suggest, organized by how music functions (a concept we will revisit in chapter 5). Rather, I will demonstrate that the museum is organized around the principles of a concept-based curriculum that privilege Western classical assumptions.

The Making Music Your Own (1971) series in some ways resembles songbooks used in the earliest days of music education; there is very little text other than the musical songs, and there are very few images (Wilson, Gary, & Greene, 1988). The teacher’s edition includes very few directions other than basic pedagogical suggestions such as “encourage children to make up a simple movement” in fine red print (e.g., Making Music Your Own, 1971, Grade 6, p. 24). Each musical object generally appears as a single item (though occasionally a selection for singing will appear on the same page as a selection for listening (e.g., Making Music Your Own, 1971, Grade 6, p. 31). The series includes very few graphics and a minimal amount of text, often limited to 2 or 3 sentences—though it is interesting to note that the series does include full-page color photos of orchestra instrument families (e.g., Making Music Your Own, 1971, Grade 4, p. 57) and full pages of text when discussing listening to orchestral instruments or listening for tonality (e.g., Making Music Your Own, 1971, Grade 6, p. 30).
However, the Publisher’s “Guide to the Study of Music Elements” included in the index indicates the influence of Brunerian principles and a concept-based curriculum. The influence of Bruner’s (1960) notion that “the foundations of any subject may be taught to anybody at any age in some form” (p. 67) is evident in the *Making Music Your Own* series. The Publisher indicates that the “structured” program (p. 270) is designed to be studied in “consecutive order” (Table of Contents), and the “Guide to the Study of Music Elements” included in all three grade levels analyzed for this study indicates that Western elements of music – a concept-based curriculum – is the foundation of the program (*Making Music Your Own*, 1971, Grade 4, Grade 5, and Grade 6).

**Lesson Plan Format in Making Music Your Own (1971)**

Unlike the other three series included in this analysis, *Making Music Your Own* does not include a particular lesson plan format. However, the behavioral objectives listed at the end of the Grade 4, 5, and 6 teacher’s editions suggest that student outcomes include “perceiving,” “reacting and producing,” “analyzing and evaluating,” and “conceptualizing” (*Making Music Your Own*, 1971, Grade 6, p. 270). The manner in which this is achieved is not scripted in a lesson format, and it appears that a teacher’s classroom pedagogy is conceived of as individual. However, as the primary classroom resource, the textbook format of a concept-based curriculum evidences a privilege of Western classical musical assumptions.

Evidence that the concept-based curriculum is embedded with Western classical assumptions as articulated by Small (1977/1996) can be found in the behavioral objectives that form the basis of the curriculum. According to the Publisher’s note, students are expected to move from the “discipline of listening” (*Making Music Your
135

*Own*, 1971, Grade 6, p. 255) into reading notation. Students first experience the elements through “perceiving” – they hear a recording, song, or musical pattern, and then “rea[c]t and produc[e]” music in response (*Making Music Your Own*, 1971, Grade 6, p. 256). This active component includes a variety of musicing, including singing, playing instruments, improvising, and moving. Next, students are expected to “analyz[e] and evaluat[e]” (*Making Music Your Own*, 1971, Grade 6, p. 256). It is here that Western based assumptions are more clearly evident. The focus of the student behavioral objectives regarding “analyzing and evaluating” (*Making Music Your Own*, 1971, Grade 6, p. 256) is to develop Western classical musicianship – students are expected, for example, to locate the tonic or home tone, or to analyze melodic contour within the written score. These ideas are then to be “conceptualiz[ed]” (*Making Music Your Own*, 1971, Grade 6, p. 256) through the students’ abilities to transfer their analytical understandings to other written scores.

This distinction bears some discussion. In placing the student behavioral objectives as a hierarchy, the lesson plans move from an aural/oral experience of perceiving music into an active participation of music. This type of musicing, according to scholars such as D. J. Elliott (1995) is socially constructed: musical doing in response to musical models. However, the move to a Western literacy of analysis of written scores and the application of that analysis to other written scores, when placed as the culmination and evidence of learning, suggests that the oral/aural tradition of musicing is primitive to a Western form of conceptualizing music, which is predominantly a written literacy. In placing the behavioral objectives in a linear fashion, the textbook appears to suggest that Western musical assumptions regarding rhythm, melody, harmony, form,
tone color, and texture are more advanced than other ways of conceptualizing about music.

Primacy of Written Score in *Making Music Your Own* (1971)

According to Small (1977/1996), Western musical assumptions privilege the written score. A composer’s score is viewed as the authentic artifact, and performers are expected to accurately re-create the written score. A clear example of this in the textbook series *Making Music Your Own* (1971) is the focus in behavioral outcomes regarding expression that include understanding tempo, dynamics, and articulation – directions that in Western music are clearly printed in the score. The behavioral outcome for the student is to have accurately read the score and re-created the markings of the composer; expression is couched as the re-creation of the composer’s intent.

The series *Making Music Your Own* (1971) privileges the written score even when studying music from cultures which privilege an aural/oral literacy. An example of this can be seen in the Grade 6 lesson on “Shorty George.” (*Making Music Your Own*, 1971, Grade 6, p. 188). Students are expected to examine the blues score and identify it as a blues piece before listening to the recording. While the blues tradition is an aural/oral rather than written literacy (Curtis, 1988), the lesson plan privileges the Western notion of a written score by asking students to analyze the score prior to listening. “Shorty George” is recontextualized into a Western classical musical tradition, where students experience the blues as a written score through its written, formal principles such as syncopation, blue notes, and phrase breaks rather than an aural tradition of musicing. Students are expected to be able to see blue notes and syncopation, but there is no expectation that they be able to hear such distinctions.
Privilege of Pitch and Harmony Over Rhythm in *Making Music Your Own* (1971)

As the Publisher of *Making Music Your Own* (1971) states, “the child’s understanding of music grows as he has opportunities to focus on and to articulate about what he hears” (Grade 6, p. 270). Listening examples in the series serve as a primary means through which students develop listening attitudes. The lesson regarding Ginastera’s “Invocation of the Powerful Spirits” is an example of the way in which Western values of harmony are privileged and musical traditions that are organized around rhythm are considered more primitive, as I will discuss below.

The Grade 6 *Making Music Your Own* (1971) text includes a study of the background of jazz that includes the folk music of South America. The inclusion of South American folk music as the roots of jazz is problematic in its presentation as well: the presentation of South American folk music as the “roots” of jazz fails to address the ways in which peoples and music traveled, with particular crossings and intercrossings, creating a hybrid music with varied influences. Further, it is problematic that the “roots” of jazz include a South American-inspired symphonic work that adheres to some of the musical characteristics of Western classical music.

In the selection by Ginastera, the student is directed to listen to the way that rhythm creates a “harsh, violent, and primitive-sounding style” (*Making Music Your Own*, 1971, Grade 6, p. 215). The text included at the top of the page serves to further identify this music as primitive by connecting it to the Incan civilization, which the text pointedly notes did not have a written language. This construction of rhythm and oral literacy as primitive further embed notions of written literacy as the sign of culture. The lesson that follows in the Grade 6 textbook ensures that students can articulate these
assumptions: the lesson asks students to articulate the way in which Ginastera’s rhythmic piece “sounds so different” from Haydn’s “Menuetto” (Making Music Your Own, 1971, Grade 6, p. 216). If Ginastera’s percussion and rhythm created a primitive sound, then it would seem logical that the melodic strings of Haydn’s “Menuetto” are culturally more advanced, privileging the melodic and harmonic choices of Western classical music over the South American folk-inspired music of Ginastera.

The lesson plan for “Now Let Me Fly” (Making Music Your Own, 1971, Grade 5, p. 26) in the Grade 5 textbook serves as a striking example of how rhythmic devices are subjugated to melodic devices. In this lesson, students experience an African American spiritual that was previously learned in the Grade 4 text (Making Music Your Own, 1971, Grade 4, p. 42). This song is situated within the Grade 5 unit on musical function; thus, one would expect to see evidence of how African American spirituals function. However, there is nothing in the text that discusses function or cultural context (an idea that I will return to in Chapter 5). Instead, the lesson privileges pitch as the primary means of experiencing the spiritual.

As Curtis (1988) argues, African American spirituals are marked by a musical density that is predominantly rhythmic, and achieved through layered interactions between performers. Intricate syncopations and cross-rhythmic patterns are used to create a “density of musical events” that is rhythmically based (Curtis, 1988, p. 25). One way in which cross-rhythm patterns can be established is through the use of an ostinato. An ostinato is commonly understood as a repeated pattern that can be either rhythmic or melodic. In this lesson, the textbook suggests that students explore a melodic ostinato. Rather than focusing on the ways that cross-rhythms can be created, and emphasizing
syncopation and creating a “density of musical events” through the study of rhythm, the lesson focuses on the use of melody to create a repeated pattern.

Further, the text suggests creating an additional layer of sound by creating a partner song. A partner song is commonly understood as two songs that can be sung at the same time because they follow the same harmonic structure. By incorporating the melodic ostinato and the feature of a partner song, students are directed to focus on the way that the varied melodies create a Western counterpoint rather than on the intricacies of the rhythmic layers. The lesson culminates with students playing the melody of the song on the tuned bells – an additional reminder that this lesson was focused on melody rather than on pitch. Students will logically seem to have conceptualized African American spirituals as privileging melodic, harmony, and Western counterpoint, a notion which the scholarly literature regarding African American music suggests is incomplete if not entirely incorrect (see, for example, Curtis, 1988; E. Stewart, 1998; Peretti, 2009; Ramsey, 2001; Ramsey, 2004).

Privileging Form as “Conscious Device” in Making Music Your Own (1971)

Each of the Making Music Your Own (1971) texts included in this study focus on developing an understanding of form as a conscious device to regulate and mark the listener’s place in musical time. As Small (1977/1996) notes, this conscious attention to form to regulate the musical experience is a distinctively Western musical assumption that is not universal. However, the texts in Making Music Your Own focus on form as an organizing device across all musical experiences regardless of cultural tradition.

The Grade 5 Making Music Your Own (1971) text notes, “all music has unity and variety” (p. 40). However, the text utilizes this as a definition for Western musical form
rather than discussing the varied ways that cultures create unity and variety, (e.g. pitch systems, rhythmic layers, instrumentation). Instead, the series *Making Music Your Own* focuses on unity and variety as marked by melodic and harmonic changes in Western musical forms. Melodic contour moves by step, leap, or repeat. Harmony follows a mathematical pattern. Throughout the series, the Publisher focuses on developing the ear of the student to be able to hear these distinctions. Deep listening is marked as hearing changes in a linear fashion rather than hearing subtle complexities of a particular rhythmic layer or individual sonority. Students are expected to be able to hear when a song changes from major to minor, or from a triple metric pulse to a duple metric pulse, moving into the ability to hear theme and variations. It is striking that the series often devotes several pages to the study of theme and variation (see, for example, *Making Music Your Own*, 1971, Grade 6, pp. 52–57). Rather than focusing on a student’s ability to hear and explore a variety of possible tonalities and metric pulses, the text focuses on helping students hear when tonality or metric pulse changes. Students are expected to hear the melodic variations that are also marked by balanced Western phrase lengths and Western harmonic progressions. Hearing and making note of musical change and in a linear fashion rather than a textural fashion is a marker of Western musical assumptions (Small, 1977/1996).

As renowned American composer Aaron Copland (1952/2011) suggests in his well-known treatise on *What To Listen For In Music*, form is the “planned design that binds an entire composition together” (p. 91). Copland notes that compositional design, though varied across composers, nearly always follows somewhat known forms that are identified by phrasing, harmonic progressions, and melodic variation. One might more
accurately say of the privilege of Western musical aesthetics in *Making Music Your Own* that “all music can be mapped as planned melodic and harmonic design”. Such collection practices deny other possible forms of marking time, such as rhythmic cycles and improvisational elements, such as is found in the classical music tradition in India (Small, 1977/1996; Reck, 1992; Wade, 2009).

**Collection Practices in Macmillan’s *Spectrum of Music* (1974)**

Structural Characteristics in *Spectrum of Music* (1974)

A “fragmented approach” to curriculum that had marked the early 1960s was replaced in the 1970s with an interest in arts integration, connecting music to visual arts as well as social science (Mark & Gary, 1999, p. 392). Macmillan’s *Spectrum of Music* (1974) is evidence of this educational reform, featuring a “comprehensive” music curriculum, a “related arts” curriculum for viewing and making visual art, and lesson plans which highlight connections to other core areas such as social science and language arts.

Macmillan’s *Spectrum of Music* (1974) uses a similar concept-based approach to organizing the musical museum that privileges Western classical assumptions regarding musicking. The series is organized into four content areas: “The Media of Music,” “The Components of Music,” “The Structure of Music,” and “Perspectives of Music” (*Spectrum of Music*, 1974, Grade 4, Grade 5, Grade 6, p. T2 – T3). The following figure outlines the subheadings used in each grade level to organize the musical collection.
Figure 2: Chapter Headings in Macmillan’s *Spectrum of Music* (1974)

<table>
<thead>
<tr>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Media:</strong></td>
<td><strong>Media:</strong></td>
<td><strong>Media:</strong></td>
</tr>
<tr>
<td>Singing</td>
<td>Learning About Voices</td>
<td>Sound of Rock</td>
</tr>
<tr>
<td>Latin-American Percussion</td>
<td>Exploring Percussion Instruments</td>
<td>Drums of the World</td>
</tr>
<tr>
<td>Combining Stringed Instruments</td>
<td>Exploring Strings</td>
<td>The Guitar and Its Cousins</td>
</tr>
<tr>
<td>Combining Wind and Percussion Instruments</td>
<td>The Symphony Orchestra</td>
<td>The Sounds of Voices</td>
</tr>
<tr>
<td></td>
<td>Exploring Music with Tape Recorders</td>
<td>Exploring the Pipe Organ</td>
</tr>
<tr>
<td><strong>Components:</strong></td>
<td><strong>Components:</strong></td>
<td><strong>Components:</strong></td>
</tr>
<tr>
<td>Rhythm</td>
<td>Rhythm</td>
<td>Rhythm</td>
</tr>
<tr>
<td>Melody</td>
<td>Melody</td>
<td>Melody</td>
</tr>
<tr>
<td>Harmony</td>
<td>Harmony</td>
<td>Harmony</td>
</tr>
<tr>
<td>Expression</td>
<td>Expression</td>
<td>Expression</td>
</tr>
<tr>
<td><strong>Structure:</strong></td>
<td><strong>Structure:</strong></td>
<td><strong>Structure:</strong></td>
</tr>
<tr>
<td>Repetition</td>
<td>Balance</td>
<td>Inside the Music</td>
</tr>
<tr>
<td>Variation</td>
<td>Variations</td>
<td>Forms of Music</td>
</tr>
<tr>
<td>From Folk Song to Rhapsody</td>
<td>Music and Dance</td>
<td></td>
</tr>
<tr>
<td><strong>Perspectives:</strong></td>
<td><strong>Perspectives:</strong></td>
<td><strong>Perspectives:</strong></td>
</tr>
<tr>
<td>Neighbors of the Pacific</td>
<td>What Makes Music Popular?</td>
<td>Man, Music and Homeland</td>
</tr>
<tr>
<td>Music of Long Ago</td>
<td>The Music of Early America</td>
<td>Nationalism and Romanticism in Music</td>
</tr>
<tr>
<td>Music for All The Year</td>
<td>Music of European Noblemen</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Songs for Four Seasons</td>
<td>Music for the Seasons</td>
</tr>
<tr>
<td></td>
<td>Music of My Country</td>
<td></td>
</tr>
</tbody>
</table>
As is evident in Figure 2 above, the “Components” section of the series clearly indicates a concept-based curriculum; the Publisher materials suggest that this section is concerned with “the ways in which the basic ingredients of sound are used to create rhythm, melody, harmony, and expression” (*Spectrum of Music*, 1974, Grade 4, p. T 3, emphasis added). As a Western-based components of music focus, the “ways” are clearly Western, an observation which is born out through a close reading of the chapters. Western understandings regarding the written literacy, harmony, pitch, and form are clearly evident in the unit headings and the “desired responses” from students.

Yet Western assumptions are not just evident in “The Components of Music” units. The “ways” that sounds and musical perspectives are explored in the other major sections of the text also privilege Western classical musical assumptions, albeit less explicitly. In this next section we explore the lesson plan format and the manner in which it further serves to privilege Western classical music throughout the textbook.

**Lesson Plan Format in *Spectrum of Music* (1974)**

The *Spectrum of Music* series articulates a very specific pedagogy for the teacher: the musical experience of the student is scripted by the pedagogy of the lesson plan. Each lesson plan is organized as into six parts. The “purpose” of each lesson explains “why” the musical material is to be studied (*Spectrum of Music*, 1974, Grade 6, p. Tiii). The “materials” heading articulates what is “need[ed]” for each musical experience (*Spectrum of Music*, 1974, Grade 6, Tiii). The “motivation” heading provides a specific way to “interest” students in the learning (*Spectrum of Music*, 1974, Grade 6, p. Tiii). The “exploration” section includes the detailed activities involved in experiencing the musical museum (*Spectrum of Music*, 1974, Grade 6, p. Tiii). The “extension” section includes
ways to apply the learned concepts; in some cases, extension includes public performance while in others it merely suggests a culminating activity (Spectrum of Music, 1974, Grade 6, p. Tiii). The “desired response” section articulates student-learning outcomes: what will the students have “learned” from their experience with the musical museum? (Spectrum of Music, 1974, Grade 6, p. Tiii). Additionally, a yellow box at the bottom of each page provides supplemental information, including “related arts” that integrate other fine arts areas with the curriculum, “music background” notes designed to “reinforce musical learnings,” “curriculum correlation” notes for integrating core subjects with the music curriculum, and “phonetic transcriptions and translations” (Spectrum of Music, 1974, Grade 6, p. Tiii).

Within the six-part lesson plan, a Western musical literacy is privileged – even when the music being studied is not part of the Western canon. Though the descriptive words seem to allow for multiple ways of musicing, the content of the lessons suggests that the extension of the desired response is most often an application of the musical ideas into Western written literacy, and the desired outcomes reinforce the primacy of Western musical assumptions, as demonstrated below.

Primacy of Written Score in Spectrum of Music (1974)

The “Desired Response” section of the lessons demonstrates a clear focus on achieving music literacy that is Western based – that is, a literacy focused on the primacy of a written score rather than a literacy that is based in an aural tradition even when an aural literacy is more appropriate to the culture of music being studied. Each text analyzed in this study begins with an initial chapter focused on “The Media of Music” or sound sources. This interest in how sound is made would seem to suggest that this section
of the text would logically suit privileging a more oral/aural tradition over the Western classical privilege of a written score. However, an overview of the folk music and African-American music included in these sections demonstrates a primacy of the written score; “desired responses” from students focus on developing written literacy rather than a culturally appropriate aural/oral literacy (e.g. Curtiss, 1988; Peretti, 2009; Ramsey, 2001; Ramsey, 2004).

The Grade 5 lesson “I’m Gonna Sing” (*Spectrum of Music*, 1974, Grade 5, p. 118) is a striking example of the way that an aural/oral tradition replaced with pedagogy which privileges written literacy. The student text identifies this as a spiritual (though not an African-American spiritual). However, a detailed “Curriculum Correlation” in the teacher’s edition provides information regarding the way oral/aural tradition of spirituals, including a call and response rote method of performance and the inclusion of percussive hand clapping. As Curtis (1988) would describe it, the performance tradition would be predominantly oral, with a “density of musical events” created by the layered clapping patterns (p. 25). The student text, and the purpose statement in the teacher’s lesson plan, both suggest an oral tradition for the lesson – “to explore different ways of using the voice for expressive purposes” (*Spectrum of Music*, 1974, Grade 5, p. 8).

However, the lesson activities and culminating desired response are acutely in tune with Western classical musical assumptions that deny the oral/aural tradition of African American music and only serve to “reshape” and recontextualize the music (following Bennett, 1986, p. 19) into the Western music tradition. Students are asked to study the score for composer markings regarding performance, including tempo, dynamics, and articulation. Further, students are expected to identify interval patterns in
the melody line prior to singing it. Next, students are to identify the descant melody. All three of these activities take place before students sing the song. The written score serves as the primary introduction to the musicing event, rather than an aural/oral tradition. Further, the “desired response” for student learning outcomes expects that students will have achieved an “increased ability to read [music] independently” (
*Spectrum of Music*, 1974, Grade 5, p. 9).

Privilege of Pitch and Harmony Over Rhythm in *Spectrum of Music* (1974)

Small (1977/1996) has suggested that Western classical music privileges a Western harmonic “perspective” over other musical traditions that are predominantly rhythmic (p. 16). Within each of the textbooks included in this study, harmony is presented as the culmination of rhythm and melody into a complex, supreme harmonic “perspective” (Small, 1977/1996, p. 16). Rhythm is presented as an initial building block, a primitive component that requires the addition of single pitches (melody) and that are enriched through the complexity of harmonic structure. The artistic expression of music is addressed last.

A close reading of the lessons in the Grade 4 *Spectrum of Music* (1974) textbook evidences this privilege of Western harmony. In the initial lessons, the “desired responses” of students includes recognizing, both through analysis of a score and aurally, Western-based harmonic progressions. As the unit progresses, students are expected to use “correct” terms to describe Western harmony (for example, *Spectrum of Music*, 1974, Grade 4, p. 83). Students next explore sound sources, choosing classroom bells and xylophones to re-create the Western harmonic perspective in their performance of melodies. The culminating lesson is a stark description of the purpose of the harmony
unit: students will “exercis[e] musical judgment” (*Spectrum of Music*, 1974, Grade 4, p. 87). In this unit, students are taught to privilege a Western harmonic “perspective” (Smalls, 1977/1996, p. 16). Student exploration of musical sounds is “reshaped” through a unit that privileges the “musical judgment” of Western classical music; as was discussed in Chapter 1, this impacts the identity of diverse students in a way that further negates their cultural experience.

Across the Grade 4, 5, and 6 *Spectrum of Music* (1974) textbooks there is an emphasis on establishing musical structure and cohesiveness through pitch rather than tone color or texture. As Small (1977/1996) has indicated, this primacy of pitch relationships is evidence of Western classical assumptions. In Macmillan’s *Spectrum of Music*, pitch is privileged in the manner that sound sources are presented. “The Media of Music” sections do not represent a benign classification of sounds and vibrations, but rather privileges pitch relationships over other musical structuring possibilities.

As Kartomi (1990) argues, there are changing conceptions of how sound sources can be classified; “classifications are often synopses or terse accounts of a culture’s…deep-seated ideas about music and instruments, as well as, in some cases, philosophical, religious, and social beliefs” (p. 7). This argument is compatible with Small’s (1977/1996) suggestion that music practices are embedded with ideological and socio-cultural assumptions, as discussed in Chapter 2. Kartomi notes that during the twentieth century, the Hornbostel-Sachs system of categorizing sound sources has been widely recognized as a universal system of organization because, “being essentially numerical rather than lexical, it is free of false linguistic connotations” (Kartomi, 2001, p.
Kartomi (2001) suggests that a benefit of the Hornbostel-Sachs system, which still serves as a primary musicological and museum organization system, organizes sound sources based on the *manner* in which sound vibrations are made. However, Kartomi suggests that Western music traditions commonly organize sound sources by the technique that required to play the instrument. This is a subtle difference, but one that bears teasing out in light of Small’s (1977/1996) argument regarding Western musical assumptions.

The Hornbostel-Sachs system, as Kartomi (2001) has argued, is based in function (sound vibration) rather than technique (culturally specific musicing). Sound vibration appears empirical – the sound is created *in this manner*. Musical technique can be made culturally specific – sounds *should be created in this manner*. Kartomi argues that Western musical assumptions organize sound sources as woodwinds, brass, percussion, and keyboards despite obvious issues this type of classification regarding conflicting and confusing characteristics, organizing the media of music as “how the instrument is played” rather than as sound vibration. The *Spectrum of Music* series, as I will

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4 The Hornbostel-Sachs system of sound source categorization includes: *ideophones*, where sound is made by instrument vibration, such as a xylophone; *membranophones*, where sound is made by a vibrating membrane, such as a drum; *chordaphones*, where sound is made by vibrating strings, such as a violin; and *aerophones*, where sound is made by vibrating columns of air, such as a flute (Hornbostel and Sachs, 1914/1961). Olsen (1980) suggests the additional category of *corphophone* to describe sounds created from vibrating parts of the body. Ramey (1974) also suggested the addition of *electrophone* to describe electronic sound sources.

5 For example, a piano is considered a keyboard instrument. Yet, it has vibrating strings like a violin, which are struck by a hammer, like a percussion instrument. Another example is the saxophone, which is a woodwind despite the fact that it is made of brass.
demonstrate below, follows a similar Western-based categorization system which focuses on pitch relationships of sound sources rather than tone color. Each text organizes the tools of music not by the culturally specific conceptions regarding sound vibration but rather as a Western-based categorization of sound functions that universalizes Western conceptions regarding the media of music.

Each Spectrum of Music textbook introduces students to “The Media of Music” through the singing voice; students explore the pitches of the singing range and utilize those pitches in a variety of songs. Rather then emphasizing the way in which voices are vibratory sound events, and the variety of vocal colors that can be created through vibration, the Western classical assumptions of the Spectrum of Music series are evident in an emphasis on pitches in different ranges, and how those pitches, when organized, determine voice types. The possible voice types represented include traditional Western classical vocal ranges, including Soprano, Alto, Tenor, Baritone, and Bass. These assumptions are further evident in the Grade 5 text. Men’s and women’s voices are described as being “high and light” or “low and heavy” (Spectrum of Music, 1974b, p. 2). This description aligns with Western classical conceptions of singing, in which Sopranos sing “high and light” and Basses sing “low and heavy.” Pitch is the predominant structural feature - that which is high is light and that which is low is heavy. Such a view is not inclusive of other non-Western forms of music making, including African American gospel pieces and Polish Highlander music, where high voices can also be thick and heavy “belted” forms of vocalism.

Chapter 6 explores in detail the manner in which the textbook series addresses the study of the voice.
Other categories of “The Media of Music” are also organized around musical technique rather than sound vibration. Percussion, primarily understood as anything that can be hit or struck, is represented – yet the emphasis is on pitched percussion (such as marimba, timpani and bongos) and in recognizing how those pitched percussion relate to the voice. Non-pitched percussion instruments such as claves are included only as accompaniment to songs in which the instrument is used to reinforce the rhythm of the pitched melody, such as “Vidalita” (*Spectrum of Music*, 1974, Grade 4, p. 19). Melody is privileged above all else; a plethora of song lessons list as a desired response that the students be able to “balance their voices so that the melody is clearly heard” (*Spectrum of Music*, 1974, Grade 5, p. 101).

Privileging Form as “Conscious Device” in *Spectrum of Music* (1974)

Throughout the *Spectrum of Music* texts analyzed for this study, an emphasis on developing the student’s ability to hear pitch relationships and harmonic structure - as well as the student’s ability to re-create these relationships from a written score – is readily evident. The series further places an emphasis on a Western musical perspective through an emphasis on form as a “conscious device” for organizing musicing (Small, 1977/1996, p. 36). As Small has argued, Western classical music privileges formal devices “to make clear the articulation in time and prevent the listener from being lost” rather than utilizing rhythm as the metric device for organizing time (p. 36). As Small argues, Western classical music devalues rhythm to a marker of the duration of pitch rather than a structural device.

In *The Spectrum of Music* (1974), form is presented as a “conscious” understanding of pitch relationships and harmony as a method of organizing listening. In
the Publisher’s “Chart of Concepts, Competencies, and Content, Grades K-6” the
Publisher articulates a philosophy of musical form that is organized around pitch and
harmonic relationships. Students are expected to recognize repetition and contrast (such
as verse and refrain form) evident in melodic and harmonic variations (of phrases and
cadences) that create tension and release. In The Spectrum of Music, Western ideas of
harmony and pitch relationships organize the listener through an understanding of these
“conscious devices” which organize the listener’s experience in time. In the Grade 6 text,
the Publisher devotes three full pages to the formal properties of the symphony, and its
formal properties, in stark contrast to the remainder of the text, which largely keeps
lesson units to one or two pages. In the Grade 5 text, students are expected to understand
theme and variation and rondo form, and to identify these forms through their use of
melodic repetition and harmonic cadence. None of the texts include any musical forms
that are organized through rhythmic repetition or other structural devices, such as the
Indian tala (which is organized by the number of the strokes the performer employs in
playing the drum beneath an ongoing improvisation which does not cadence).


Structural Characteristics of Making Music (2005)

The Publisher materials of Silver Burdett’s Making Music (2005) tout the series as
a “comprehensive” and “balanced” program organized into two major sections: “Steps to
Making Music” and “Paths to Making Music” (p. T14 – T15). The instruction materials
of this series are considerably expanded from the 1971 series. With over 440 student
pages in each edition, the materials represent more than a single year’s worth of
curriculum. With general music programs commonly limited to less than one hour per
week of instructional time (and often less),\(^7\) the lessons that are likely to be utilized are the “core” lessons rather than the extension lessons and the “Paths to Making Music” section. Figure 3 below shows the descriptive titles utilized in Silver Burdett’s *Making Music* (2005) series for the core lessons.

Figure 3: Chapter Headings in Silver Burdett’s *Making Music* (2005)

<table>
<thead>
<tr>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Exploring Music</em></td>
<td><em>Exploring Music</em></td>
<td><em>Exploring Music</em></td>
</tr>
<tr>
<td><em>Learning the Language of Music</em></td>
<td><em>Learning the Language of Music</em></td>
<td><em>Learning the Language of Music</em></td>
</tr>
<tr>
<td><em>Building Our Musical Skills</em></td>
<td><em>Building Our Musical Skills</em></td>
<td><em>Building Our Musical Skills</em></td>
</tr>
<tr>
<td><em>Discovering New Musical Horizons</em></td>
<td><em>Discovering New Musical Horizons</em></td>
<td><em>Discovering New Musical Horizons</em></td>
</tr>
<tr>
<td><em>Making Music Our Own</em></td>
<td><em>Making Music Our Own</em></td>
<td><em>Making Music Our Own</em></td>
</tr>
<tr>
<td><em>Bring Your Passport</em></td>
<td><em>Music Around the World</em></td>
<td><em>Say It With Drums</em></td>
</tr>
<tr>
<td><em>Chasing a Dream</em></td>
<td><em>In the Pop Style</em></td>
<td><em>Be A Star!</em></td>
</tr>
<tr>
<td><em>Earth, Sea, and Sky</em></td>
<td><em>Keepers of the Earth</em></td>
<td><em>Sound Waves</em></td>
</tr>
<tr>
<td><em>Sing Out!</em></td>
<td><em>We Sing!</em></td>
<td><em>Strike Up the Chorus</em></td>
</tr>
<tr>
<td><em>Sing and Celebrate!</em></td>
<td><em>Holidays in Song</em></td>
<td><em>Celebrate the Day</em></td>
</tr>
</tbody>
</table>

\(^7\) This is according to Campbell, Demorest, and Morrison (2008). Other researchers such as Mark and Ward-Steinman (2010) similarly confirm this.
Figure 3 above reveals that while the thematic units change with each graded level, the concept-based curriculum is organized identically across Grades 4, 5, and 6. A visual organizer on page T14 of the teacher’s edition suggests a Western concept-based curriculum (see Figure 4 below).

