



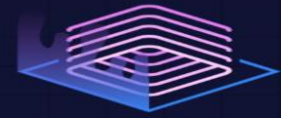
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**Putting Tolerance and Education on Stage
World Music Pedagogy and the Politics of Self-Adulation, Identity
Construction, and Instruction**

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Abstract:

The present study delves into the notion of producing ethically conscious worldwide music. This study examines the potential counterproductivity of regular activities as a means to foster serendipitous encounters and dialogues. To commence, I would want to divulge a few of my initial recollections pertaining to the experience of engaging with global music. In this analysis, I explore the field of "world music" studies in order to demonstrate its role in the institutional and social construction of the white bourgeois subject. When considering the examination of a culture through its musical customs, it is my belief that global music surpasses geographical and temporal boundaries. In order to advocate for an ethical and non-essentialist perspective on the study of global music, this discourse will commence by examining the process of identity creation. Subsequently, an analysis of curriculum and pedagogical practices will be presented, followed by a few recommendations. In conclusion, I provide many proposals that align with the principles of critical pedagogy.



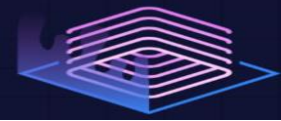
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Introduction

Since 1999, I have actively engaged in the field of music as a musician and music educator, specializing in a diverse range of global musics. As my academic pursuits have advanced, my ethical considerations regarding participation in international music have grown more pronounced. Upon further examination of the intricate causes underlying individuals' affinity for international music, a multifaceted network of ostensibly accepting attitudes and what I have termed "the politics of self-congratulation" becomes apparent.

This essay will examine some aspects with less favorable attributes in order to advocate for an alternative approach to involvement. I provide my narrative as an individual belonging to the middle-class demographic, identifying as a white female originating from the Western hemisphere.

My enthusiasm for the field of global music studies was ignited by an in-depth exploration of Ghanaian (Ewe) drumming and dancing, both within the city of Toronto and in the Volta Region of Ghana. I use prudence while placing trust in my personal encounters with musical tourism, since I am cognizant of the potential risks associated with such ventures. The journey I undertook to Ghana served as a tangible manifestation and symbolic representation of musical tourism or vocational exploration. The act of traveling serves as a metaphorical representation of engaging in the exploration and study of a distinct and culturally rich musical tradition, specifically focusing on Ewe music and culture. This investigation takes place within the local community of Toronto, emphasizing a grassroots approach. In both instances, the initial stage of identity formation entails a process wherein the individual encounters an external entity or entity, thereby embarking on a transformative journey.

My exploration of African music and dance commenced within the context of an academic programme offered by a university. During my first year as a vocal major, I had the opportunity to attend the end-of-semester recitals held in the lobby. The adolescent artists astounded me with their



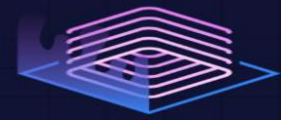
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complex polyrhythmic arrangements and the distinctiveness of their musical style, which diverged significantly from the familiar sounds of Western popular and classical music. I commenced enrollment in this course during my sophomore year of college and persevered until my completion of undergraduate studies.

The importance of the course title, "African Drumming and Dancing," should not be underestimated.

The nomenclature of the course may perhaps create the impression that it encompasses a comprehensive study of music across the entire African continent. However, the course primarily focuses on the musical traditions and practices specifically attributed to Ghana. This title has the potential to disrupt students' preconceived perceptions of Africa and its music.

The instructor for the ensemble class hails from the Volta Region of Ghana. Later in the text, I provide a more comprehensive analysis of the manner in which the students who collaborate with the racial Other encounter and perceive him. Dressed in customary attire, the individual presents the students with a visual representation of a society that has undergone significant simplification, transcending both geographical and temporal boundaries.

The professor's instruction lacked sufficient contextual information for the several topics discussed, hence necessitating independent comprehension by the pupils. During our instruction, we were exposed to intricate drumming patterns, intricate choreography that may have appeared nonsensical at certain instances, and an extensive vocabulary of Ewe language expressions, many of which lack contemporary interpretations. I engaged in the activity primarily for the sake of enjoyment, without considering its potential impact on my own development. I thoroughly enjoyed engaging with commodified cultural products. The polyrhythmic complexity and novel auditory elements were a source of fascination for me. It is possible that the visual representations presented by the media have influenced my perception and interpretation of artistic and literary works.



