

# Seeing Through a Wider Lens: Considering Revisionist History in Music Education

International Society for Music Education  
35th Biennial World Conference • Brisbane Australia  
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## SYMPOSIUM PANELISTS

**Craig Resta** ([cresta@kent.edu](mailto:cresta@kent.edu)) holds degrees from Baylor University, Indiana University, and University of Maryland. His teaching and research interests include string pedagogy, music teacher education, masters and doctoral studies, dissertation advising, and sociocultural and historical issues in music teaching and learning. He taught music in K12 public schools for 8 years in Texas and California. A principal publication is *Valuing Music in Education: A Charles Fowler Reader* (Oxford, 2017). Dr. Resta served as Editor of *Contributions to Music Education* from 2013-2020 and is presently Professor of Music Education at Kent State University (USA). Dr. Resta represents the United States (and broadly, North America).

**Marie McCarthy** ([mfmcc@umich.edu](mailto:mfmcc@umich.edu)) is a general music specialist and taught courses on music in the elementary and secondary school, learning theories for the music teacher, music cultures in the classroom, research methods in music education, and music teacher education. Her research focuses on sociocultural and historical foundations of music education, music transmission, relationships between music education processes in formal settings and those in the culture at large and impacts of music education on the development of identity in individual and collective contexts. She is currently Professor of Music Education at The University of Michigan (USA), and Editor of the *Journal of Historical Research in Music Education*. Dr. McCarthy represents the United States and Ireland (and broadly, Europe).

**David G. Hebert** ([dgh@hvl.no](mailto:dgh@hvl.no)) is Professor of Music Education with Western Norway University of Applied Sciences. He is also Honorary Professor with the Education University of Hong Kong and manager of the state-funded Nordic Network for Music Education which coordinates activities across Nordic and Baltic states. He has held positions in the USA, Finland, Japan, Russia, Brazil, and New Zealand, directing research on each inhabited continent. His scholarship applies an international-comparative perspective to study pluralism, identity, and cultural relevance in music education, as well as processes by which music traditions emerge and change. Courses include music education research, world music, ensemble leadership and songwriting/arranging. Dr. Hebert will represent Norway (and broadly, Scandinavia), further bringing a background and expertise in Asian studies and musical practices.

**Benon Kigozi** ([benkigozi@rocketmail.com](mailto:benkigozi@rocketmail.com)) holds a Doctorate in Music from the University of Pretoria, South Africa. He is a senior staff member at the Department of Performing Arts and Film of Makerere University in Uganda, after previously serving as Head of Music at Africa University in Zimbabwe. An ISME member for many years, Benon has participated as presenter, founding member of ISME Young Professionals Focus Group and New Professionals Forum, and member of the Advocacy Committee and ISME National Affiliates. He is a member of professional bodies including Pasmae, USMAE, NAASPAM and AISA. He is the founding President of Uganda Society for Musical Arts Education and the President of the Pan African Society for Musical Arts Education. His research interests are in the field of ICT in music education. Dr. Kigozi will represent Uganda (and broadly, Africa) with work in information technologies in music education, historical research, jazz studies, and music education approaches on the African continent, among other areas.



## REVISIONIST HISTORY PANEL OUTLINE AND DISCUSSION TOPICS

- (1) Introduction of panelists and their professional backgrounds, a starting look at historical connections, purposes and pragmatisms of historical work, and outline of the symposia topics, purpose, and wider discussion.
- (2) What is historical research in music education and how does it intersect with contemporary inquiry? Why is it important to students, teachers, researchers, readers, and the wider profession?
- (3) What is revisionism, revisionist history, and the connections to music education historical investigation? How do revisionist approaches help fill gaps in our literature looking at our past relative to the present? What does it look like today?
- (4) Considerations of international context such as Europe, Americas, Asia, India, Middle East, and other regions. How wide is historical work in our field, and what are some of the reasons this area is or is not supported? What other factors to keep in mind?
- (5) What are some topics and areas investigated and published by the panel (present, past, future)? How were these chosen, how were the studies put together, what were some outcomes, what is current progress, and how do they impact music education?
- (6) Dialogue about potential topics: gender, race, ethnicity, teaching, individuals, groups, movements, prior studies, marginalized persons, countries with less historical research, musics of multiple traditions (195+ countries after all!), stories needing more attention.
- (7) Bringing it all together, significance and relevance, and considering multiple possibilities. Brief discussion of resources and materials, questions from the panel and audience, and concluding dialogue about revisionist history in music education.

## **INDIGENOUS LAND ACKNOWLEDGEMENT**

We wish to recognize and honor those peoples, cultures, and caretakers who previously inhabited present-day Greater Brisbane in Queensland, Australia. These indigenous nations resided and thrived here long before us and forged a flourishing heritage of many centuries. These include Aboriginal and Torres Strait Islander communities, and the Turrbal, Jagera, and Yuggera peoples, among others. We respectfully acknowledge the legacy and contributions of these Native citizens and those living here today. The importance of collaboration and understanding in educating ourselves and the children around us is part of our mission moving forward.

## **SOCIAL JUSTICE STATEMENT**

We believe in an atmosphere which the diversity of its members is understood, appreciated, and accepted, free of discrimination and harassment based on identity categories. All people deserve to live in a positive atmosphere where individuals can learn and work, and are sympathetic, respectful, and supportive. When teachers are committed to teaching equitably and inclusively, addressing the needs, concerns, and interests of every student, regardless of age, gender/sexual identity, race/ethnicity, class, sexual orientation, religion, language experience, or disability, students are encouraged to express themselves more fully and creatively. Diversity is critically important because we grow and become inspired by the influence of each other and our varied perspectives. Music teachers can be an advocate for students of color, LGBTQ+ students, first-generation students, those with differing abilities, students from all economic backgrounds, international students, as well as people of all ethnicities, religions, and cultures. Black Lives Matter. Trans Lives Matter. All of us can strive to provide welcoming spaces where everyone can perform at maximum capacity, become global changemakers, and transform the lives of others through their work.

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