Philosophy, Policy, Practice
Visions and Realities of Cultural Diversity
in Selected Primary Music Classrooms
in Brisbane and Singapore

Melissa Anne Cain

Bachelor of Music (the University of Queensland)
Master of Education (the University of Queensland)
Graduate Diploma LOTE, Indonesian (the University of Southern Queensland)
Graduate Diploma Humanities, Ethnomusicology (the University of New England)

Queensland Conservatorium
Arts, Education, Law
Griffith University

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ABSTRACT

Music educators are busy people, dealing with a crowded curriculum, an assortment of teacher duties, and the pressure to create and present performances at different grade levels. Everyday obligations leave teachers little opportunity to reflect on their work and to critically assess the values which underlie their educational choices. Practical survival, suggests Broomhead, “is a more potent motivator than ensuring the philosophical soundness of daily classroom activities” (2004, p. 21).

Over the past twenty-five years, school music programs across the globe have increasingly aimed at being more diversified and culturally inclusive. This has been an outcome of policy makers, theorists, and practitioners responding to changes in contemporary school populations and societies, the result of decolonisation, economic migration and other aspects of globalisation. These cultural and demographic changes have led to some music programs being modified and expanded to better reflect the cultural diversity of student bodies, but seem to have barely affected others.

In order to examine this trend, this thesis investigates the occurrence, place and role of cultural diversity in a selection of primary music programs in Singapore and in Brisbane, Australia, highlighting the ways in which philosophy, policy, curriculum and teacher training influence teacher practice. The three main objectives of this study are: 1) to provide an overview of current practices in this field in both cities; 2) to examine the appeals for more diverse music programs by current music philosophers and the rhetoric of policy makers in response to these requests; and 3) to report on discrepancies between policy and actual practice occurring in primary music classrooms and teacher training, and the challenges and obstacles teachers face when attempting to include a variety of music cultures in their programs.

Between June 2008 and February 2010, data was collected at twenty primary schools and six teacher training institutions in Singapore and Brisbane through 44 interviews, extensive observation of music classes and scrutiny of curricula and policy documents. In both cities, one can find examples of schools with a strong focus on Western musical concepts and skills, and also schools committed to providing students a music education based on a greater diversity of music cultures. These cities provide an interesting contrast with respect to the history of nation
building, governance, cultural policy, educational policy and cultural make-up, while also presenting many similarities. The choice of these specific research locations was also informed by my own teacher training and teaching experience in both cities, which has led to a personal interest in researching the changes in music education programs over the past twenty-five years, and has facilitated access to people and sources.

This document opens with an auto-ethnographic introduction in order to highlight how my education and work experience has led me to research this topic. This section introduces the research questions and a description of the methodology used, which is in turn informed by an extensive review of relevant literature. The importance of philosophical inquiry and critical reflection on teacher practice is reiterated throughout this thesis.

Key themes are summarised and highlighted in the personal reflections that conclude each chapter. These reflections have allowed me to critically analyse the research topics and the role they play in my own teaching situation. It has been beneficial for me to weigh up the various positions presented by theorists writing on culturally diverse music education, and to make professional decisions on the major issues that affect my practice. I believe my teaching has already been positively impacted by this exercise, as I have been encouraged to revisit these issues frequently and make changes accordingly.

Through the analysis of interview data several main themes emerge. The findings across these themes highlight that while many music teachers are indeed making attempts to address a variety of music cultures in their classrooms, several influential factors such as state and national educational policies, music curriculum documents, teacher training courses and most importantly constructs – professional and personal philosophies of music education – greatly impact the success and continuance of these attempts.

In this way, this study aims to provide important insights to inform teachers, teacher educators and policy makers about the current state of cultural diversity in primary music classrooms in Brisbane and Singapore. It highlights examples of best practice and presents recommendations to developers of educational policies and school curricula. In addition, it is anticipated that results of this study may inform changes in teacher training in other parts of the world, with the aim of
equipping educators to be more competent and confident in addressing cultural diversity in the music classroom.
STATEMENT OF AUTHENTICITY

The work contained in this dissertation is that of Melissa Anne Cain and has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself. Selected material drawn from this dissertation which is the original work of the author, and which has been previously published in a selection of journal articles and book chapters throughout the course of completing this work, is also acknowledged in this document.

Melissa Anne Cain
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SEMINARS PRESENTED

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   University of Washington
   March 21, 2008

3. *From Philosophy to Practice: What’s Going on in Primary Music Classrooms?*
   Cultural Diversity in Music Education Conference
PART ONE: SETTING THE SCENE

CHAPTER 1

INTRODUCTION TO THE PROJECT

Auto-ethnographic Rationale

This research has resulted from a comparison between my experiences as a music student and trainee teacher in Australia, and the approaches I currently use to teach my students in Singapore. This juxtaposition has produced many unanswered questions about cultural and historical influences on music education and the impact globalisation has had on musical exposure. Considering the significant developments in the area of cultural diversity in recent years, and the ways in which these changes have impacted my own teaching, I decided to ascertain if similar developments had been occurring in other schools in Brisbane and Singapore. If so, I wanted to question what factors have been spurring and supporting change, and if not, what challenges and restrictions have made change problematic.

Having trained as a music teacher twenty-four years ago, I decided to explore how tertiary institutions today prepare new teachers for life in the classroom, and if pre-service teachers are encouraged to diversify their programs to reflect the individual cultural composition of the learning communities in which they teach. I decided to investigate if philosophers and policy makers have responded to changes in cultural demographics, and if such changes in educational focus have actually filtered down to the classroom level. In addition, and as the result of several unsuccessful attempts in recent years to find suitable postgraduate courses which centre on practical applications in music diversity for younger students, I was particularly interested in assessing the availability and quality of pre-service and in-service programs for teachers such as myself.

Most importantly, as I had not given serious attention to contemporary philosophies of music education (certainly not during my teacher training) I felt it was crucial to ascertain what current theorists are saying about the nature and role of cultural diversity in music education today, the place of philosophical inquiry and critical reflection in teacher education, and in particular if and how pre-service teachers are assisted to develop a philosophical base to guide their practice. The
following reflections on my musical life have informed the direction and focus of the research presented in this thesis.

Early Days
My earliest memories of music are of endless hours listening to my father’s private record collection of Jazz and Classical favourites. I began my formal musical education at a private girls’ school in Melbourne, along with piano and flute lessons after school hours. The school I attended had an established music program, which was viewed with pride by parents and considered by the local community as one of depth and quality.

In my primary years, my classmates and I participated in a weekly music lesson in which we sang hymns, learnt to play the recorder and crumhorn, and were involved in other musical experiences of an Orff-Schulwerk nature. In middle school and high school, music was an elective subject, and one which I studied from grades 8-12. Students who wished to be further involved in music could choose to study subjects in Western music history, theory and ensemble performance. An assortment of other extra-curricular musical experiences was offered, through a variety of groups such as the concert band and symphony orchestra, as well as the pit orchestra which accompanied the school musical each year. Being a church school, the music we performed was often religious in nature. In retrospect it is clear that the music curriculum used for our lessons was dominated by Western musical concepts and approaches.

While memories of my school days are distant and somewhat filtered, I do not recall anyone questioning the definition of ‘music’ which prevailed at our school, nor attempting to branch out and explore a more diverse array of musics. Certainly we experienced many other types of musics in the community, such as at Greek weddings and in Vietnamese restaurants, but in an educational setting there was, perhaps, an unspoken assumption that these musics were unsuitable for formal study. Specifically, I was not introduced to the musics of the Indigenous peoples of Australia, and regret now that I missed opportunities to gain some familiarity with Aboriginal musics.