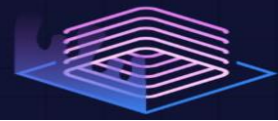
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As my knowledge of Ghanaian music expanded, I gradually contemplated its potential influence on my personal development. Upon reflection, it is evident that the act of engaging with narratives that promote tolerance has contributed to the formation of my personal identity. In the locality of my upbringing, which was an affluent Caucasian-dominated suburb of Toronto, racial disparities were not salient.

The significance of tolerance, particularly in relation to Ghanaian music, has grown exponentially in my personal development, leading it to become an essential component of my identity. Prior to that juncture, I had not had a sense of "belonging" within the music industry. Upon my admission to college, I encountered rejection from performance programs, prompting me to redirect my academic pursuits towards the study of music instruction. I was previously unaware of the significant stratification within the music industry, as well as the presence of remarkable chances that were readily accessible to me. I rapidly acquired awareness of all these matters. On the contrary, I experienced a profound sense of inadequacy. Prior to my exposure to Ghanaian music, my proficiency as a pianist was lacking, my ability to discern musical tones as a director was subpar, and my aspirations of becoming a successful soprano in the realm of opera were shattered during my unsuccessful endeavors in the recording studio. I experienced a sense of self-identity restoration while engaging with Ghanaian music. The capacity to both execute and teach this music, which represents the epitome of cultural tourism and consumption, has significantly enhanced my professional standing in Toronto. Following the completion of a four-year academic tenure at a university in Toronto, I made the decision to relocate to Ghana. I embarked on a journey to the municipality located in the Volta Region, where I intended to reside over the summer period alongside my esteemed mentor in the field of education. Following an extensive period of academic engagement, the subsequent action taken can be deemed as the next rational progression. Currently, I have come to the realization that I made an unwise decision by neglecting to acknowledge the significance of context in relation to the abundance of information that was



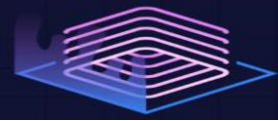
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present. Furthermore, I was compelled to impart this musical knowledge in several contexts, prompting me to reflect upon my personal ethics. I was unable to dispel the sensation that my knowledge of the music being performed in the classroom was insufficient. Recognizing the need of taking a comprehensive approach in music composition, I remained unable to reestablish a connection with my initial artistic mode of expression, which lacked a holistic perspective. Consequently, I perceived that my endeavors to integrate pedagogy and academic inquiry were futile.

The tour garnered significant popularity among Western music educators who had received instruction from the aforementioned master, individuals who were once his students, as well as those who had enrolled in his collegiate classes. The experience of my journey to Ghana compelled me to reassess my preconceived notions about the planet and its inhabitants. A novel and pragmatic kind of reasoning arose in conjunction with the concept of holism. Initially, our presence as a little immigrant community residing in a rural locality was met with tolerance. Nevertheless, individuals remained segregated based on ethnic, socioeconomic, and, to a lesser degree, gender disparities. The individuals in question were consistently present in all conversations, effectively creating a substantial barrier between the subjects under discussion and my restricted comprehension as a Caucasian lady originating from Western society. The rejection of a power dynamic characterized by Western influence granted them a sense of certainty through the acquisition of necessary unknowability. Ultimately, the mechanisms rooted in inequality determine the distribution of knowledge and ignorance. Upon returning from my expedition to the "exotic space," I discovered that despite facing rejection, my expertise and integrity had been validated. As a result of this, I experienced a sense of belonging within the Western society. During my initial year as an educator, I demonstrated my proficiency in drumming, dancing, and singing by orchestrating the formation of two Ghanaian ensembles within my educational institution. The attribution of the "expert" term by the pupils towards me can be perceived as humorous, given the circumstances.



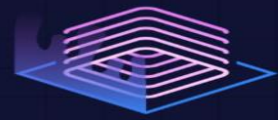
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Upon reflection, a number of insights emerge on the factors that contributed to my burgeoning interest in Ghanaian music. The presence of remnants showcasing musical acceptance, with indications of the commodification of music, serves as a testament to the broader implications for a society and its cultural heritage. The development of one's identity is influenced by two interconnected domains: the social and the professional.

Undoubtedly, the influence of this music on my development as both a musician and an individual is undeniable. The notion that individuals from Western cultures can also engage in an experience with the unfamiliar "Other" without necessitating a physical presence of exotic elements. There are probably other factors that impact others' inclination to compensate me for my work in music, particularly when it involves adults or children.