Figure 4: “Steps to Making Music” Sequential Instruction Graphic, *Making Music* (2005), Grade 4, p. T14.

As is evident from the graphic in Figure 4 above, the curriculum is centered on Western concepts: expression, rhythm, form, melody, timbre and harmony. As the graphic presents it, the concept of harmony is the highest achievement in the paths to making music, and the stepping stone to subsequent understandings. It is interesting to note the way the graphic “visualizes” the concept-based curriculum. It might, on first appearances, seem as if more content – either conceptually or in terms of musical examples – is included as the student takes more “steps” in their musical journey. However, the number of lessons in each unit (eight) and the amount of musical material is relatively the same.
across each unit and each textbook. Rather, it would appear that the chart represents the accumulation of these Western classical assumptions, through each lesson, so that successive experiences with the musical museum results in a magnified effect, and the internalization of Western musical principles, which we will discuss in Chapter 6.

**Lesson Plan Format in *Making Music* (2005)**

I will discuss a particularized manner of interacting with the musical object is organized by the scripted lesson plans of *Making Music* (2005). Each lesson includes a “lesson at a glance” box that describes the concept to be studied as well as the materials that are needed. Additionally, a large highlighted portion of the box reaffirms the focus of the lesson within the National Standards for music, connecting the concept-based curriculum with the broader discourses in music education.

Each lesson plan includes the following elements four elements: first, an introduction, which often includes some initial musical information, is used to frame the interaction with the musical object. Next, students develop understandings through scripted activities that prescribe the interaction with the musical object. National standards are re-articulated within each step of the lesson at “point of use [to] identify your instructional goals” (*Making Music*, 2005, Grade 4, Grade 5, Grade 6, p. T17). Each lesson closes with an assessment to ensure student understandings of the concept-based curriculum. “Footnotes” provide additional curricular resources, including “Cultural Connection,” “Spotlight On,” “Movement,” “Building Skills Through Music,” “Across the Curriculum,” “Skills Reinforcement,” “Character Education,” and “Technology/Media Link” (*Making Music*, 2005, Grade 4, Grade 5, Grade 6, p. T16 – T17).
Like *Spectrum of Music* (1974), a major goal of the program is to develop music literacy that is accomplished through “reading and writing music notation” (*Making Music*, 2005, Grade 4, Grade 5, Grade 6, p. T20). Such a goal privileges the Western classical tradition of music notation over other forms of musical literacy. A striking feature of the *Making Music* (2005) curriculum is the use of scripted lesson plans to deliver the concept-based curriculum. By scripting not only the pedagogical activities but the *actual language used by the teacher*, the Silver Burdett series *Making Music* (2005) serves as a guidebook to the musical museum, educating students on the proper interaction with the museum rather than allowing for individual and individualizing experiences.

The scripted lesson is evident across all grade levels examined in this study. Lesson plans instruct teachers on what to say, such as when introducing concepts - for example, “SAY Degrees of loudness and softness in music are called dynamics” (*Making Music*, 2005, Grade 5, p. 47). The lesson plan also scripts what teachers are expected to ask: “ASK which variation was played in the slowest tempo? The quickest tempo?” (*Making Music*, 2005, Grade 5, p. 66). Further, the lesson plan scripts what teachers are to assess and observe: “Observe students’ ability to accurately perform the phrase” (*Making Music*, 2005, Grade 5, p. 109).

As we will see further in Chapter 6, the implication of the scripted lesson is that the role of the teacher is reduced. Duffy, Roehrler, and Putnam (1987), in their research on the use of elementary basal readers, argued “teachers see themselves as technicians who follow directions rather than as professionals who adapt curricular materials to the particular needs of the individual students or groups of students” (p. 359). Further,
Marsden (2001) has argued that the prevalence of enrichment resources and “cross curricular links” has contributed to the deskilling of social science teachers: “far from increasing the autonomy of the teacher, it has served to reduce it” (p. 213). The textbook, therefore, serves as a universalizing guidebook to the musical museum: the scripting of the interaction insures that students will experience the musical examples in the proper manner, and the assessments insure success in music education is synonymous with success in Western classical methods of music-making.

Primacy of Written Score in *Making Music* (2005)

The Publisher’s materials describe Silver Burdett’s *Making Music* (2005) as a “systematic” program for music literacy, where literacy is described as “reading and writing music notation” (Grade 5, p. T 20). In the *Making Music* series, oral/aural traditions are ignored in favor of a Western tradition that privileges the written score. As Small (1977/1996) suggests, Western classical music assumes “the idea of the musical composition as having an abstract existence apart from the performer and the performance, to which the performer aspires to present as close an approximation as he can” (p. 36). The notion not only of reading a score, but of reading it with every-increasing accuracy, is evident in the *Making Music* series.

In the *Making Music* (2005) Grade 5 text, the African-American spiritual “This Train” (p. 27) is presented not in a culturally congruent oral/aural tradition, but as a written score that is to be learned accurately. Indeed, students are instructed to read the pentatonic notation, read the notation using pitch syllables and hand signs, and clap the rhythm using rhythm syllables. The extensive development of the student’s ability to accurately read the written notation of the pentatonic scale and rhythmic syncopation are
completely at odds with the African-American aesthetics outlined by Curtis (1988). The Curriculum Connection in the Making Music Teacher’s Edition suggests the oral tradition, and other notes within the text affirm that the Publishers are aware that an oral/aural tradition is culturally appropriate for African-American spirituals. However, in addition to the scripted lesson plan, the extension activities and the assessment activity privilege the ability to read from notation the scales and rhythms of “This Train.” Additional examples of this privilege of the written score are found throughout the Grade 4 and Grade 6 texts as well.

Privilege of Pitch and Harmony Over Rhythm in Making Music (2005)

In each of the Making Music texts included in this study, pitch and harmony are privileged over rhythm. Rhythm is presented as a building block, the primitive first layer of sound that is refined and made more complex through the addition of melody and harmony. The structure of “Steps to Making Music” is presented by the Publisher as a sequential program with lessons in basic rhythm followed by lessons that focus on melody, harmony, and expression. Students experience the steady rhythm of work songs (e.g., Making Music, 2005, Grade 4, p. 13) before they explore intervals and scales and composing (e.g., Making Music, 2005, Grade 4, p 21).

The emphasis on pitch and harmony over rhythm is most obvious in the “Pitch and Rhythm Index” included in all three grade level texts. This index is referenced in the introductory materials for the teacher that appear at the front of the text as an important resource for teaching specific pitches and rhythms. The teacher materials assert that these melodic and rhythmic sequences are “built-in” to each lesson to facilitate (written) musical literacy and to “make it easy to teach the reading lessons” (Making Music, 2005,
Grade 4, p. T21). As is evident in Table 1 below, the pitch patterns that are built into facilitating musicianship increase in quantity that students are expected to perform. Additionally, a survey of the pitch sequences in each grade level text notes that the pitch sequences increase in complexity across grade levels from 3 note patterns to 12 note patterns and altered scalar patterns. In contrast, the rhythmic patterns in each grade level are fewer in quantity and complexity, with the Grade 5 and Grade 6 rhythmic pattern requirements identical. Music literacy, it would seem, is based on a growing understanding of the complexities of pitch rather than an increasing understanding of rhythm as a complexifying musical element.

Table 1: Grade Level Pitch and Rhythm Sequences for Study in *Making Music* (2005)

<table>
<thead>
<tr>
<th></th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quantity of Pitch Sequences</td>
<td>54</td>
<td>144</td>
<td>173</td>
</tr>
<tr>
<td>Quantity of Rhythm Sequences</td>
<td>21</td>
<td>21</td>
<td>22</td>
</tr>
</tbody>
</table>

Privileging Form as a “Conscious Device” in *Making Music* (2005)

In each of the three grade level texts, listening lessons are designed to focus student attention on form in music. These lessons privilege Western traditional forms such as canon, theme and variations, and fugue over other musical traditions that have more fluid forms or forms that are rhythmic based, such as Indian classical music. In each of the *Making Music* (2005) grade level texts included in this study, a focus on conducting draws student attention to distinct changes in musical phrasing. Additionally,
listening maps introduce students to the major markers of musical form, presenting a visual guide to the aural experience of listening to music. Together, the focus on conducting and the use of listening maps suggests that proper listening is marked through attention to the conductor and the major sections of musical form. This notion is distinctly Western, and in contrast to other forms of musicing where musical time is based on intricate rhythmic combinations rather than broad formal markers (such as Balinese Gamelan), as well as musical forms that are more fluid and spontaneously determined, such as American jazz and African drum ensembles.

The listening map for Charles Ives’ “Variations on America” (Making Music, 2005, Grade 6, p. 163) provides an example of the way that Western musical form is privileged (see Figure 5 below). Students are instructed to study the differences between each variation, following the visual listening map through repeated listenings. Students are assessed on their ability to point to the appropriate variation on the map. Such listening maps, with a focus on large structure demarcations, are common across each of the three Making Music grade level texts.

Listening maps for musical traditions that do not easily fit into these larger structural forms are absent from the textbooks. For example, no listening map is included for the listening lesson for Bobby McFerrin’s “Circlesong 7” (Making Music, 2005, Grade 4, p. 81). The text pointedly notes that the work is made up of melodic and rhythmic ostinatos; however, these layers are not presented in any type of listening map; the temporal fluidity of the improvisation in the piece presents challenges beyond listening maps which exist in traditional time. Therefore, students are not assessed on
their ability to hear the rhythmic and improvisational elements. This type of privilege is evident in multiple examples across each of the three *Making Music* grade level texts.

Figure 5: “Variations on ‘America’ Listening Map,” *Making Music* (2005), Grade 6, p. 163.

**Collection Practices in Macmillan’s Spotlight on Music (2005)**

Structural Characteristics of *Spotlight on Music* (2005)

The Publisher’s materials for Macmillan’s *Spotlight on Music* (2005) suggest that the program is “jampacked” with materials “to fit all seasons and purposes” (Grade 4, Grade 5, Grade 6, pp. 1-5). Like *Making Music* (2005), Macmillan’s *Spotlight on Music*
represents a considerable expansion of curricular materials from the earlier series, approximately 400 pages per grade level. The series is organized into four sections, including a “Spotlight on Concepts,” which includes four “core” lessons and four additional extension lessons in each unit. Additionally, a “Spotlight on Music Reading,” includes further lessons designed to “ensure grade-appropriate mastery in reading musical notation” and a “Spotlight on Performance,” includes musical pieces for public performance. “Spotlight on Celebrations” provides additional musical materials for seasonal and patriotic celebrations (*Spotlight on Music*, 2005, Grade 4, Grade 5, Grade 6, pp. 1-17).

With the large amount of material included in the textbook, it would be nearly impossible for a teacher to cover all of the music in the collection during the average school year. The Publisher materials suggest that music specialists follow the CORE music lessons, supplementing the curriculum when possible with the materials from the other three sections (*Spotlight on Music*, 2005, Grade 5, p. x). As I will demonstrate, these core lessons in “Spotlight on Concepts” privilege Western musical assumptions.

The “Spotlight on Concepts” program is organized similarly across grades 4, 5, and 6. Each program includes six units, and each unit includes four “CORE” lessons (notably always printed in capitol letters) and four extension lessons (*Spotlight on Music*, 2005, Grade 5, p. x). Figure 6 (below) shows the concept headings for each grade level.

The unit titles in Figure 6 represent general thematic organizations, likely designed to engage students and to fulfill the Publisher’s promise to “make music learning fun” (*Spotlight on Music*, 2005, Grade 4, pp. 1-11). A close reading of the text, however, reveals that these themes are window dressing for a concept-based curriculum
that privileges Western classical music. Within each unit, the introduction of a concept is followed by activities that allow the students to participate in music recreation, followed by a formal or informal assessment of the student’s learning of the concept. Each of the CORE lessons in Macmillan’s *Spotlight on Music* (2005) is designed to “motivate” and “manage” the student learning of these Western assumptions (Grade 4, Grade 5, Grade 6, pp. 1-24).

Figure 6: “Spotlight on Concepts” units in Macmillan’s *Spotlight on Music* (2005)

<table>
<thead>
<tr>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1: Music for Everyone</td>
<td>Unit 1: Americans Sing</td>
<td>Unit 1: Rhythm Rocks the World</td>
</tr>
<tr>
<td>Unit 2: Musical Messages,</td>
<td>Unit 2: Coming to America</td>
<td>Unit 2: Singing a Song</td>
</tr>
<tr>
<td>Musical Journeys</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit 3: Happy Go Lucky!</td>
<td>Unit 3: The Old Becomes the New</td>
<td>Unit 3: Gotta Dance!</td>
</tr>
<tr>
<td>Unit 4: Musical Discoveries</td>
<td>Unit 4: A Tale to Be told</td>
<td>Unit 4: Let’s Play</td>
</tr>
<tr>
<td>Unit 5: One Musical Planet</td>
<td>Unit 5: Expressions in Song</td>
<td>Unit 5: Compose Yourself</td>
</tr>
<tr>
<td>Unit 6: A Time to Dream,</td>
<td>Unit 6: Music for Changing Times</td>
<td>Unit 6: The Road to Performance</td>
</tr>
<tr>
<td>A Time to Sing</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Lesson Plan Format in *Spotlight on Music* (2005)

Each of the *Spotlight on Music* (2005) lessons is organized in a three-step lesson. The “Motivate” section introduces students to the main theme of the lesson, often placing it in the broader context geographically or historically. In the “Develop” section, students have an opportunity to perform musical tasks, such as creating a rhythm pattern on a drum. The “Develop” section is organized around three activities: label, in which vocabulary is introduced and students are directed to particular features of the music in
the written score or aurally; explore, in which students independently or in small
groups engage with the topic for the lesson, such as exploring different rhythms that
could accompany a song; and practice, in which students are given specific directions on
how to apply the musical concept to their music making. The lesson plan finishes with
“Apply and Close” in which students are formally or informally assessed on the focus of
the lesson. During this section, teachers are given “Wrap Up” activities that review the
vocabulary and concept that was the focus of the lesson.

The Publisher materials for Macmillan’s *Spotlight on Music* (2005) state that the
materials are “student centered,” providing opportunities for students to work
independently, in small groups, and as a class (2005, Grade 6, p. xii). However, the
scripted lessons which comprise the *Spotlight on Music* (2005) series center student
learning on a concept-based curriculum; the “student centered” learning does not imply
that students explore and interrogate musical ideas. Rather, the independent and small
group work that is included in the texts are focused around a teacher script that reinforces
Western based musically assumptions.

Though additional research would be needed to determine whether teachers utilize
the script, or mediate the script through their own experience, it is a striking feature of the
*Spotlight on Music* (2005) series that the teacher role as interpreter of the musical
museum is relegated to tour guide, with prepared script and prepared responses.
The Grade 6 lesson “Down By the Riverside” provides a clear example of the way that a
teacher script focuses student engagement on a Western concept-based curriculum.

The teacher’s introduction to the musical material is specific and scripted: the
teacher is to “explain to students that African Americans have made tremendous
contributions to music. African-based rhythms have served as foundations for many styles of music” (Spotlight on Music, 2005, Grade 6, p. 23). Further, teachers are told to “invite students to talk with each other about styles that they know originated in African American culture” (Spotlight on Music, 2005, Grade 6, p. 23). Next, students listen to a recording of the selection, and the teacher is scripted to ask the students to clap on beats 2 and 4. Next, the students are asked to describe the melody of the song; a variety of answers are acceptable, and possible answers are included in the teacher text. Next, the students are asked to discuss how the melody and rhythm “create an upbeat feeling” (Spotlight on Music, 2005, Grade 6, p. 24). Finally, the students are directed to read a page of the text which discusses Western melodic contour; in this section, the text offers four ways that a melody can move: scale-wise motion, skips, leaps, and repeated pitches. The suggested informal assessment suggests that the teacher ask students to identify examples of skip, leap, step, and repeat in the melody of the song.

This scripted lesson has clear opportunities for student voices in the lesson, as one would expect in a series that purports to be “student centered” (Spotlight On Music, 2005, Grade 6, p. xii). However, a close reading of the lesson plan suggests that the scripted teacher role is to direct the students to appropriate answers, which are then assessed at the end of the lesson. A Western-based concept of melody is the focus of the lesson; student interactions with the musical museum are limited to responding to teacher prompts. In the portion of the lesson where students are manipulating the materials of the arts by singing, clapping, and moving, the lesson takes on a teacher-directed format which scripts appropriate responses to questions and directs student attention to conceptions of melody as step, leap, and repeat which privilege Western musical assumptions.
Primacy of Written Score in *Spotlight on Music* (2005)

Each of the *Spotlight on Music* (2005) texts included in this study place an emphasis on the written score. As the Publisher materials note, the series is “organized for success” where success is defined as the ability to read and notate music (*Spotlight on Music*, 2005, Grade 4, Grade 5, & Grade 6, p. 1-7). Diverse musics from around the world appear to be included as motivation to engage students in the study of written notation. This assertion is confirmed in an analysis of the core lesson student learning objectives in each of the grade level texts included in this study.

As discussed above, the *Spotlight on Music* (2005) series features eight lessons in each unit, where the first four lessons serve as core lessons. In the 24 core lessons included in each grade level text, the student learning objectives focus on reading and notating music. Most lessons clearly show reading and notating music in the “Meeting National Standards” Skills box (e.g. *Spotlight on Music*, 2005, Grade 4, p. 6; Grade 5, p. 6; and Grade 6, p 6.). The few lessons that do not include a standard for reading and notating music (such as *Spotlight on Music*, 2005, Grade 4, p. 130) require reading and writing music in the lesson activity even though it is not listed in the “Meeting National Standards” section.

Even in lessons that represent an aural tradition, the *Spotlight on Music* (2005) series tends to privilege a written literacy. An example of this can be seen in the lesson on “Old Arks A-Moverin’” (*Spotlight on Music*, 2005, Grade 4, p. 130). In this lesson, the student learning objectives assert that students will “identify music forms presented aurally” (*Spotlight on Music*, 2005, Grade 4, p. 130), suggesting that the lesson is culturally “authentically” teaching music of an aural literacy. However, a survey of the
lesson plan reveals that the aural introduction to the song is followed with directions to find the aurally presented rhythmic patterns in a graphic rhythmic notation and traditional rhythmic notation. This type turn to written notation even in traditions of musicking which privilege an aural literacy is common across all three texts (such as *Spotlight on Music*, 2005, Grade 5, p. 174 and *Spotlight on Music*, 2005, Grade 6, p. 13).

Privilege of Pitch and Harmony Over Rhythm in *Spotlight on Music* (2005)

The Publisher’s materials for *Spotlight on Music* (2005) suggest to the classroom teacher that songs are the “heart of the music program” (Grade 6, p. 1-5); such a claim suggests that the melodic material of songs is the “heart” of the curriculum. This conclusion is borne out in the structure of the lesson plans. In each of the *Spotlight on Music* texts included in this study, a focus on melody in songs and listening examples is privileged over rhythm. Each of the “Spotlight on Concepts” sections of the text include six units with four core lessons in each unit, for a total of 24 core lessons. The units in *Spotlight on Music* appear to suggest a hierarchy of musical elements, where rhythm serves as a foundation, or stepping stone, to increasingly complex understandings of pitch and harmony. In each unit, new understandings regarding pitch relationships, or harmonic combinations, are preceded by a review of rhythm as a foundational “pulse.” This structure is evident in the “Lesson Sequence” planner that occurs at the start of each lesson (e.g. *Spotlight on Music*, 2005, Grade 4, p. 2B; Grade 5, p. 2B; Grade 6, p. 2B). In each of the planners, rhythmic concepts serve as a foundation for including increasingly difficult melodic concepts. And, similar to Silver Burdett’s *Making Music* (2005), the rhythmic concepts are simple, two or three note motifs in contrast to the extended melodic patterns.
The lesson plan on “Korean Percussion Rhythms” (Spotlight on Music, 2005, Grade 5, pp. 52 – 53) serves as an example of how rhythm is subjugated to pitch and harmony. In this lesson focused on Korean percussion, several paragraphs of text and several photos introduce the percussion techniques and rhythm of Korean percussion instruments (see Figure 7 below). A rhythm map shows a written representation of the drumming patterns (further evidence that the text privileges a written score even in aural musical traditions). Yet, despite the lessons purported focus on rhythm, the lesson culminates in the learning of a Korean folk song and a student assessment “Wrap Up” where students are assessed on their ability to articulate the pitches that comprise a pentatonic scale and accompany the piece with layered melodic patterns, creating harmony.

Figure 7: “Korean Percussion Rhythms,” Spotlight on Music (2005) Grade 5, p. 52.
Like *Making Music* (2005), the Macmillan series *Spotlight on Music* (2005) utilizes listening maps to direct student attention to melodic and harmonic markers that indicate larger form delineations. A survey of the Scope and Sequence chart included in each grade level text demonstrates that form is conceptualized as moving from smaller elements such as melodic phrases to larger formal structures such as theme and variations and concerto grosso (as seen in *Spotlight on Music*, 2005, Grade 4, pp. 410 – 411; Grade 5, pp. 458 – 459; and Grade 6 pp. 442 – 443). Other means of organizing music, such as rhythmic patterns and tonal layers are treated as foundational concepts or building blocks rather than techniques for organizing compositions and musicing experiences.

The lesson on Japanese Taiko Drumming (*Spotlight on Music*, 2005, Grade 6, pp. 16 – 17) is a particularly illustrative example of how the listening maps in *Spotlight on Music* privilege Western classical form over other ways of organizing the listening experience. In this lesson, a listening map focuses the student on the musical event as it exists in time through the use of graphics to represent musical form (see Figure 8 below). The rhythmic element that is so critical to Taiko drumming is not clearly mapped in the listening map; there is nothing to distinguish the rhythmic features of the piece. While a short contextual note at in the “Footlights” section notes that Taiko drumming is an aural tradition that is taught using percussive words to represent sound, accent, ad time value, there is nothing in the listening map to attend students to the rhythmic dominance in the piece. Instead, the listening map draws student attention to the form of the piece through an attention to the “melodies” of the drums; the size of the drum graphic represents varied pitches or tones of the drums, with small graphics representing higher drum tones and large drums representing lower drum tones. Further, while the graphic is organized in
a top-down manner (likely to represent “authentic” Japanese music reading), the map is organized in a Western classical phrase method, with four “events” occurring in each column. This spacing draws the listeners attention to a larger musical framework of balanced phrases that is clearly Western and not necessarily congruent with the rhythmic phrasing of Japanese drum music. Fujie (1992) argues that there are three characteristics of traditional Japanese music such as taiko drumming: a variety of tone colors, interweaving tonal patterns or “voices” in the ensemble, and a flexibility of rhythmic pulse that is decided in performance as a conversation between performers (p. 324).

Figure 8: “Listening Map for ‘Lion’” Spotlight on Music (2005) Grade 6, p. 17.

The characteristics Fujie (1992) accounts for are not evident in the listening map that is included in Spotlight on Music (2005). There is no clear suggestion that a variety
of tone colors exist: the three sizes of drum icons on the map do not clearly reflect the wide range of drum tone colors that are utilized in the recording of “Lion” that serves as the basis for this listening map. There is no evidence of the way in which the drum voices interweave in the piece – even the climax of the piece, represented in the map by the lion with footprints icon, is a balanced picture that does little to suggest the interweaving layers and rhythmic motives of the drums. Further, the balanced placement of the drums, with equal spacing and equal 4 unit columns, suggests a rhythmic balance and steadiness that would appear to be in contrast to the fluidity of tempo that Fujie (1992) affirms is a style marker for taiko drumming.

The evidence that the listening map ignores Japanese music is further augmented in the lesson’s assessment, which includes the creation of a work in the style of a Japanese Taiko drumming piece. Following an activity in which students fashion drums from boxes or found objects, students are instructed create a composition. The instructions to students are to “provide structure” for the piece by utilizing a 8-beat ostinato that is followed by improvisation. This structure represents a binary musical form that dominates Western classical music but is not necessarily reflective of Japanese drumming patterns (Masumi, 2001).

**Summary and Discussion of Chapter 4**

The skills that are included in the “Student Learning Objectives” of *Making Music Your Own* (1971), the “Desired Reponses” of *Spectrum of Music* (1974), the “Close” of *Making Music* (2005) and the “Wrap Up” of *Spotlight on Music* (2005) overwhelmingly reflect an emphasis on a concept-based curriculum that privileges Western musical assumptions. Publisher materials and scripted lesson plans, as described above, provide
further evidence that the textbooks focus on Western forms of musical literacy despite additional claims of multicultural music making. The privilege of a written literacy, Western conceptions regarding melody and harmony, and an emphasis on linear form rather than layered textures and tone colors are revealed in this analysis of the collection practices employed in the general music textbooks included in this study.

These collection practices serve as the framework for creating the objects of the musical museum. Objects, according to Pearce (1995), are “constantly created and recreated” through collection practices (p. 166). When objects are removed from a socio-cultural function and placed within a collection, they become possessions (e.g. Baudrillard, 1997). I would argue that the collection practices in the musical museum of the general music textbook discussed at length in this chapter serve as the fulcrum on which musical objects are divested of function and “made relative to a subject” (Baudrillard, 1997, p. 7) that privileges the assumptions of Western classical music.

The type of object making which is revealed in this analysis serves as a tool for understanding the general music textbook as musical museum: the “possession” of objects (to revisit Baudrillard, 1997) evident in the collection practices of the general music textbooks studied. As Williams (1961) has argued, decisions regarding the organization of cultural objects are not neutral.

From a whole possible area of past and present, in a particular culture, certain meanings and practices are neglected or excluded. Yet, within a particular hegemony, and as one of its decisive processes, this selection is presented and usually successfully passed off as ‘the tradition’, ‘the significant past’ …It is a version of the past which is intended to connect with and ratify the present. (Williams, 1961, p. 58)
The organization of the general music textbooks studied represents just such a
hegemonic process. The categorization and classification systems that organize the
musical museum privilege a concept-based curriculum which represents Western musical
assumptions as universal and “traditional,” and neutral while ignoring other ways of
musicking. The evidence across all 12 textbooks included in this study suggests that
musical objects are fashioned within the collection as being a “certain kind of cultural
object” to follow Kopytoff (1986) which conforms to and affirms Western musical
assumptions. Student learning objectives focused on the concepts of music which
privilege a written literacy over an aural literacy, pitch and harmony over rhythm, and
linear Western musical form over layered and non-linear musical forms serve as tools for
invisibilizing the “possessing” of objects in the musical museum.

The implication of collection practices which privilege Western musical
assumptions is a focus on musical knowing rather than musical “doing.” As D. J. Elliott
(1990) has argued, “all forms of music making and music listening are embedded in
specific contexts: relevant social networks of musically significant people, productions,
and beliefs” (p. 155). The placement of Western musical assumptions as natural/neutral
universals when in fact they are specific social constructions gives an appearance of a
museum organized around musical doing – suggesting that musicking is presented within
context and culture.

However, in each of the 12 textbooks studied in this analysis, across decades, the
emphasis in the musical museum was on knowing. The use of a concept-based
curriculum and student learning objectives which privilege Western musical assumptions
constrains ways in which students are allowed to experience musicking; the “proper” way
to think about music is through a Western classical framework. Collection practices evidenced in the general music textbooks in this study serve as “understood parameters” (Pearce, 1995, p. 311) that fashion the music of the “Other” into Western musical frameworks. Said another way, musics constructed as objects in the musical museum are incorporated into a dominant system by assuming (and assuring) that it is a part of that system. By incorporating multicultural music into the musical museum of the general textbook, the objects become possessed by the subject – controlled through an inscription of the values and beliefs of the self onto the object. No longer an exotic “Other,” the object becomes an “Other” that is still distinct from the self, yet defined through Western musical assumptions that are presented as universal parameters.

This assumption of shared characteristics, evident in the privilege of Western musical assumptions in the concept-based curriculum, is the tool through which objects are fashioned into the musical museum. As Pearce (1995) suggests of traditional materials, “the material available for collection comes to us from the Other, essentially different and distant, but we will turn it into sensible Sameness by interpreting it in the light of understood parameters” (p. 311). As Brett, Wood, and Thomas (1994) have argued, musical universalism is merely the dominant ideology “assimilat[ing] everything to its own idea of itself” – formal properties from the dominant aesthetic attitude, projected as universal qualities, are used to ascribe meaning (p. 24). Small (1977/1996) extends this universalism beyond Western textbooks to refer to education writ large; he argues that “the western system of schooling offers different brands which are in all essentially the same product” (1996, p. 182). The concept of a musical museum which I have put forward in this chapter suggests similarly the “sameness” which is discussed by

Pearce (1995), Brett et al (1994) and Small (1977/1996; see also Baudrillard, 1997). Though representing two different historical epochs and two competing Publishers, these four series represent a sameness of perspective, creating objects in the musical museum that reflect Western musical assumptions rather than diverse forms of musicing.

As Trend (1992) similarly argues, textbooks reinforce aesthetic hierarchies, where “intellectual products pass from institutionally certified senders to commonplace receivers... Rather than a dialogic process that develops among people, knowledge becomes a static currency that can be accumulated and exchanged” (p. 52). The scripting of the teacher role in both Silver Burdett’s *Making Music* (2005) and Macmillan’s *Spotlight on Music* (2005) is evidence of exactly this notion: the script informs how teachers will introduce the content, the activities and discussion that will take place, and the manner in which students will practice and engage with the materials of the arts. Even in cases when students are engaged in discussion, the teacher script reinforces the “certified” textbook knowledge; in Macmillan’s *Spotlight on Music* (2005), this “certified” knowledge appears as suggested answers, as seen in Grade 4. “Have students describe the melodic contour of each line using terms they’ve learned” (*Spotlight on Music*, 2005a, p. 32, emphasis added). We see in this example that the interaction with students in not a dialogic process, as Trend (1992) contends. Instead, students are invited to participate – but only in the approved manner. The Western classical assumptions regarding pitch are “certified” through the scripted discussion. The musical museum experience is less instructive of the object and more a reflection of the aesthetic values of the self.
Thus, if “multicultural music education’ enables one to function effectively in multiple music cultures” (Volk, 1993, p. 139), collection practices that universalize Western musical assumptions are incongruous with multicultural music education. Bennett (1995) articulated this phenomenon in historical museums thus: “As educative institutions, museums function largely as repositories of the already known” (p. 147). Artifacts are “placed into an interpretative context” (Bennett, 1995, p. 147) – in general music textbooks, a concept-based curriculum – which provides an illusion of multicultural education that instead serves to further entrench dominant conceptions of musicing.
CHAPTER 5

THE POETICS OF COLLECTING

To control a museum means precisely to control the representation of a community and some of its highest most authoritative truths.