Tertiary Life
My involvement in music at school and in community ensembles motivated me to apply to study music at the tertiary level. Entry to the universities for which I applied required an audition on
principal and secondary instruments. My choice instruments of flute and cello were a logical fit for the program at the university I desired to attend. I do wonder how my audition would have been evaluated at the time had I performed on the koto, djembe or rebab. It was not that expertise on instruments outside the Western orchestral tradition was unvalued, but as there were no instrumental teachers employed by the university to teach such instruments, the institution conveyed a subtle message that these instruments were not suitable for study within the structure of the degree.

Once accepted into university I began to learn about the essential aspects of ‘music’. I practiced the most important literature for my instruments, and worked through a sequential set of subjects in music history and composition from medieval times through to the present day. In my fourth and final year I had the opportunity to study a subject which did not focus on Western music; *Principles of Ethnomusicology*. Through this subject I was introduced to sounds that forever changed my definition of the term *music*.

For the assessment component of this subject, I elected to complete a mini field-work project on the two-stringed Serbian *gusle*. In order to seek information about this instrument, I became acquainted with a part of the Brisbane community with whom I would not have otherwise become familiar. I attended many a session with Father Nikola at a Serbian Orthodox Church in order to learn about the richness of Serbian history and culture, to hear him play the *gusle*, and to talk about the significance of this instrument for the Serbian people.

Like many young graduates I left university with a multitude of fresh ideas and methods to make music engaging for my future pupils, and despite only having one opportunity to study ethnomusicology I was inspired to find ways of introducing my students to a wider definition of ‘music’. As a novice teacher without knowledge of the direction my future would take, I was pleased to be accepted to teach at a private school in Queensland: a school with a strong, established music program, remarkably similar to that of the school I had once attended.

**Teaching**

The music teachers at this school were significantly older than I, yet it transpired that their music education was almost identical to my own. I was keen to learn from their vast experience and to be seen as a hard worker who was successful in continuing the fine reputation for music
education the school had earned. Despite being confident of my skills and knowledge as a performing musician, I quickly realised how inadequately prepared I was for life in the classroom. Having only studied subjects concerned with the history of education, I grappled with issues of discipline and content planning.

My ethno-experience at university was only months behind me, yet despite my best intentions (and to my deep regret), I found myself relying on familiar methods and repertoire which centred on a predominantly Western perspective. In retrospect, there were many factors which prevented me from acting on my intentions to provide my students a music education based on cultural diversity, and which forced me to take a more predictable music education path.

The expectations of the parents and administration were highly influential, and as a new teacher in my first posting I was naturally eager to do what was expected of me. Specifically, that was to teach classroom music based on a text book which diverted from Classical forms only to introduce Rock and Roll and Music Technology. I was responsible for preparing students for Australian Music Examination Board instrumental examinations and for directing ensembles such as the concert band, flute choir and wind ensemble. Addressing cultural diversity was most certainly not an expectation.

There were other important factors as well. The school principal was perceived to be inflexible, and I assumed through speaking with other staff members that I could not expect her support if I was to challenge the structure of the program currently in place. Stability and adherence to age-old educational principals were the foundations of this school. Parents sent their girls there for these very reasons; they were proud of the traditions on which the school was based, and they supported the continuation of certain values that were reinforced through music. Even if I had gained the support of the principal and parents to execute change, I certainly did not have any of the resources I needed at my disposal; no instruments, recordings, sheet music, videos, text books, reference materials nor visiting artists, or the internet to make preliminary investigations.

**International Journey**

After 12 months in this teaching position, I sensed that I was going to have to make some significant changes in order to be able to expose my students to more diverse musical cultures. The sounds of Asian music seemed to attract me the most and thus I began to investigate the
possibilities of teaching in an Asian country. I became acquainted with the International School system, and was accepted to teach elementary music at the Singapore American School (SAS) in 1991.

In the early 1990s, SAS had a student body which resembles that of today in many ways. While the majority of students were American citizens, the total population came from over 50 different countries. Most students’ parents were from two different ethnicities, and the vast majority of SAS students had lived in two or more countries in their lifetime. The school’s Mission Statement recognised that “respect for individuals and their diversity is essential for society to flourish” and promoted the “competence, confidence and courage” needed for students to contribute to the global community.

Refreshingly, there was a small amount of diversity thriving in the music curriculum. The music series adopted by the school made token attempts to cover non-Western music styles. Rarely, however, were these multicultural examples culturally-informed. ‘A Song from Africa’ typically did not identify which country the song was from, included little or no information about its cultural background, nor the music’s place in the society. On accompanying recordings, songs were not sung by someone from the culture concerned, and European instruments provided a Western-style accompaniment.

The Principal of the elementary school was a musician himself, and had lived in several African countries prior to his move to Singapore. His philosophy for education was ‘varied means to common ends.’ This guideline gave the staff authorisation to use new and creative ways of achieving the objectives of the curriculum. I had permission to teach musical concepts through any means I felt fit. The administration assumed we were professional in our approach, and trusted us to deliver a first-class education to our students. This combination of trust and vision resulted in inspired and hard-working educators.

In addition to support from the administration, I was surrounded by innovative and accommodating colleagues. In general, the teachers were very open to the idea of collaboration, and encouraged learning through subject integration. As a non-profit school, the proceeds of the substantial fees were channelled back into the classrooms. Thus, teachers had at their disposal excellent resources as well as additional help from teacher aides and other support staff.
As the school grew, new music teachers (many with international experience) joined, and became invaluable colleagues and friends. They brought with them music from the countries in which they had previously taught. Every new staff member added a different perspective and contributed new resources. For the most part, the teachers hired directly from the United States were also supportive of a multicultural approach. Our attendance at the annual South East Asian teachers’ conferences brought us together with other international educators; and it became evident that many of us were delivering an education very similar in content and vision. It was encouraging to see that a number of schools were focusing on cultural diversity in music education, and thus we had a pool of educators with whom to share and reflect on our experiences and goals.

Today, SAS is a school of some 3,900 students. Along the way, the school has amassed a number of instruments from diverse musical cultures, including a Javanese gamelan, class sets of West African djembes and Brazilian Samba instruments. Teachers have culturally-informed resources such as recordings and text books at their disposal, and visits from guest artists are a common occurrence. Despite receiving no formal training in ethnomusicology, nor in the performance of non-Western instruments in their undergraduate studies, several music teachers have over the years become committed to furthering their education and practical experience in order to tap into the rich cultural heritage of the student body, and to share a practical appreciation of the musics of these representative cultures with their students.

I am one of those teachers, yet my experience in trying to gain formal knowledge in the area of world music education has been surprisingly problematic. A few years after my move to Singapore, and with a positive experience at SAS as my inspiration, I began to search for a program in my home state of Queensland through which I might be able to study a set of subjects tailored to suit my teaching. I began my search at the university where I completed my Bachelor’s degree. To my disappointment I discovered that the sole ethnomusicology subject was no longer available.

I elected then to pursue a Master of Education degree in 1994 as it appeared to be the only course through which I could elect subjects which had some relevance to my current occupation. Yet some years later, after completing this degree, I acknowledged that I had not come close to my goal of gaining formal knowledge in the area which most interested me. I followed my Masters
with a postgraduate degree in the Indonesian language, and while this was of great benefit to me when teaching gamelan and Indonesian culture, my goal remained unfulfilled.