The issue of ethics consistently arises in my contemplation of personal encounters with global music, and the concurrent and subsequent formation of self-identity that emerges from these tangible or perceived connections. Is it possible to facilitate ethical discourse through the medium of international music? Can music facilitate the development of ethical behavior and reciprocal relationships when engaged with in its own context?

This article explores two concepts, the first of which pertains to the author's personal experience.

Understanding both the act of traveling and the subsequent interaction heavily relies on the presence of a foreign Other, which facilitates the process of self-definition and self-congratulation. The counterparty in this discourse has the potential to encompass a diverse range of individuals or entities. The categorization of "world music" as "Other" has been observed both within and beyond official educational environments. The sheer categorization of being a "outsider" inherently implies this.

The classification of "world music" encompasses all forms of music originating from various regions across the globe. Nevertheless, a hierarchical structure is established by the exclusion of



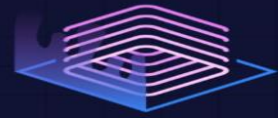
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Western classical and popular music. There is a clear delineation between Western music and all other forms of music as a result of this law, leaving no room for ambiguity. In addition to the study of Western classical music, the educational institution also offers teaching in many forms of music categorized as "other" or "world" music. The number 13.

The academic instruction in world music presents a stark juxtaposition to Western classical music. The curriculum mandates that students engage in the study of Western classical music, encompassing rigorous individual instruction, scholarly exploration of the compositions of deceased European individuals of Caucasian descent, and active involvement in ensembles predominantly focused on this particular genre. Conversely, the field of formal education frequently tends to relegate global music to a secondary position. The utilization of a sessional contract serves to differentiate the instructors responsible for leading world music ensembles from the permanent faculty members who specialize in teaching other subjects. The non-compulsory nature of this post, as well as its placement on the periphery of the calendar, effectively mitigates any potential conflicts with the core music courses.

Students enrolled in a distinguished Canadian research university, with a globally acclaimed music department, may have the opportunity to explore unconventional realms or embark upon unexplored territories. The university offers a diverse array of opportunities for students who have a keen interest in global music. The university offers a variety of academic organizations, such as the "Korean Ensemble," "Folk Roots" which specializes in folk music from Western Europe and North America, "African Drumming and Dancing," "Balinese Gamelan Ensemble," "Tabla Ensemble," "Klezmer Ensemble," "Japanese Drumming Ensemble," and "Steel Pan Ensemble." As previously said, the course titles are designed to capture students' curiosity regarding new subject matters. Upon enrolling in this course, I neglected to rigorously monitor my dietary choices. The individual in question is of legal age and has reached the milestone of 18 years. The process of essentialization results in the restriction of those categorized as "exotic others" to an



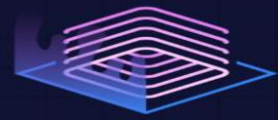
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inaccurate representation of a bygone era referred to as "pre-modernity." What is the conceptual framework through which world music organizes individuals from foreign cultures as physical entities within historical contexts preceding modernity, and what is the significance of this arrangement? Frantz Fanon illustrates the underlying violence associated with the imposition of blackness through his own encounters, whereby he recounts being subjected to various forms of dehumanization such as the relentless beat of tom-toms, the portrayal of cannibalism, the perception of intellectual weakness, the objectification of fetishism, the stigmatization of racial flaws, the haunting imagery of slave-ships, and most significantly, the degrading notion of black individuals being regarded as a source of culinary pleasure, encapsulated by the phrase "Sho' good eatin'." The subject matter, depicted through disturbing visuals, renders the individual in question, who is identified as 19, unable to transcend the physical realm and ultimately condemned to a state of insignificance. To the group of twenty individuals

Is it plausible that the intricate polyrhythms, which are distinctive features of Ewe music, have gradually diminished over time? Are the "tom-toms" that Fanon mentioned reduced to stereotypical representations? The appeal of Ewe music and the desirability of recreating a fictitious "pre-modern" era warrant examination. What factors contribute to the motivation behind the desire to have a deeper understanding of the Other? In the majority of instances, it is my contention that this phenomenon arises from the need to establish one's identity as an individual who possesses white racial characteristics and is a member of the bourgeois social class. Another aspect that Fanon emphasizes is the necessity for the black individual to define their identity in relation to the white individual, rather than solely focusing on their blackness. The number provided by the user is 21.