*Art Museums and the Ritual of Citizenship* (Duncan, 1996, p. 286)

What is often called the black soul is a white man’s artefact.

*Black Skin, White Masks* (Fanon, quoted in Bhabha, 1986, p. 63)

As we have seen in Chapter 4, the general music textbooks included in this study privilege Western-based musical assumptions. The organization of these textbooks is principally focused on the “material” of objects: Western classical objects and multicultural objects are organized in the same framework of musical concepts that privileges Western classical musical assumptions through an ideology of universalism. In this chapter, I move beyond the categorization and classification to an analysis of the objects of the general music textbook collection with a particular focus on the meanings that are created and assigned to particular objects through their representation.

As Duncan (1996) has argued, “what we see and do not see in our most prestigious art museums – and on what terms and whose authority we do or don’t see it – involves the much larger questions of who constitutes the community and who shall exercise the power to define its identity” (p. 286, emphasis added). Beyond the issues of equity in proportions of representation, Duncan asserts that collecting is a form of “truth making.” As I argued in Chapter 2, objects are not inherently embedded with meaning, or
a single “truth” which is evident in their display. Meanings in collections are created through the exhibitionary process, to follow Bennett, (1995). These exhibitionary processes determine “on what terms” we encounter the objects of other cultures, and through what aesthetic and cultural lenses we encounter them.

Collection Poetics

As was discussed in Chapter 2, collecting is “selective” and “active” (Belk et al, 1990, p. 8). That which has been chosen for inclusion in the collection has been removed from its context of functionality and has been recast as a collected object; “it is the act of selection which turns a part of the natural world into an object and a museum piece” (Pearce, 1996b, p. 10). Hall (1997a) extends this conception of selectivity to the creation of meaning. It is not merely that objects are selected, but rather that our knowledge about the object is constructed “by the frameworks of interpretation which we bring to them” (p. 3). As I argue in Chapter 4, Western musical assumptions are the frameworks of interpretation that are brought to bear in the selection of objects for the musical museum of the general music textbook.

Pearce (1995) terms the meanings that are created through exhibition practices as the “poetics” of collecting (p. 2; see also Baxandall, 1991). Originating in literature discourse, “poetics” is defined broadly as the study of prose as well as any “treatise on aesthetics” (Merriam-Webster, n.d.). Pearce (1995) suggests that within museum studies collection poetics are concerned with the “symbolic dimensions of collecting” (p. 31). Pearce’s discussion of collection poetics is worth quoting at length:

The collecting process is a form of fiction through which imaginative constructions can be expressed. And, like the use of language in fiction, objects in collections can be used in a range of poetics, to give us ‘formal’ or ‘classic'
In the case of general music textbooks, the “collecting individual” is the Publisher. It is the Publisher, and the frameworks that the Publishing house establishes, which “scripts” objects into a particular image of the musical world. In this chapter on collection poetics, I assert that general music textbooks create a poetics which characterize African American music as less worthy than Western classical music.

A Canadian museum label proclaims, “When you are looking at an artefact you are looking at a person’s thoughts” (Newfoundland Museum, Canada, as quoted in Pearce, 1992, p. 1). The “person” who authors those thoughts can be interpreted as both the creator of the object yet also extend to the collector who selects the object and further to the creator of the exhibit. We see that museums are particular sites for display, and that these displays are visual representations of particular power/knowledge relationships. In general music textbooks, the “person’s thoughts” represent the managed textbook, the Musical Museum writ large to include the performer/composer/artistic creator of the musical object as well as the music textbook Publishers and the historical discourses which shape the “frameworks of interpretation” that come into play in viewing the musical museum.

**Creating Collective Meanings**

Miller (1996) has argued that objects historically served a representational function: “the major means of representing the exotic places and people visited” (p. 13). Yet Pearce (1995) has argued that in choosing an object for collection, the function of representation is replaced. Objects that are “set-apart” as such are “sacred, taken to be
extraordinary, special and capable of generating reverence” (p. 24; see also Belk et al. 1988). Rather than merely reflecting an event, as Miller suggests, Pearce argues that the object takes on a larger function of creating meaning – creating “reverence” for some particular aesthetic or ideal. The objects together have a larger meaning than they would when considered separately – a collection poetic which is a social construction.

Collections, according to Pearce (1995), are “creative of reality and not merely reproductive” (p. 166). The extension of this notion to general music textbooks is significant, where meanings are created through the powerful social interaction of musicing. We are reminded here of Stokes (1997), who, following Blacking, argues that music is “not simply something which happens ‘in’ a social context, but is, in a crucial sense, constitutive of a fundamental process of sociality itself” (p. 674). Music exists within multiple temporalities: the time of the instance of creation, the time of the creation of the object (by the Publishers of the textbook) and the time of the re-creation through classroom performance (Stokes, 1997). The object of the musical museum is scripted with all of these meanings, and intersects with the multiple temporalities of other musics in the collection to create a “sum of meaning.”

This notion of music as representative of social construction as well as “constitutive” of it, to follow Stokes (1997, p. 674), is also seen in Pearce’s (1995) discussion of museum objects. According to Pearce, the object of collection serves to represent a reality, but also, through presentation and interaction with the collection, to create reality through social exchange. Pearce suggests that objects can act as material “artifact,” as “symbol,” able to “transmit messages,” and as “meaning” itself (Pearce, 1995, p. 15). The collection, following Pearce, is an intricate process of meaning making.
The Collection Narrative

The collected objects in the general music textbooks included in this study privilege Western-based musical assumptions, crafted as “objects” constrained by dominant aesthetic values. As Donato (1979) has argued, collection practices script a narrative “fiction” in which objects act as proxies for a “representational understanding of the world” (Donato, 1979, as cited in Stewart, 1996, p. 256). Objects do not function solely as independent artifacts, but rather create representations of social relationships through a collection “fiction.” Objects, in this understanding, construct the language of the narrative: their selection, arrangement, and presentation create a particular “grammar” that becomes the collection narrative. In this chapter, I argue that the use of a collection studies lens reveals a particular and historicized view of aesthetics – a collection narrative, if you will – which reflects dominant power relationships and marginalizes other populations.

As May et. al (1990) have argued, and as is evidenced in the general music textbooks included in this study, very little text is included in general music textbooks. Thus, the exhibitionary processes serve as a proxy for discourse – what items are included but also how they are included creates a particular narrative for the collection. Yet it is important to remember that these collection narratives are social constructions; what is valuable to and worthy of inclusion in one social construction scripts a narrative that would be very different if told from another perspective. As Alpers (1991) has argued, a “museum effect” transforms the object through the “fiction” of the collection narrative. In her discussion of a crab on display, she argues that the collection processes “had heightened, by isolating, these [particular] aspects, had encouraged one to look at it
in this way” (p. 25). Alpers suggests that transformation transcends classification and categorization; by creating a particular narrative of placement and presentation, the collection “heightens” the formal characteristics of objects. As I argue in Chapter 4, Western musical assumptions are the privileged formal characteristics in general music textbooks, and objects are “isolated” as “good” and “worthy” representations of these characteristics.

Pearce (1995) suggests that the collection narrative is “an act of the imagination” (p. 27) in that it represents one particular reading “created from a range of possibilities” (Pearce, 1995, p. 412). As I suggest in Chapter 4, the general music textbook musical museum collection narrative is strongly constrained by the dominant ideology (see also Ball, 1997; Elsner & Cardinal, 1997). Western musical assumptions create a framework of interpretation that serves as a lens for viewing the collection. The objects of the collection, through their inclusion and display, create a particular narrative which conforms to the collection’s “grammar” – the language of dominant Western musical assumptions.

Representing Difference

Pearce (1995) reminds us that collecting objects is a display of power, a notion to which I will return in Chapter 6. In her definition of an object, “an item which can, perhaps with some difficulty, be lifted from its immediate surroundings,” we are reminded that “difficulty” is not merely an issue of physical inconvenience (say, for example, collecting heavy stones) but can refer to an intricate web of cultural relations (for example, collecting heavy stones from a temple) (Pearce, 1995, p. 14). As May et al. (1990) assert, the field of music and the textbooks that serve as the basis for music
education feature a “production/performance emphasis [that] dichotomizes thinking and doing and deemphasizes the discursive features, multiple interests, and intense debates evident within and across fields” (p. 36). The “intricate web of cultural relations” are replaced with concise statements of cultural context while focusing on procedural knowledge of musicing rather than what May et. al articulate as “conceptual understanding of the communicative, social, and cultural dimensions” of musicing. Musical value and meaning is presented not as dynamic and contextual, but rather universal. These meanings are embedded in the collection narrative, constructed through the exhibitionary processes of the general music textbook.

Conceptions of Self and Other

We are reminded that Belk et al. (1990) conceive of collecting as “possession” (p. 8). The power to determine the frameworks of analysis is also the power to create the object. Thus, when we speak of objects in collections, we are speaking of objects that have been taken from a functional context and re-formed as objects in the musical museum, “possessed” through the ascription of Western musical assumptions. The inclusion of the “other” therefore serves to define and delimit the self. If the other is that, then the self is this. Bal (1997) has termed this self-other dichotomy the creation of an “absolute other”: to clearly view the self, the collection searches for that which is distinctly – “absolutely” – other (p. 105).

As Pearce (1995) has argued, collections tell us a great deal more about the self than the other. Though the collection seeks to represent the world of the other, as Pearce has argued, “the collected objects both reflect our ideas about ourselves, and act with their own magical power to reinforce and enhance these ideas” (p. 407). I would argue
that the “power” to create meaning is less magical and more a social construction of
the collection experience. As I have argued earlier, the space for creating meaning
between the object and the subject is self-referential. The formal properties that constitute
the analysis, as well as the category of “other,” serve to reinforce the values and beliefs of
the self.

Conceptualizing Difference

Hall (1997b) provides a framework for understanding the construction of
difference. Providing a conceptual analysis of difference, Hall outlines four theoretical
constructions of difference. Beginning with a linguistic conceptualization of difference,
he argues that difference is “essential to meaning; without it, meaning could not exist” (p.
234). Following Saussure et al. (1960), Hall argues that language signifies through
symbols, but creates meaning through contrast. “Black” and “White” have no inherent
meaning, but are constructive of meaning through their contrast. Meaning, according to
Hall (1997b), “is relational” (p. 234). There is, according to Hall, no fundamental
“Black” or “White,” but rather a binary relationship between Black and White that
constructs meaning.

In contrast to Saussure (1960), Hall (1997b) discusses a second linguistic
conceptualization of difference as being “fundamentally dialogic. Everything we say and
mean is modified by the interaction and interplay with another person” (p. 235 - 236). As
is also evident in Bakhtin (1935/1981), meaning is not fixed but is created through
interactions. “The word does not exist in a neutral or impersonal language … rather it
exists in other people’s mouths, serving other people’s intentions” (Bakhtin, 1935/1981,
p. 293 – 294). In Bakhtin’s conception, meaning is not relational, as Saussure (1960)
conceived of it, but is rather created through interaction. Hall extends this notion to include representation, and the dialogue of meaning making that exists between the self and object. As Hall argues, “meaning cannot be fixed” (1997b, p. 236). However, as Hall demonstrates and this analysis further suggests, relationships between the self and other are scripted into particularized power relationships that privilege the knowledge of the self/dominant ideology.

Third, Hall (1997b) provides an anthropological framework for difference in which “culture depends on giving things meaning by assignment them to different positions within a classificatory system” (p. 236). This framework is consistent with Chapter 4, in which we saw classification and categorization of the musical museum as a means through which Western music was privileged and the music of “others” was relegated to a lower “position” to follow Hall. Based on the work of Douglas (1966), and following Levi-Strauss (1979), Hall suggests that an anthropological conception of difference establishes “symbolic boundaries [to] keep the categories ‘pure’, giving cultures their unique meaning and identity” (p. 236). As Hall suggests, culture becomes problematic when it is not easily ordered into particular categories.

Clifford (1988) has suggested that a reductionist tendency pervades anthropological conceptions of difference, in which “the impure [is] erased in the name of authenticity” (p. 202). According to Clifford (1997), such a whiting out of problematic “hybrid” categories serves to further entrench hegemonic processes which privilege Western ideologies over others. Yet as Hall (1997b) notes, these notions of authenticity act as “symbolic boundaries [that] keep the categories ‘pure’, giving cultures

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1 A discussion of culture and authenticity in music education can be found in Chapter 2.
their unique meaning and identity” (p. 236). Thus, in an anthropological conception of difference, meaning is created through classification.

Fourth, Hall (1997b) provides a psychoanalytic conception of difference. In this Freudian-based conception, the other is “fundamental” in the construction of personal identity. As Hall describes it, “A sense of ‘self’ can [only] be formed through the symbolic and unconscious relations which the young child forges with a significant ‘Other’ which is outside – i.e. different from – itself” (p. 238). In this conception of difference, identity is never fixed but is negotiated through self and other relationships.

Hall (1997) suggests that these conceptualizations of difference from linguistic, socio-cultural, and psychoanalytical perspectives are part of the “divided legacy” of understanding difference. Hall argues that difference is both “necessary” for understanding social identities and yet “a site of danger” and “of negative feelings” (p. 238). Bhabha (1986) and Hall (1996) have both similarly argued that racism is connected conceptions of difference. As Hall (1997b) states, “Much racial stereotyping and violence arose from the refusal of the White ‘Other’ to give recognition ‘from the place of the other’, to the black person” (p. 237). As we saw in Chapter 4, the privilege of Western musical assumptions in general music textbooks is further evidence of this privilege of the Western self over the ‘other.’ As we will see in the following analysis of general music textbooks, the collection narrative of general music textbooks further scripts particularized meanings which privilege the Western self and marginalize the other.

Scripting The Collection Narrative

According to Preziosi and Farago (2004), “museum objects are staged or framed to be ‘read’ in a variety of ways, or in ways that privilege their aesthetic significance” (p.
4). Said another way, museum collections privilege a particularized way of viewing
the collection. In this chapter, I explore the meanings that are created for the other
through an analysis of the way in which African-American music is exhibited in the
general music textbooks included in this study.

Myers (2006) has argued that collections create a particular reading of museum
objects through “recontextualization” (p. 505). Myers argues that museums are not sites
of representation but are rather examples of “recontextualization” of objects through the
“broader activity of cultural or discursive production” (emphasis in original, p. 505).
Myers argument is similar to Kirshenblatt-Gimblett’s (2007) discussion of global
heritage, in which culture is elevated to the status of global heritage and becomes
inflected (or infected?) by the ideology of the dominant culture (see also Appadurai,
1990). In doing so, representation of museum objects create what Bhabha (1994), after
Foucault, discusses as the “regime of truth” – one particular reading that is considered
ture above all others (p. 101).

In this chapter, I am concerned with the “regime of truth” of Bhabha, similarly
conceptualized by Hall (1997b) as the “regime of representation” (p. 232) and by Barthes
(1967) as the “myth” (p. 63) or underlying meaning of the representation.² By focusing
on the representation of African American music in four general music textbook series, I
am interested in discerning the “inter-textual” meanings, following Hall, that are created
through the narrative techniques of the collection (1997b, p. 232).

² Hamilton (1997) poses a similar argument in his discussion of a “representational
paradigm” in documentary photography.
Recognizing that important meanings are created across other dimensions of difference such as gender and sexuality, I have chosen to focus only on the meanings that are created through the representation of African American spirituals in the 12 general music textbooks included in this study. Through a content analysis of the African American music included in each series, I explore the exhibitionary techniques that are used to create a particular collection narrative about African Americans and African American music. Lidchi (1997) has argued that all exhibitions are constructions that “render ‘natural’ or ‘innocent’ what is profoundly ‘constructed’ and ‘motivated’” (p. 179). Focusing on African American music brings the issue of race and ethnicity in representation to the foreground, allowing a comparative analysis of representation over time.

I begin with an analysis and overview of the quantity of African American music that is represented in each of the textbooks included in this study. Comparing this to other cultural groups provides an understanding of the “value” ascribed to African American music in the general music textbook by a comparison of emphasis within the textbook as curriculum. Essentially, how much of the collection is dedicated to African American music? Next, I analyze the teacher’s editions’ representation of African American spirituals and with a particular emphasis on both the denotative meanings and the connotative meanings of text and image and the interplay between these meanings. Spirituals have been noted as major influences in other African American music forms, such as blues, jazz, and contemporary music such as pop, rock, and hip hop. Understanding the ways in which the textbooks construct meanings for African American spirituals provides important insight into the exhibitionary practices and the collection
narrative. Further, the prevalence of African American spirituals within the African American musical collection provides more material for analysis than a study of other forms of African American music that are less represented.

Like any ethnographic museum exhibit, the general music textbook utilizes several types of texts to create a collection narrative. The “lesson” in a general music textbook, like a panel in an ethnographic museum exhibit, provides “thematic information” (Lidchi, 1997, p. 175). In what “light” are these song artifacts placed for viewing? Similar to the labels of ethnographic museums, themes and unit headings “offer[r] explanations of how the object is articulated in its social contexts” (Lidchi, 1997, p. 175). Further, the labels for song artifacts and photos provide insight into the collection narrative. As Lidchi (1997) has argued, such labels are not “literal” but instead “encod[e]d through the semblance of decoding” (p. 175; emphasis in original). Said another way, labels appear to be objective and neutral but are rather subjective and constructed meanings that are situated in historical discourse and cultural practice. In each of the textbooks studied, I am interested in the particular “reality” that is constructed regarding African American music.

In addition to looking at the way in which African American spirituals are presented as artifacts, I am interested in how particular ways of knowing are constructed through the musical museum. Banfield (2004) has argued that music scholarship “consistently obscures the beauty, complexity, and variety of Black life and artistic expression” (p. 197). If this is so, in what ways is it evident in general music textbooks? What “indigenous analyses” to follow Swartz (1992) are ignored or resignified through the collection practices? Grappling with these issues, and their manifestation in the
general music textbooks of this study, provide an opportunity consider what “truths”
are constructed regarding African American spirituals.

**African American Music in Making Music Your Own (1971)**

In Silver Burdett’s *Making Music Your Own* (1971), African American music
comprises just 3% of the listening examples and 6.5% of the song artifacts (see Table 2
below).

Table 2: Culture Group Representation in *Making Music Your Own* (1971)

<table>
<thead>
<tr>
<th>Culture Group</th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Combined Total By Type</th>
<th>Percentage of Combined Total by Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>African</td>
<td>0 listening 3 songs</td>
<td>0 listening 3 songs</td>
<td>0 listening 3 songs</td>
<td>0 listening 9 songs</td>
<td>0% listening 2.5% songs</td>
</tr>
<tr>
<td>African American</td>
<td>0 listening 7 songs</td>
<td>0 listening 7 songs</td>
<td>1 listening 10 songs</td>
<td>1 listening 24 songs</td>
<td>3% listening 6.5% songs</td>
</tr>
<tr>
<td>Asia</td>
<td>0 listening 3 songs</td>
<td>0 listening 3 songs</td>
<td>0 listening 4 songs</td>
<td>0 listening 10 songs</td>
<td>0 % listening 3% songs</td>
</tr>
<tr>
<td>European American, European, Canadian</td>
<td>13 listening 85 songs</td>
<td>13 listening 85 songs</td>
<td>11 listening 80 songs</td>
<td>37 listening 250 songs</td>
<td>94 % listening 73% songs</td>
</tr>
<tr>
<td>Latino/a and Latin American</td>
<td>0 listening 6 songs</td>
<td>0 listening 6 songs</td>
<td>1 listening 12 songs</td>
<td>1 listening 24 songs</td>
<td>3 % listening 6.5% songs</td>
</tr>
<tr>
<td>Native American</td>
<td>0 listening 0 songs</td>
<td>0 listening 0 songs</td>
<td>0 listening 1 song</td>
<td>0 listening 1 song</td>
<td>0% listening &gt;1% songs</td>
</tr>
<tr>
<td>Other</td>
<td>0 listening 8 songs</td>
<td>0 listening 8 songs</td>
<td>0 listening 13 songs</td>
<td>0 listening 29 songs</td>
<td>0% listening 8.5% songs</td>
</tr>
<tr>
<td><strong>Combined Total by Grade Level</strong></td>
<td>13 listening 112 songs</td>
<td>13 listening 108 songs</td>
<td>13 listening 123 songs</td>
<td>39 listening 343 songs</td>
<td></td>
</tr>
</tbody>
</table>
The quantity of African American music that is included is nearly identical to the representation of Latin American music, yet it is significantly lower than the 94% of listening examples and the 73% of songs that are labeled as European and European American music included. The totals included in Table 2 above suggest that Western music is the primary source for listening and performing the musical museum.

Thematic Units in *Making Music Your Own* (1971)

*Making Music Your Own* employs a loosely geographic organization of chapters, where thematic units are organized based on loosely defined locations and characteristics. The Grade 4 (1971) text organizes chapter units as music of “near and far” as well as “cold lands” and “warm lands” (*Making Music Your Own*, 1971, Grade 4, Table of Contents). The *Making Music Your Own* (1971) Grade 5 text continues this thematic format, include thematic units on “cultures from Canada to New Orleans” and “cultures in the great far west” and “cultures south of the border” (Table of Contents). The Grade 5 text further suggests that in the opening unit that “music is shaped by the purpose it serves” (Table of Contents). Thus, it would appear that the text is suggesting that the purposes of musicing and the practices of musicing are specific and contextual. The Grade 6 (1971) text furthers this suggestion, in the thematic unit “all journeys begin from the spot where one stands” (Table of Contents). From this broad overview, it would appear that the multicultural mandate of the Tanglewood Symposium is being met. The suggestion, based on the table of contents of each text, is that music practices are local and contextual, and to understand culture is to understand “where one stands” (*Making Music Your Own*, 1971, Grade 6, Table of Contents).
Pearce (1996b) suggests, “the physical arrangement [of a collection] … sets out in detail the creation of serial relationships” (p. 202). According to Pearce, the organization of a collection fabricates relationships between artifacts, and by extension, cultural groups. She argues, “the manipulation [of the collection organization] is intended to convince or to impose, to create a second and revealing context, and to encourage a cast of mind” (Pearce, 1996b, p. 202). In the case of Silver Burdett’s Making Music Your Own (1971), as I will demonstrate below, the thematic units in the series as broadly and vaguely geographical creates a relationship between Western music and African American music that fabricates African American music as less worthy and “other.”

African American Spirituals in Making Music Your Own (1971) Grade 4

In the Grade 4 Making Music Your Own (1971) text, African American spirituals are included in the thematic unit as the “music of warm lands” (Table of Contents). Other cultures included in this section of the collection are Latin America and Mexico, the West Indies, Australia, and Africa. The spirituals included in the collection are placed next to African folk songs and work songs, suggesting that African American music is “more similar” to African work songs than the music of America. African American spirituals are not included in the section on music from lands “near and far.” The implication is that African music is neither the music of “us” or of the “far” and different “them,” but is in a limbo of sorts as “not us” and “not them but like them”. The circulation of the African American spiritual throughout the United States and as a cultural practice of African Americans in the north and other parts of the country are absent from this presentation.

In addition to the thematic label which places the African American spiritual as “music from warm lands,” (Making Music Your Own, 1971, Grade 4, Table of Contents),
the text presents the African American spiritual as “more like” the folk songs from Africa, and, as I will demonstrate below, less worthy than Western European music. As demonstrated in Figure 9 and Figure 10 below, the images that accompany the African American spiritual “Didn’t It Rain” are similar in style and content to the artwork accompanying the Kenyan folk song “Onchimbo.”

Figure 9: Artwork accompanying “Didn’t It Rain,” *Making Music Your Own* (1971) Grade 4, p. 162.
The placement of the African American spirituals in the same thematic context and proximity to the Kenyan folk song, with similar animal artwork, can be seen to suggest that the African American spiritual is a folk song, a simple retelling of the story of Noah, rather than a complex musical form with deep contextual and musical layers. The text that accompanies the artwork further embeds these meanings. In the text which accompanies “Didn’t It Rain,” children’s poems are used that tell the prayers of all of the
animals: the foal prays for courage, the duck prays for physical strength, and the dove prays for a sign of peace. In these poems, the white dove brings the olive branch that “started life again on the good earth” (*Making Music Your Own*, 1971, Grade 4, p. 164). The dove is the focus of the spiritual that follows in the text, “Open the Window, Noah.” The text describes this spiritual as “the happy ending of the flood story” (*Making Music Your Own*, 1971, Grade 4, p. 164). This “happy ending” is followed by the text accompanying the “Onchimbo” artwork: African proverbs.

The text does not encourage students to look deeply into any textual meanings. Yet, if one were to do so, a possible reading might be: “the Spiritual song about Noah is a simple song, where animals pray, much like the folk song ‘Onchimbo’ is a simple song based on African proverbs.” Both units appear to “teach” a specific lesson about how to behave. In the story of the flood, “every living creature become tired of the ark” but Noah’s prayer for perseverance is answered by the promise of hope delivered by the dove. In the African proverbs, the message is similarly about patience and perseverance: “little by little grow the bananas” and “by trying often, the monkey learns to jump from the tree” (p. 168). The underlying message can also be read as: “have patience and perseverance in the face of uncomfortable conditions.”

The exhibitionary practices at play in the unit on African American spirituals can be contrasted to the Grade 4 treatment of Aaron Copland’s *Billy The Kid* (see Figure 11 below). This unit is similar in that it takes a folk tale and adapts it into a musical setting. Like the African American spiritual “Didn’t It Rain,” that tells a story from the New Testament, the ballet *Billy the Kid* retells a well-known story. The unit utilizes photography rather than folk art to illustrate the story, and Copland’s music described as
“bring[ing] the legend of Billy the Kid to life” (*Making Music Your Own*, Grade 4, 1971, p. 32). The caption for one photograph draws the attention of the students to the “genuine fiddle tune,” suggesting that both the photograph and the recording are real and authentic representations (*Making Music Your Own*, 1971, Grade 4, p. 32). The men in the photograph are portrayed in strong, virile stances.

Figure 11: “Billy The Kid,” *Making Music Your Own* (1971) Grade 4, pp. 32.

As Clifford (1995) argues, photographs provide more than context for an object. In his discussion of ethnographic museum collecting, he discusses the use of photographs to “stand for” objects that “cannot be present physically” (p. 170). Clifford argues that a “color images seems somehow more real, in a sense more ‘authentic’” than the artifact itself (p. 100). In the case of *Making Music Your Own* (1971), colorful photographs and captions that allude to authenticity create a hierarchical view which privileges Western music as the “real” American music in contrast to the folk art and children’s poems that
comprise the unit on African American spirituals and locate the tradition within the musicing practices of the warm-land “other.”

African American Spirituals in *Making Music Your Own* (1971) Grade 5

The Grade 5 text (1971) organizes its thematic units around the “purpose” that music serves (table of contents). That purpose appears to include understanding national character and nation building, as the thematic units focus on the settling of the United States as well as the blending of cultures, including Asian settlers in the development of California and along the Mississippi River from Canada to New Orleans. Indeed, the textbook collection connects “Our Musical Heritage” (*Making Music Your Own*, 1971, Grade 5, p. 132) to the making of the nation. The text asserts, “from earliest times, Americans have sung at their work as they helped to build and develop a new land” (*Making Music Your Own*, 1971, Grade 5, p. 132). Yet African American music is absent from the Grade 5 text’s discussion of “Our Musical Heritage” (*Making Music Your Own*, 1971, Grade 5, p. 132). The text outlines the British songs sung around revolutionary campfires, formal singing schools that taught European concert music, and campaign songs such as “Old Abe Lincoln Came Out of the Wilderness” (*Making Music Your Own*, 1971, Grade 5, p. 133). The contributions of African Americans, as the slave labor that built much of the nation, as well as the musical traditions that they cultivated, are absent from the discussion.

“Our Musical Heritage” as defined by the *Making Music Your Own* Grade 5 (1971) unit title does not include African American music. Further, it marks music as requiring a Western literacy. The Grade 5 text suggests that “a composer to create the music, the performer to translate notes into sound, and the listener to receive music’s
message” are required “for music to exist” (*Making Music Your Own*, 1971, Grade 5, p. 133). The African American musical tradition, which emphasizes the interaction of performers rather than the re-creation of a written score as well as a “participatory style” in which “one cannot be a passive listener but must be an integral part” of a performance (Curtis, 1988, p. 26), sits in opposition to such a statement of what is required “for music to exist” (*Making Music Your Own*, 1971, Grade 5, p. 133). The meaning that is constructed through this unit is that “Our Musical Heritage” as labeled in *Making Music Your Own* (1971, Grade 5, p. 132) is music that is composed, recreated, and quietly experienced. By extension, it would seem that African American music is “not ‘our’ musical heritage” because it is not part of the Publisher’s definition of “Our Musical Heritage.”

African American spirituals are presented in the text as worship music. Indeed, in the thematic unit regarding music as serving a purpose, the text regarding spirituals suggests that spirituals exist solely for the purpose of worship. The caption that introduces the spiritual “Ezekiel Saw The Wheel” begins “beyond its function in everyday life and in the creation of mood, music is used in worship” (*Making Music Your Own*, 1971, Grade 5, p. 24). This suggests at the least that the function of the spiritual as worship music exceeds (or is “beyond”) the function in everyday life – yet I would argue that the context of the statement suggests that the previous work songs represent the music of “everyday life” and that the African American spiritual is presented narrowly in this 1971 text as worship music. This interpretation is enhanced when considered in context with the songs that follow the unit on African American spirituals; it is introduced as being more important for “the sounds, rather than the meaning of the
words” (Making Music Your Own, 1971, Grade 5, p. 28). The suggestion would appear to be that the African American spiritual is meaningful for its words, which serve the purpose of worship.

This narrow view of the African American spiritual as worship music in this 1971 text perpetuates a view of the African American slaves as lacking the agency to transform their own lives and ignores the oppositional message that underlay the spirituals. As Lovell argued as early as 1939, a reading of the African American spiritual as purely worship music belies their “essentially social” function in recording and transmitting opposition to the conditions of slavery (Lovell, 1939, p. 642). As Lovell argues,

These slaves … did not perennially commiserate their lot, and they rarely wished themselves anyone else. They were not the kind of people to think unconcretely; and the idea that they put all their eggs into the basket of a heaven after death, as the result of abstract thinking, is absurd to any reader of firsthand materials in the social history of the slave. (p. 639)

Instead, Lovell argues, the purpose of the religious text in a spiritual was “chiefly an arsenal of pointed darts, a storehouse of images, a means of making shred observations” (p. 640). Lovell argues that the observations and desires followed three thematic strands: a desire for freedom in this life, a desire for “justice in the judgment upon his betayers,” and the “tactic[s] of battle, the strategy by which [slaves] expected to gain an eminent future” (p. 641). The themes of the spiritual, according to Lovell, function as an oppositional text with which the slave “ma[de] every section of his community feel his power. He knows he can do it. Here this slave was, tearing down a wreck and building a new, solid world…His subjects are social living, democracy, revolution, [and] morals” (p. 642). To present the African American spirituals in Making Music Your Own (1971) as worship texts is to deny this history, and re-script the African American slaves as
singers of “sorrow songs” focused on the next life rather than actively shaping their current social circumstance through the African American spiritual texts.