In 2003 I was granted a sabbatical leave from SAS in 2003 in order to further my studies in music education in Australia. I searched for a one-year program which would allow me hands-on experience in a variety of musical cultures. I was again disappointed that no program centring on multicultural music education existed in Queensland, and so I applied to a university in New South Wales through which I could obtain a graduate diploma in this area. While the subjects I studied were not geared specifically toward classroom educators, I was able to gather enough new knowledge and practical skills to further enhance my teaching. A field-work project studying log drums in Vanuatu allowed me another practical research experience which was of great educational value.

I realised that in order to answer my questions on the development of cultural diversity in music education I would need to develop a research project which I could craft myself. I have found the process of researching my topic through writing my Ph.D. thesis to be completely fulfilling. I have been able to contribute to my own educational growth while shedding some light on the role and place of diversity in primary music education for the benefit of others.

### Personal Philosophy

Critical examination of my experiences in these various educational settings has assisted me in arriving at a set of core beliefs which provide a flexible base for my teaching. This is what I have come to believe about music:

1. Music is a creative practice, essential to almost all the world’s peoples.
2. Music provides an important means of self-expression, and aids the development of identity and a sense of community.
3. Music is culture-specific: it is shaped by culture, and contributes to shaping it.
4. Music has many structures, many perspectives and many definitions.
5. Music is a practical experience; a process as well as a product.
As a consequence, I believe that music should be a fundamental ingredient in a comprehensive education and should be relevant to children’s lives. Music education should optimally reflect the social and cultural make-up of the country and the world in which it is based, and the dynamic identities of those individuals who represent a broad cross-section of cultural groups.

While the majority of this thesis constitutes a ‘conventional’ analysis of ideas and practices, I acknowledge that my personal values and attitudes pervade this research. This is made explicit in the brief ‘Personal Reflections’ sections at the end of Chapters 2-6.
CHAPTER 2
APPROACH AND METHODOLOGY

Research Questions
Following logically from the auto-ethnographic account in the previous section, my main research question is: What influence do philosophy, policy, curriculum documents and teacher training have on the experiences of primary music classes in Brisbane and Singapore in regard to cultural diversity, and what are the challenges presented to teachers who are committed to providing culturally sensitive experiences of music making to their students?

This question leads to the following sub-questions:

1. What are the predominant contemporary views about the place of philosophical inquiry in teacher training, and the part it plays in guiding the educational activities of music teachers in relation to cultural diversity?
2. How prepared are trainee music teachers to develop professional beliefs to guide their teaching in relation to cultural diversity, and how flexible are the philosophical foundations music teachers use to plan their classroom activities?
3. What do government policy documents and school curricula state about the importance or relevance of cultural diversity in music education and how do these statements impact practical activities in the classroom?
4. What role does cultural diversity play in the day-to-day activities of selected music classrooms in Brisbane and Singapore, and what challenges and areas of support are presented to those teachers wishing to culturally diversify their music programs?
5. As a result of the research findings, what recommendations can be made to policy makers, curriculum developers, and teacher trainers regarding the inclusion of cultural diversity in music classrooms?

APPROACH
In addition to providing answers to questions which stem from my personal experiences, my examination of primary music programs in Brisbane and Singapore has been designed to fill
identified gaps in the literature, to investigate perceived discrepancies between rhetoric and actual classroom instruction, and to highlight examples of best practice. An overview of the literature clearly indicates that a need exists for additional and continuing research into cultural diversity in primary music education in order to inform future practice (eg. Abril, 2003). Areas of particular importance include the role of philosophical inquiry, critical reflection and music teacher training.

Despite detailed recommendations of the initial Tanglewood Symposium in 1967, research into cultural diversity in music education was limited until the 1990s, when a large number of new projects emerged mostly as part of doctoral studies. In the early 1990s, Campbell declared it exciting that research in this area might “lead us toward the provision of more complete and more valid musical experiences for the children of the twenty-first century” (1992a, p. 28). Referring to the North American context, Teachout observes, however, that since 1998 “there has been a notable decline in the number of doctoral degrees granted in music education (2004, p. 234). Quesada and Volk’s analysis of dissertations dealing with topics in world music education reveals that “only the development of resource materials was well investigated” (1997, p. 44) and that areas such as teacher preparation, attitudes and philosophical issues were “relatively unexplored” (ibid.). Younker (2002) adds that so far there have been “few studies in which critical thinking about music has been investigated” (p. 167).

Gay (1995) highlights that “assessment studies of exemplary multiethnic-multicultural programs are in short supply” (Lundquist, 2002, p. 638). As a result, Klinger suggests that research which looks at factors influencing existing school music programs “can provide tremendous insight into the reality of multicultural education” (1994, p. 91). Noting that the music profession “does not have a broad philosophical approach to multicultural music education” (1998b, p. 12), Volk (1998) proposes that this area provides fertile ground for future research. Her review of the literature reveals that there have been no dissertations in North America dealing directly with philosophical issues and the inclusion of world musics in music education since 1993, and there have only been two historical studies dealing with multiculturalism. Hennessy also notes that there has been little independent research which examines “relationships between theory, policy and practice” (2001, p. 246).
While Stevens (2000) suggests that “music education research in Australia has come of age” (p. 61) with 36 music education doctorates in progress or awarded up to the end of 1997, he believes that “there is still considerable ground to be covered” (p. 61), particularly “the role of multicultural music in music education programs” (p. 71). In addition, Stevens notes that the predominant type of research appears to be “descriptive, as opposed to philosophical, historical, or experimental research” (p. 72). Of all the dissertations registered through the Bibliography of Music Education Research Project (BAMER) to date, only 2.6% of all masters or doctoral research theses focus on multicultural music education, and 1.1% on matters of philosophy. In addition, at the time of writing, only five masters or doctoral dissertations undertaken at Australian universities in the past 15 years (and registered with the Musicological Society of Australia Register of Postgraduate Music Dissertations), deal with issues of multiculturalism in the music classroom: Oliver (2006), Barton (2003), Hull (1998), Davidson-Irwin (1997) and Kreeck (in progress).

In Singapore, where research concerning music education in schools is relatively new, there have been only five doctoral theses in this area: Lum (2007), Tan (2006), Wong (2000), Peters (1999) and Chong (1991). Prior to Chong’s thesis, no research relating to music education in Singapore had been published (Chong, 1991). Only the studies by Chong and Lum examine issues in primary music education and no dissertations thus far have addressed cultural diversity in music education, or the role of philosophy and critical reflection in music teacher practice. As music education has recently gained a higher profile and consequently more funding and support, factors influencing music teacher practice in Singapore primary schools provides another significant area for future research.

My review of the literature has also revealed that the role of music teachers as researchers has been underemphasised. It is imperative for teachers to make time to reflect about the fundamental reasons for how and what they teach. Ideally, music educators ought not only to be teachers, but philosophers, researchers, and students as well. Green (2010) urges music educators to “educate and enlighten themselves” (p. 89), by researching practical pedagogical approaches to suit a range of teaching and learning contexts. Involving teachers in research is essential suggests Hennessy, in order for practitioners to be involved in “identifying problems and
questions, learning to analyse and reflect on one’s own professional practice, and sharing experience and expertise” (2001, p. 247).