Notwithstanding their capacity for simplification, these collectives possess a wealth of knowledge to impart upon a student of global music. Despite their limited geographical exploration beyond Western Europe, individuals express a commitment to embark on a journey to an unfamiliar



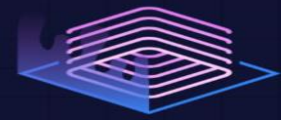
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destination, characterized by its exoticism, with the intention of acquiring knowledge about a distinct musical culture and actively engaging in the formation of interpersonal and communal identities. Students are exposed to a diverse range of unique auditory stimuli, playing techniques, and occasionally, linguistic and sartorial elements, thereby catering to their innate desire for novelty and distinctiveness. This phenomenon reflects a culture that actively seeks to be consumed. The number 22. Furthermore, the academic institution is consistently poised to be commodified. The educational institution commonly incorporates renditions of international music as a means to broaden students' perspectives and facilitate their self-discovery process.

As per Bell Hooks' analysis, the efficacy of commodifying otherness can be attributed to its portrayal as an extraordinary, fervent, and fulfilling encounter in contrast to conventional modes of emotion and behavior. Within the context of a commodity-driven society, ethnicity is marginalized and relegated to a superficial role, functioning as a mere embellishment aimed at diversifying the otherwise homogeneous culture of the dominant white society. The number 22.

In the realm of Western music education, the term "world music" has acquired connotations of a transcendent nature. Hooks argues that the inclusion of "spice" is what contributes to the distinctive character of traditional music schools, enhancing the appeal of Western instrumental and vocal instruction, theoretical courses, and explorations of Western music history.



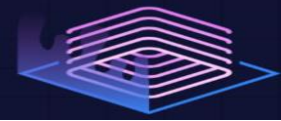
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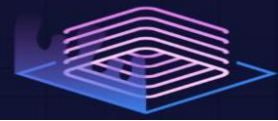
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case of Ghanaian dance, dance is sequenced instead of solely in response to the calls of the lead drum. 18See bell hooks' *Black Looks: Race and Representation* (Boston: South End Press, 1992), Chapter 2 "Eating the Other" for an interesting discussion of consumption of the Other. 19Frantz Fanon, *Black Skin, White Masks* (New York: Grove Press, 1967), 112. 88 Philosophy of music education review, 21:1 20Radhika Mohanram, *Black Body: Women Colonialism, and Space* (Minneapolis: University of Minnesota Press, 1999). 21Fanon, *Black Skin, White Masks*, 110. 22bell hooks, *Black Looks: Race and Representation*, Chapter 2. 23Ibid., 21. 24There may be economic factors that complicate midwifery tourism as well. Do North American women have affordable alternatives to interning abroad that give them enough practicum hours? 25Yuko Aoyama, "Artists, Tourists, and the State: Cultural Tourism and the Flamenco Industry in Andalusia, Spain," *International Journal of Urban and Regional Research*, vol. 33, no. 1 (2009): 82. 26Ibid. 27Nestel, "Delivering Subjects: Race, Space and the Emergence of Legalized Midwifery in Ontario," 242. 28Ibid., 245. 29Peter Dunbar-Hall, "Culture, Tourism and Cultural Tourism: Boundaries and Frontiers in Performances of Balinese Music and Dance," *Journal of Intercultural Studies*, vol. 22, no. 2 (2001): 174. 30Ibid. 31I note here that the definition of a "non-preferred race" has changed over time. Previously, that category consisted of some Western European groups as well. 32Thobani, *Exalted Subjects*, 157. 33Ibid., Chapter 4. 34Patricia Shehan Campbell, "Music Education in a Time of Cultural Transformation," *Music Educators Journal*, vol. 89, no. 1 (2002): 27–32. 35Edwin B. Wasiak, "Countering Musical Tourism and Enacting Social Justice: Repositioning Music Education as a Cross-Cultural Meeting Place," *Exploring Social Justice: How Music Education Might Matter*, eds. Elizabeth Gould, June Countryman, Charlene Morton, and Leslie Stewart Rose, *Research to Practice* (Toronto: Canadian Music Educators' Association/L'Association canadienne des musiciens éducateurs, 2009), 213–14. 36The increase in the number of articles in industry magazines (Volk 1993), the increase in professional development available (as demonstrated by the offerings at this past November's Ontario Music Educators' Association's Annual Conference at www.omea.on.ca), and the increase in resources