African American Spirituals in *Making Music Your Own* (1971) Grade 6

The Grade 6 text is organizes its thematic units as journeys, and these journeys are both geographical, as in the “music of the British Isles and Central Europe” as well as chronological “Emerging Jazz and Entertainment Music” and “Background of Jazz” (*Making Music Your Own*, 1971, Grade 6, Table of Contents). Within these thematic units, African American spirituals are included in “Emerging Jazz and Entertainment Music” rather than as part of the “Background of Jazz”. African songs, Caribbean calypso music, and the music of the Incans and Peruvian Indians are included as the “Background of Jazz,” suggesting that the Background of Jazz music is placed chronologically into an ancient past of early civilizations such as the Quipu and African folk traditions because “many people of African descent live on the islands of the Caribbean Sea” (*Making Music Your Own*, 1971, Grade 6, p. 208). The placement of African American spirituals in this 1971 text within a contemporary or more current present appears to be a positive step toward understanding the social relevancy of the African American spiritual. However, the unit does not connect the African American spiritual to the social justice issues of the early twentieth century nor does it explore the stylistic connection to the more secular blues and jazz music forms, as might be expected in a unit on the “emergence of jazz,” but rather connects the African American spiritual to the entertainment music of the minstrel shows and the performances of the Fisk Singers.

A reading of the captions for the African American spirituals, in the order in
which they appear in the section on the “Emergence of Jazz and Entertainment Music” reveals an interesting narrative on the African American spiritual (see Figure 12 below).

Figure 12: Student text descriptions of African American Spirituals, *Making Music Your Own* (1971) Grade 6.

| “Through the songs and dances of the minstrel show, the white man imitated the Negro’s music” (p. 174). |
| “Characteristics of Negro folk music were popularized through the composed music of the minstrel shows. Toward the end of the minstrel-show period, Negro composers themselves were writing a kind of popular music that is called *ragtime*” (p. 175). |
| “The best known of the American Negro folk songs is the spiritual. The syncopation so characteristic of Negro music is present in this spiritual” (p. 180). |
| “Negro music has probably made a deeper impression on American life than has any other class of songs. The first performing group to call attention to the Negro spiritual was the Jubilee Singers of Fisk University, a group of Negro students who trained for two years before setting out on their famous concert tours in the 1870’s” (p. 182). |

The various captions that appear to provide context for the African American spirituals construct a distinct picture of the African American spiritual as entertainment and commodity rather than social protest, as discussed above. The African American spirituals are located in the context of minstrel shows, and the White performers are given credit with popularizing the music through an “imitation” that current scholarship notes was widely stereotypical and mocking of African American culture in the “hateful antics of Zip Coon, Jim Crow, and their odious supporting cast” (Gilroy, 1993, p. 89; see
also Brooks, 2000; Kislan, 1995). Yet the sequence of the captions for African American spirituals suggests that the popularity of these spirituals is the result of White minstrel imitations of the style of spirituals. One might even understand the second caption to suggest that commercial minstrel shows were responsible for bringing attention to African American music and enabling African American composers to find success in the popular music culture with ragtime music.

Further, the description of the Fisk Singers as being the “first group to call attention to the spiritual” is problematic. As Gilroy (1993) has suggested, the concert performances of the Fisk Jubilee Singers were received conflictingly; DuBois called the concerts “the articulate message of the slave to the world” while Hurston “attacked the choir’s performances as inauthentic” (Gilroy, 1993, p. 90–92). Brooks (2000) notes that the repertoire for the choir included “the standard white ‘art’ repertoire of the day designed to show how much these former slaves had benefited from higher education” as well as the African American spirituals (p. 280). It would seem likely that the Western singing school training of the group’s first director, George White, influenced the sound of the ensemble during the two years of training during which he prepared the ensemble for their concert tours (Brooks, 2000).

Describing the Fisk Singers in Making Music Your Own (1971) as the first to popularize the African American spiritual suggests that the popularity of African American spirituals is defined by when it became popular with the predominantly White, Western audience that attended the Fisk Singers’ concerts in churches and concert halls (Brooks, 2000). This unproblematic representation marginalizes the viewpoint of African Americans. As Gilroy (1993) suggests, “understandably, blacks were protective of their
unique musical culture and fearful of how it might be changed by being forced to compete on the new terrain of popular culture against the absurd representations of blackness offered by minstrelsy’s pantomime dramatization of white supremacy” (p. 89). Depicting the African American spiritual as part of this tradition of minstrelsy and dependent upon White imitation scripts a collection narrative in which the “truths” about African American music are constructed through the lens of Western dominant values: African American music is “popular” and “valuable” when it is interpreted in a Western way.

The treatment of African American music as “less worthy” and dependent upon the commercialization and popularization of White imitations is evident in the way in which the Grade 6 text presents jazz music. In the discussion of jazz in the concert hall, the text describes the work of White composer Gunther Schuller. Schuller is pictured conducting an ensemble, in a powerful position on the top of the page, directing the music (see Figure 13 below). Schuller has “control” of the music that is being created.

The pictures of African American jazz musicians show the performers as part of the “folk music of tomorrow,” (see Figure 14 below) seeming to suggest a lower pop culture value than the jazz of the concert hall and Gunther Schuller. The caption, “If they play together often enough, two players can almost read each other’s mind” accurately reflects the aural and participatory nature of jazz music, yet the juxtaposition of the image of two young men playing jazz music in the park against the image of a jazz conductor in a concert hall seems to follow a theme where the commercial music of African Americans is considered folk and “low art” and gains commercial and artistic viability when reinterpreted by a White man in the concert hall.
Figure 13: “Listening to the music of Gunther Schuller,” *Making Music Your Own* (1971) Grade 6, p. 196.

Figure 14: “Folk Music of Tomorrow,” *Making Music Your Own* (1971) Grade 6, p. 145.
The Poetics of *Making Music Your Own* (1971)

The themes and images discussed above, when drawn together across the Grade 4, Grade 5, and Grade 6 texts, present a collection narrative in which African American music in general, and spirituals specifically, are defined as simple folk songs, mere musical settings of worship songs, and the folk music of tomorrow. Western music is valorized as art music and the music of the concert hall. In juxtaposition to the placement of spirituals as folk songs from “warm lands”, the folk tale of Billy the Kid is “genuine” American music composed by the “cowboy from Brooklyn” (*Making Music Your Own*, 1971, Grade 4, p. 33). African American spirituals are recast as objects in the musical museum, described as worship music, belying their social function and commentary. Spirituals serve as simple folk songs designed to engage students in story songs and games rather than as functional cultural objects. Whites are credited with popularizing African American spirituals through minstrel shows, concert halls, and tours.

**African American Music in Macmillan’s *Spectrum of Music* (1974)**

In Macmillan’s *Spectrum of Music* (1974), African American music comprises 5.5% of the listening examples and 5% of the song artifacts (see Table 3 below). While this is a slight increase compared to Silver Burdett’s *Making Music Your Own* (1971), the amount that is included is significantly lower than the 84% of listening examples and the 78% of songs that are labeled as European and European American music in Macmillan’s *Spectrum of Music*. The totals included in Table 3 below suggest that Western music is the primary source for listening and performing the musical museum.
Table 3: Culture Group Representation in *Spectrum of Music* (1974)

<table>
<thead>
<tr>
<th>Culture Group</th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Combined Total By Type</th>
<th>Percentage of Total by Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>African</td>
<td>0 listening 2 songs</td>
<td>0 listening 0 songs</td>
<td>0 listening 2 songs</td>
<td>0 listening 4 songs</td>
<td>0 % listening 1 % songs</td>
</tr>
<tr>
<td>African American</td>
<td>2 listening 5 songs</td>
<td>2 listening 4 songs</td>
<td>1 listening 8 songs</td>
<td>5 listening 17 songs</td>
<td>5.5% listening 5 % songs</td>
</tr>
<tr>
<td>Asia</td>
<td>0 listening 4 songs</td>
<td>0 listening 0 songs</td>
<td>1 listening 3 songs</td>
<td>1 listening 7 songs</td>
<td>1% listening 2% songs</td>
</tr>
<tr>
<td>European American, European, Canada</td>
<td>19 listening 72 songs</td>
<td>30 listening 86 songs</td>
<td>27 listening 88 songs</td>
<td>76 listening 246 songs</td>
<td>84% listening 78 % songs</td>
</tr>
<tr>
<td>Latino/a and Latin American</td>
<td>2 listening 9 songs</td>
<td>2 listening 7 songs</td>
<td>1 listening 4 songs</td>
<td>5 listening 20 songs</td>
<td>5.5% listening 6% songs</td>
</tr>
<tr>
<td>Native American</td>
<td>0 listening 3 songs</td>
<td>0 listening 0 songs</td>
<td>0 listening 2 songs</td>
<td>0 listening 5 songs</td>
<td>0 % listening 2% songs</td>
</tr>
<tr>
<td>Other</td>
<td>0 listening 8 songs</td>
<td>1 listening 4 songs</td>
<td>3 listening 6 songs</td>
<td>4 listening 18 songs</td>
<td>4% listening 6% songs</td>
</tr>
<tr>
<td><strong>Combined Total by Grade Level</strong></td>
<td>23 listening 103 songs</td>
<td>35 listening 101 songs</td>
<td>33 listening 113 songs</td>
<td>91 listening 317 songs</td>
<td></td>
</tr>
</tbody>
</table>

Thematic Units in *Spectrum of Music* (1974)

The broadly defined unit chapters in Macmillan’s *Spectrum of Music* (1974) focus largely on the structural elements of music: the “tools” that are possible for making music. African American spirituals are utilized throughout the Grade 4, Grade 5, and Grade 6 texts to illustrate particular elements of music. Spirituals are presented as examples of syncopated rhythms (e.g. *Spectrum of Music*, 1974, Grade 4, p. 49) dynamic
expression (e.g. *Spectrum of Music*, 1974, Grade 5, p. 8) and phrasing (e.g. *Spectrum of Music*, 1974, Grade 6 p. 150). In these sections, the African American spirituals are utilized to represent a particular element of music; their presence serves to reveal particular characteristics of music as defined by Western music ing, rather than to serve a particular function or musical praxis.

Each of the *Spectrum of Music* (1974) texts culminates with a section on “The Perspectives of Music” (e.g. *Spectrum of Music*, 1974, Grade 4, p. 187; Grade 5, p. 203; Grade 6, p. 207). It is in this section that the series focuses on “the craftsman who brought [music] into being – his world and the events which shaped his life” (*Spectrum of Music*, 1974, Grade 4, p. 187). The suggestion is that musical perspectives provide insight into the role that music has played in the everyday life of man as well as the making of the nation. As the Grade 5 text asserts,

> this part of the book [“Perspectives of Music”] is concerned with how music plays a part in the life of man and the ways he has used the components and structure of music to express his ideas at particular times in history or in certain places. (*Spectrum of Music*, 1974, Grade 5, p. 203; emphasis added)

The implication is that “Perspectives of Music” will elucidate the way music has been used by throughout history to shape social experience. The Grade 6 text asserts as much, noting that “music is a means of gaining individual or group identity” (*Spectrum of Music*, Grade 6, 1971, p. 207). Organized into two smaller units, the Grade 6 “Perspectives of Music” focus on “man’s [sic] feeling for his land” and how music has served “to intensify his [sic] larger group or national identity” (*Spectrum of Music*, 1974, Grade 6, p. 207). The suggestion seems to be that these units will reveal the use of music for social purposes – “how important music has been through the ages” (*Spectrum of
Music, 1974, Grade 6, p. 207). Based on these descriptions of these units, the emphasis of the content is to be less on the structure of music but more on the function of music as a social experience.

The notion that these sections will focus on the “importance” of music suggests that music included in these sections is of value. Thus, it is striking that there is no African American music of any kind in the Grade 4 “Perspectives of Music” unit. If the purpose of this section is to illuminate the ways that man has used music to shape social condition over time, African Americans are absent from that conversation. In the unit on “Neighbors of the Pacific,” as well as “Music of Long Ago,” the text addresses the use of song to communicate ideas about “conditions and events which were and are responsible for the creation of music” (Spectrum of Music, 1974, Grade 4, p. 189). Students explore the music and poetry as well as folk tales for dramatization and pictures and visual art. The suggestion seems to be that these perspectives are important in the history of music. African American music, in its absence from this section, seems to appear as “unimportant” to national character and musical perspective.

The Grade 5 (1974) text includes one African American musical example in its unit on “Perspectives of Music.” However, the presentation is problematic. In the lesson on musical style, the students are expected to describe the musical styles. This unit is said to focus on the way that “popular music expresses the time and place from which it comes” (Spectrum of Music, 1974, Grade 5, p. 204). Figure 15 below shows the student and text pages, which ask students to compare the Les Brown selection, the W.C. Handy selection, and an orchestral work by Bizet. There are no photos to give context to the lesson; the student text and teacher materials supply the only information regarding “the
time and place” context for this music.

Figure 15: “Musical Styles,” Spectrum of Music (1974) Grade 5, p. 211.

The student text shown in Figure 15 above does not include any information on Les Brown, who is White. The race/ethnicity is considered natural and neutral – not “other” and therefore not worth mentioning. The Les Brown piece is placed above the W. C. Handy piece on the page. This higher placement, as well as the fact that the text
connects the Brown piece to the compositional work of Bizet, places this music in a hierarchical position of advantage. As Kress and van Leeuwen (1996) have argued, the placement on the page privileges works that appear at the top of the page. This position of priority is also affirmed through the listening questions that are included. A reading of the questions for the Brown piece and the Handy piece evidences deeper critical thinking skills required for the Brown listening example. The Handy critical thinking questions expect students to describe a mood and notice that there are blue notes and equal phrase lengths. The inference: the Brown piece is more complex, and therefore more important, than the Handy piece.

This inference is supported in the way that the student text describes W. C. Handy as a composer. He is described in the text as poor, self-taught, and a runaway. He is credited with “helping make popular” the blues (Spectrum of Music, 1974, Grade 5, p. 211). The teacher text provides additional information, noting that Handy was an African American composer, and St. Louis Blues became “one of the most enduring classics in American popular music” (Spectrum of Music, 1974, Grade 5, p. 211). The text seems to suggest that the work has endured because it was popular rather than significant or masterful. Yet Stanfield (2005) has suggested that St. Louis Blues is “the jazzman’s Hamlet” (p. 83). This rhetoric confirms the complexity of the piece, which included ragtime rhythms and a spiritual, a tango introduction and a blues. As Handy (1941) himself describes:

When St. Louis Blues was written the tango was in vogue. I tricked the dancers by arranging a tango introduction, breaking abruptly into a low-down blues. My eyes swept the floor anxiously, then suddenly I saw lightening strike. The dancers seemed electrified. Something within them came suddenly to life. An instinct that wanted so much to live, to fling its arms to spread joy, took them by the heels. (p.
The innovation and creativity of this unique piece, which was self-published by Handy and became the inspiration for the popular dance form the foxtrot (Handy, 1941), is left unmentioned. Students are expected to be able to describe the mood. Personal subjective opinions replace any form of concrete critical knowledge and synthesis of musical ideas.

The Grade 6 unit “Perspectives of Music” focuses on both man’s “yearning for homeland” (Spectrum of Music, 1974, Grade 6, p. 212) and the role of music in creating a national identity. Students are expected to understand the manner in which music helps forge a group identity and functions in nation building. Yet there are striking omissions in the representation of African American perspectives in this unit.

A comparison with the presentation of a Czechoslovakian piece provides context for how the unit “selects in” and “selects out” certain types of knowledge. In the presentation of a Czech Folk Song, students are introduced to Czechoslovakia and its social issues. The student text states, “Czechoslovakia has been captured many times by larger, more powerful countries. In spite of this, the Czechs have maintained an independent spirit. They remain proud of their beautiful land” (Spectrum of Music, 1974, Grade 6, p. 218). The lesson suggests that students locate Czechoslovakia on a map and identify surrounding countries and the local terrain. The text seems to encourage students to understand the social conditions that exist between Czechoslovakia and its neighboring countries in order to understand the perspective that is presented in the song “Over the Meadow” – a song which expresses the happiness of the Czech to be “singing of life so free” (Spectrum of Music, 1974, Grade 6, p. 219).

This can be contrasted with the presentation of the Civil Rights anthem “We Shall
Overcome” (*Spectrum of Music*, 1974, Grade 6, p. 229). In this lesson, students are expected to understand how music “create[s] a group feeling” for “ethnic, age groups, or subculture groupings” (*Spectrum of Music*, 1974, Grade 6, p. 228). The implication is that the example to be experienced is the musical nationalism of the “other.” Yet the social context and the violence of social domination of ethnic groups that is briefly but explicitly mentioned in the Czechoslovakian folk song is absent from the lesson on “We Shall Overcome.” The text connects this nationalism, this group feeling, to the rally of a “fight-song” of a college football game. The intense social upheaval of the 1950s and 1960s is compared to the intensity of a sporting event. The accompanying photo (shown in Figure 16 below) shows the marchers in deep shadows, nearly unrecognizable.

Figure 16: “We Shall Overcome,” *Spectrum of Music* (1974) Grade 6, p. 228.

The actors in the photo above are far from the viewer, far from “us.” The violence of the time, and the use of music to rally people together *without* violence go unmentioned. The song is presented as an emotional piece sung by the “other.” The text
focuses student discussion on the repetition of the text of the song and encourages students to discuss of “why the melody became so popular” (Spectrum of Music, 1974, Grade 6, p. 228); yet the social conditions surrounding the creation of the music, and the social perspective of the represented group, are unmentioned. Instead, student attention is focused on the structure of the lyrics and the melody – in effect, denying the “perspective” of the other by refocusing students on why the musical melody became popular rather than the social context of the music.

African American Spirituals in Spectrum of Music (1974) Grade 4

As argued above, Spectrum of Music (1974) constructs a collection narrative that erases the perspective of African Americans from the discussion of music as a social practice. Yet historically the African American spiritual has served an “essentially social” function, to revisit our previous discussion of Lovell (1939, p. 642). Therefore, it is useful to consider the exhibitionary practices at play in the Spectrum of Music collection of African American spirituals.

The Grade 4 text defines the spiritual as “a religious folk song most often of Afro-American origin” (Spectrum of Music, 1974, Grade 4, p. T29). The student text also states that the spiritual “expresses deep feeling” (Spectrum of Music, 1974, Grade 4, p. 6). The Curriculum Correlation for teachers appears to function as historical and social context for the African American spiritual. Yet the content presents an unproblematic and sanitized view of slavery (see Figure 17 below).

The 1974 text presents slavery as fact: African Americans “were” slaves. Yet there is no mention of the harsh conditions of slavery or the social context in which the violence of slavery occurred. The suggestion that the spiritual is “happy” because the
singer is “thinking about being free” places the singer as a simplistic dreamer who is powerless over his own condition – slaves just “were” slaves who dreamed about being “happy.” Such a simplistic reading provides an incomplete if not inaccurate picture of the social context and could be seen to perpetuate stereotypes and the “myth of the contented slave” (Pershey, 2000, p. 26).

Figure 17: “Curriculum Correlation” *Spectrum of Music* (1974) Grade 4, p. 6.

<table>
<thead>
<tr>
<th>Curriculum Correlation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have the students note that this song is an Afro-American spiritual. Explain that many spirituals reflect the fact that for many years most black Americans in this country were slaves. Ask whether they would expect spirituals to be sad or happy. They might discuss why this spiritual expresses a happy feeling. <em>(Possibly because the person in the song is thinking about becoming free.)</em></td>
</tr>
</tbody>
</table>

African American Spirituals in *Spectrum of Music* (1974) Grade 5

The Grade 5 text furthers this image of the “happy slave.” In the representation of “I’m Gonna Sing,” the text notes that the “verses are full of excitement” (*Spectrum of Music*, 1974, Grade 5, p. 8). Students are expected to “use the voice expressively” to convey the meaning of the spiritual’s text (*Spectrum of Music*, 1974, Grade 5, p. 8). Yet there is no mention of the multiple meanings that can function in the text of a Spiritual. As seen in Figure 18 below, the teacher is to encourage students to consider why a spiritual might be sung, but the little context provided suggests only that they were sung as an expression of “longing for freedom” (*Spectrum of Music*, 1974, Grade 5, p. 8).

Yet as Pershey (2000) notes, spirituals with superficial “happy” texts often served the dual purpose of also commenting to the master. While Pershey (2000) notes that
slaves sang to “lighten their burdens, remind one another of hope, restore their spirits, increase their courage, and enjoy the little free time they had” (p. 25) it was also true that they sang uplifting songs to remind their oppressors of God’s justice (Smith, 2008; see also Lovell, 1939). In the words of the old spiritual: “I’m Gonna Tell God How You Treat Me, One of These Days” (traditional spiritual, lyrics from Smith, 2008). In the context of “I’m Gonna Sing,” one might infer that the slave was following the will of God, and commenting critically of how the oppressors were not following God’s command. Presenting this text as a hopeful statement of what the slave will do when they get to heaven belies the meaning of the text in the present, in which the slave is doing something about their condition through the oppositional texts of the spiritual and the community created through the singing of those texts. This 1974 text’s request that students consider “why” a song is sung without appropriate contextual information could result in superficial consideration and guess work that perpetuates stereotypes.


**Curriculum Correlation** “I’m Gonna Sing” is a spiritual. Spirituals are religious folk songs that were originated by Black slaves in the southern part of the United States. Spirituals very often express a longing for freedom, either directly or through the use of a Biblical metaphor. Ask the students why “I’m Gonna Sing” might be sung by slaves.

African American Spirituals in *Spectrum of Music* (1974) Grade 6

The Grade 6 representation of spirituals is similarly superficial. In the lesson on “Little David, Play on Your Harp” the text focuses on the spiritual as a retelling of a religious story (*Spectrum of Music*, 1974, Grade 6, p. 150). Further, the text’s focus on
the story of David fails to acknowledge other possible meanings for the story. The
song text, which on one level recounts the story of how David slew his giant oppressor,
when sung by the slaves, was also a protest song – though the White oppressors seemed
more powerful, the might and cunning of the oppressed would triumph.

Yet the focus of the lesson is not on the dual meanings or the social function of
the African American spiritual. The music is presented as a setting of a religious text.
Indeed, the assignment in this 1974 text is for students to analyze the formal structure and
written signs in the music (see Figure 19 below).

151.

The following signs appear in this song. Find the signs in the music. Explain the meaning of each sign.

Students are expected to apply their knowledge of how music is created by
creating their own composition in a “spiritual-like” style (*Spectrum of Music*, 1974,
Grade 6, p. 150). The elements that are the focus of the lesson include a religious text, a
simple melodic motif, and syncopation. Thus, the meaning that is scripted by this 1974
text is that “spiritual-like” songs are simple, rhythmic, religious songs. Such a definition
ignores the many other features of the musical style and the ways in which the music
functioned in social context.
When considered as an aggregate, the collection narrative that emerges from the Grade 4, Grade 5, and Grade 6 *Spectrum of Music* (1974) is one in which African American spirituals serve as simple folk-like settings of worship texts that are useful for study of Western classical elements of music such as syncopation or melodic intervals but are not an important part of community building and nationalism. The spirituals are “imaginative” (*Spectrum of Music*, 1974, Grade 6, p. 36) yet simple folk songs based on religious texts. African American music is represented in this 1974 text as without a social function or “perspective” to follow the series’ thematic language. African Americans appear as un-agentic – they are removed as actors from the script of their social experience. The music that they created and explored to activate their social condition is instead used and refashioned to instruct in Western musical techniques. The African American spiritual is recast as an object in the musical museum, intended to instruct (and induct) the student in Western musical assumptions. The unique features of the African American spiritual – it’s rhythmic and melodic complexities, communal aspects, and density of musical events are rescripted as simple worship songs.


In Silver Burdett’s *Making Music* (2005), African American music comprises 12% of both the listening examples and song artifacts (see Table 4 below). These percentage totals are nearly double the percentage of African American music included in Silver Burdett’s *Making Music Your Own* (1971) and Macmillan’s *Spectrum of Music* (1974). This increase likely represents a response to calls for more diverse content (e.g. Altbach, 1991a; Damm, 2000; Koza, 1996; Najafizadeh & Mennerick, 1992) and images.
(e.g. Martinez Peña & Gil Quilez, 2001; Pinto, 2002; Unsworth, 2001). However, European and European American music still comprises a majority of the musical content, comprising 68% of the listening examples and 58% of the song artifacts.

Table 4: Culture Group Representation in *Making Music* (2005)

<table>
<thead>
<tr>
<th>Culture Group</th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Combined Total By Type</th>
<th>Percentage of Total by Type</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>African</td>
<td>1 listening 1 songs</td>
<td>1 Listening 7 songs</td>
<td>6 listening 9 songs</td>
<td>8 listening 17 songs</td>
<td>2% listening 3% songs</td>
</tr>
<tr>
<td>African American</td>
<td>12 listening 19 songs</td>
<td>17 listening 26 songs</td>
<td>14 listening 19 songs</td>
<td>43 listening 64 songs</td>
<td>12% listening 12% songs</td>
</tr>
<tr>
<td>Asia</td>
<td>6 listening 12 songs</td>
<td>6 listening 8 songs</td>
<td>7 listening 4 songs</td>
<td>19 listening 24 songs</td>
<td>5% listening 5% songs</td>
</tr>
<tr>
<td>European American, European, Canada</td>
<td>80 listening 115 songs</td>
<td>73 listening 114 songs</td>
<td>96 listening 81 songs</td>
<td>249 listening 310 songs</td>
<td>68% listening 58% songs</td>
</tr>
<tr>
<td>Latino/a and Latin American</td>
<td>5 listening 17 songs</td>
<td>13 listening 21 songs</td>
<td>6 listening 16 songs</td>
<td>24 listening 54 songs</td>
<td>7% listening 10% songs</td>
</tr>
<tr>
<td>Native American</td>
<td>1 listening 4 songs</td>
<td>2 Listening 4 songs</td>
<td>4 listening 3 songs</td>
<td>7 listening 11 songs</td>
<td>2% listening 3% songs</td>
</tr>
<tr>
<td>Other</td>
<td>6 listening 19 songs</td>
<td>4 listening 14 songs</td>
<td>5 listening 13 songs</td>
<td>15 listening 46 songs</td>
<td>4% listening 9% songs</td>
</tr>
<tr>
<td>Combined Total by Grade Level</td>
<td>111 listening 193 songs</td>
<td>116 listening 194 songs</td>
<td>138 listening 145 songs</td>
<td>365 listening 532 songs</td>
<td></td>
</tr>
</tbody>
</table>

Thematic Units in *Making Music* (2005)

As was discussed in Chapter 4, *Making Music* (2005) has a two-part organization that breaks music into “Steps to *Making Music*” and “Paths to *Making Music*.” These
broader organizational categories are utilized in the Grade 4, Grade 5, and Grade 6 series in a mostly uniform way. The thematic titles for “Steps to Making Music” remain the same across the series. The publisher notes that students are to focus on the way that music shapes social events (“Let The Music Begin”), learn musical styles and terminology (“Exploring Music,” “Learning the Language of Music,” “Building Our Musical Skills”), explore new musical cultures and sounds (“Discovering New Musical Horizons”) and making personal connections with music through performing and creating (“Making Music Your Own”) (Making Music, 2005, Grade 4, p. T14; Grade 5, p. T14, Grade 6, p. T14). Each thematic unit begins with an overview and the following statement: “the musical literature in this unit provides many opportunities for students to explore a variety of world cultures” (Making Music, 2005, Grade 4, p. 3). The suggestion appears to be that this thematic organization provides opportunity for students to experience broadly the role of music in society through creating, performing, listening, and thinking about music. One would expect opportunities for students to experience African American music in its cultural context, and to explore new musical sounds and styles as a reflection of social events.

Though the series utilizes different unit titles in the Grade 4, Grade 5, and Grade 6 “Paths to Making Music” section, the content has a similar focus. Students explore a variety of musical literature and its role of music in our national heritage (“Going Places U.S.A.,” Grade 4; “Building America in Song,” Grade 5; “Making America’s Music,” Grade 6), the global music tradition (“Bring Your Passport,” Grade 4; “Music Around the World,” Grade 5; “Say It With Drums,” Grade 6); and contemporary American music (“Chasing a Dream,” Grade 4; “In the Pop Style,” Grade 5; “Be A Star,” Grade 6).
Students explore the connection between music and science (“Earth, Sea and Sky,” Grade 4; “Keepers of the Earth,” Grade 5; “Sound Waves,” Grade 6) and vocal production (“Sing Out,” Grade 4; “We Sing,” Grade 5; “Strike Up the Chorus,” Grade 6). Each unit ends with music for celebrating (“Sing and Celebrate,” Grade 4; “Holidays in Song” Grade 5; “Celebrate the Day,” Grade 6). The “Paths to Making Music” section utilizes themes that are common to social science and science curriculums as a basis for organizing musical experiences. Students are expected to explore the music “our nation” as well as other cultures, setting up a clear dichotomy of what is “our” music and what is “their” music. This section explores the us/them dichotomy, and the meanings and perspectives that are privileged in the theme units “Going Places, U.S.A.” (Grade 4), “Building America in Song,” (Grade 5) and “Making America’s Music,” (Grade 6).

African American Spirituals in Making Music (2005) Grade 4

The Grade 4 Making Music (2005) text utilizes a travel analogy to survey the music of the United States in the unit “Going Places, U.S.A.” In each of the lessons of this unit, students explore the musical heritage of the United States, from “New York, New York” to “California, Here I Come” (Making Music, 2005, Grade 4, p. 251). The text’s use of words such as “a journey across the United States” suggests that this musical journey will include the music of “our” country. African American music, including jazz and spirituals, are included in this section, along with contemporary pop and a variety of folk songs, including Mexican and Native American melodies. The suggestion seems to be that “this is our music” – diverse, and multicultural. Geographically distant locations such as India and China are included in the world music section “Bring Your Passport” by songs from India and China. Thus, African American music is articulated in the
Making Music (2005) text as “our” music.

The African American spirituals in the unit “Going Places, U.S.A.” include context for the African American spirituals that provides an understanding of how the songs functioned in context. In the lesson, students explore the songs “Follow the Drinkin’ Gourd” and “Wade in the Water” as songs that have hidden meanings. In contrast to the textbooks from the early 1970s, this Making Music (2005) unit presents a complete look at the context and formal properties for the songs that are the focus of the lesson.