Lundquist observes that “a teacher’s continuing research is a source of energy for practice” (2002, p. 636). I have often been encouraged to take classes to learn about the research of others, but have not been expected to be involved in research myself. I see this as the norm; even though my immediate colleagues hold a variety of academic qualifications, none view research as necessary to advance their quality of teaching. Reimer makes an important observation in relation to this trend, identifying the perceived ownership of research in music education as an obstacle: “so long as college faculty members are the (almost) sole producers of research, and school teachers and administrators are expected to be (almost entirely) consumers of research, the gap will remain” (1992, p. 10).

Qualitative or Quantitative?
The literature indicates that studies which investigate fundamental issues in culturally diverse music education are greatly needed to inform practice. Finding an appropriate method for gathering data on practices in the music classroom, however, can be challenging.

Roberts (1994) writes that “much of the battle between the qualitative and quantitative research paradigms centres around what counts as evidence” (p. 32). As music education research is relatively young, Hennessey regrets that in order for it to be taken seriously, the perception is that “the more ‘scientific’ the methods the more credible the research will be” (2001, p. 240). As the scientific method has dominated research in music education Reichling suggests “we have accepted many of its assumptions without sufficient criticism as we forge a research model for philosophy” (1996, p. 119). Roberts (1994) highlights a lack of research undertaken by practicing teachers and suggests that the main reason for this is that the research paradigm that currently dominates (that is one using psycho-statistical methods) is at odds with the social world of the music classroom.

Qualitative models may be more fitting for researching the music classroom, as such methods “provide opportunities not only to pursue research in a contextualized format but also to take advantage of the rather extensive lived experience that teacher-researchers can bring to bear on the analysis of the situation” (Roberts, 1994, p. 32). Hennessy agrees that teaching is very much
a qualitative process and thus “researchers need to be able to call on a range of methods if their descriptions are to reflect and illuminate what goes on, and if their explanations are to offer insight into how teachers might develop or change their practice in knowledgeable ways” (2001, p. 240). According to Norman (1999), “qualitative inquiry allows for in-depth exploration of perceptions that other modes of inquiry overlook” (p. 48).

North, Hargreaves and Tarrant (2002) advocate that music education research “needs not only to draw on the wide variety of quantitative and qualitative techniques that are available, but also to draw on action research, participant observation and other techniques that are more widely employed in other disciplines” (p. 619). Ethnographic methodologies are Bannister’s preferred method, as he believes that quantitative data collection causes the researcher to remain “isolated from the subjects” (1992, p. 135). Observing and becoming involved with teachers and students in the music classroom can be seen as the most effective way to gather data about trends in practice. Eisner (1991) highlights that “to know what schools are like, their strengths and their weaknesses, we need to be able to see what occurs in them and we need to be able to tell others what we have seen in ways that are vivid and insightful” (p. 22). Alongside obtaining very real and tangible output, when teachers are involved in the processes of qualitative research, they are also providing fruitful avenues for their own professional growth (Ely, Anzul, Friedman, Garner, & Steinmetz, 1991).

I am in agreement with Schon (1987) who believes that through engaging in reflective practice, teachers can make great changes to the quality of their work, as when teachers engage in research, “their research is naturally embedded in practice” (Schon as cited in Hartwig, 2003, p. 30). Hartwig relates that teacher research “provides an insider’s perspective” (2003, p. 30) and as a result of being engaged in reflective practitioner research, “teachers are empowered to generate their own theories on teaching and are enabled to constantly revise teaching procedures” (ibid.). Cochran-Smith and Lytle (1993) encourage teacher research and reflection as a way to build a knowledge base for other teachers, researchers, teacher educators, policy makers and school administrators. A “glaring omission from the general body of research in music education has been the voice of music teachers” argues Hartwig (2003, p. 33). This observation is supported by Roberts (1994) and Bresler (1994). Hartwig believes the use of qualitative research methodologies and in particular reflective practitioner research “would help to overcome this
omission and could in the long run serve to improve the teaching and quality of music education” (2003, p. 33).

Conclusions
Research to date indicates clearly that there is a need for music teachers to engage in both research and critical reflection in order to inform others and to improve their own teaching practice. While statistical methods of research may be the preferred method for many other disciplines, the type of information gathered through qualitative means is seen as more meaningful and valuable to music educators, as it is a form of ‘lived experience’ and allows for in-depth exploration of issues in their immediate context.

I chose to undertake this research study using a qualitative approach and have found this to be the most effective method for the type of data collected. Being able to speak with my participants in a relaxed manner and using semi-structured interviews has allowed them to explore and reflect on issues which others may not have previously addressed. Our conversations often took unexpected paths and opened up new ways of thinking about the topics presented. My participants stated that being asked to engage in critical analysis of their practice in this study has encouraged them to continue to do so in the future.

Szégo describes the objectives of ethnography as being “to apprehend the way people construct, operate in, experience and make sense of their world (2002, p. 707). Studying music teaching and learning using ethnographic techniques is, however, “a relatively recent trend in music education (ibid., p. 717). Beginning my research project with an auto-ethnographic introduction has enabled me to make a direct connection between my own lived experience as a student, teacher and researcher and the experiences of those whom I have interviewed. Most importantly, my chosen approach has required me to undertake a critical analysis of my own experiences, personal philosophy of music education, and intended directions for future practice.

METHOD
Data Collection and Analysis
Taking into consideration my empathetic choice for an ethnographic approach, my data collection has focused on observations, interviews, and consulting other resources, including my own lived experience.
The data collection tools used include voice recordings, written notes, photos, email correspondence, school music syllabi, teacher lesson plans and interview transcriptions.

Information from these sources has yielded four main components:

- An auto-ethnographic introduction in which personal and professional reasons for undertaking the research are explained.
- A literature survey summarising the positions of those most influential in the area of cultural diversity in music education and their views on philosophy and practice.
- A summary of educational policies and curriculum documents relating to cultural diversity in music education in Brisbane and Singapore and their influence on past and current practice in music classrooms.
- Interviews and observations of classroom practice and teacher training in a variety of primary schools and tertiary institutions in Singapore and Brisbane.

The rich variety of data has enabled me to triangulate within and between these components.

The analysis of the research data is divided into six sections, reflective of the six educational environments studied: Brisbane State Schools, Brisbane Private Schools, Brisbane Music Education Institutions, Singapore Government Schools, Singapore Music Education Institutions and Singapore International Schools.

Wherever feasible, detailed quotes have been included to illustrate stated positions. Using a technique employed by Plummer (1999) and Green (1997), “more than one response has been included in instances when different candidates have given almost identical responses to each issue. One of the reasons for providing such a detailed account of the literature is to make clear and valid connections between the current findings and research to date” (Harrison, 2003, p. 174).

**Visual Representation**

The following diagram has been developed as a representation of the connection between the main sections of this thesis. It provides an illustration of how the concepts reviewed in the literature have led to the development of the research question and sub-themes, which have in turn informed the process of data collection and the development of the final product.
Methodological Issues

There were surprisingly few difficulties with the collection of data. All participants were appreciative of the nature of the research project and were content to partake in conversations about their work. In general, participants seemed a little hesitant at the beginning of their interviews, expressing what they assumed were politically correct answers to my questions. As interviewees felt more comfortable with the tone of the interviews and realised that it was not my intent to judge their practice, many found it quite insightful to talk about the issues raised and thus interviews often went on for much longer than originally planned.

Only one lecturer displayed apprehension about the way the interview data would be used. With a small pool of university lecturers in the project, this lecturer highlighted that it might possible for readers to identify interviewees. This participant was satisfied with the way the data was
incorporated after I mixed the gender of the pseudonyms and used member checking (Lincoln & Guba, 1985) to ensure I had correctly interpreted the interview data.