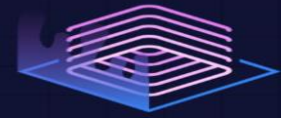
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offered that demonstrate “cultural diversity) all clearly demonstrate the increase in the emphasis on world music in education in North America. See Terese M. Volk, “The History and Development of Multicultural Music Education as Evidenced in the Music Educators Journal, 1967–1992,” *Journal of Research in Music Education*, vol. 41, no. 2 (1993). 37Gloria Ladson-Billings, “Just What Is Critical Race Theory and What’s It Doing in a Nice Field Like Education?” *Qualitative Studies in Education*, vol.11, no. 1 (1998): 22. 38She writes in the context of the United Kingdom. 39Yasmin Alibhai-Brown, *After Multiculturalism* (London: Foreign Policy Centre, 2000). juliet hess 89 40Himani Bannerji, “Geography Lessons: On Being an Insider/Outsider to the Canadian Nation,” *Dangerous Territories: Struggles for Difference and Equality*, eds. Leslie Roman and Linda Eyre (New York: Routledge, 1997), 35. 41Caribana is Toronto Summer Festival and a celebration of Caribbean heritage and traditions. Music is at the centre of this festival. See the official website for further information at <http://www.caribanatoronto.com/>. 42Ella Shohat and Robert Stam, *Unthinking Eurocentrism: Multiculturalism and the Media* (New York: Routledge, 1994), 47. 43The term “culture bearer” is used in music education to signify someone teaching world music from the specific culture under study. This is highly problematic on a number of levels. Surely, one man from Ghana (to continue with the example cited previously) cannot act as a cultural representative and translator for an entire culture. 44This is Klinger’s terminology. 45Rita Klinger, “Matters of Compromise: An Ethnographic Study of Culture-Bearers in Elementary Music Education,” *Doctoral Dissertation, University of Washington*, 1996, 108–09, emphasis added. 46Lise Vaugeois, “Music as a Practice of Social Justice,” *Exploring Social Justice: How Music Education Might Matter*, eds. Gould, et al, 16. 47Razack, “Gendered Racial Violence and Spatialized Justice: The Murder of Pamela George,” 128. 48The ideas in this paragraph were partially generated through discussion with Lise Vaugeois. 49Erica Meiners, “Exhibiting Authentic Ethnicities? The Complexities of Identity, Experience, and Audience in (Educational) Qualitative Research,” *Race Ethnicity and Education*, vol.4, no. 3 (2001): 214, emphasis in original. 50Kirby, “Re: Mapping Subjectivity: Cartographic Vision and the Limits of



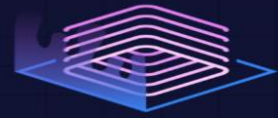
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Politics,” 48. Note that there is no sic. for the gendered language as the Cartesian subject is always already male. 51Thobani, *Exalted Subjects*, Chapter 4. 52Deborah Bradley, “Singing in the Dark: Choral Music Education and the Other,” Paper presented at the Fifth International Symposium for the Philosophy of Music, Lake Forest College, Illinois. 53Gage Averill addresses this issue beautifully by identifying a question I have heard many times over the years of study of Ghanaian music—“Where’s ‘one’?” One, of course, refers to beat one of a measure of music in Western standard notation. This concept of “one” does not translate particularly well in Ewe music; rather, you might begin on the low bell of the gankogui or with a call from the lead drum. 54Wasiak, “Countering Musical Tourism and Enacting Social Justice,” 213–14. 55Alibhai-Brown, *After Multiculturalism*. 56Paulo Freire, *Pedagogy of the Oppressed: 30th Anniversary Edition*, trans. Myra Bergman Ramos (New York: Continuum, 1970), 73. 57I use the term “social justice” here in the sense of undermining hegemonic relations that currently exist. Many people use this phrase, but it is rarely defined. Vaugeois’ (2009) 90 *Philosophy of music education review*, 21:1 definition is particularly salient here. Vaugeois defines social justice as “the work of undoing structures that produce raced and gendered oppressions and systemic poverty as well as the work of challenging discourses that rationalize these structures” (p. 3). I would add oppressions produced through heterosexism and ableism to her definition. 58Elizabeth Gould, “Devouring the Other: Democracy in Music Education,” *Action, Criticism & Theory for Music Education (MAYDAY Group)* vol. 7, no. 1 (2008): 29–44. 59Molefi Kete Asante, “The Afrocentric Idea in Education,” *Journal of Negro Education*, vol. 60, no. 2 (1991): 171. 60Ruth Gustafson, *Race and Curriculum: Music in Childhood Education* (New York: Palgrave Macmillan, 2009). 61hooks, *Teaching to Transgress: Education as the Practice of Freedom* (New York: Routledge, 1994). 62Patricia Shehan, “The Oral Transmission of Music in Selected Asian Cultures,” *Bulletin of the Council for Research in Music Education*, vol. 92 (1987). Much of Shehan Campbell’s work in the 1980s and 1990s focused on world music teaching, transmission, and preference. 63See, for example, the World Music Press Resource on Vietnamese Music: Phong Thuyet Nguyen and Patricia Shehan Campbell, *From Rice*