Barrett, McCoy, and Veblen (1997) argue that understanding a piece of music includes understanding “who created it,” “when and where it was created,” and “why and for whom it was created” (p. 252) Further, they suggest that one must utilize this knowledge in an integrated fashion to understand the formal properties of the music, including the structure or form of the music, the subject of the lyrics, and “what is being expressed” (p. 252). Each of these elements is evident in the lesson on African American spirituals in the Grade 4 thematic unit “Going Places, U.S.A.” (see Figure 20 below). Students are given information regarding who sang the songs, and for what purpose and in what context. Further, the lessons note the distinctive stylistic features of spirituals, such as vocal embellishments (Grade 4, p. 267). Students learn how these songs functioned in conjunction with other artifacts, such as quilts, to express a message.
“Follow the Drinkin’ Gourd” was a song with a secret message for enslaved African Americans in the 1800s. The words drinkin’ gourd were code for “The Big Dipper.” Escaping slaves followed the stars in the constellation to find their way north to freedom. People who formed the “underground Railroad” took big risks by providing secret hiding places along the way. (Grade 4, Student Text, p. 266)

**An Important Song – An Important Person** Harriet Tubman was born a slave around 1820 in Maryland. In 1849, she escaped to freedom in Philadelphia by way of the Underground Railroad. After experiencing freedom, she knew that she must free other slaves. Harriet Tubman made numerous trips south to lead about 300 people to freedom. It is said that she often sang “Wade in the Water” to send a message of hope to the people she helped. (Grade 4, Student Text, p. 269).

**Language Arts/ Social Studies** Students may enjoy reading *Follow the Drinking Gourd* by Jeanette Winter. This is a retelling of the folk song, the runaway slaves, and the Underground Railroad story. (Grade 4, p. 266)

**African American Spirituals** Spirituals are a blend of music from two cultures representing diverse musical genres: the melodies and rhythms of West African and the church hymns of white colonial settlers. Since instruments were not generally available to most enslaved Africans, early spirituals were sung unaccompanied. Although the improvised harmonies were hymnlike, the rhythmic and melodic elements grew into a unique vocal style – full of syncopated rhythms. (Grade 4, p. 267)

**Social Studies/Art** Tell students that through code words in the songs, slaves were able to communicate the routes to freedom to one another without the knowledge of slave owners. Another way of communicating routes was through the creation of quilts. The patterns in the quilts were actually maps that showed the way to the freedom train. (Grade 4, p. 268).
Yet despite the completeness of the provided context, the Grade 4 representation of African American Spirituals in the thematic unit “Going Places U.S.A.” is problematic. The information that is included, while covering the context, is simplistic and lacks complexifying details that are so often found in the textbook’s representation of White/Western music. This can be seen in comparing the context for the “Rio Grande,” the sea shanty that immediately precedes the African American spirituals. “Rio Grande,” is a song that is associated with the cultural heritage of White Western expansion to port cities (Campbell, Scott-Kassner & Kassner, 2006). In the cultural context for this song, the *Making Music* text notes,

The song “Rio Grande” refers to the sea trade among the Brazilian port and province of *Rio Grande do Sul*, the cities of the United States East coast (such as Baltimore), and England. Historically, these areas supported active trading, and the region today still is a center for ocean commerce. The *Rio Grande* of the song is not a river, although it is called a river. It is actually the mouth of the passage connecting the *Lagoa dos Patos* with the open sea. (*Making Music*, 2005, Grade 4, p. 256)

In this contextual note, students discover the geographical locations that comprise the route referred to in the sea shanty, as well as the “code” that is in the song – the “Rio Grande” refers to the mouth of the *Lagoa dos Patos*. The note also represents the actors who sing the song in a historical past as well as a contemporary present: the trade areas of the past have developed into “center[s] for ocean commerce” (*Making Music*, 2005, Grade 4, p. 256).

It would seem logical that the context for songs such as “Follow the Drinkin’ Gourd” would express similar complexifying details when these songs are described as code songs. However, the text provides few if any details regarding what “the Underground Railroad” referred to. There is no mention that the text’s command to
“Follow the Drinkin’ Gourd” when “the first quail calls” was a message to wait until
the quail arrived in winter, because crossing the Ohio River was easier in winter (Lovell,
1972). Further, textbook mentions that “people who formed the ‘Underground Railroad’
took big risks by providing secret hiding places along the way” (Making Music, 2005,
Grade 4, p. 266) yet the text does not mention who these people were that formed the
network, and what those risks might have been. The text mentions that Harriet Tubman
was “said” to have sung “Wade in the Water” as a message of hope. Yet there is no
mention that this song was also used to alert escaped slaves that their absence had been
discovered and that they should “Wade In the Water” to cover their tracks (Pershey,
2000). This complete yet superficial representation of the songs in this 2005 text provides
an understanding of how the songs functioned but fails to provide complexifying details
that help students develop cognitive understandings of the African American spiritual.

The lack of complexifying details in “Follow The Drinking Gourd” and “Wade in
the Water” is augmented by sanitized versions of slavery in the representation of other
African American spirituals. In the lesson on “Gonna Ride Up in the Chariot” (Making
Music, 2005, Grade 4, p. 20 – 21), the graphic image portrays landscape of rolling hills
and pleasant homes and farms (see Figure 21 below). A brightly colored sun shines light
on what appears to be a church. Students’ eyes are directed to “Tune In” to the cultural
context note which suggests that “Africans who were brought to America created
spirituals. The subject of spirituals was often freedom” (Making Music, 2005, Grade 4, p.
21). Like the lessons for “Follow The Drinking Gourd” and “Wade In the Water,” the
subject of spirituals is presented simplistically, as a longing for freedom in the afterlife.
The text also whitewashes issues of slavery, noting that Africans were brought to
America while ignoring the harsh conditions and difficult circumstances under which Africans were brought to America.

Figure 21: “Tune In,” Making Music (2005) Grade 4, p. 21.

African American Spirituals in Making Music (2005) Grade 5

The Grade 5 Making Music (2005) text focuses its unit “Building American In Song” on “songs that tell the stories of America’s history” (p. 251). The text places the African American spiritual “Down By The Riverside” chronologically as the first piece in this unit, preceded only by a unit “theme song” in which the students sing the names of the 50 states. In this first lesson, students learn that spirituals “were popular from 1820 – 1860 among both African and European Americans” (Making Music, 2005, Grade 5, p. 256). While I will return to the problematic nature of the representation of the spiritual
further in the latter part of this chapter, it is important to note how the text places this
song as part of a shared musical experience in “our” earliest times of nation building. The
text of “Down By the Riverside” suggests laying down arms and working together, and
the placement of the spiritual as popular with both African and European Americans
suggest that this was an idea shared by both populations.

The thematic unit follows this piece with songs of Westward expansion (“Shady
Grove”), the crossing of waterways (“Erie Canal”) and the building of the rail system
(“Orange Blossom Special”). The unit also includes songs of war and social unrest,
including the Civil War (“Battle Cry of Freedom,”), World War I (“Over There”) and the
Great Depression (“Happy Days Are Here Again”). Yet in these discussions of “our”
heritage, there is little inclusion of the African American experience and perspective. In
this unit, where students are expected to experience the “stories of America’s history” the
perspective of African Americans are nearly absent. The song that chronologically marks
the Civil War in America’s history focuses on the varied perspective of the Northern and
Southern soldiers and their quest for victory. The song “tells the story” of the fighting but
does not “tell the story” of the slaves or their experience. The perspective of the slaves in
the story of the Civil War is only briefly mentioned in this 2005 teacher text. It notes:

> During the period of slavery before the Civil War, African American spirituals
were learned by oral tradition. The spirituals often contained secret messages
about the Underground Railroad – a series of way stations and shelters for
escaping slaves…After the Civil War, African American colleges and universities
sent choirs on tours in the United States and Europe to sing spirituals, helping to
popularize them. (Grade 5, 2005, p. 256)

The teacher context in effect whitewashes the perspectives of the African American
slaves. Instead of placing them as agents of their social situation by crafting code
messages, the text states that spirituals “contained” secret messages. The Underground Railroad is painted as a “series of way stations and shelters,” seeming to suggest a pleasant stop on a journey rather than the reflecting the great physical danger and hardship that slaves experienced and recounted through the singing of African American spirituals. Further, the summary statement that African Americans traveled about on tours following the Civil War suggests that the effects of slavery were eradicated, with freed slaves “on European holiday” as they “popularized” the spiritual.

Thus, while African American songs are included as part of “our” nation’s musical history, the “Going Places, U.S.A.” theme creates a myth of a peaceful, shared building of our country alongside the European colonizers, having “laid down our sword and shield” as the spiritual text notes, to travel freely across the United States and Europe as the Fisk Jubilee Singers did to sing spirituals. Such a perspective obscures the role of African Americans and their musical traditions in chronicling the stories of the United States and the varied perspectives of “our” experience. Further, this text places the African American songs as shared cultural capitol – popular with European colonizers and shared across the world due to the efforts of the North and the South. The effort of the slaves in crafting their own agency under physically difficult circumstances is absent from this 2005 text’s story of “our music.”

African American Spirituals in Making Music (2005) Grade 6

The Grade 6 thematic unit “Exploring America’s Music” focuses on the style of musical, with a particular focus on the “rich tapestry of sound” that has been created through the entanglement of various musical styles that have been brought to the United States through immigration, slavery, and travels and “forged [into] unique American
musical styles” (Making Music, 2005, Grade 6, pp. 224 – 225). One might expect in this unit to find a variety of musical styles represented, and in this respect the textbook fulfills its claim. The music represented includes English ballads that have become traditional American folk tunes, Nigerian folk songs, African American spirituals, gospel, blues, jazz, country, and cowboy songs are included in this exploration.

In this thematic unit, the African American spiritual is represented in the lesson “Spiritual and Gospel” (Making Music, 2005, Grade 6, p. 232). The unit includes a song, “This Little Light of Mine,” as well as three listening examples “The Battle of Jericho,” “Swing Low, Sweet Chariot,” and “Jonah.” The student text information makes specific claims about the spiritual in the introduction to the song “This Little Light of Mine.”

Between 1800 and 1861 (the start of the Civil War), African American spirituals came to be an important part of America’s musical heritage. These songs expressed slaves’ longing for freedom. After 1920, a new style, called gospel, grew out of the spiritual tradition. (Making Music, 2005, Grade 6, p. 232)

This description locates spirituals as functioning in an historic past, both by framing its years of popularity in Civil War times and also by noting that it was the precursor to gospel music, which the text notes became popular after 1920. Such definitions suggest that this music is from a distant past. And while the teacher text notes that the song was also “sung for generations as a source of inspiration for civil rights efforts” (Making Music, 2005, Grade 6, p. 232), this cultural note is not part of the required lesson content, leaving teachers to determine whether this information should be included in the discussion.

Further, if the purpose of this unit is to understand the “rich musical tapestry” of American music, the student text provides only a simplistic account of the spiritual within
that tapestry. The text states, “these songs [spirituals] expressed slaves’ longing for freedom” (Making Music, 2005, Grade 6, p. 232). There is no mention in this 2005 textbook lesson of the various functions that spirituals played in the life of the slave, including commenting on social conditions, communicating information, and planning for the future. This statement that spirituals (only) reflect a “longing for freedom” is an echo of earlier definitions in the Grade 6 text which describe the spirituals as “one aspect of African American slaves’ musical response to their condition” (Making Music, 2005, Grade 6, p. 191). However, the text defines the “response” as “religious content and syncopated rhythms [that] helped to make the hard work more bearable” (Making Music, 2005, Grade 6, p. 191). This definition again suggests that spirituals eased the conditions of “this life” by focusing on the reward in heaven. This representation rescripts African Americans as responding to their situation by hoping for a better afterlife, rather than taking part in effecting social change in this life. As I have argued earlier, the role of the spirituals in the effecting of social agency was well documented in scholarly literature (e.g. Curtis, 1988; Gilroy, 1993; Lovell, 1939; Lovell, 1972). Eliminating this perspective from the 2005 text, as well as the thematic unit “Exploring America’s Music” is to eliminate this perspective, and potentiality, from the African American population.

The Poetics of Making Music (2005)

In the Making Music (2005) series, African American music is defined as “us and not us;” it is placed in a historic past, as the music of Africans and European settlers or as the precursor to gospel, but not as “our” music – it doesn’t tell “our” stories but rather is a code for other meanings. Yet these meanings are not explored, or deconstructed. They are “their” meanings. The spiritual is cast as an object in the musical museum, useful for
elucidating particular understandings of musical concepts but lacking cultural specificity and complexity.

Huq (2006) has argued that “in today’s society of multi-ethnic modernity musics are often de-territorialised and reterritorialised from fixed socio-spatial settings” (p. 84). In many ways, this is also the tactic of the Making Music (2005) series. The African American spiritual is placed as a museum object, “located” from a fixed socio-spatial setting of the music of southern slaves around the time of the Civil War longing for freedom. Crossings and interchanges of musical practice, and musical meanings, are not considered or presented even though an abundant field of scholarship supports such understandings (e.g. Peretti, 2009; Ramsey, 2000; Ramsey, 2004). The effect is that the African American spiritual is “reterritorialised” in the musical museum of the general music textbook as “Our Musical History” but not “our” music.

**African American Music in Spotlight on Music (2005)**

In Macmillan’s Spotlight on Music (2005), African American music comprises just 7% of the listening examples and 14% of the song artifacts (see Table 5 below). While the quantity of African American music included in the collection is greater than other ethnic groups, it is significantly lower than the amount of European and European American music included. Indeed, the totals included in Table 5 suggest that Western music remains the primary source for listening and performing the musical museum.

It could be argued that textbook development requires the selection of certain materials over other materials. From this viewpoint, the representation of African American music appears ample – a case could even be made that the amount of representation is significant compared to other types of music. Yet, it is the manner in
which this music is represented, placed into the context of the general music textbook and through the collection narrative made to signify in a way which places African American music as “less worthy” than Western classical music.

Table 5: Culture Group Representation *Spotlight on Music* (2005)

<table>
<thead>
<tr>
<th>Culture Group</th>
<th>Grade 4</th>
<th>Grade 5</th>
<th>Grade 6</th>
<th>Combined Total By Type</th>
<th>Percentage of Total by Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>African</td>
<td>3 listening 5 songs</td>
<td>2 listening 7 songs</td>
<td>1 listening 6 songs</td>
<td>6 listening 18 songs</td>
<td>2% listening 4% songs</td>
</tr>
<tr>
<td>African American</td>
<td>3 listening 12 songs</td>
<td>8 listening 32 songs</td>
<td>7 listening 22 songs</td>
<td>18 listening 66 songs</td>
<td>7% listening 14% songs</td>
</tr>
<tr>
<td>Asian</td>
<td>4 listening 6 songs</td>
<td>6 listening 9 songs</td>
<td>6 listening 11 songs</td>
<td>16 listening 26 songs</td>
<td>6% listening 6% songs</td>
</tr>
<tr>
<td>European American, European, Canada</td>
<td>58 listening 80 songs</td>
<td>58 listening 97 songs</td>
<td>54 listening 93 songs</td>
<td>170 listening 270 songs</td>
<td>68% listening 57% songs</td>
</tr>
<tr>
<td>Latino/a and Latin American</td>
<td>7 listening 12 songs</td>
<td>3 listening 21 songs</td>
<td>6 listening 10 songs</td>
<td>20 listening 43 songs</td>
<td>8% listening 9% songs</td>
</tr>
<tr>
<td>Native American</td>
<td>2 listening 2 songs</td>
<td>6 listening 3 songs</td>
<td>2 listening 4 songs</td>
<td>10 listening 9 songs</td>
<td>4% listening 2% songs</td>
</tr>
<tr>
<td>Other</td>
<td>4 listening 11 songs</td>
<td>5 listening 16 songs</td>
<td>4 listening 12 songs</td>
<td>13 listening 39 songs</td>
<td>5% listening 8% songs</td>
</tr>
<tr>
<td>Combined Total by Grade Level</td>
<td>81 listening 128 songs</td>
<td>88 listening 185 songs</td>
<td>80 listening 158 songs</td>
<td>249 listening 471 songs</td>
<td></td>
</tr>
</tbody>
</table>

Thematic Units in *Spotlight on Music* (2005)

Unlike the other series included in this study, *Spotlight on Music* (2005) does not employ a standard thematic organization. The theme units that are included in each grade
level text vary in emphasis and content. However, each of the texts in this study include thematic units that focus on music as an expression of individual and collective identity (such as “Happy Go Lucky,” Grade 4; “A Tale to Be Told,” Grade 5; and “Singing a Song,” Grade 6) and music as force for social change (such as “A Time to Dream, A Time to Sing,” Grade 4; “Music for Changing Times,” Grade 5; “Singing a Song,” Grade 6). In light of these perspectives of music as “a force” in the world, I explore the manner in which African American spirituals are represented in the texts as social “force”.

African American Spirituals in *Spotlight on Music* (2005) Grade 4

In the Grade 4 *Spotlight on Music* (2005) text, the only “core” lesson which includes African American music is the lesson utilizing “Old Ark’s A-Moverin’.” As the only core lesson, it is most likely to be the lesson that is included in the classroom. The lesson plan focuses on clapping a “short long short pattern” which is a suggestion that the lesson focuses on syncopated rhythm (see Figure 22 below).

Figure 22: “The Long and Short of It,” *Spotlight on Music* (2005) Grade 4, p. 131.
The skills that students are expected to acquire through the lesson include singing, rhythm clapping, movement, and the ability to hear form in music “presented aurally” (Spotlight on Music, 2005, Grade 4, p. 130). Further, students are expected to “identify music from various cultures of the world” (Spotlight on Music, 2005, Grade 4, p. 130). Thus, it would seem that the focus of the lesson includes the ability to identify this musical artifact as “belonging” to the culture of African American music.

Yet nothing in the text connects this piece to the cultural tradition from which it originates. Apart from being labeled as an African American spiritual, there is no evidence of the cultural practice surrounding spirituals, either historically or in performance. The curricular link that connects the piece to social studies places the song within the canon of folk tales, part of “many ancient cultures” which have flood stories. The spiritual is relegated to the status of a literal description of the story of Noah, just like the flood stories of other “ancient” (primitive?) cultures.

The student text which precedes the song “Old Ark’s A-Moverin’” describes the story of Noah’s Ark. The story of Noah is described in the text, and seems to suggest uncontested truth. In this story, Noah prepared for the flood, gathered his family into the ark for 40 days, and left the ark when the rain stopped. Through this paragraph of introduction, which summarizes the “story” told in “Old Ark’s A-Moverin’,” the text represents as literal the events in the spiritual. The text of the spiritual is shown as being a literal account of the story of Noah. This is further demonstrated by the inclusion of Edward Hick’s painting “Noah’s Ark”, which is labeled as “illustrat[ing] the story

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3 Gustafson (2008) presents an intriguing argument regarding the connection between “purposive movement” and constraining the body, which I will touch upon in Chapter 6.
described in ‘Old Ark’s A-Moverin’” (Spotlight on Music, 2005, Grade 4, p. 131).

Through the student text description and the correlating artwork, the collection presents the text of “Old Ark’s A-Moverin’” as literal and uncontested.

Yet Levine (1979) has argued, “there was always a latent and symbolic element of protest in the slave’s religious songs which frequently became overt and explicit” (p. 163). As Genovese (1979) further notes, “references to heaven could refer to ‘a life beyond this life,’ ‘a return to Africa,’ ‘anywhere they would be free,’ ‘an undefined state in which they could love each other without fear,’ or all of these at once” (Genovese, 1979, as cited in Schmidt, 1999, p. 300). Double meanings in the lyric poetry of African American spirituals are “enormously significant” in understanding the lyrics of spirituals (Ramey, 2002). In another lesson in the Grade 4 text, the Publisher notes that spiritual texts can have symbolic meanings (such as “chariots” in heaven representing trains to the North) and further express a “longing for freedom, their homeland, and a better life” (Spotlight on Music, 2005, Grade 4, p. 70). It would seem that a core required lesson with a skill focus on understanding music from the world’s cultures would connect to this important feature of the spiritual, “a twofold consciousness that expresses its own experience while also identifying with the colonizer” (Ramey, 2002, p. 355). To present the spiritual as a literal representation of the Christian story is to further colonize African American music. As Maultsby (1990) suggests, “the slave’s acceptance of Christianity was at best superficial. They interpreted Christian concepts and practices through the filter of an African past, transforming the liturgy” (p. 197). The ark as a reinterpretation, a symbol of concealed transportation to a place of paradise, is unmentioned; the possibility of the text as oppositional and empowering to African Americans is ignored.
The critical thinking question included in the lesson plan focuses on how the music expresses the text. This decision to focus on how the music expresses the text further signifies the text as something concrete – with a singular meaning that can be expressed through the musical setting – rather than highlighting the double meanings of spirituals and the musical characteristics of the spiritual and its performance practice.


Of the three Spotlight on Music (2005) texts included in this study, the Grade 5 text includes the largest percentage of African American music compared to the amounts in the Grade 4 and Grade 6 text. This would appear to be connected to a common practice of teaching the Civil War and slavery in Grade 5 social studies curriculums. Like the Grade 4 text, the Grade 5 text minimizes the importance of secondary meanings in Spiritual texts. Further, the Grade 5 text scripts a collection narrative regarding spirituals and the conditions under which they were created and performed which effectively serve to silence the oppositional voice of the spiritual.

The Grade 5 Spotlight on Music (2005) text defines spirituals as “a religious song, frequently connected to a particular passage in the Bible” (p. 267; see also p. 126). Yet unlike the Grade 4 text, there is evidence in the Grade 5 text of awareness by the Publishers that spirituals are characterized by the conveyance of multiple layers of meaning. As the Grade 5 text affirms, spirituals are songs “with a religious message on the surface” (Spotlight on Music, 2005, Grade 5, p. 10, emphasis added) and “combine hope with the trials of everyday life” (Spotlight on Music, 2005, Grade 5, p. 174). The religious text acts as a surface text to articulate the experience of the present. Yet these meanings that articulate the social conditions of the slave and their creativity and strength
in opposing the conditions of slavery through the singing of spirituals are eliminated when the cultural context that is provided refers to the literal meaning of the text.

The lesson focused on “Joshua Fit The Battle of Jericho” is an example in which the text appears to contradict or ignore its own statements that spirituals have multiple meanings. The lesson includes as one of the student learning goals the ability to “identify music from various cultures,” (Spotlight on Music, 2005, Grade 5, p. 126), and the Footlights History and Culture note includes a marker that the information is provided to identify music from various cultures. Yet, the historical and cultural material provided focus on the literal text of the song – the Battle of Jericho (see Figure 23 below).

Figure 23: “Footlights,” Spotlight on Music (2005) Grade 5, p. 126.

Each national standard is numbered, and Macmillan teacher materials are labeled with a corresponding number to the national standards that are being instructed. In this case, the lesson is listed as meeting standard 9a: “identify music from various cultures” (p. 126). The History and Culture footlight is marked with the same 9a, which indicates that it is intended to illuminate the historical and cultural context for the spiritual.
There is no mention that spirituals create meaning on a variety of levels. In fact, the text pointedly notes that songs can “tell a story” and songs can “suggest a story, leaving the listener to fill in the gaps” (Spotlight on Music, 2005, Grade 5, p. 127). The text notes that students will experience both types of songs in the lesson, and the second song in the lesson, a Turkish folk song, is described by the text as a song that requires the student to “fill in the gaps.” By extension, the spiritual is understood to be the song that only tells a story and does not leave gaps in the meanings that are intended.

According to Ramey (2002), African American spirituals “draw primarily on the Hebrew Scriptures (Moses and the Exodus, Daniel in the lion’s den, Jacob’s ladder, Joshua fighting the battle of Jericho) to derive a sense of power, purpose, and identification in the present” (p. 350, emphasis added). The story that is told in the spiritual is always intended as both meanings, as communicating the present through the colonizer’s past. As Ramey suggests, the slave poets “activate selectively varying features of the belief system at hand to convey constructively their message” (p. 351). Said another way, the Biblical stories served as convenient delivery systems for the secondary messages embedded in them. The lesson plan for “Joshua Fit The Battle of Jericho” silences these varied meanings and robs the slaves of their agency in authoring and performing oppositional discourses.


Of the three Spotlight on Music Texts, the Grade 6 text offers the most explicit context and description of the African American spiritual. Yet, in the increased amounts of content, there are increased amounts of conflicting and unclear information that is provided to students. African American spirituals are represented as simply retellings of
Bible stories, similar to the “many cultures around the world” that have a great flood story (Spotlight on Music, 2005, Grade 6, p. 345). But spirituals are also represented as “sometimes” including coded messages (Spotlight on Music, 2005, Grade 6, p. 22), “often” containing coded messages (Grade 6, p. 242), or including coded messages once the Underground Railroad was established (Spotlight on Music, 2005, Grade 6, p. 367). These statements that variedly and conflictingly discuss the coded messages, considered alongside the statements that spirituals are retellings of Biblical stories, presents a conflicting picture of the way that spirituals functioned rather than illuminating the multiple ways in which spirituals functioned in context, as I have discussed at length previously (see Lovell, 1939; Lovell, 1972).

By creating a simplistic view of the African American spiritual textual messages, the Grade 6 Spotlight on Music (2005) text reinforces a representation of African Americans as historically “less” than White counterparts. In a discussion of the dialect in spirituals, the text suggests “many spirituals reflect the speech patterns of people whose native languages were African. There are sounds in English such as th that do not exist in African languages and can therefore be difficult to pronounce” (Spotlight on Music, 2005, Grade 6, p. 243). This definition fails to address the complexities of language and dialect, particularly as it relates to the singing of African American songs. There is no discussion of the cultural issues regarding the “writing down” of the oral tradition of African American spirituals, and therefore of the “choosing” of a southern African American regional dialect as “the dialect” that is preserved and privileged as performance practice because of its connection with the Fisk Jubilee Singers popularized African American spirituals with White audiences, an issue that I have discussed previously as contested
and controversial. Instead of drawing attention to the issue of an oral tradition versus a written literacy, the text suggests that English – “our language” – is difficult for singers of African American spirituals.

The representation of African American spirituals as simple work songs that expressed a desire for a better life in heaven is evident in the theme unit “Moved by Melody” (Spotlight on Music, 2005, Grade 6, p. 10). In this unit, the students experience both a work song and a spiritual. The work song that is chosen is “Hullaballoo Balay,” a sea chantey, which the text describes as follows:

> Historically, work songs were an important use of music. They provided a rhythm for work that required the coordinated movements of several people, such as threshing grain. They also served to pass the time while doing repetitious or tedious jobs. (Grade 6, p. 10)

The photo image that accompanies the text is a picture of Paul Bettany and Russell Crowe, two actors, in a scene from the film Master and Commander (see Figure 24 below). The actors are White, and in military garb with gold buttons and layered coats. This is the image, it would appear from the lesson, of the White worker singing work songs.

The African American spiritual “I Want to Be Ready” immediately follows the song “Hullaballoo Balay” in this thematic unit on melody. The song is presented as both an African American spiritual and a work song (see Figure 25 below). The student text notes:

> Spirituals such as “I Want to Be Ready” were created by enslaved African Americans in the 1800s. Some spirituals had a meaning related to gaining freedom as well as a religious [sic] meaning. Many freed slaves continued to farm after their emancipation. These workers are shown harvesting peanuts in Virginia in the 1890s. (Grade 6, p. 13)
Figure 24: Photograph accompanying “Hullabaloo Balay,” *Spotlight on Music* (2005) Grade 6, p. 11.

Figure 25: Photograph accompanying “I Want to Be Ready,” *Spotlight on Music* (2005) Grade 6, p. 13.
The proximity of the textual information and the photo with the song “I Want to Be Ready,” suggests that it is both a spiritual and a work song. Utilizing the text’s definition of a work song creates a picture of African American spirituals as songs that helped singers focus on the afterlife while completing a “repetitious or tedious job” (*Spotlight on Music, 2005, Grade 6, p. 10*) – a picture that belies the physical violence of slavery and the role of spirituals in mediating the circumstances of the present life. The treatment of the songs as “tuneful tools” (*Spotlight on Music, 2005, Grade 6 p. 10*) rather than expressing ideas further ignores the African American perspective. The stories from the Bible that were fashioned into the text of the spirituals represented more than just hope for the future – “walk[ing] in Jerusalem just like John” (*Spotlight on Music, 2005, Grade 6, p. 12*) was more than a wish for a better life after death. As Smith (2008) suggests, “the exilic motif that defined the existence of Jewish slaves in Babylon is that they were in Babylon but not of Babylon. In seventy years, there would be a homecoming in Jerusalem!” (p. 2). The message for slaves was not one of waiting for that homecoming in heaven, but rather of being prepared and watchful – ready to take action in this life. Singing to “be ready” to “walk in Jerusalem just like John” was a way of reminding the community to be vigilant in their preparations, and ready to flee when the opportunity arrived.

Yet viewing the two songs and their accompanying images side by side creates a different picture. The viewing of the two photos enforces images of the White worker as active, the “master” and “commander” while the photo of the African American workers presents them as sedentary, unable to change their conditions. The forward energy of the
White sailor, played by Russel Crowe, contrasts the stillness of the photo of the African Americans who “continued to farm after their emancipation” (Spotlight on Music, 2005, Grade 6, p. 13), suggesting that the African Americans lacked their own agency – accepting their circumstance by choosing to remain in their circumstance rather than to actively change it.

The Poetics of Spotlight on Music (2005)

Across the Grade 4, Grade 5, and Grade 6 Spotlight on Music (2005) texts, African American spirituals are presented as simple retellings of bible stories. Further, these bible stories are likened to the “many cultures” which share flood stories, suggesting that these texts are folk tales and simple and ignoring a perspective that would place these songs as reminders of justice played out on this earth rather than in the afterlife. Further, the exhibitionary practices at play, particularly in the Grade 6 thematic unit on work songs, reify images of the White worker as “master and commander” of his fate, while the African American worker was merely hopeful for a better life after death.

Summary and Discussion of Chapter 5

As I have argued in earlier chapters, collection processes represent a form of domination – through the “creation” of the object, and the reflection of the self. Not a “neutral and transparent sheltering space,” (Duncan, 1996, p. 280) collections are rather a place where meanings are created – meanings that serve the self/subject and re-signify the object/other. The poetics of collecting provide a lens for understanding how collective meanings are made – beyond just the scope of the individual object, collection poetics suggest that the ordering and aggregation of objects into a collection creates a meaning, a particular story or fiction to follow Pearce (1995) which makes distinct statements with
“beginnings, middles and ends” which reflect a particular world view (p. 32). As Duncan (1996) argues, “to control a museum means precisely to control the representation of a community and some of its highest, most authoritative truths” (p. 286). Collection poetics affirms that “truths” are constructions – part of a collection narrative – rather than “pure” or “universal” truths. The collection narrative is able to construct, through the collection process, “extraordinary meanings” (Belk et al., 1990, p. 8).

Though the amounts of content in Making Music (2005) and Spotlight on Music (2005) is greater than the amount of content in Making Music Your Own (1971) and Spectrum of Music (1974), the “truths” that are constructed create a similar myth of African American spirituals as simple folk songs and retellings of bible stories. African Americans are presented as “us but not us” and the spiritual texts are presented as “code but not code.” The use of graphics and photo images presents African Americans and African American music as folk art and “lesser” than the White counterparts that are placed alongside it in the musical museum. In stark contrast to the multicultural aims that are articulated in the Publisher materials for each series, each series casts the African American spiritual as an object in the musical museum, to serve as a vehicle for the study of Western musical concepts. Cognitive understandings that are culturally distinct – complexifying accounts of how spirituals functioned, as well as the distinct elements of the spirituals style, are simplified or ignored.