**Researcher Bias**
It is well established that researcher bias and subjectivity are unavoidable, especially in studies using qualitative research techniques. It is important to note that my personal beliefs and values are reflected in the choice of the research topic, the choice of methodology used, and in the interpretation of the findings. It is also important that I identify my role as an elementary music teacher at Singapore American School for the past 20 years and that in my research I examine the university at which I am a doctoral student. I have attempted to include and integrate details on these two institutions as impartially and fairly as possible in the overview of practices and approaches in the following chapters.

**Research Setting**
Descriptions of the educational settings examined in this study are provided as part of Chapters Seven and Ten in order to provide immediate context for the themes as they are discussed.

**Interviews**
A semi-structured interview process was used. Interviews were conducted at the workplaces of participants either following observation of class activities or at another convenient time. Interviews were approximately 1 ½ - 2 hours in length. Transcripts of recorded interviews were analysed and summarised manually with trends and common themes colour coded.

The interview questions consist of four main sections: philosophy, policy, teacher training and practice (see appendixes B-D).

**Ethical Clearance and Informed Consent**
Ethical clearance for these interviews was granted through Griffith University under application number QCM/13/06/HREC. Participants in this study signed an informed consent form indicating their willingness to take part in the data collection process and to have our conversations recorded (see appendix I). Pseudonyms were used to protect the identity of the interviewees.
Assessment Framework

Teachers and teacher educators were asked to assess and place their programs on Schippers’ Cultural Diversity Continuum, part of a Twelve Continuum Transmission Framework to gauge culturally diverse practices in music education:

MONOCULTURAL  MULTICULTURAL  INTERCULTURAL  TRANSCULTURAL


This continuum was referred to numerous times during the interviews as a way of assisting participants to assess their practice by placing themselves at a point on the spectrum, and as a succinct descriptor of other methods of practice.

Outcomes

Addressing the research questions using the methodology outlined above, this research aims to deliver the following outcomes:

• An overview of issues concerning philosophy and teacher training in current literature by leaders in the field of cultural diversity in music education.
• A summary of music teacher training practices such as the development of philosophical foundations and practical skills relating to the teaching of a variety of musical cultures.
• A synopsis of policy and curriculum documents outlining the place and relevance of cultural diversity in music classrooms.
• An historical outline and a comparison of approaches centring on issues of cultural diversity in music education in Brisbane and Singapore.
• An inventory of activities taking place in primary music classrooms in these cities with relation to cultural diversity.
• A collection of data relating to the challenges teachers face when trying to diversify their music programs.
• An examination of attitudes of music teachers and teacher educators with regard to the role and place of cultural diversity in the music classroom.
A set of recommendations for policy makers and school administration in order to highlight pertinent issues of support and assist in making it easier for teachers to teach with a pluralistic perspective.

This research also aims to inform further investigation into issues of Western hegemony and cultural bias, the importance of ensuring that the rhetoric of policy documents stating the value of cultural diversity is acted upon, and the ways in which teachers can be provided training, resources and support in order to deliver more well-considered culturally diverse music programs.
PART TWO: CONCEPTS AND APPROACHES

Introduction
Teachers’ philosophical approaches – informed by environment, education, and experience – seem to play a crucial role in shaping their practices. Therefore, the extensive review of the literature on the following pages focuses on how philosophy, policy, curriculum development and teacher training affect what happens in the classroom. It addresses the concepts and approaches related to my research and those which were discussed with my interviewees. These issues include the philosophical approaches underpinning culturally diverse music education, progress made in this field, and the most pertinent theoretical and practical issues teachers tackle on a day-to-day basis.

Reflecting on the writings by leaders in the field of cultural diversity in music education, I see many similarities between their concerns and my own, particularly in relation to attributed cultural meanings of music, how music relates to the growth of students in a world of constant cultural and societal change, and the importance of delivering music education from a pluralist and particularist perspective.

The review is divided into three main sections. Section one examines the importance of teachers developing the skills of philosophical inquiry and critical reflection, and the necessity for educators to engage in both on a regular basis. This section highlights how teachers can become more autonomous in their work by diagnosing their specific educational situations and by responding with relevant and effective learning experiences. Prominent approaches to music education such as Aestheticism, Praxis and Dialectics are discussed, as well as the social, political and cultural assumptions that underlie these methods. The hegemony of Western music and constructs, in relation to the choice and practice of these music education methods, is also discussed.

Section two examines the importance of cultural diversity in contemporary educational situations. A historical account of the development of pluralism and inclusivity in music education over the past 40 years is presented. In addition, associated terminology such as multiculturalism, interculturalism, and cultural diversity are defined and detailed. Finally, the influence of Western hegemony on teacher training and teacher practice is discussed, in addition
to the ways in which cultural and musical values are transmitted, reified and legitimised in the music classroom.

**Section three** examines the practical realities of culturally diverse music education. It highlights that while teachers generally express positive attitudes towards pluralism, most have difficulty translating their support into meaningful and effective practice. The main practical issues underpinning culturally diverse music education are identified and discussed. These include the development of cultural competency, issues of breadth and depth, and concerns about authenticity. This section also examines the perceived musical and extra-musical benefits of a multicultural approach and the limited evidence supporting these claims. The notion of cultural identity is discussed, and the ways in which teachers can allow students to form their own musical identities while encouraging them to remain open to multiple perspectives.
CHAPTER 3

PHILOSOPHICAL INQUIRY

Developing the Skills of Philosophical Inquiry and Critical Reflection

Music educators are busy people, dealing with a crowded curriculum, an assortment of teacher duties and the pressure to create and present performances at different grade levels (Campbell, 2001c, Broomhead, 2004). Everyday obligations leave teachers little opportunity to reflect on their work and to critically assess the values which underlie their educational choices. Practical survival, suggests Broomhead, “is a more potent motivator than ensuring the philosophical soundness of daily classroom activities” (2004, p. 21).

During their tertiary studies, future music teachers are overwhelmingly concerned with the attainment of prescribed knowledge and skills, which will allow them to exit their studies and move into the world of work. With that in mind, Jorgensen (2003b) notes that the majority of beginning (and some experienced) music teachers “take the education system for granted” (p. ix). Several researchers (Beynon, 1998; Elliot, 1995; O’Toole, 1993; Regelski, 1997; Small, 1987; Woodford, 1998) concur with Jorgensen, describing pre-service music teachers as “passive receptacles of expert and traditional knowledge” (Woodford, 2002, p. 685).

Many professional disciplines such as law, psychology and literary theory, notes Elliot, have “long traditions and sources of critical discourse” (2005, p. 3) and thus students in these fields “encounter a wide range of alternative views during their education” (ibid.). During their tertiary training, students in these more established disciplines become familiar with applying reasoned argument and partake in rigorous debate about key theories in their field. Elliot (2005) suggests that in many ways music education is ‘young’ and inexperienced with respect to such discourse. In fact, many music educators “still consider it impolite, inappropriate, unprofessional or heretical to debate ideas, philosophies, methods, and institutions in our field” (Elliot, 2005, p. 4). Music teachers and teacher educators must be made aware, suggests Woodford, that “nothing in music education is sacrosanct or immutable – that everything ought to be considered as only tentative and at least potentially subject to criticism” (2005, p. 96).
Despite limited experience in life and the world of work, trainee teachers who rely solely on the ideas and practices of more experienced teachers and teacher educators, are often left “bereft of important conceptual, critical, and practical skills” (Jorgensen, 2001a, p. 346). In order for trainee teachers to become autonomous in their work, they should acquire the skills to analyse possible alternatives, challenge the conventional, and adapt their programs to suit their unique groups of students (Jorgensen, 2004). It may be argued that for teachers to consider their place in the bigger educational picture, a key focus of teacher training should be the development of self-discovery, through philosophical enquiry and the development of critical awareness (Jorgensen, 1999; Nierman, Zeichner & Hobbel, 2002).