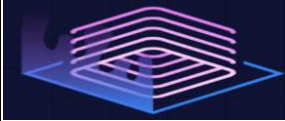
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Paddies and Temple Yards: Traditional Music of Vietnam (Connecticut: World Music Press, 1991). Although these resources do not present multiple perspectives, there is a rich attempt at collaboration and Campbell is the second author. 64Bradley, “Singing in the Dark.” The term “global song” is out of her dissertation. Deborah Bradley, *Global Song, Global Citizens? Multicultural Choral Music Education and the Community Youth Choir: Constituting the Multicultural Human Subject*. Ed. D., Unpublished doctoral dissertation, (Ontario Institute for Studies in Education, Toronto, 2006). 65The website for World Vision International can be found at <http://www.wvi.org/wvi/wviweb.nsf> 66Valerie Peters, “Youth Identity Construction through Music Education: Nurturing a Sense of Belonging in Multi-Ethnic Communities,” *Exploring Social Justice*, eds. Gould, et al, 199–211. 67Stephen Nathan Haymes, “White Culture and the Politics of Racial Difference: Implications for Multiculturalism,” *Multicultural Education, Critical Pedagogy, and the Politics of Difference*, eds. Christine Sleeter and Peter McLaren (Albany: State University of New York Press, 1995), 111. 68Susan McClary discusses this idea in the introduction to *Feminine Endings*. Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minnesota: University of Minnesota Press, 1991), particularly pages 26–31. 69Paul Gilroy begins to discuss this issue in his discussion of biotechnology on pages 20–21. However, this is a theme woven throughout the book. Paul Gilroy, *Against Race: Imagining Political Culture Beyond the Color Line* (Cambridge: Belknap Press of Harvard University Press, 2000). juliet hess 91 70Shane Edwards and Kieran Hewitson, “Indigenous Epistemologies in Tertiary Education,” *Australian Journal of Indigenous Education*, vol. 37, Supplement (2008): 96. 71Wasiak, “Countering Musical Tourism and Enacting Social Justice: Repositioning Music Education as a Cross-Cultural Meeting Place.” 72Rinaldo Wayne Walcott, “Multicultural and Creole Contemporaries: Postcolonial Artists and Postcolonial Cities,” *Postcolonial Challenges in Education*, ed. Roland Coloma (New York: Peter Lang, 2009), 161–177. 73I am simply playing with this idea here. I am not making the assumption that globalization is inherently good. 74Wasiak, “Countering Musical Tourism and Enacting Social Justice: Repositioning Music Education as a Cross-Cultural Meeting Place,” 220.



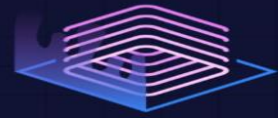
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75This is, of course, highly problematic where there is a power relation at play. Probably the most [in]famous example of this is Paul Simon’s album Graceland. It brought issues of appropriation to the forefront of the consciousness of many ethnomusicologists. Feld, for example, wonders why all the songs on this album are “copyright Paul Simon.” Steven Feld, “From Schizophonia to Schismogenesis: On the Discourses and Commodification Practices of ‘World Music’ and ‘World Beat,’” *Music Grooves*, eds. Charles Keil and Steven Feld, 2nd ed. (Tuscon, Arizona: Fenestra Books, 2005). 76Freire, *Pedagogy of the Oppressed*.. 77Gustafson, *Race and Curriculum: Music in Childhood Education*, Chapter 6.