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Bulletin of the Council for Research in Music Education, No. 131
World Musics and Music Education: A Review of Research, 1973-1993

Through the study of doctoral dissertations and other research done in this period (1973-1993) in the area of world music, the authors of this article document the proliferation of investigation which has resulted in an increased availability of resources, materials, and methods of teaching this music. The article also documents studies of teacher training in world musics and ethnic musics, and the actual inclusion of these in classroom teaching.

In 1973, Barbara Lundquist undertook an extensive study to develop a model for easily accessible materials for music educators working with African and African-American music in their classrooms. Her work identified three areas for further study:

- 1) the degree to which intercultural instruction is a substantive issue in music education;
- 2) the effects of intercultural musical instruction upon students' achievement in the public schools;
- 3) the ramifications of such instruction in areas such as teacher preparation.

She recommended research in the following areas:

- 1) the effects of racism (on the lack of musical communication);
- 2) the application of interculturally applied culture-specific value systems;
- 3) the conflict of culture-assigned priorities in musical expression as these affect problems in intercultural musical communication.

She also recommended the following:

- 1) that materials and procedures be empirically validated in the general music class;
- 2) that additional materials, dealing with a broad range of cultures, be developed;
- 3) that teacher education reflect the increasing awareness of music as a multiple-culture phenomenon.

The authors of this article use Lundquist's recommendations as a guide to taking the pulse of studies in these areas for the past twenty years.

Under the topic of Philosophical and Historical Research, the work of Palmer (1975) was cited

as identifying obstacles to integration of world musics into the school curriculum: performers who lack training by authentic practitioners of the style, problems of translations, new and inappropriate underlays or lack of knowledge of the languages, changes in media, and simplified versions or didactic adjustments.

Palmer

also felt there was a fundamental gap between teachers' competency and desirable goals of a world music curriculum.

One of the studies in this area examined how European art music came to be the preferred music in music education's formative years. The conclusion was that the music chosen matched the makeup, needs, and desires for music of American society at that time. However, American needs, makeup, and desires in music have changed. The second part of that study (Navarro, 1989) found little or no change in music teachers' education to reflect the social context in which music education functions.

Under the topic of Experimental and Descriptive Research, there was further need shown for teacher training in world musics. There was a positive attitude found, on the part of music teachers, toward world musics, but little actual use of it in the classroom.

Methodological studies have pointed up the problems of teaching an oral-based culture in a literacy-based teaching method. The transition to literate forms of music transmission is a result of socio-economic pressures to increase literacy in society. This is contrary to the cultural contexts of most world musics, which are performance-based processes of making music.

The availability of materials in world music is reviewed, as are music textbooks. Problems were found in lack of authenticity in the world musics included in the textbooks. The authors noted that this is being corrected in most textbook series.

The conclusion of the authors is that, while much research into the area of world musics and related topics has been done in the past twenty years, it is still a wide open field. The area of greatest concern is that of teacher training in world musics and in specific music cultures.