As reflective practitioners, suggests Jorgensen, teachers ought to be able to “diagnose the particular situations they face, design appropriate activities for their pupils, improvise instructional strategies as they engage in dialogue with their colleagues and students, and evaluate changes needed for the future” (2001a, p. 346). Many of today’s music teachers “appear much more worried about preserving the status quo at all costs” (Woodford, 2005, p. 81). Bowman offers that a failure to provide philosophical preparation for teachers through the examination of assumptions and the questioning of tradition will result in teachers who inadvertently choose “skillful technical execution of the status quo” (1998, p. 10) over “wholly mindful agency” (ibid.). Therefore, Bowman highlights the skills of philosophical reflection as essential for teachers to establish a course for arriving at planned musical destinations.

In order to develop such a disposition, educators must have a clear understanding of what philosophy and critical reflection entails. The purpose of philosophy, offers Westerlund, is “like a map that gives a comprehensive overview of a given place or country” (2002, p. 20). Jorgensen (2001b) sees philosophy’s role as the “formulating of questions that are then systematically explored through logical means” (p. 19). Reichling (1996) defines philosophy as an extensive and encompassing system of ideas, and proposes that any model of philosophical method should permit “flexibility and freedom in its application” (1996, p. 122). There are many possible definitions of philosophy. For the purposes of this study, Reichling’s suggestion of a method that permits flexibility and freedom in its application (p. 122) most closely fits the needs of this project.
Critical or reflective thinking is defined by Younker (2002) as judgment that involves “active and persistent consideration of any belief or knowledge by examining the grounds upon which they are based” (p. 163). Critical reflection may also be conceptualised as a vehicle through which teachers are able “to integrate theory and practice, analyse critically their roles in schools and in culture, and implement change” (Rose, 1995, p. 51). It is Woodford’s emphasis on reflection as “an intellectual means of engaging with the world as an agent of moral change” (2005, p. x) which will be used as a reference for this research project.

Reflection, while not new to educational training and practice, has become an essential part of teachers’ work as life-long learners (Greiman & Covington, 2007). It assists teachers to find meaning in their experiences (Osterman, 1990) and as a foundation for continually adapting practice (Young, 2006). Parr (1999) makes the distinction between “doing philosophy” and “doing reflection”. He views philosophy to be “an ever-evolving structure on which to criticize belief, action, and practices, and to guide and direct action” (p. 61), and philosophical reflection as what is done when one “thinks about one’s actions in relation to one’s philosophy” (ibid.). Reflection alone, however, “does not necessarily move individuals to develop a set of beliefs that will guide their practice” (Parr, 1999, p. 61). Parr stresses the importance of “doing” both philosophy and critical reflection as equally important in becoming an autonomous teacher. The ultimate goal, suggests Abril (2009), is for educators to make their programmes “more relevant to the lives of their students” (p. 89).

Broomhead insists that the development of a philosophical disposition should be through frequent, active participation in philosophical discussion, rather than by focusing on the thoughts of others. Learning about philosophy in this manner leads to the discipline being considered “a body of knowledge to be learned rather than as a way of thinking” (2004, p. 22). Assisting teachers to develop ways of systematically assessing their teaching goals and methods, and to challenge the mandates of curriculum and policy makers by means of logical argument, will help ensure that both new and experienced teachers contribute to the goal of keeping music education pertinent for each and every student.

It is one of the duties of tertiary music education courses to assist pre-service teachers in gaining the skills and experience necessary to effectively assess their practice. One-off courses in philosophical reasoning and critical reflection are ineffectual, suggests Broomhead (2004), as
teachers may be encouraged to view philosophy as an educational option, and not integral to quality and effective teaching practice. If trainee teachers do not see philosophy as providing a function for their daily lives in the classroom, and in close relation to the curriculum they teach, its importance will be easily and quickly dismissed. Therefore, trainee teachers’ immersion into the process of developing philosophical thought patterns at the tertiary level must be “immediate, personal, deep, and prolonged” for it to be effective and rewarding (Broomhead, 2004, p. 24).

One’s philosophical view of music education, suggests Westerlund, “depends largely upon the way music, the subject matter, is defined” (2002, p. 14). Temmerman (1991) and Jorgensen (2002b) agree that music education programme development “is founded on philosophical beliefs about the purpose of music education” (Temmerman, p. 149). As teachers, we cannot disentangle our chosen methods from the aims and assumptions that underlie them, and thus, music teachers “sometimes disagree strongly about the underlying values of music instruction” (Jorgensen, 2002b, p. 49). Woodford (2005) suggests therefore, that music education at both the school and tertiary level be dedicated to the “exploration, critical examination and mediation” (p. xiv) of conflicting “philosophical, musical and pedagogical claims” (ibid.).

Each period in history brings with it “a constellation of political agendas and social challenges that impact the philosophy and practice of education” (McCarthy, 1997, p. 81). When choosing to adopt a particular philosophical reference point, Jorgensen reminds us that all music education theories and practices have been formulated in relation to popular beliefs of the period concerned, and thus, each theory is therefore both time and place bound (2001a, p. 344). As music curricula swing back and forth between different emphases they do not represent encompassing models which are relevant for all situations and for all times (Jorgensen, 2001a, p. 346). Dunbar-Hall agrees that all music education philosophies are “only symptomatic of the momentary beliefs and practices of music educators at that time” (2005b, p. 5). Thus, he reminds us that our knowledge of music education, at any stage “can only be imperfect and tentative” (ibid.). Jones (2007), noting the significant changes to education as a result of globalisation, suggests that music teachers are obliged to make “a complete reexamination of school music offerings grounded in the realities of the global geo-sociopolitical environment – not tradition, expedience, personal preferences, or political agendas” (2007, p. 2).
As educational situations are in constant flux, it is essential teachers be willing to adapt and modify their guiding beliefs, to better suit their unique teaching circumstances at any point in time. Campbell writes that “a philosophical grounding is of practical use to us, for we must all strive to be thinking musicians (and teachers) … even in the midst of hectic, over-crowded, product-oriented, schedules” (2001c, p. 15). In suggesting educators act as moral agents for change, Woodford (2005) encourages music teachers to begin “reclaiming a democratic purpose of music education” (p. xi). As music teachers are often indicted with the crime of philosophical apathy, Woodford stresses that teachers and teacher educators must be forthcoming, if “music education is to be revitalized and made more socially relevant in today’s western democratic societies” (2005, p. xvii).

Perhaps it is indicative of the nature of teacher training and the demanding nature of teaching itself, that I have only come to realise the importance of philosophical direction after more than 20 years in music education. Taking Westerlund’s idea of philosophy like a map, “a comprehensive overview” (2002, p. 20), we naturally cannot expect to set out on a long and perhaps arduous journey without some sort of guide. Just as there are a multitude of geographical maps which are continually updated, it is important that our maps be flexible in their application. I regret not thinking critically about my reasons for teaching from the beginning of my career, as I have allowed my teaching style to develop in a rather ad hoc manner and without particular purpose and reflection. It is highly likely that I would have been a more effective teacher had I been encouraged to develop a style of teaching based on values which focused on ‘why’ and ‘for whom’ as opposed to concentrating on a body of knowledge to be learnt and passed onto my students.