Hooper-Greenhill (1992) suggests that museums advance a particular notion that experiencing a collection will change the way that the collection – indeed, the world – is perceived. The collection poetics employed in the musical museum construct meaning –
“extraordinary meanings,” to follow Belk et al. (1990) – that valorize dominant ideologies while marginalizing other perspectives (p. 8). Further, these meanings might alter the way students think and know about African Americans and/or themselves. As Roberts (1989) wrote of the colonizers and slave holders: “by stripping Africans of their personal autonomy and basic human rights, the enslavers revealed their objective was not merely to dominate Africans politically and physically but to redefine black identity by destroying their sense of humanity” (p. 141). In effect, the representation of African American music through collection practices is further violence upon the culture. By stripping African Americans of their indigenous and varied perspectives, the textbooks “redefine” African Americans as lesser than White/Western perspectives through the collection poetics of the musical museum.
CHAPTER 6
COLLECTING AS POLITICS

What do the Nguni people find beautiful in their music if a person is singing with a screaming voice? If I am listening with a Haydn or Mozart ear the intonation is out, the tone is out, but if I am listening with an isicathamiya ear this is expressive.

(Mthethwa, 1988, quoted in Olwage, 2004, p. 217)

Without the right to ‘bring along’ one’s culture, an invitation to be included is hallow: one is invited to join but not participate.

(Seeberg, Swadener, Banden-Wyngaard, & Rickel, 1998, p. 260)

As I have argued in Chapters 4 and 5, the general music textbooks included in this study reinforce Western-dominant aesthetics through collection practices which privilege Western musicing and situate African-American music as less worthy. In Chapter 4, I address the collection practices, arguing that the organizational structure of the general music textbooks in this study is congruent with a Western-based concept curriculum that privileges Western musical assumptions. In Chapter 5, I discuss the manner in which the general music textbook creates a particularized “collection narrative” which reinforces hierarchies that privilege Western ways of musicing through a narrative fiction that valorizes Western music while fetishizing and exoticizing the other as “lesser” musics. In Chapter 6, I address the politics of collecting with a particular focus on the manner in which the musical museum inculcates a particular “technology of the self” by regulating the voice of the student by privileging Western vocal aesthetics over other vocal qualities.

Building on the discussion I began in Chapter 1, this chapter provides evidence of the ways in which general music textbooks serve to create particular types of citizens. As
Comaroff and Comaroff (1992) argue, hegemony “has its natural habitat in the human frame” (p. 40). Through the authority of the textbook, the “Musical Museum” scripts Western vocal aesthetics, refashioning the “other” into the Western ideal. In stark contrast to the democratizing rhetoric and platitudes regarding diversity, general music textbooks, I argue, conduct an “erasure of difference” (following Olwage, 2004, p. 207) through the teaching of voice quality that reinforces power relations in society.

As Swartz (1992) asserts,

If historically excluded ‘others’ are presently included in standard classroom texts, albeit in very limited and constricted ways, their presence fails to address underlying issues such as the purpose, cause, and consequence of events and systems such as slavery. Though slightly increased numbers of men and women of color now sit as silenced sentinels on scattered textbook pages to meet the ethnic and gender counts of publishers, they are effectively robbed of their indigenous analyses and oppositional voices and perspectives. (p. 343, emphasis added)

As I demonstrate below, the scripting of Western choral aesthetics as “proper” and other vocalisms as “unhealthy” or “incorrect” conflates “appropriate” with “proper” in spite of cultural or social practice.

D. J. Elliott (1990) suggests that musicing is “organized and deployed for the purpose of making sounds of a certain kind according to a social group’s shared concepts about which sounds among all possible sounds will be selected, organized, and delineated as ‘tones for us’” (p. 156). Following this argument, it can be said that articulating a “proper” way of singing bifurcates student participation into “us” and “them.” Songs represent the bulk of the general music textbook. As such, the manner in which the textbook scripts the “proper” voice determines who is “us” and who is “them” in the “musical museum.” The organizational frameworks discussed in Chapter 4 and the visual...
and textual representations that create particular meanings about “who” is “other” in Chapter 5 are evidence of the privilege and normatization of Western musical assumptions in the general music textbook as “musical museum”. Chapter 6 draws the discussion into the performative aspect of the museum through a discussion of the ways that the “musical museum” refashions the music of the other – and students that it has represented as other – into the Western ideal through the regulation of the voice.

**Music as a Regulating Force**

As DeNora (2000) has suggested, “if music can affect the shape of social agency, then control over music … is a source of social power” (p. 20). DeNora argues that music as a dynamic social praxis, impacts “how people perceive (consciously or subconsciously) potential avenues for conduct” (p. 17). As I will argue below, general music textbooks shape personal action subconsciously by conflating Western choral vocalism as “proper” tone and while diminishing other forms of vocalism as unhealthy, unbalanced, and improper. The “musical museum,” I will argue, is used as a “technology of normalcy” (Gleason, 1999, p. 9) to shape the parameters of social agency.

As was discussed in Chapter 1, music is an important component in identity development. As Elliot (1995) argues, “music [is] a particular form of action that is purposeful and situated and, therefore, revealing of one’s self and one’s relationship with others in a community” (p. 14). Harris and Sandresky (1985) offer a powerful description of how music shapes social identity that is worth quoting in entirety:

> Music plays a remarkable role in communicating a notion of the ‘character’ or style of emotional expression of a particular people, nationalities and historical periods. It has symbolized collective feelings of grief and joy, excitement and despair…the list could go on. Some examples are in order…The exuberance of our national anthem, the ‘Star-Spangled Banner’, gives form to one aspect of
patriotic feeling; the quieter radiance of ‘America’, another. When sung with conviction, who among us can resist a feeling of pride and community. (p. 296)

To follow Harris and Sandresky (1985), music is attached to what and how a particular group expresses national pride and even emotions. Human agency – collective and social – is bound up in musical praxis. DeNora (2000), however, clarifies that these meanings are not fixed, but are mediated through a “human-music interaction” (p. 33).

She argues:

Are there ways of performing or hearing … works that would ‘shift’ … meanings and empower rival appropriations? Might ‘The Star Spangled Banner’ evade all feelings of ‘pride and community’ under some circumstances of performance and reception? Think, for example, of the Jimi Hendrix version of this piece as played at the Woodstock Festival in 1969 during the Vietnam War… Music may be appropriated, reclaimed for different interpretive uses according to the configuration of its mediators. (DeNora, 2000, p. 33)

As individuals, we are socialized into believing that a “proper” rendition of the anthem is joyful yet reverent, and that the sounds (and image?) of one Black man’s guitar with screaming distortion is a “defiant” and “oppositional” rendition of that same anthem.

The socialization of what is “proper” music performance has long been clouded in discussions of “high art” and “low art” and “culture” versus “popular” (e.g. DiMaggio & Useem, 1978; Trend, 1992). Unlike the general field of education, where there exists a considerable body of research about the ways in which education fabricates the good citizen from the good student (e.g. Knoll & Kelly, 1970; Reese, 2005; Tyack & Cuban, 1995), little has been said about the ways in which music education fashions the “good music student” (c.f. Gustafson, 2008). However, a review of music education’s historical foundations provides clear evidence of the privilege of a Western voice and physical comportment. As I will demonstrate, historical notions of the “good voice” and the “good
ear” are a fabricated notions that privilege Western ideals in an attempt to refashion the “other” into the dominant conception of “proper” voice and comportment.

Performing the Museum

As Garoian (2001) has argued of museum collections, viewers of a collection possess “agency [which] enables [them] to imagine, create, and perform new cultural myths that are relevant to their personal identities” (p. 235). Yet I would argue that normalizing structures limit or constrict agency by conflating dominant views – what is “normal” – with what is possible. As Garoian argues, “viewers absorb the aesthetic characteristics of arts works and, in doing so, discover qualities of experience that metaphorically link with their own memories and cultural histories” (p. 240). To revisit Kirk and Okazawa-Rey (2000) from Chapter 1, we are reminded that although identity is initially constructed at the “micro” level according to our own preferences, we are constantly mediating and reconstructing our preferences through social negotiation at the “meso” level (p. 9–10). The “musical museum” scripts perception that becomes performative. As Garoian states it, “what one sees in a work of art is tantamount to what one says about it and does with it” (p. 240). To extend this to the general music textbook, I would rephrase this as: “what one hears as aesthetically beautiful in a piece of music is tantamount to what one says about it and does in performing it.” And, as I will argue below, what general music textbooks “say” and “do” is a tool to regulate the voice of both the students and the museum object – the musical artifact – through the privileging of Western choral music.

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1 When referring to the voice, I am not talking in abstract terms about ‘voice’ as ‘giving voice’ or ‘having voice’ but am literally talking about the governing and disciplining of the human vocal cords in phonation.
It is exactly this notion of what voices do which Neumark (2010) addresses in her discussion of the “performativity” of the voice. She argues that “performativity suggests something that doesn’t just describe or represent but performs or activates – acting as a ‘material force to change something’” (p. 96). While performativity has roots in understanding gendered language, Neumark suggests that extending conceptions of performativity to voice production is a “useful approach” to consider “what voices do, how they create and disturb meaning and ‘identity’ rather than just conve[y] or expres[s] it” (p. 96). Indeed, as Labelle (2006) suggests, the voice serves to “embody through action rather than point to through representation” (p. 63). As Neumark asserts, the voice “embodies” cultural conceptions and “enacts them” (p. 97). In this way, the performativity of the voice can be understood as both reinforcing notions of the voice as well as regulating the voice through the enactment. As McGrath (2004) explains, “whereas non-performative representations allow the viewer an external relationship to the represented via representation, performative space brings the viewer into the space constructed” (p. 142). Said another way, the performativity of the voice assimilates the student singer into the constructed space of the museum, with all of its embedded assumptions and ideologies.

The “Proper” Voice As Historical Construct

As Comaroff and Comaroff (1992) argue, hegemony “has its natural habitat in the human frame” (p. 40). Olwage’s (2004) discussion of the “civilizing” of South Africans and Gustafson’s (2008) discuss of the absence of African American children from music programs both attest to the impact of privileging a Western classical conception of the “proper” singer: the result is an “erasure of difference” (Olwage, 2004, p. 207). As
Gustafson (2008) has argued, and I will extend to singing instruction in general music textbooks, “systems of thought about music” which delineate “a continuum from the model White citizen to the barbaric” exist as a form of “social scaffolding” which bifurcates student participants as “able” and “less able.” As I will demonstrate, the concept of “good ear” and good voice are constructions that exist to manage the body, fabricating the good voice as being congruous with Western classical vocalism and an “overly restrictive comportment” (Gustafson, 2008, p. 267).

Historical Basis for The Training of the Voice

The Boston School Committee first approved music as a curricular subject in 1838 with the adoption of Lowell Masons’ vocal music program (Mark & Gary, 1999). Mason’s rationale for teaching vocal music in the curriculum focused on the improvement of the voice where improvement is defined as “smoothe” and “controlled” with “that gradual swell and vanish which gives beauty to singing” (Mason, 1834, as quoted in Mark, 2002, p. 82 – 83). Mason argued that training in this type of singing would improve the health – both of the individual, of the family, and of the nation (Mason, 1834). Indeed, Mason argued that vocal music was a critical tool to “control and direct the associations” through “intelligent pleasing melodies” which are not “vulgar” and “indelicate” (Mason, 1834, as quoted in Mark, 2002, p. 84). As Gustafson (2008) argues, Mason’s rationale “enabled school boards to support school music as both spiritual and physical salvation” (p. 275).

The Victorian Choral Aesthetic

Mason’s conception of the trained voice as employing “swell” and “vanish” is indicative of the influence of Victorian choral aesthetics in the early music education
singing schools. Indeed, as Keene (1982) notes, European artists and traveled and 
taught frequently in the United States during the first part of the nineteenth century, and 
European singing societies became the template for the singing schools which Mason 
developed for the public schools.

Potter (1998) suggests the rise of a middle class brought about a pre-occupation 
with cultivating Victorian vocalism. In England, Olwage (2004) argues, the cultivation of 
a refined and smooth voice was first utilized to cultivate the speaking of coal miners, and 
later as a tool to “civilize” South African subjects (p. 208). As Olwage (2004) argues, 
“voice culture was eminently suited to the reformist intent” of Victorian Choral 
instruction because “as part of the body, the voice stands for the subject more directly 
than any other instrument” (p. 206 - 208).

Olwage (2004) suggests that this coloring and othering of voices during the 
Victorian age resulted in a “commonplace” notion of vocal difference that was class- 
based (p. 207). “The ‘pure’ and ‘good’ tone of the bourgeois voice was not only ‘that 
kind of sound which satisfies the educated ear’, but also a ‘refined’ and ‘cultured’ sound” 
(Birch, 1893, p. 3 as quoted in Olwage, 2004, p. 206). Even today, the “pure tone” that is 
considered “refined” in choral singing is often referred to as “white tone” (Day, 2000). 
Victorian choral aesthetics privileged the lighter register of the head voice rather than the 
“harsh” chest register favored by Black choirs (Olwage, 2004, p. 214; see also Potter, 
1998). Additionally, a refined tone privileged the [u] (“oo”) vowel rather than the 
[a] (“ah”) vowel because the [a] vowel showed more of the “grain of the voice” (Olwage,
Olwage argues that the Victorian choral sound prizes the [u] vowel as a sort of “muzzle” for the distinct quality of non-white voices (p. 213). One need only read Stokes (1997) discussion of the Turkish vocalizes on [a] and their power to interrogate tradition and modernity and the “frailty” of a “disciplinary gaze” that “does not simply reproduce a hierarchized difference, but questions it” to see additional examples of the power of the vowel as vocal expression (p. 679).

Gustafson (2008) suggests that the restrictive Victorian choral ideal of refined head tone, light quality, and rounded [u] vowels as the “good voice” extends to physical comportment; she recalls Spencer’s “formalized ranking of musical cultures from the savage to the civilized” in which the savage was identified through “extroverted musical response” and the civilized was “denoted by ‘refined’ gestures” (p. 279). Published in 1857, Spencer’s conception of refinement is consistent with Victorian values that privilege stillness and ease over emotionalism. Further evidence of a conflation of human character with physical comportment during musicing is evidenced in Gibling (1917): “the power to listen well depends upon the quality of a man’s personality; …a religious mood descends upon the ideal listening like an enfolding mantle. And the central quality of his listening is a great silence” (p. 389). Western classical music’s “mantle of silence” was proper, while the extroverted musical participation of native populations, ethnic populations, and immigrants were categorized as the “drifters” and the “dancing mad” (Mohler, 1924, and Barnes, 1915, as quoted in Gustafson, 2008, p. 269).

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2 Olwage (2004) bases his conception on Barthes (1977), who argued that the “grain of the voice” was “the body in the voice as it sings” (Barthes, 1977, p. 188). Olwage utilizes this discussion of the “grain of the voice” to forward his conception of voice as “sonic identity” (p. 203) that is worked upon by “structural aesthetics” – political and social forces which refashion the voice.
Frances Clark, head of the education department for Victor Talking Machines, affirmed a similar “chronology” of music that moved from the “cries of the savage warriors” to the “cultural dancers of the English” (Gustafson, 2008, p. 281). Gustafson (2008) connects new technology during the early part of the twentieth century to the normalization of this restrictive Western comportment across racial and socio-economic lines. The development of the early phonograph by the Victor Talking Machine Company made “proper” classical music more available to the middle class (Keene, 1987). Additionally, the Victor Talking Machine educational curriculum was designed to “enable pupils to share the inheritance of the race …to encourage the discarding of sentimentality …for the silent, liquid and mysterious depths (Briggs, 1932, p. 39). As Frankenburg (2001) notes, those that differed from the “genteel listener” were considered abject and primitive. Gustafson posits that it was a strongly held notion that “the unreasonable listener indulged in ‘indecorous’ movements such as foot tapping, lacking the reverence that would qualify him as the individual with an aura of cultural nobility” (p. 280).

Indeed, even the logo of the Victor Talking Machine suggests its role in managing the body and voice. As seen in Figure 26 below, the primitive animal – the dog – is refined by hearing “His Master’s Voice.” The Victor Talking Machine made it possible for small segments of master works of music to be played, over and over, for the purpose of cultivating refined listeners (Clark, 1933). Clark’s affirmation that music should be understood through “repeated listenings” (p. 20) developed out of the commonly held belief that the repetition would foster the cultivation of the general populace. As Surette’s (1906) music manual for teachers suggests,
The supposition that people generally can be brought to understand and like great music is part of a general theory of art that places the great man as the apex of a pyramid the base of which is the so-called common people…. We believe music belongs not to a select few – an inner cult or circle of special devotees – but to the many. We think that all kind of people … cultivated and uncultivated … are susceptible to its influence ….The average person not musically educated, will get little out of one performance of Beethoven’s Eroica Symphony, but when it is played in detail, bit by bit, until he becomes thoroughly familiar with it, he sees the connection of one part with another, the relationships that exist; it begins to make sense to him. (p. 111 – 113)

Figure 26: Victor Talking Machine Logo (1908)

The student, like the dog in the Victor Talking Machine advertisements, could be refined by repeated hearings of the great composers – the “masters”. Extroverted movements such as “tapping of the foot” or “swaying of the body” were the actions of those who have “no ‘ear’ for music” (Victor Talking Machine Company, 1923, p. 21).

Today, as Campbell (2005) affirms, a student with a “good ear” for music distinguishes between pitch, rhythm, sound sources, and form (see also Gustafson, 2008). Yet these distinctions are socially constructed; Gustafson argues that a “good ear”
became “coterminous with genteel comportment [and] …an ‘inner’ quality of rationality, spirituality, and cultural refinement” (p. 270). White/Western modes of musicing became interwoven with conceptions of what was proper and acceptable while other modes of musical comportment were defined as “primitive” (Gustafson, 2008, p. 270).

This discussion of the Victorian choral aesthetic and the fabrication of “genteel comportment” through musical listening lays out a historical conception of a “proper” voice and physicality which valorizes Western choral singing and physicality while marginalizing others as less worthy. And as DeNora (2000) argues, music establishes the “parameters of agency’s aesthetic dimension” where aesthetic agency is defined as “feeling, being, moving, and acting” (p. 110 – 123). As I will demonstrate in the analysis of the general music textbooks below, certain ways of being are offered as universally acceptable through the vehicle of the classroom text, reinforced through interactions with the musical museum while others are fashioned as unacceptable. As DeNora suggests, individuals craft and re-affirm their identity through aesthetic encounters – they use music “as a device of social occasioning … to regulate and structure social encounters [as well as to] … lend aesthetic texture to those encounters (p. 110).

It is useful to consider DeNora’s (2000) conception of physical entrainment to understand the ways in which the body regulates agency. According to DeNora, entrainment is

The creaturely ability to locate and anticipate environmental features engenders a kind of corporeal or embodied security, by which I mean the ‘fitting in’ or attunement with environmental patterns, fostered by a being’s embodied awareness of the materials and properties that characterize his or her environment. Embodied insecurity, by contrast, is what happens when one is unable to locate
and appropriate such materials, when … one is unable to locate resources with or against which to ‘gather oneself’ into some kind of organized and stable state. (p. 85)

Therein resides the tension of identity and aesthetic agency and the refashioning of the individual. Music, as I demonstrated in Chapter 1, is an intricate part of identity development, and collections are an important structure in the way that individuals experience aesthetic objects. The general music textbook collection, the “musical museum” employs a framework which privileges Western musical assumptions (as seen in Chapter 4), creates particular meanings regarding who is “us” and who is “them” (as seen in Chapter 5) and then refashions “them” into “us” (but not exactly “us”) through the activities surrounding the use of the singing voice. The lessons around singing—which is, after all, the predominant object in the collection—are an attempt to refashion the voice of the other into a Western conception of “refined” voice. If we follow DeNora (2000), the way that individuals utilize music in social occasions will re-affirm and perpetuate the notion of “Western voice” as “good” and others as “less good” or “bad”. An individual may choose to utilize vocalism which is not consistent with a Western light vocalism and still body, but in doing so they consciously or unconsciously affirm that this music they have chosen for social occasioning—or they themselves—are “bad”, adding to further inwardization (returning to Pearce, 1995) of the dominant values. We are reminded of Harro (2000a) that the cycle of socialization is “circular” and “self-perpetuating” (p. 45).

**Refashioning the Voice: Performativity of the Voice in the Musical Museum**

The discussion above is further evidence of the way in which general music textbooks function as a musical museum, regulating the voice of the student. As Bennett
(1995) has argued, 19th century museums we as much about instructing the poor and working classes to comport themselves correctly in public spaces as they were about experiencing culture. Indeed, Bennett suggests, “culture, in coming to be thought of as useful for governing, was fashioned as a vehicle for the exercise of new forms of power” (p. 19). The ability to proceed in hallways, and still, gentile physical bodies, was presented as a “self-acting imperative” (p. 23); individuals were expected to experience culture but also to be changed through the cultural experience. To do this, Bennett argues, museums needed to be public rather than private and arranged in a way as to increase knowledge and awareness of cultural objects. In doing so, museums came to function as normative systems. “Exhibitions thus became textbooks in public civility, places where the visitors learned to accord their counterparts recognition while avoiding modes of speech and conduct that intruded upon another’s experience” quoting (Shapiro, 1990 p. 236 as quoted in Bennett, 1995, p. 169).

Chapter 6 focuses on the manner in which the textbook lessons regarding singing “refashion” the voice of the other into a Western ideal. Through an analysis of the types of artifacts included in the “musical museum” it is possible to determine the percentage of each textbook that is dedicated to vocal materials intended for vocal performance. Further, an analysis of each of the lesson plan activities, assessments and teacher materials provides an understanding of how the interaction with the song artifacts in the “musical museum” refashions the voice of the other into a Western vocal aesthetic. As Gustafson (2008) argues, “rubrics and standards fabricate the model learner” (p. 291; see also Luke, de Castell and Luke, 1989). Through an analysis of the materials that pertain to the singing voice, I investigate the ways in which the general music textbook “musical
museum” serves as a “master script” to revisit Swartz (1992) for the “proper” voice.

I draw on Bezemer and Kress’s (2008) notion of textbooks as “potentials for learning” as a foundation for my discussion of the way in which textbooks “refashion” the voice of the “other.” While acknowledging that textbook analysis focuses on “what is being used,” Bezemer and Kress argue that texts are “potentials of a quite specific kind that in their specificity allow an unlimited (in number) yet constrained (in semantic scope) number of readings” (p. 171). As such, texts represent “potentials for learning” which “shape what learning is and how it may take place” (Bezemer & Kress, 2008, p. 168, emphasis added). This conception is in a similar thread to Foucault’s conception of subjectification. As Foucault (1980) argues, “power relations can materially penetrate the body in depth without depending on the mediation of the subject’s own representations. If power takes hold of the body, this isn’t through it having first to be interiorized in people’s consciousness” (p. 186). Said another way, the discourse of/in power does not require consent of the individual. As Nixon (1997) argues, “bodily attributes and capacities …are acquired through the ‘brute outcome’ of imitation and doing. … In other words, specific discourse can work upon you – can subject you – without necessarily winning you over in your head” (p. 316). Textbooks, as I will demonstrate below, normativize “ways of being”, and as such, I argue, refashion the voice of the other into dominant conceptions of “what learning is” and “how it may take place.”

The “Proper” Voice in Making Music Your Own (1971)

Silver Burdett’s Making Music Your Own (1971) is primarily a song collection. The Grade 4 text includes 112 songs, 12 poems/speech pieces, and 13 listening selections. Vocal literature in the Grade 4 text represent 91% of the content. The Grade 5
text includes 108 songs, 9 poems/speech pieces and 13 listening examples. Vocal literature in the Grade 5 text represent 90% of the collection. The Grade 6 text includes 123 songs, 15 poems/speech pieces, and 13 listening selections. Vocal literature in the Grade 6 text represent 91% of the collection. The predominance of the song and speech material, ranging from 90% – 91% of the collection, suggests the importance of vocal training in the curriculum, and by extension, the impact of the activities.

*Making Music Your Own* (1971) suggests that singing should be “appropriate” to the style (such as Grade 6, p. 46); however, “appropriate” singing is left vague and undefined. Indeed, of all of the texts included in this study, *Making Music Your Own* (1971) includes the smallest amount of directions regarding “proper” singing. However, as I demonstrate below, the small amounts of direction regarding singing that are included are congruent with the Victorian choral model that privilege Western classical singing as the “proper” voice.

The Grade 4, 5, and 6 texts in *Making Music Your Own* (1971) predominantly focus on the use of the lighter head voice for singing. The texts focus on a tonal model for students that centers around violin, bells, recorder, and autoharp; each of these instruments has a lighter, thinner sound. Indeed, Phillips (1996) notes that the Western choral model for head voice has a bell-like tone. Further, the tuned bells and string

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I acknowledge that there are varying conceptions of voice registration and resonance in the American vocal pedagogy. D. G. Miller (2008) conceives of the voice as two modalities: chest voice and head voice, while others have conceived of the voice as having three modalities: chest, head, and mix (e.g. R. Miller, 1996). Estill (2003) separates vocal fold function from the “filter” of the vocal tract entirely. In this study, I utilize the two-modality model because it is widely accepted and utilized in choral training of music educators (e.g. Campbell, Scott-Kassner & Kassner, 2006; Phillips, 1996).
instruments which predominate the text also exemplify the gradual swell and release that is privileged in Victorian music, as discussed above (Olwage, 2004). Examples from the texts which employ the bells as tonal model abound in the Grade 4, 5, and 6 text.

In addition to the tonal model of light bells and wind instruments, the Making Music Your Own texts situate the performance keys of the song in a manner that privileges head voice (see Table 6 below). Of the 112 songs included in the Grade 4 text, only 5 songs extend into the “chest register” of B3 or Bb3. The Grade 5 text includes 19 songs which extend into the “chest register” of Bb3 or A3. The Grade 6 text has the highest number of songs that extend to the A3 or G2 register in 39. Yet, when optional harmony parts are discounted, only 11 of the songs extend into this register in the melody.

Table 6: Song Ranges in Making Music Your Own (1971)

<table>
<thead>
<tr>
<th></th>
<th>Total Songs</th>
<th># of songs with range that extends to chest voice (below C4)</th>
<th>% of total songs which extend into chest register</th>
<th>% of total songs which lie in head register</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 4 Text</td>
<td>112</td>
<td>5</td>
<td>4%</td>
<td>96%</td>
</tr>
<tr>
<td>Grade 5 Text</td>
<td>108</td>
<td>19</td>
<td>18%</td>
<td>82%</td>
</tr>
<tr>
<td>Grade 6 Text</td>
<td>123</td>
<td>39</td>
<td>32%</td>
<td>68%</td>
</tr>
</tbody>
</table>

Campbell, Scott-Kassner, & Kassner (2006) note that students in grade 4 can sing in tune down to A4, grade 5 down to Ab4, and grade 6 in tune down to G3. Despite the fact that students developmentally can sing in tune in this lower “chest voice” register, the textbook “fixes” the performance keys predominantly within the notes on the treble
clef, from D4 to F5.\textsuperscript{4} The range is situated higher than the traditional chest voice range, and generally considered more comfortable for head voice.\textsuperscript{5} Performance keys for songs are not static, but are fluid – they can be moved to higher or lower keys based on the sound quality that is desired or the social occasion and performers. However, the fixedness of the key within the general music textbook refashions songs into a Western vocal aesthetic which privileges the head voice regardless of the musicking tradition of the culture being performed by maint. It is important to note that none of the lessons suggested transposing the songs into higher or lower keys to explore vocal quality. Performance keys are reframed immovable and unchangeable, privileging the written score but also privileging a “head voice” vocal aesthetic.

Vocal expression in 	extit{Making Music Your Own} (1971) is not created, therefore, through a change in voice quality. While the text suggests there are other types of singing, the application of style is created through the addition of instrumentation to “approximate” the singing style of non-Western cultures (\textit{Making Music Your Own}, 1971, Grade 6, p. 43). Indeed, the Grade 4 text asserts that “All the people who live around the eastern part of the mediterranean perform their music in much the same way…Their style of singing [is] similar” (\textit{Making Music Your Own}, 1971, Grade 4, p. 88). However, no clarification about the Mediterranean style of singing is provided. Instead, the lesson focuses on playing the game song and adding finger cymbals and

\begin{flushleft}
\textsuperscript{4} I am utilizing a common numbering system in which C4 is middle C.
\end{flushleft}

\begin{flushleft}
\textsuperscript{5} I recognize that range and voice quality are socially constructed and complex, and that cultures may have differing conceptions of what is “comfortable” in vocal quality (see Estill 2003). However, there is ample evidence in the literature that in children’s voices, head voice is easiest to produce around F4 and above (Phillips, 1996).
\end{flushleft}
clapping. In this example, the vocal quality for “all eastern Mediterranean singing” includes simple rhythms, a designation which relegates the intense chromaticism and vocal virtuosity needed for singing to the place of children’s games. A similar example can be found in the Grade 6 discussion of Flamenco singing (*Making Music Your Own*, 1971, Grade 6, p. 43). The text notes that there is an Andalusian “style of singing” but the text describes this through the vehicle of the instrumentation and accompaniments, which are generalized to the tapping heels of Flamenco shoes, finger castanents, and hand clapping. The intense political and cultural statements of Flamenco songs and the varied vocal techniques are not discussed. Instead, the style is stereotyped as “shouts of ¡Ole!” and “exciting” clapping (*Making Music Your Own*, 1971, Grade 6, p. 43). Varying vocal quality or expression for songs that are not part of the Western classical heritage is not discussed. Instead, as seen above, vocal expression and style is attached to the addition or subtraction of accompanying instruments. An example of this can be seen in the Chinese Folk Song “Meng Chiang Nyu’s Lament” which is included in Grade 5 (*Making Music Your Own*, 1971, Grade 5, p. 193). The teacher’s instructions suggest that students can “approximate” an authentic sound by adding bongos and finger cymbals while playing the melody on a recorder or violin. This direction suggests that the voice retains the light quality of a recorder, while adding basic percussion – and percussion that is not indigenous to the country. The text suggests a stereotypical ensemble sound of plucked strings, cymbals, and drums to “express” the diversity of this piece while retaining the vocal model of the light and airy recorder.

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6 Bongos are commonly associated with Cuban music (Campbell, Scott-Kassner & Kassner, 2006).
The example of this Chinese lament suggests the problematic nature of the vocal instruction that is included in *Making Music Your Own*. The performance directions for expression reinforce stereotypes (plucked strings + finger cymbals = Chinese sound) while scripting a Western choral aesthetic into the performance. The complexities of varying vocal qualities and the plethora of vocal strategies that are employed in cultural music making are left out of the curriculum. We are reminded of King’s (1995) conception of invisibilizing knowledge, where voice qualities that are not congruent with the Western choral aesthetic are simply eliminated; the “proper” voice is that of the center, while “others” are marginalized as less able, or refashioned into the dominant vocal aesthetic.