In my teaching experience, I have seen evidence to support the results of Austin and Reinhardt’s (1999) studies, which suggest that pre-service teachers will typically hold fast to established beliefs unless they are encouraged to strongly challenge them by exploring new ideas that better explain their experiences. In addition, I am in agreement with Jorgensen (2001a) that the result of such unquestioning behaviour leaves teachers without important conceptual and critical skills.
Today, methods such as Kodály and Orff are often promoted as the most appropriate methods for delivering music education for all situations. As new teachers come to Singapore American School full of enthusiasm from having mastered these methods, they naturally foresee their futures in the classroom as guided by them and thus, are unlikely to question their validity or search for other methods or philosophies which might better suit their teaching circumstances.

Tertiary institutions and educational bodies are respected by inexperienced teachers as being authorities on educational practice. New teachers may ask what right they have to question those who are deemed suitably qualified to develop pathways of music education. These teachers may not be aware, however, of the limitations of music teaching methods as being bound by both the time and place of their development. Jorgensen (2001a) encourages all teachers to develop the confidence and ability to question the legitimacy of their teaching methods and to effect change if it is so needed. Even after many years in music education and with a strong philosophical map this may still prove difficult. I have witnessed that, in general, teachers do not like to appear to rock the boat or to assume to know better than those who are considered authorities. In addition, when working as part of a team it is difficult to bring about change if others on that team are not concerned with questioning the status quo and prefer to remain true to the methods of instruction they acquired during their teacher training.

Parr (1999) stresses the importance of ‘doing’ philosophy and regular reflection in order to better match one’s teaching methods to their particular educational situations. Ideally philosophical reflection should occur in tandem with teachers’ regular classroom preparation. Many teachers do make small modifications subconsciously, but as the school year gets underway and routine takes over, the pace of life in the classroom makes periodic revisiting of philosophical beliefs a challenge. Despite these challenges, Campbell (2001c) encourages teachers to make a conscious effort to reflect on their practice often and with purpose. In order for this to become an established practice, I concur with Broomhead (2004) that critical reflection ought to be an integral part of teacher training courses so that it becomes habitual, and not something teachers perform as an afterthought at the end of the school year.

What is clear from the research concerning the role of philosophy in teacher education and teaching practice is the importance of teachers having a philosophical map, the skills of critical
reflection to assess its effectiveness, and the willingness to challenge educational directives if needed.
CHAPTER 4
PHILOSOPHIES OF MUSIC EDUCATION

In order to engage in a critical assessment of contemporary thought in music education, it is important educators examine the historical development of the main philosophies and methods that have shaped contemporary teaching practices, and how such methods are symptomatic of the time and place in which they evolved. This is particularly pertinent, suggests McCarthy, as repeatedly over history new political agendas and social trends arise which “impact the philosophy and practice of education” (1997, p. 81). Three of the most prominent philosophies are examined here.

The Aesthetic Rationale

Prior to the 1950s, music education in compulsory schooling had largely been associated with the development of extra-musical values, based on an intellectual tradition going back to Plato’s *The Republic*. Music education’s primary purpose was one of promoting social, physical, moral and intellectual development, though instilling discipline, inculcating patriotism and unifying communities (Cox & Stevens, 2010; Davis, 2005; Stevens, 2002; Woodford, 2005). After World War II, however, there was significant discontentment amongst some music educators, who questioned the appropriateness of these values being the foundation of their profession (McCarthy & Goble, 2005). Some scholars began to work toward formulating a new philosophy “built on principles drawn from Western aesthetics” (McCarthy & Goble, 2005, p. 20), which were said to emphasise the unique nature of music education.

The underlying principle of the Music Education as Aesthetic Education (MEAE) concept can be described as the theoretical study of the beauty of musical works, through the assessment of aesthetic structural components such rhythm, melody, harmony, tone colour, texture and form. Anthropologist Armstrong (1975) defines the aesthetic study of the arts as “the theory or study of form incarnating feeling” (p. 11). Bowman suggests the aesthetic motivation to be a “rationalization of personal likes and dislikes stemming from music’s formal patterns and how they make us feel” (1993, p. 24). Aesthetic ‘content’, according to Regelski, was said to be “immutable, universal, timeless, impersonal and transcendental. Thus a ‘work’ is good or great for all times and places” (1998, p. 10).
By the 1960s, this philosophy was a strong force in music education as evidenced in the conference papers from the first Tanglewood convention in 1967. Advocated by academics such as Reimer, Swanwick and Schwadron, the MEAE was the chief prevailing philosophy forming the basis of most tertiary music education programs in the West during the 1970s and 1980s (Elliot, 1995, p. 29). Many considered the rationale to be all-encompassing and applicable in a variety of educational situations. It was commonly agreed amongst music educators at that time, that this philosophy could also “accommodate musical cultures and practices beyond the Western musical canon” (McCarthy and Goble, 2005, p. 21).

In recent decades, however, contemporary music educators such as Elliot, Jorgensen, and Bowman have questioned the validity of the MEAE philosophy. Despite claims for so-called “intrinsic, absolute, universal, transcendental and purely musical meaning”, Regelski declared aesthetic theory to be “at best, a social manifestation of 19th century Romantic philosophy ... and at worst, as a social ideology by which the middle class advanced its own social status by championing ‘classy’ music and the aesthetics of ‘refined taste’ as against all other musics and musical values” (1998, p. 19). The idea of the aesthetic, agrees Bowman, “was largely a product of eighteenth and nineteenth centuries and served, amongst other things, as something of a rationalization of the tastes and preferences of particular social classes during that period” (1993, p. 25).

Schwadron, in his statement on aesthetic education Aesthetics: Dimensions for Music Education (1967), made an attempt to reconcile the pure aesthetic position of music “as an isolated art, separate from life” (McCarthy & Goble 2005, p. 22) with the realisation that socio-musical values underlie the many musics and modes of thought in a pluralistic society (ibid.). Schwadron notes in his work that a loss of confidence in the aesthetic approach became evident in the 1980s, with proponents “engaged in the philosophical pursuit of an absolute and universal value system which somehow bypasses the logical recognition that values are relative to and conditioned by cultural groups and periods” (1966, p. 190).

Rethinking the Aesthetic Agenda: Practice and Social Context

The late 1980s and early 1990s “witnessed a number of significant initiatives in music education philosophy” (McCarthy & Goble, 2005, p. 35), including the establishment in 1993 of the Philosophy of Music Education Review, edited by Estelle Jorgensen. This journal focuses on
philosophical and theoretical issues in music education with emphasis on critical reflection and the initiation of reforms in teacher practice. In the same year, the MayDay Group was formed by a group of international scholars including Bowman and Regelski. The two main purposes of this group were “to apply critical theory and critical thinking to the purposes and practices of music education” (MayDay Group, 2010), and “to affirm the central importance of musical participation in human life and, thus, the value of music in the general education of all people” (ibid.).