**The “Proper” Voice in *Spectrum of Music* (1974)**

Macmillan’s *Spectrum of Music* (1974) collection places a similar focus on song material as *Making Music Your Own*; singing comprises one of the major activities of students interacting with the collection. The Grade 4 text includes 103 songs and 23 listening selections; song literature comprises 82% of the Grade 4 collection. The Grade 5 text includes 101 songs and 35 listening examples; song literature comprises 74% of the Grade 5 collection. The Grade 6 text includes 113 songs and 33 listening examples; song literature comprises 77% of the collection. It seems fitting, then, that each of the Grade 4, Grade 5, and Grade 6 texts begins with a discussion of the “media” of music as “the voices and instruments that make music” (Grade 6, p. T iii). Unlike *Making Music Your Own*, which describes the instruments of the orchestra but leaves the ways that voices make music undefined, Macmillan’s *Spectrum of Music* places the voice clearly at the front of each text as a major tool in making music.
Because *Making Music Your Own* (1971) offers very little explicit discussion of the “proper” voice, I used an analysis of the range of songs to reveal the way that the song collection privileged “head voice” vocal quality. Macmillan’s *Spectrum of Music* (1974), in placing the singing voice at the forefront of music making, articulates a more explicit conception of the “proper” voice. As I will demonstrate below, through a series of images, text, and activities, the *Spectrum of Music* series privileges the Western choral Aesthetic as the “good voice.”

The Grade 4 textbook makes two important statements about the singing voice in the very first lesson (see Figure 27 below). Singing is described as both “natural” and part of your identity: it is a “way to express your ideas” as well as something that people do in community (*Spectrum of Music*, 1974, Grade 4, p. 2). These statements are reinforced with mixed media artwork that show three students who appear to represent different ethnic and racial groups singing. Music is defined here as “something inside of you that sings” (*Spectrum of Music*, 1974, Grade 4, p. 2). The connotation is that the singing voice represents the self.

The second major unit on singing is placed midway through the text (see Figure 28 below). In this section on group singing, the “best” singing is described as voices that “fit together” (*Spectrum of Music*, 1974, Grade 4, p. 97). The text on the page clearly identifies “similar sound[s]” as having a “good blend” while sounds that have “a very different tone quality” are “not pleasing” (*Spectrum of Music*, 1974, Grade 4, p. 97).

Singing is a natural way to make music.
Singing is a way to tell others how you feel.

Figure 28: “Group Singing” Description from *Spectrum of Music* (1974) Grade 4, p. 97.

Group singing sounds best when all of the voices fit together. When one person sings much louder, or with a very different tone quality from the others, the sound is often not pleasing. When all of the voices have a similar sound, they have a good blend.
The graphic image in Figure 28 above suggests just whose voice needs to blend in, picturing three workers in an outdoor setting (tending sheep, tending the land, and tending the orange crops). The suggestion appears to be that those who need to refine their tone quality into a more pleasing blend are those outdoor workers who may have a “very different tone quality” (*Spectrum of Music*, 1974, Grade 4, p. 97).

The Grade 5 *Spectrum of Music* (1974) text further expresses both the connection of the voice as representing or “standing for” the self. The opening lesson identifies the complexities of the singing voice: voices, as the text notes, can be “high and light” or “low and heavy” (*Spectrum of Music*, 1974, Grade 5, p. 2). This suggests that a variety of vocal qualities are possible. However, further discussion of the singing voice places Western classical vocal qualities as a universal for all voice types while ignoring other vocal qualities. In the Grade 5 text, voices are listed in the Western classical framework, on a continuum from highest and lightest Soprano to Contralto, followed by men’s voices ranging from high Tenor to the low Bass. Common adjectives for vocal qualities are “full” and “bright” (*Spectrum of Music*, 1974, Grade 5, p. 19). The discussion presents voice quality as “knowledge as fact” rather than a social construction. The female tenor and the male soprano do not exist in this construction, though they do exist in the world’s vocal music (such as the female African a cappella ensemble Sweet Honey In the Rock and the men’s choir The King’s Singers).

By conflating vocal qualities with Western conceptions regarding gender and vocal range, the text restricts other possibilities. At issue is what Frith (1998) describes as the assigning of physical bodies to aural examples. As Frith notes, listeners assign physical bodies to sounds, visualizing “everything that is necessary to put together a
person to go with a voice” (*Spectrum of Music*, 1974, Grade 5, p. 196). A recorded voice “passes” for another race or gender because of a cycle of normativity which conflates a particular visual image with a particular aural model. As Olwage (2004) suggests, the voice is “always-already racialized” (*Spectrum of Music*, 1974, Grade 5, p. 218). The *Spectrum of Music* (1974) discussion of vocal quality as fixed across gender and vocal range, I would argue, is further evidence of this normalization of vocal timbre.

One of the most striking images of the “proper” singer is seen in the *Spectrum of Music* (1974) Grade 5 text. The “Singing Man” by the German artist Ernest Barlach evidences in visual art the principles of “proper” singing: “smooth” lines, rounded lips, and pleasant expression (see Figure 29 below). These descriptions appear throughout the Grade 4, 5, and 6 texts to privilege the use of head voice over chest voice, conflating singing “accurately” and “in tune” with singing in head voice. Further, “accurate” and “in tune” singing is constructed as “appropriate” singing where appropriate has now become synonymous with head voice.

Figure 29: “Singing Man by Ernest Barlach,” *Spectrum of Music* (1974) Grade 5, p. 103.
Clear evidence of this exists across all three grade level texts. Students are expected to “produce clear head tones with ease” (*Spectrum of Music*, 1974, Grade 4, p. 227). This is accomplished through the task of singing in the upper head register on an [u] (“oo”) vowel with attention to the articulation of the crescendo and diminuendo for a gradual swell and release. We are reminded of Olwage’s (2004) discussion earlier of the use of the Victorian swell and decay and the restrictive [u] vowel to manage the “proper” voice. Further, a “beautiful tone quality” is described as the result of students exploring a “bell-like” tone (*Spectrum of Music*, 1974, Grade 4, p. 253). The “appropriate” (*Spectrum of Music*, 1974, Grade 6, p. 7) voice in the *Spectrum of Music* series is a “suitable volume” and “do[es] not permit shouting” (*Spectrum of Music*, 1974, Grade 5, p. 109).

**The “Proper” Voice in Making Music (2005)**

Like *Making Music Your Own* (1971) and *Spectrum of Music* (1974), Silver Burdett’s *Making Music* (2005) includes a considerable number of songs as the basis of the collection. The primacy of the song in the text is evident in the teacher materials, which list “instruction in good singing techniques” as a major focus of the curriculum (*Making Music*, 2005, Grade 4, p. T23; Grade 5, p. T23; grade 6, p. T23). The curriculum boasts that the songs include “The best music, the widest selection…favorite songs, award-winning songs… [including] quality song literature of lasting value” (*Making Music*, 2005, Grade 4, p. T18; Grade 5, p. T18; Grade 6, p. T18).

As was noted in Chapter 4, the 2005 *Making Music* curriculum is considerably expanded compared to Silver Burdett’s 1971 edition, marking over 400 pages of curriculum. While there is more balance to the number of songs and listening examples, there is still considerable emphasis placed on the song as the primary interaction with the
musical museum. The Grade 4 text includes 193 songs and speech pieces and 111 listening examples; vocal literature comprises 63% of the collection. The Grade 5 text includes 194 songs and speech pieces and 116 listening examples; vocal literature comprises 63% of the collection. The Grade 6 text includes 145 songs and speech pieces and 138 listening examples; vocal literature comprises 51% of the collection. And while these percentages are lower than other series, song still comprises more than half of the artifacts included in the textbook, and therefore represents a significant part of the student experience with the musical museum.

While the text acknowledges in several places that “people from different cultures sing with different timbres” and that “each culture often has its own unique sound” (*Making Music*, 2005, Grade 6, p. 170), the teaching of singing in *Making Music* (2005) privileges a “proper” Western vocal tone even when teaching music where other forms of vocalism are culturally appropriate. Through the song collection, Silver Burdett’s *Making Music* (2005) fabricates the “proper” singer as utilizing head tone, vocal control, and physical posture. This view of “proper” singing is contrasted with other forms of vocalism which are considered “pushed” (*Making Music*, 2005, Grade 4, p. 421) or “rasping” (*Spectrum of Music*, 1974, Grade 5 p. 488) or “rough” (*Making Music*, 2005, Grade 5, p. 184). Other vocal qualities, breath management, and posture are either ignored or viewed as dangerous. Singing in the chest register may “hinder the development” of the voice (*Making Music*, 2005, Grade 5, p. 481) and cause a “rasping chest sound” (*Making Music*, 2005, Grade 5, p. 488) despite voice development literature to the contrary (e.g. Campbell, Scott-Kasner & Kassner, 2006; Phillips, 1996). “Open and natural voices” such as the African ensemble Ladysmith Black Mambazo are given as
examples of “simple harmony” (Making Music, 2005, Grade 4, p. 32) and singing games (songs that are accompanied with activity, such as passing stones or clapping choreography) are used as a “safety net for reluctant or self-conscious singers” (Making Music, 2005, Grade 4, p. 219), suggesting the these types of vocalism are less worthy than the Western choral aesthetic.

Privileging Head Voice Quality in Making Music (2005)

Like the 1971 and 1974 textbook series included in this study, Making Music (2005) conflates a “good” voice quality with rounded [u] vowels and a light head voice. Students are encouraged to utilize a “neutral syllable such as doo or noo” to produce a “good” vocal quality (Making Music, 2005, Grade 5, p. 88). Yet, to revisit Olwage (2004), these rounded, constrained vowels are not neutral, but rather can be viewed as a “muzzle” to constrain the vocal quality into a Western choral aesthetic (p. 213). The constant reinforcement of utilizing a constrained [u] vowel is evidenced across the series in all three texts included in this study. The restrained [u] sound is equated with a smoothe, legato tone (e.g. Making Music, 2005, Grade 4, p. 143; Grade 6, p. 424, Grade 5 p. 432). Creating tall vowels internally is another method of constraining the voice. Similar to the use of the [u] vowel to constrain the sound, the production of tall vowels creates more internal space than external space, with the effect of again “muzzling” (to revisit Olwage, 2004) the vocal quality. Examples of this exist across all three texts included in this study (e.g. Making Music, 2005, Grade 4, p. 392; Grade 5 p. 439; Grade 6, p. 126). The picture in Figure 30 below reinforces this notion of rounded lips. Students are encouraged to “sing the vowel …with slightly rounded lips to avoid a wide vowel
quality” (Making Music, 2005, Grade 4, p. 386). The photo caption notes that this is the “proper” mouth position (Making Music, 2005, Grade 4, p. 386).

Figure 30: “Proper Mouth Position,” Making Music (2005) Grade 4, p. 386.

Singing “in tune” is conflated with a head voice quality in the Making Music (2005) series. Accurate singing is frequently exemplified as using a head tone (e.g. Making Music, 2005, Grade 4, p. 269; Grade 5, p. 88; Grade 6 p. 126). Vocal warm-ups include humms and slides which are generally utilized for bringing a head quality into a classical vocal tone (R. Miller, 1996; Phillips, 1996). Indeed, singing in tune is described in all three texts as “listening ahead” – students are encouraged to “hear in their head where the phrase is going” (Making Music, 2005, Grade 5, p. 449). This could just as easily be revised to suggest that students “hear in their head voice where the phrase is going” as head voice is the quality which is privileged as singing in tune. Indeed, singing
in tune is described as a “fundamental skill” (*Making Music*, 2005, Grade 5, p. 94).

Such a discussion reifies “singing in tune” as factual knowledge rather than contextually based knowledge. The light head voice quality which is assessed as “in tune” in the *Making Music* (2005) series ignores other cultural practices and voice qualities which are marked by semi-tones and tuning systems which are not Western tempered tunings. To assert that the head voice quality is in-tune is to assert a particular ideology and tuning system that is distinctly Western.

Subtle constrasting meanings are inscribed into the text. Blues vocal quality is described as “folksy and rough” (*Making Music*, 2005, Grade 6, p. 184) in contrast to a “good vocal technique” which “blend[s] the chest and head registers” (*Making Music*, 2005, Grade 5, p. 467). This polarization of vocal quality as good/bad rather than culturally mediated creates, as Sleeter and Grant (1991) might suggest, a cognitive dissonance; a “disjuncture between two different kinds of knowledge and the processes for engaging with it” (p. 51). Cultural practices such as vocalisms which utilize chest voice and wider, open vowels are ignored. And these cultural practices, existing as “regenerative knowledge,” as Everhart (1983) discusses it, are “created, maintained, and re-created through the continuous interaction of people in a community setting,” where “understanding comes out of the specific historical context in which the actors are immersed” (p. 124 – 125). The “regenerative” vocalism that is culturally practiced in the home and community setting is ignored. Instead, the texts present Western choral

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7 Olwage (2004) offers a particularly insightful discussion of the Black voice as utilizing chest voice and open vowels. Additional discussions of non-Western vocal qualities can be found in Stokes (1997) and Wade (2009).
vocalism as “reified knowledge … that while abstract, tenuous, and problematic, is
treated as if it is concrete and ‘real’” (Everhart, 1983, p. 86).

An example from the Grade 4 text provides a particularly poignant example of the
disonance between cultural practice and reified knowledge. In the unit, students are to be
assessed on their ability to “sing in an appropriate manner” the African-American
spiritual “Wade in the Water” (Making Music, 2005, Grade 4, p. 269). In the lesson,
students learn that spirituals have a “unique vocal style” which blends “the melodies and
rhythms of West Africa and the church hymns of white colonial settlers” (Making Music,
2005, Grade 4, p. 267). In the lesson, students learn the song “Wade in the Water” by ear,
listening to a recording of an adult male soloist and adult male choir. The focus of the
lesson is on varying vocal timbre, which is defined as “what distinguishes their voices”
(Making Music, 2005, Grade 4, p. 267). Students are encouraged to discuss ways that
they can vary their vocal tone quality; given that recordings utilize soloists and choirs
which demonstrate “style … and cultural authenticity” (Making Music, 2005, Grade 4, p.
T18), the students would hear a vocal quality which is chest-voice dominant and
includes vocal effects such as vocal bends and slides (Curtis 1988). These techniques are
practiced in a section of the lesson, where students are encouraged to vary the quality of
their voice in the poem “There’s a Little Black Train.” Further, the text suggests that
teachers “encourage students to bring vocal recordings to class and discuss the vocal tone
used in each…. Ask students to identify such things as male or female voice, adult or
child voice, and vocal style used” (Making Music, 2005, Grade 4, p. 268).

Yet despite the focus on practicing varied vocal qualities, and the encouragement
to share personal preferences and home life experiences with vocal music, the text
provides as the assessment for the unit the ability to sing “Wade in the Water” in “an appropriate manner” with “head tone” (Making Music, 2005, Grade 4, p. 269). Despite an obvious awareness that a variety of vocal timbres could be utilized, the text valorizes the Western choral aesthetic of head tone as the “appropriate” way to sing. In a lesson intended to be multicultural in content, the message that is conveyed is that vocal styles may vary, but the “right” voice is the “head voice.”

Physical Comportment in Making Music (2005)

As demonstrated above, the Making Music (2005) series associates the production of head voice with intonation and having a “good ear” for music. This “ear” for music, to recall Gustafson (2008) has historically been “coterminous with genteel comportment” (p. 270). Evidence of this conflation of a “proper” voice with a “proper” comportment can be seen in the manner that the texts address breath management and posture. “Proper” vocal technique is equated with “control[ed]” breath (Making Music, 2005, Grade 4, p. 79) and “proper” posture (Making Music, 2005, Grade 5, p. 28).

The notion of breath management, like the notion of tone quality, is presented as fact rather than Western cultural practice. Breath is discussed as needing to be “measured” (Making Music, 2005, Grade 5 p. 28), as if “sipping” the inhalation and exhaling on an [u] vowel (Making Music, 2005, Grade 4, p. 79). The “proper” breath is rational, refined, and still. The Western choral aesthetic is offered as undisputed fact across all three texts included in this study, and other possible means of breath management and posture are ignored or abject. The text suggests that non-classical singing styles can cause students to “forget good vocal technique” which is defined as including “appropriate” posture and breath (Making Music, 2005, Grade 5, p. 467).
Gustafson (2008) suggests, “a more extroverted expression of music lies outside the boundary of the … dispositional standards historically associated with Whiteness in the curriculum” (p. 288). And while this Western conception of proper comportment for singing is appropriate for Western musical artifacts, to sweep all musical traditions into the Western aesthetic of breath management and posture is at odds with multicultural musicing and the Publisher’s intention to provide “cultural authenticity” (Making Music, 2005, Grade 5, p. T18).

The Grade 4 text articulates the parameters for “good posture” that are further evidenced in the Grade 5 and Grade 6 texts. The text suggests, in the first core lesson, that “vocal development” requires posture that is marked by a relaxed stance, with shoulders back and arms at sides (see Figure 31 below). Students are encouraged to discuss ways that posture affects the singing, and teachers are instructed to create “an appropriate gesture that will remind students to check their posture” (Making Music, 2005, Grade 4, p. 7). The connotation is that posture “checks” will result in a conformation to the proper posture that is necessary for exhibiting “good posture”. These posture checkpoints exist throughout the Grade 4, 5, and 6 texts within the student text, lesson plans, and “Skills Reinforcement.”

An example from the Grade 5 text serves to illustrate the manner in which Western breath management and posture are rationalized as “proper”. In one of the text’s core lessons, the focus is on “the human respiratory system as it relates to vocal technique” (Making Music, 2005, Grade 5, p. 28). The lesson offers, through a relatively large amount of verbiage compared to other pages in the text, a scientific basis for breath management and posture. The skill objective for this lesson is to “sing with good vocal
technique and good tone quality” (Making Music, 2005, Grade 5, p. 28). In the text, a
heading of “You Make the Timbre” is followed with a description of the manner in which
air moves through the vocal cords to create individual tone qualities (see Figure 31
below). The caption suggests, “good posture helps your vocal cords, lungs, and
diaphragm work correctly” (Making Music, 2005, Grade 5, p. 28). Captions, as Lidchi
(1997) argues, seeming to describe “what is” rather than what is possible (p. 175,
emphasis added).

Figure 31: “Skills Reinforcement,” Making Music (2005) Grade 4, p. 7.

**Skills Reinforcement**

- **Vocal Development** Have students exhibit good posture when singing independently or in groups, including
  - feet — six inches apart, one foot slightly ahead
  - knees — relaxed, not locked
  - hips — straight, not jutting to the side
  - chest — lifted, not caved in
  - shoulders — back and down
  - head — straight, jaw down
  - arms — relaxed and by the sides

Discuss the points listed above and how they can affect singing. Agree on an appropriate gesture that will remind students to check their posture. Examples: point to knees, chest, and head, or pull string up from head.
The caption in Figure 31 above suggests a scientific, reasoned claim that “proper” respiratory function depends on “proper” breath management and “proper” posture. Further, the text provides as aural examples of “proper breath” a recorded selection of three classical Irish tenors. The lesson activities ask students to vary their posture to vary the timbre, but they are instructed to then repeat the activity with a “check of posture”, suggesting that ways that might feel nature to the student are incorrect or unworthy, and that the Western choral definition of “good posture” is best. Indeed, the text suggests that students can “upgrade” their singing with a check of posture and “proper breath control” (Making Music, 2005, Grade 5, p. 30). This places vocal development on a continuum, where other models of breath management and posture are viewed as primitive compared to the scientific reason of the Western comportment.

The “Proper” Voice in Spotlight on Music (2005)

Like the other three series included in this study, Macmillan’s Spotlight on Music (2005) series includes a considerable number of songs as the basis of the collection. As
noted in the teacher materials, the songs in the collection include all of the “favorites” (Spotlight on Music, 2005, Grade 4, p. 1-5). The texts are touted as being “filled with authentic songs” which can connect students to the broader world (Spotlight on Music, 2005, Grade 4, p. 426; Grade 5, p. 474; Grade 6, p. 458). The series includes directives for including world music in the curriculum; each textbook includes two articles as “professional development” for the teacher regarding the teaching of world musics. Yet it is interesting to note that these articles focus on cultural questions that ask “who sings the song? What does the song mean? When is the song sung? Where is the song sung? Why is it sung?” (Spotlight on Music, 2005, Grade 6, p. 458). Yet, none of the directives address questions regarding how the song should be sung. It would seem, as the materials are said to be authentic, that the lessons of the text will address this question – how the multicultural content should be performed. However, as I will demonstrate below, the textbooks refashion how the music is to be sung into a Western choral aesthetic.

Like Silver Burdett’s Making Music (2005), Macmillan’s Spotlight on Music is considerably expanded, with 397 pages of student text information and additional pages of teacher’s reference materials. However, song and speech pieces still represent a major portion of the collection. In the Grade 4 text, there are 128 songs and speech pieces and 81 listening examples. Vocal literature, therefore, comprises 61% of the collection. The Grade 5 text includes 185 song and speech pieces and 88 listening examples; vocal literature comprises 68% of the collection. The Grade 6 text includes 177 song and speech pieces and 80 listening examples; vocal literature comprises 69% of the collection. As we have seen in the previous three series in this study, song is the primary vehicle through which students interact with the musical museum. majority in the
collection, and thus remains an important part of the way in which the students experience the musical museum.

Macmillan’s *Spotlight on Music* (2005) series includes a section titled “Spotlight on Performance.” It is here that the majority of directions regarding the “proper” voice are included, with skill building directives and voice assessments. Each grade level text “Spotlight on Performance” section includes a musical theatre piece as well as song content from around the world, including Afro-Cuban lullabies, Hawaiian folk songs, Japanese songs, and Peruvian songs. The “voice builders” activities that are included in the “Spotlight on Performance” section present a universal vision of voice production which is based on a Western choral aesthetic of a light head voice, rounded vowels, and controlled breath and physical comportment. The varied cultural contexts for these pieces, and the variety of performance styles that are considered culturally authentic, are refashioned through the assessment activities into a Western dominant vocalism that is presented as a universal vocalism.

Privileging Head Voice in *Spotlight on Music* (2005)

Like the other texts included in this study, *Spotlight on Music* (2005) defines tone color as the “sound of an instrument or voice” (*Spotlight on Music*, 2005, Grade 4, p. 28). Through lesson activities and text, the series acknowledges that different sounds are possible, and that tone color is not fixed or static but is dynamic and can be changed. Indeed, the Grade 6 text acknowledges that “The sound of choral music varies according to culture and style. Different cultures value different vocal timbres. Language, vocal register, age, gender, number of parts, number of singers all affect the timbre” (*Spotlight on Music*, 2005, Grade 6, p. 64). Other vocalisms are presented as possible – and even
“authentic”. Yet, the Western choral aesthetic of a light head voice is privileged, set apart hierarchically as the “proper” voice compared to all other possibilities through lesson activities and assessments which refashion the voice of the other into the “proper” voice.

Throughout the Grade 4, Grade 5, and Grade 6 Spotlight on Music (2005) texts, the “proper” voice is light (e.g. Spotlight on Music, 2005, Grade 4, p. 350). A light tone is also considered a clear tone (e.g. Spotlight on Music, 2005, Grade 4, p. 317). Indeed, the Grade 5 text suggests that a happy mood can be expressed through a “light vocal tone color” (Spotlight on Music, 2005, Grade 5, p. 167). The text suggests that students may “be tempted” to sing in chest voice in their lower register. The text lesson directs students to use a softer, lighter head voice first and then to “demonstrate incorrect [chest voice] singing [to be sure] … they know and recognize [when] … the tone is correctly produced” (Spotlight on Music, 2005, Grade 5, p. 362). The suggestion that chest voice can be “tempting” is reminiscent of early fears regarding African American ragtime music. As Radano (2003) notes, its popularity “heightened concerns that a dark terror” was “seducing an unsuspecting white populace” (p. 235). The same fear from the early twentieth century are evident in these twenty-first century texts, where chest voice quality is presented as “tempting”. Correct singing is presented as starting in the head voice; singers who start on lower pitches “risk” using chest voice (Spotlight on Music, 2005, Grade 6 p. 376). The shout voice and call voice are “caution[ed]” against (Spotlight on Music, 2005, Grade 4, p. 308).

The use of the [u] vowel is the primary means that the text constricts the voice in the head register vocal quality. Through student text examples and teacher skill building
directives, the use of [u] is suggested as the way to insure the use of a rounded head voice quality (e.g. *Spotlight on Music*, 2005, Grade 4, p. 338; Grade 5, p. 59; Grade 6, p. 220). The narrow, back vowel of the [u] is rationalized as “relax[ing] the back of the throat, opening up the vocal mechanism” (*Spotlight on Music*, 2005, Grade 6, p. 220). However, as was discussed earlier in Olwage (2004), the vocal mechanism that is engaged through the use of the [u] vowel is a lighter head quality which muffles the timbre of the voice. Teachers are instructed to have students sing on “neutral” syllables “voo or foo” to control the breath flow (*Spotlight on Music*, 2005, Grade 5, p. 324) or to create a clear tone.

An example from the Grade 4 text demonstrates the manner in which [u] is used to train the head voice quality (see Figure 32 below). The goal of the lesson is to “sing with pure head tone” (*Spotlight on Music*, 2005, Grade 4, p. 317). In the Voice Builder activity, The [u] is used to set up the vocal mechanism for the text which follows. The directions to the students include imagining the feel of a cold, winter night. While this matches the text of the song, it is also illustrative of the still, unemotional manner in which the students are expected to sing. The teacher is instructed to encourage similar mouth shapes on [u] followed by [dah], with the goal of having the group sound “like one voice” where that one voice is refashioned as a light head tone (*Spotlight on Music*, 2005, Grade 4, p. 317).
More than any other series included in this study, Spotlight on Music (2005) seems to acknowledge other forms of vocalism. For example, the Grade 5 text acknowledges that “different cultures, use, value, or admire different vocal qualities, and each one requires a different technique” (Spotlight on Music, 2005, Grade 5, p. 27). Further, the Grade 6 text suggests that scoops, slides, and chest voice sounds are characteristics of some cultural singing styles (Spotlight on Music, 2005, Grade 6, p. 339). However, these acknowledgements rarely appear in the student text, but are included only in the teacher text. While the text acknowledges other vocal qualities than head voice, there is but one lesson across all three grade level texts, encompassing over 600 songs, which allows the student to explore the use of the chest register (Spotlight on Music, 2005, Grade 6, p. 339). This one lesson is also preceded by a lesson in which students are instructed “to
prevent singing in chest voice” (Spotlight on Music, 2005, Grade 6, p. 337). The chest voice lesson is followed by a classical art song which focuses on the use of a head voice quality, with students assessed on their ability to “sing with a beautiful tone” (Spotlight on Music, 2005, Grade 6, p. 344). Indeed, the Grade 5 text asserts that vocal folds can be damaged by “‘pushing’ the voice to sing too low” (Spotlight on Music, 2005, Grade 5, p. 228). The message seems to be that chest voice is possible, but should be avoided in favor of the lighter, “beautiful” head tone.

Physical Comportment in Spotlight on Music (2005)

Like the use of head voice, Spotlight on Music (2005) privileges breath management and physical comportment which restrict extraneous and extroverted gestures in favor of still, refined comportment. The “proper” voice utilizes a tall singing posture, with “chests raised and shoulders relaxed” (Spotlight on Music, 2005, Grade 4, p. 306). The face is “relaxed” and the “head still” (Spotlight on Music, 2005, Grade 4, p. 321) and the body is “firm” (Spotlight on Music, 2005, Grade 6, p. 312). Students are instructed to “drink the air as through a straw” (Spotlight on Music, 2005, Grade 4, p. 336) for the inhalation and “bubble” air as if making a motorboat sound with their lips on the exhalation (Spotlight on Music, 2005, Grade 4, p. 347). The indication is that a “proper” breath is still and measured, sipped in and rationed out. Students are instructed to “control” their breath in order to create an “appropriate” vocal quality (Spotlight on Music, 2005, Grade 5, p. 19).

Indeed, “proper” posture, defined as what Gustafson (2008) would assert is a “genteel comportment” (p. 267), is rationalized in connections to health and science curriculums (e.g. Spotlight on Music, 2005, Grade 5, p. 57). “Proper postural alignment”
is placed as “the first step” in developing “correct” breathing and tone quality \((\textit{Spotlight on Music}, 2005, \text{Grade 5}, \text{p.} \, 57)\). Weight is to be “eventlly distributed” and “shoulders down” \((\textit{Spotlight on Music}, 2005, \text{Grade 5}, \text{p.} \, 57)\). Continuous air flow is equated with “free” vocal cord movement and technical accuracy \((\textit{Spotlight on Music}, 2005, \text{Grade 6}, \text{p.} \, 356)\). Other cultural practices are ignored, or placed as abject. Posture which is not “tall” and “aligned” \((\textit{e.g. Spotlight on Music}, 2005, \text{Grade 4}, \text{p.} \, 326)\) is regarded as incorrect. Despite the multicultural focus of the textbooks, and the Publisher’s affirmation that the texts are “authentic”, the use of breath management and posture remain rooted in the Western choral tradition.

The Grade 5 \textit{Spotlight on Music} (2005) text provides an intriguing example of how the use of the \([u]\) vowel combined with “proper” breath control serve as tools to refashion the “other” into a Western choral aesthetic (see Figure 33 below). In the lesson focus, students are expected to sing with a “proper” “support[ed]” tone \((\textit{Spotlight on Music}, 2005, \text{Grade 5}, \text{p.} \, 312)\). Physical comportment which is “tall” is connected with the concept of being a “hero” \((\textit{Spotlight on Music}, 2005, \text{Grade 5}, \text{p.} \, 312)\) – the text instructs the students to “Stand tall and sing ‘Hero’ with a confident voice, because you are a hero, too” \((\textit{Spotlight on Music}, 2005, \text{Grade 5}, \text{p.} \, 312)\). The lesson, which focuses on tall vowel shapes, suggests that heroes behave in this manner. Proper vowel sounds are described as having a “vertical and round mouth shape”, where the vowels are modified to have more space “inside” the mouth \((\textit{Spotlight on Music}, 2005, \text{Grade 5}, \text{p.} \, 312)\). Students are expected to listen to others around them and “blend” their sound to the others \((\textit{Spotlight on Music}, 2005, \text{Grade 5}, \text{p.} \, 312)\). The lesson utilizes neutral vowels “such as \textit{loo}” to teach a head voice quality. What is most striking is that the three photos that are included
are exclusively people of color. The top photo of a police office (someone of authority) speaking to a young boy is followed by a photo of a father and child, pointing out at the student as viewer. The message points to the student – this is meant for you to do. The message appears to be that people of color are the people that need to adjust their vocal quality and physical comportment to “blend”.

Figure 33: “Shaping Vowels” Spotlight on Music (2005) Grade 5, p. 312.

Summary and Discussion of Chapter 6

D. J. Elliott (1990) argues, “that what we call ‘art,’ ‘law,’ ‘education,’ and so on are not natural, universal phenomena. Instead, they are conceptual systems developed through the thinking-doing interplay of ongoing human practices” (p. 150). It is precisely this “thinking-doing interplay” which is at issue in the general music textbooks included in this study. As I discussed in Chapter 4, the conceptual systems that frame the
organization of the general music textbooks in this study privilege Western musical assumptions. As I discussed in Chapter 5, these conceptual systems ascribe the “other” with particular meanings through the manner in which the collection is presented. And, as I have demonstrated above, the “interplay” between those meanings and conceptual systems and the performativity of the voice (to follow Neumark, 2010) provides the means by which the voice of the other is refashioned into the Western choral aesthetic.

Across each of the texts included in this study, the “proper” tone quality and “proper” physical comportment are distinctly Western. While the actual collected objects (songs) changed across the time frames included in this study, the performativity of the voice remained consistently focused on the fabrication of the “proper” voice as defined by Western choral aesthetics. Interestingly, the earliest collection, which included less song artifacts, included the least explicit directions regarding the “proper” voice; in *Making Music Your Own* (1971), the “proper” voice was fabricated through the fixedness of vocal ranges. However, as more and more song material was included in the musical museum, more and more explicit directions regarding the characteristics of the “proper” voice are included. *Spectrum of Music* (1974) includes more explicit descriptions of the “proper” singer in the assessments and desired responses. Additionally, *Spectrum of Music* (1974) includes more scientific rationality for the “proper” voice. In both *Making Music* (2005) and *Spotlight on Music* (2005), as more song artifacts swell the scope of the musical museum and technology provides resources regarding the variety of vocal techniques that are possible, the directives regarding “proper” singing become much more explicit. In contrast to the multicultural aims of providing authentic global music experiences, the texts have an alternative effect of refashioning the voice of the “other”
into a Western choral aesthetic. The message seems to be that while other vocalisms exist, the “proper” voice for “us” is a head voice quality, rounded vowels, and still physical comportment.

To revisit Swartz (1992), the “limited” and “constricted” experience with the world’s musics is to “effectively ro[b] them of their indiginous analysis and oppositional voices and perspectives” (p. 343). Chest voice dominant musics, with extroverted physicality, are oppositional perspectives to the Western choral aesthetic. Across all 12 textbooks, and thousands of song artifacts, chest voice use was assessed once. Varied physicalities and varied modes of breath management were always presented as improper – other physicalities were explored as a means to clarify what the “proper” physical comportment for singing should be.

As Alpers (1991) has argued, to “offer up” objects for “attentive looking” is also to “transform it into art like our own” (pp. 26 – 27, emphasis added). The textbook analysis above is further evidence of what Alpers termed “the museum effect” (p. 26) – the collected object becomes appropriated – controlled through the ascription of meaning onto the object and through the interaction of the student with the musical museum. The head voice tone that is prized in the musical museum is similar to the mode of aesthetic appreciation that is the normal mode of appreciation imparted in an art museum – deliberative, quiet, ‘appreciation’ within the human body. One is reminded of Fraser’s (2007) essay on the paradox of the Guggenheim Bilbao museum; a museum guide draws attention to the tactile sensuousness of the curved museum walls, drawing Fraser to caress the walls.
Like so many other visitors, I obediently run my hand over the limestone panels. Yes, I do feel how smooth it is. I press my body against the column. I lift up my dress and start to rub up against its ‘sensual curves’. (Fraser, 2007, p. 145)

The photo Fraser includes of the event reveals the stares and surprise of other museum visitors – Fraser’s actions stand in contrast to the expectations for bodily comportment built into museums as public spaces. The analysis and evidence argued above suggests that the musical museum has similar expectations for physical comportment.

We are reminded that collecting is active – an ongoing process of creating meaning (Belk et. al, 1990). It is through this process, the interaction of the student and the musical museum, that both the student and the song as artifact are refashioned into Western values. Pearce (1995), following Bourdieu, has suggested that “values are not ‘natural and ‘revealed’: they are constructed in the interests of specific social groups in order to enhance their dominance” (p. 304). In the general music textbook, the “meanings” of the multicultural song artifacts are constructed. The object is re-signified; the “other” is appropriated and re-formed as the “self.”

Stewart (1984) has suggested that the appropriation of the other through collection practices also re-signifies social relationships; she argues, “an illusion of a relation between things takes the place of a social relation” (p. 165, emphasis added). Said another way, “collections … appear to ‘reach out’ but … they in fact ‘reach in’” (Bal, 1997, p. 105). The expansion of the 2005 series Making Music and Spotlight on Music would appear to suggest an increased emphasis on diversity and inclusivity. However, the scripting of Western choral aesthetics onto the musical collection, and the refashioning of the voice through the performativity of the museum, results in an “inwardisation”, to follow Pearce (1995, p. 401). Pearce argues that giving new meaning
to an object – resignifying it – elevates the object to something bigger. No longer an
object which belongs to the “other,” the resignified object has been “inwardised,”
inscripted with the dominant ideology which “overrid[e] specific histories” (Clifford,
1985, p. 239; see also Stewart, 1984). The object – and the student that is experiencing
the musical museum – have become refashioned.
CHAPTER 7
CONCLUSIONS

Organizing the past in accordance with the needs of the present, that is what one could call the social function of history.

(Febvre, quoted in Pearce, 1992, p. 256)

As Chapters 1 and 2 suggest, growing concerns with a diverse society have placed multicultural education among the critical issues in education throughout the 20th century. From the earliest intercultural education movement to the waves of discourse regarding multicultural pedagogy of the 1990s, the issue of culture in education became increasingly complex and critical. Scholars such as Ravitch (1990) and N. Glazer (1997) suggest that the global impact on education means that “we are all multiculturalists now,” (N. Glazer, 1997, p. 1), while scholars such as Apple (1993) counter that such claims employ “a logic of equivalence that denies the importance of cultural struggles in the politics of identity” (viii). The complexities of culture in education remain pertinent and pressing.

The multicultural mandates of the Tanglewood Symposium of 1967 and the Housewright Symposium of 1999 suggest that historically, the teaching the music of a diverse society has been an important issue for the field of music education. General music textbooks, as the ubiquitous classroom resource and authority, evidence increasing numbers of multicultural musics, and graphics and images in modern textbooks appear to feature a more balanced quantity of representation: a broad spectrum of skin colors and
physical shapes gaze up from the pages of these modern textbooks, suggesting equity in representation.

However, a close reading of the 12 textbooks in this study utilizing a museum collection frame presents a more complex and disconcerting view of culture and representation in general music textbooks. Through the lens of collection studies, general music textbooks appear to have changed very little over the 34 years that comprise the time frame of this study. The musical collection in general music textbooks from 1971 to 2005, and their accompanying lessons and activities, serve to reinforce dominant power relations and marginalize the “Other.” My study confirms Apple’s (1993) argument against Western universalism; as this study demonstrates, universalizing musical aesthetics through a Western lens denies the culture – and identity – of the “Other” while furthering dominant power relations.

Conceiving of the general music textbook as a musical museum provides a theoretical lens for interrogating these power relations. Beyond traditional multicultural rhetoric of inclusion and authenticity, conceiving of the general music textbook as a musical museum provides insight into what Edward Said “argued was the ultimate task of education – to rethink the linkages of knowledge, culture, and association” (Apple, 2005, p. xii). In this study of general music textbooks, the frame of collection practices, poetics, and politics offers a theoretical framework for deconstructing how the practices of constructing knowledge in the textbook creating meanings that a social constructions which reflect and reinforce dominant power relations. In this concluding chapter, I draw on the analysis from Chapters 4, 5, and 6 in order to connect the three frames of collection practices, collection poetics, and collection politics in order to better
understand the general music textbooks as a complete “exhibitionary process” to follow T. Bennett (1995). I organize my conclusions around the working research questions articulated in Chapter 3, highlighting prevailing features of the “musical museum” as theoretical construct as well as drawing out differences in exhibitionary practices across historical epoch. In doing so, my conclusions focus both on affirming the effectiveness of the museum lens in analyzing textbooks as well as an understanding that exhibitionary processes are historical constructions.

**The Musical Museum: “Schooling for Inequality”**

As Lareau (2003) argues, schools perpetuate inequality. A careful reading of the general music textbooks in this study, and an analysis of collection practices, collection poetics, and collection politics in the musical museum reveals the ways in which general music textbooks “school for inequality” (following Lareau, 2003). This study of 12 general music textbooks reveals the ways in which these texts serve as structures of normativity, reinforcing dominant power relations, re-scripting the cultural objects of marginalized populations and re-fashioning the voice of the other into a Western classical conception of “proper”.

**Collection Practices in General Music Textbooks**

In the general music textbooks included in this study, collection practices overwhelmingly privileged Western musical assumptions. Musical experiences included in the musical museum were fashioned into objects predominantly as written works – musical “doing” becomes subordinate to musical “knowing”.¹ This seems contradictory:

¹ Though Gustafson (2008) does not study this in general music textbooks, she does not that general music classrooms focus on cognition of music over the activity of musicing.
it would seem that the creation of a written score for an aural tradition provides an opportunity for students to actively participate in the music of other cultures. However, the frameworks of interpretation that organizes the musical museum focus student attention on knowing music. As I discuss in depth in Chapter 4, the general music textbooks organize lessons and assessments in a way that privileges the written score. This privilege constrains the objects of the musical museum within a normalizing gaze. Music that cannot be translated into a written score appears to be nearly absent from the musical museum; aural examples that are included are often used as a superficial nod to inclusion and are not part of the core lessons or assessment strategies. And, while the later 2005 series *Making Music* and *Spotlight on Music* evidence increasing use of contemporary popular music and jazz, these inclusions do not reflect the broad variety of contemporary and jazz music, but rather reflect those pieces which can be transferred into a written literacy, brought under the gaze of Western aesthetics. The music of Elvis and Ellington appear in the musical museum. Hip-hop and free jazz, and their temporal fluidity and improvisational characteristics that are not easily scripted into a written literacy, do not.

This focus on a written literacy that privileges Western musical assumptions is evident in the frameworks of the general music textbooks. The Publisher materials, lesson plan structure, and assessments focus predominantly on the skill of learning to read music rather than the skill of learning to do music. Western aesthetics serve as a “grammar” for reading music that is enforced in the student learning objectives across each of the textbooks series. In *Making Music Your Own* (1971), these learning objectives are placed at the back of the teacher text, while in later editions these learning
objectives are placed in the context of each lesson as “desired outcomes” (*Spectrum of Music*, 1974) or as links to the National Standards for Music Education (as in *Making Music*, 2005 and *Spotlight on Music*, 2005). The result of this focus on a Western musical literacy as the primary focus for the curriculum is that music from other cultures is resignified as an object in the musical museum. The focus on written musical literacy results in a curriculum that asserts a cultural universalism rather than focuses on the social practice and praxis of musicking. As Baudrillard (1997) suggests of in his discussion of object making, objects that function are not collected. According to Baudrillard, objects such as refrigerators cannot be “possessed” because as objects they function in the world (1997, p. 8). Baudrillard argues that “possession” occurs when an object is “divested of its function and made relative to a subject” (1997, p. 7; italics in original). The social function of music is replaced by a Western aesthetic, a cultural universalism that resignifies the object through a Western lens.²

Collection Poetics in General Music Textbooks

In contrast to increasing percentages of African American music evidenced in general music textbooks from 1971 – 2005, the substantive analysis in Chapter 5 of the collection poetics in general music textbooks evidences a denigration of African American spirituals. The Chapter 5 analysis of the collection narrative, created through the placement of African American spirituals in the musical museum, suggests that all four textbook series represent African American music as simplistic: useful for teaching basic conceptualizations of rhythm and encouraging insecure singers through call and

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² This argument is reminiscent of Pearce (1996b), who suggests, “it is the act of selection which turns a part of the natural world into an object and a museum piece” (Pearce, 1996b, p. 10).
response children’s games, but lacking an attention to the complexities of the music. The textbooks place spirituals as the music of an historic past, within the context of the Civil War and the institution of slavery and fail to recognize the role of the spiritual in other times and historical moments. The exception to this is the occasional connection of the African American spiritual to the Civil Rights movement of the 1960s (as in Making Music, 2005). Yet this connection to the Civil Rights movement still places spirituals as the culture of a particular historical past and denies the function of the music in the “here and now.” To do so places discrimination as a thing of the past, a problem for “them” but not for “us.” Contemporary performance groups such as the Moses Hogan singers are placed next to photos of the Fisk Jubilee Singers, suggesting that the contemporary ensemble is referencing a historical instance of discrimination rather than a contemporary concern. Hip-hop music and contemporary free jazz musics which use extended compositional techniques such as sampling to draw connections to today are absent from the musical museum.

Further, the representation of African American spirituals across all 12 textbooks constructs “Self” and “Other” relationships that valorize White/Western ways of being and present African Americans as “lesser.” In the Chapter 5 analysis of the collection poetics, I conclude that African Americans are placed as passive actors focused on the after life. Complexifying details that recount their actions in creating community and resisting the institution of slavery are absent from the early 1970s texts Making Music Your Own and Spectrum of Music (1974). Discussions of African American spirituals in Making Music (2005) and Spotlight on Music (2005) include more details, such as discussions of the double meanings in spirituals; however, these details generally focus
on correlating a Biblical text to a specific action (e.g. “Wade in the Water” suggests that the runaway slave is being tracked and should hide by the water). Very little, if any, attention is paid to the ways in which African American slaves utilized spirituals as an oppositional voice to White oppression (such as “I’m Gonna Tell God How You Treat Me, One of These Days”, discussed in Chapter 5).

As I discuss substantively in Chapter 5, the juxtaposition of African American spirituals with Western forms of music evidences a collection poetics that valorizes Whites while representing African Americans as passive actors and “less able.” The universal sanitation of slavery across all 12 textbooks included in this study creates a total “sum of meaning” in which African Americans are presented as passive actors and Whites are either absent from the history of slavery or valorized. The earlier texts from the 1970s utilize folk art graphics of natural settings and rolling landscapes to accompany African American spirituals. Text used to describe the spirituals removes Whites from the history of slavery (African “were” slaves, without mention of who was responsible and under what conditions). In contrast, Whites are presented in photographic clarity, as strong fighters or in places of power (as in Copland’s “Billy the Kid” and “The Music of Gunther Schuller” in Making Music Your Own, 1971). This tendency to place Whites in places of power is retained in the collection poetics of Making Music (2005) and Spotlight on Music (2005). Though increasing diversity is evident in the photos and graphics included in these series, the relationships of “Self” and “Other” are constructed largely the same as in the earlier textbooks. The continued use of passive language and the erasure of Whites from the history of slavery, augmented by photos such as Figure 24 and 25 in Chapter 5, reinforce conceptions of African Americans as lesser than their
White counterparts.

Collection Politics in General Music Textbooks

As I argue throughout this dissertation, there is a strong relationship between music and identity. In Chapter 6, I address the ways in which identity and music study interact through the vehicle of the general music textbook. The crux of the argument is a culmination of the logic thread employed in this study of textbook as musical museum: the musical object is “possessed” by being chosen for inclusion, and subjected to a Western aesthetic gaze (see Chapter 4). The object is rescripted through a collection poetics that places African Americans, and African American spirituals, as “lesser”. Finally, the “Other” is refashioned through activities that construct the “proper” voice and physical comportment. Like turn of the century historical and ethnographic museums that served as purveyors of proper comportment (e.g. Bennett, 1995), the general music textbooks in this study refashion students into “proper” singers, constraining the voice of the student through activities that normalize Whiteness. In *Making Music Your Own* (1971) the cultivation of the “proper” voice is less explicit, which might suggest a far less obtrusive approach to the teaching of singing. However, it is much more likely that the dominance of Western choral aesthetics that marked the first singing schools, and served as the basis for the first public school music programs, were so institutionalized that the “proper” voice was assumed, and made natural and neutral. The placement of every song into head voice keys suggests that the latter is the case. A shift in *Spectrum of Music* (1974) to an acknowledgement that voices are unique is contradicted by lessons that focus on blending the voice with others where the model is a Western choral aesthetic. And while *Making Music* (2005) and *Spotlight on Music* (2005) acknowledge a greater
variety of vocal possibilities than their earlier counterparts, they also evidence vastly increased amounts of direction regarding the cultivation of the “proper” singing voice. Photographs provide “real” examples of vowel shapes for “proper” singing, and graphs and charts that show the scientific function of the voice are partnered with lessons on “proper” singing. Scripted lessons refer the teacher to copious amounts of supplemental materials, including recordings, video, and resource texts, to facilitate the learning of “proper” singing.

The only change evident across the textbooks included in this study is “who” is the focus of voice training. In 1974, lessons in creating a “proper” vocal tone can be accompanied by an art graphics that reflects a variety of skin hues in working class jobs (see Chapter 6). Evidence in the 2005 texts suggest that “proper” voice has become a racial issue, where photos appear to present the subject of the lesson as African Americans and other persons of dark skin color.

The Musical Museum Within Historical Epochs

The discussion of the collection practices, poetics, and politics in general music textbooks above suggests that very little has changed in textbooks over the time period included in this study. Further, the museum studies lens reveals the ways in which these textbooks continue to reinforce dominant power relations contradictory to increasing superficial representations such as more songs and more children of color in photos. Utilizing a museum studies lens to conceptualize the general music textbooks in this study reveals the consistent pervasiveness of normativity and subjugation.

But the museum studies lens additionally provides a means for understanding textbooks as historically situated constructs. The literature included in Chapter 2
provides an examination of notions of culture and education broadly and in music education to frame the analysis of the textbooks in this study. Understanding the musical museum across historical epochs is predicated on an understanding the “fields of force” to follow Foucault (1980) that dominate the scholarly conversations in their historical time. Considering the general music textbook as historically constructed, there is evidence of change across three major axes: lesson plans, cultural representation, and scientific rationality for activities.

First, the museum studies lens reveals a shift in general music textbooks in the early 1970s to 2005 from instructional suggestions to increasingly scripted lesson plans. In the *Making Music Your Own*, (1971), the teacher’s edition does not include any specific lesson plans. Margin notes that appear in a handwriting font provide sporadic suggestions to the teacher. There is little direct instruction regarding the pace or emphasis of the lesson. Teachers are expected to utilize their own pedagogical strategies. In *Spectrum of Music*, 1974, the directions to the teacher include short scripts, often no longer than the frame of a single lesson two-page spread. The basic feature of the directions appears to be to motivate students, and contextual information included for the teacher tends to feature the language of enrichment. Both *Making Music* (2005) and *Spotlight on Music* (2005) include extensive teacher scripts, often spanning several pages and beyond the two-page spread of the 1974 edition. Command language (“say” this or “do” this) is pervasive, with scripts that instruct the teacher on exactly how to introduce concepts. Increasing amounts of cultural context and curriculum integration replace the expertise of the teacher with the expertise of the textbook collection. Taken into consideration together, these observations provide possible evidence to support scholarly
concerns over the deskilling of teachers (e.g. Apple, 1985; Shannon, 1991).

Second, culture is represented differently across historical epochs. The cultural context that is included in the *Making Music Your Own* (1971) is significantly smaller than future editions, often including only a few short sentences if anything at all. There is often little distinction between cultural groups – indeed, geography is often used as a broad category such as “near” and “far” rather than cultural specific. Distinction between African American spirituals and Western spirituals is inconsistent and appears random. This near invisibility of the unique contributions of particular cultural groups in 1971 is in contrast to the growing amount of cultural context that is included in *Spectrum of Music* (1974). However, curriculum correlations and contextual notes lack complexifying details and ignore multiple perspectives (see Chapter 5). These details become much more ubiquitous in the 2005 editions, demonstrating increasing amounts and types of context. However, the placement of these musics in an historical past that sanitizes issues of oppression places African Americans as passive actors while valorizing Whiteness. Considered together, cultural representation appears to be an enduring problem. These observations suggest that “culturally appropriate” (Au & Jordan, 1981), “culturally congruent” (Mohatt & Erickson, 1981), “culturally responsive” (Cazden & Leggett, 1981), and/or “culturally compatible” (Vogt, Jordan & Tharp, 1987) pedagogy still merit consideration.

A striking theme across each of the textbooks is the changing use of scientific rationality to support learning. In *Making Music Your Own* (1971), little is said about how to sing. There is no scientific rationale for constructing the “proper” voice; the placement of song ranges and the authority of the teacher remain the tools for inculcating
“proper” singing. In *Spectrum of Music* (1974), Images of singers tend to be either cartoon-like drawings or pictures of large groups with a variety of mouth shapes and expressions (see, for example, *Spectrum of Music*, 1974, p. T2). The inclusion of scientific photos of voice analysis sound waves is juxtaposed with art in the sculpture of the Singing Man (see Chapter 6). One might conclude the each person has an individual sonic voiceprint, but *artful* singing has distinct features – an idea that is extended into the desired responses of lessons on singing. In the 2005 series, increasingly scientific charts and diagrams privilege Western singing as “proper” singing. Diagrams of respiration and the interaction between the lungs and larynx are coupled with lessons on “proper” singing. Photographs are used to show “real people” using the rounded lips and relaxed posture that was seen in 1974’s Singing Man sculpture. Vast amounts of reference materials and teacher resources enhance the authority of the “proper” voice. These observations evidence a trend in general music textbooks toward an increasingly scientific rationality for privileging a Western performativity of the voice and physical comportment.

**The Museum Lens and Textbook Analysis: A New Paradigm**

As evidenced in the discussions above, the museum lens is a major reconceptualization of textbook analysis and the social construction of the textbook. The ternary system of considering the practices, poetics, and politics of collecting provides a means for considering the textbook along both longitudinal and latitudinal axes, considering textbooks across historical epochs as well as across grade levels and Publishers. In an age when the pace of technology is changing public conceptions of the textbook, expanding them and emerging as systems of learning that include enrichment
materials, workbooks, and web-based resources, a museum studies lens provides a theoretical tool that can draw in both the physically bound text and the varied formats of accompanying materials. Thus, the museum lens conceived of in this study creates a new paradigm for thinking about what constitutes a textbook.

Second, the museum lens provides a new paradigm for understanding possession and appropriation that is more nuanced than traditional studies of who is “in” and who is “outside” the collection by revealing the manner in which textbooks act upon students by shaping them as actors that are variably active or passive. In this study, the museum lens reveals the ways in which the textbook acts upon the student to fashion their physical voice-as-sound, but the museum lens could easily be extended to more abstract conceptualizations, as in “giving voice” or “having voice.” Conceiving of textbooks as a collection provides a tool for understanding how textbooks “shape what learning is and how it may take place”; a museum studies lens provides a multi-faceted theoretical lens through which to view the interrelatedness of “what” and “how” in education (Bezemer & Kress, 2008, p. 168) while also considering “who”.

Finally, the museum lens provides a tool for interrogating the ideology of multiculturalism. While a utopian view of the musical museum might argue that objects are repeatedly included in the museum as affirmation of their importance as world culture, the museum studies lens suggests that another answer might be more plausible. This study suggests that objects are included in the musical museum distinctly because they can be translated into (under/within) normalizing Western aesthetic gazes. The museum lens suggests that, contradictory to notions that a multicultural curriculum represents a diversification of the Western canon, textbooks evidence a subjectification of
the world’s music into the Western lens. As Robertson (1992) argues, world culture represents “the compression of the world and the intensification of consciousness of the world as a whole” (p. 8) that is concerned with the “comparative interaction of different forms of life” (p. 27); analytically, world culture theory is concerned with the dynamic relationships that exist between the world’s people.

A world culture view is consistent with the notion of world heritage espoused by Kirshenblatt-Gimblett (2007), who argues that world heritage efforts such as those of UNESCO bring objects into a world heritage “sphere” where they are translated into “cultural assets” that are marked by changed relationships between the “performers, ritual specialists, and artisans” and the world population (p. 161). Kirshenblatt-Gimblett suggests that cultural diversity within world heritage “works centrifugally by generating cultural assets that can be universalized as world heritage” which she argues “expands the beneficiaries to encompass all of humanity” (p. 162). Said another way, she argues that world heritage takes the cultural wealth of a few and elevates it to the status of a cultural wealth for many. Conversely, Kirshenblatt-Gimblett argues that cultural relativity “works centripetally by invoking tolerance of difference to protect, insulate, and strengthen the capacities within individuals and communities to resist efforts to suppress their cultural practices” in a “live-and-let-live approach” (p. 162). Here, she argues that the universalizing effects of world culture serve as a solution to cultural conflicts by binding world populations to the cultural assets of particular populations and modeling a “peaceful coexistence” based on “bequeathing the fruits of cultural diversity to humanity” (pp. 162 – 163). Consistent with the discussions of multicultural ideology and
pedagogy examined in Chapter 2, Kirshenblatt-Gimblett appears to suggest that cultural objects assimilated into a world culture benefit all of humanity.

Yet the museum lens employed in this study suggests that the gathering of objects into a collection of objects is not apolitical. To collect, as Baudrillard (1997) reminds us, is to possess. This study of general music textbooks using a museum studies lens suggests that general music textbooks are (always have been) a considerable distance from treating “Other” cultures in a way that elevates them to a world-culture-benefit-for-all status. Using Kirshenblatt-Gimblett as a yardstick suggests that general music textbooks fail to measure up.

It may well be that, as Troppenaars suggests,

> We need a certain amount of humility and a sense of humor to discover cultures other than our own; a willingness to enter a room in the dark and stumble over unfamiliar furniture until the pain in our shins reminds us of where things are. (quoted in Reimer, 2002, p. 167)

The museum lens reveals that the general music textbooks in this study have avoided what might be painful, uncomfortable, or complicated cultural experiences, instead furthering dominant power relations. Failing to acknowledge this uncomfortableness by cloaking it in the scholarship of world culture theory sidesteps the culpability of White/Westerners in the continued subjectification of marginalized populations. As Dyer (1977) suggests, “so right is this world view for the ruling groups that they make it appear (as it does appear to them) as ‘natural’ and inevitable’ and for everyone – and in so far as they succeed, they establish their hegemony” (p. 30).

**Implications and Suggestions for Further Research**

As I suggest above, the museum studies lens shifts the paradigm of textbook
analysis away from traditional content analysis, instead placing the inter-relatedness of collection practice, poetics, and politics at the center of the analysis. Textbook knowledge viewed through this lens can no longer be reified; high art and low art cannot exist not as absolute or inherent characteristics, but instead are reflections (or exercises) of practice and poetics bound in cultural meaning making in the politics of power and knowledge. Recognizing that my analysis of the general music textbooks is one possible reading among many, the exploration of the museum studies lens nonetheless suggests new ways of thinking about the social construction of meaning in the educational setting.

Such examinations of what and how objects “mean” in a textbook represents a way of thinking about textbooks that can be transferred to other textbooks and across disciplines. Traditional content analyses examine what is – and by extension, is not – included in the curriculum and what that means. The performative aspect of the museum studies lens draws in ways of thinking about the way that the text acts upon the student, a concept that appears to be a considerable lacuna in the field of textbook analysis. The way in which general music textbooks act upon the child and fashion who is “able” and “less able” and the consequences for identity formation was a critical element to this study. Future studies should further examine the way in which textbooks act upon the child’s body and the consequences for identity formation and learning potential in other disciplines. This study analyzed 12 textbooks, across 4 series, 2 Publishers, and 2 distinct historical time periods. Studies of other time periods, Publishers, series, and grade levels would complement this study and provide further scholarship regarding the usefulness of a museum lens in analyzing textbooks. Additionally, this study focused specifically on the collection poetics regarding African American spirituals. Further studies of the
collection poetics of other forms of non-Western musics would augment this analysis.

As DeNora (2000) suggests,

Within music’s structures, its perceived connotations, its sensual parameters (dynamics, sound envelopes, harmonies, textures, colours and so on), actors may ‘find’ or gather themselves as agents with particular capacities for social action…Actors are engaged in tacit aesthetic activities that produce their action, in laying down potential aesthetic grounding for future conduct. (p. 129)

One of the aims of education, I would argue, is to create opportunities for all students as actors to find their own agency. The musical museum framework may provide researchers a tool to understand the ways in which students may – or may not – imagine themselves as agents in their own education. In the oppositional voices of hip hop, notably absent from the general music textbooks analyzed for this study, KRS One suggests that a diverse and democratic society is an ongoing process of self-reflection.

Yo, it’s the rule of the people,
the self-rule, it’s what the people want.
That’s right, but is this a democracy?
No, a democracy is a goal to be attained.
That’s right. The character of the people should be reflected
in the laws and institutions of the State.
I don’t see my character reflected. (KRS One, n.d.)

As the artist KRS One suggests, multicultural impulses are better defined as ongoing processes rather than a shopping list for what is or is not in the collection. Reflective consideration of the collection practices employed in the musical museum of general music textbooks offers one way in which multicultural aims may be fulfilled. Reflexive consideration of the collection practices, poetics, and politics of the musical museum of general music textbooks provides an alternative to knee-jerk multicultural impulses to gather all others in. The museum studies lens in textbook analysis provides a new paradigm for interrogating how culture is viewed, and how aesthetics are cultivated
in arts education. Further studies might address how culture is instantiated in
textbooks as “belonging” to particular groups, particularly in light of Kirshenblatt-
Gimblett’s (2007) notion of world heritage. The museum studies lens in textbook analysis
offers the necessary paradigm for interrogating the social construction of knowledge –
leading to multiculturalism that is less a knee-jerk political correct response to social
changes but is rather a multi-cultural ideology in its truest sense.
REFERENCE LIST


VITA

Corinne E. Nelson Ness was born and raised in Round Lake Beach, Illinois. Prior to attending Loyola University Chicago, she earned a Bachelor of Music in Music Education from Northern Illinois University and a Master of Music in Vocal Performance from Roosevelt University’s Chicago Conservatory of Music. Ms. Ness also holds a certificate in contemporary vocal pedagogy.

Currently, Ms. Ness is the Director of Music Theatre and Opera and Assistant Professor of Music at Carthage College in Kenosha, Wisconsin where her duties also include foundations courses in music education. Ms. Ness has lectured on music theatre pedagogy at universities and conservatories cross the United States and China. She has been a featured speaker for a variety of conventions, including the Iowa Music Educator’s Conference (2010), Wisconsin NATS (2010), the Milwaukee Chapter of The Voice Foundation (2009) and two NATS National Conventions (2006, 2008). In 2012 Ms. Ness will be a featured presenter for the National Opera Association Convention as well as the national convention for the National Association of Teachers of Singing.

Ness has been featured in the publication Classical Singer as a music theatre pedagogue (“Genre Wars” Classical Singer, September 2008; “Deciphering Vocal Training” Classical Singer, July/August 2010). Ms. Ness is co-author of the article “William Brickman and the Study of Educational Flows, Transfers, and Circulations”
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Ms. Ness is committed to the ideals of social justice in education. She serves as Director of School and Community Partnerships for the Music Institute of Chicago, working with Chicago and suburban schools by providing professional development workshops for teachers and classroom arts instruction programs in underserved Chicago schools. She lives in Antioch, Illinois with her husband, guitarist David Ness, and their two sons, Max and Marty.