The 1990s saw several important themes in music education emerge, including “the need for increased attention to philosophy in teacher education programs” (McCarthy & Goble, 2005, p. 36). In addition, the longevity and flexibility of the aesthetic agenda came into question. Regelski declared that the MEAE concept “no longer seems capable of meeting the needs of music as we reach the end of the 20th century and it surely is not able to cope successfully with the demands of music education as conducted in schools” (1998, p. 19). In the mid 1990s, Elliot wrote several critiques of the aesthetic philosophy and his efforts “opened the door to new ways of thinking about the philosophy of music education” (McCarthy & Goble, 2005, p. 31). Elliot’s treatise was delivered most notably in his book Music Matters: A New Philosophy of Music Education in 1995, which addressed sociological aspects of music making. In his philosophy, Elliott questioned the assumption that music education should be primarily understood as a form of aesthetic education, and instead promoted its role as a practical art, with music performance and improvisation as central activities (1996, p. 33).

Music, says Elliot, “results from the actions of human agents” and musical works involve “far more than structural elements alone” (1996, p. 5). Elliot also emphasised the importance of “contextualising music as an individual and social practice” (Jorgensen, 2003a, p. 200) in order for music to be appreciated as “the social activity musicians around the world intuitively understand it to be” (ibid). Elliot’s primary issue with the aesthetic theory concerns music’s pivotal nature as a human activity; as “something people do” (1995, p. 39). In particular, that artistic musical practice is inexorably linked to the standards and traditions of cultural practice, and cannot be reduced to the study of structural patterns alone (Palmer, 1992). Hall (1998) is in accord, as he points out that in some cultures “music does not exist on its own; it is an important part of daily activity and celebrations but would not exist without them” (p. 51).
The mistake proponents of aestheticism make, suggests Szego, is that when they account for the formal structure of music “they have accounted for how people apprehend it as well” (2005, p. 208). Highlighting inconsistencies with Reimer’s philosophy, Westerlund (2002) suggests he “fixes his theoretical emphasis between the inward subjective experience and the musical object and by doing so, presents music education as unresponsive to the actual social and communal values” (p. 23). Bowman too, is “quite uncomfortable with the notion of a culturally-transcendent aesthetic” (1993, p. 23) and suggests that it should be more accurately viewed as a particular cultural perspective in itself. He views the aesthetic canon as a position “derived from Western music as the classical tradition” (1993, p. 30) which takes as its principle a musical experience whose structural components are “comprehensible to everyone” (ibid.). Continued support for aesthetic experience in music today does not, however, prove that it is a universal response (Jorgensen, 2002a; Kwami, 2002). Bowman suggests that we as educators have “clung tenaciously to the conviction that all music is and does essentially the same (aesthetic) thing” (1993, p. 28).

Universalists such as Reimer, writes Westerlund, “stand for a universal essence of philosophy, whereas particularists see philosophy as diverse and plural depending on culture” (2002, p. 88). Considering music’s role in cultural context, Walker (1996b) highlights that there is no identified system which universally explains the aesthetic experience. Responses to sounds, he believes, appear to be “as varied as socio-cultural conditions” (p. 3). Indeed, Szego (2005) suggests that finding a “common cluster of properties” (p. 198) which form a common aesthetic, is highly unlikely.

**Praxis**

Elliot has written extensively on an alternative philosophy of music education, which he terms a *Praxial* philosophy; his understanding of the term *praxis* being that one “acts artistically as a music maker” (1995, p. 69) in relation to cultural standards and ideals which are “open to renewal, reformulation and improvement” (1995, p. 69). Elliot highlights the essential ingredients of cultural values in music making and listening, and asserts that musicianship only develops through “active music making in curricular situations that teachers deliberately design to approximate the salient conditions of genuine musical practices” (1995, p. 72). Music curricula, Elliot insists, should be “centrally concerned with organizing music teaching and
learning contextually” (1996, p. 2), because musical works are “situated in specific musical practices” (ibid.).

Small too, highlights the practical and contextual nature of music making in his text *Musiking: The Meanings of Performing and Listening*. In this work, Small defines music not as a thing, but as “an activity, something that people do” (1998, p. 2). For Small, being a part of musicking involves participating “by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composition), or by dancing” (ibid., p. 9). In his all-encompassing definition, Small downplays the importance of musical works as being the backbone of music, and writes that in many cases works are not even necessary for music to take place, “as can be seen from the large number of musical cultures in which there is no such thing as a musical work” (ibid., p. 11).

**The Hegemony of Western Constructs in a Pluralist Society**

If aesthetic nature is prevalent to all humans, Walker argues that the defining qualities of aestheticism should also be universals. As this has been shown to be highly unlikely, Bowman stresses we acknowledge the “tensions between the pluralistic foundations of multiculturalism and the subtle but deep-seated monism of the aesthetic ideology” (1993, p. 24). To become multicultural, he says, “is to become multi-aesthetic, and this challenges some of the cardinal tenets of the traditional aesthetic rationale: its claims to universality, to cultural transcendence, to autonomy from social considerations, and others” (ibid.).

Music educators, suggests Woodford (2005), have a long history of “colonizing the music of other classes and peoples, modifying their music and performance styles to suit their own bourgeois musical tastes and sensibilities” (p. xvi). In viewing all musics with Western Classical music as a primary reference, aestheticism establishes a benchmark of universal elements based on one culture (Schmid, 1996; Titon, 1992), and “denies the validity of the ways that other cultures use to describe and evaluate their own practices” (Drummond, 2010, p. 123). This in turn denies the unique qualities of a musical culture and thus, the music’s cultural identity. It has been a foolhardy assumption by music educators suggests Campbell, that “the teaching, acquisition, and learning of all musics is the same, just as we find it unacceptable anymore to call music ‘the universal language of all cultures’” (2001a, p. 226). Music, suggests Titon (1992) “is
universal, but its meaning is not” (p. 1). Drummond proposes that referring to all musics in terms of universals based on European art music constitutes “a continuation of the historical European tendency to dominate and marginalize other cultures” (2010, p. 123) and a form of colonial imperialism.

Walker reminds us that the West has a “habit of making everything fit our terminology and our concepts” (1996b, p. 7). Talk of music and aesthetics in Western countries has no relevance to many cultures which may not have words to equal both or either of these concepts. To illustrate, Szego notes that “there is no African language with a term that corresponds to music” (2005, p. 199). In fact, one of the main differences between traditional Western and African music suggests Westerlund (1999) “is displayed in the attitude towards the rhythmic side of music” (p. 98). For many Africans “rhythm is the most important element in music” but for Westerners “we are used to evaluating musical pieces mainly according to their melodic and harmonic uniqueness” (ibid.). Walker questions: “by what right, then, or by what logic, do we extricate the gamelan from its life-giving socio-cultural context to make it part of a pluralist Western set of activities we call ‘music’?” (1996b, p. 8). For Walker, the universal use of the term music means that we either reject its association with Western musical thought or that we “paternalistically bring these activities into the fold of music with all the built-in sense of superiority that it involves” (1996b, p. 10).

O’Flynn (2005) disagrees with Walker’s postmodernist perspective of linking ideas of universality with cultural imperialism, as he is concerned that it obscures “the social realities of music and music education in the world today” (p. 192). O’Flynn points out that “the so-called Western idea of music has now become a global idea” (ibid.) and does not believe it productive to abandon the term music when referring to global music examples. It is permissible, suggests O’Flynn, to apply “a general concept of music” in global contexts, “providing we acknowledge the possibility of different ways of practicing and conceiving music” (p. 192).

Dialetics
Rather than resolutely sticking to one philosophy of music education, flexibility and diversity of approach is one that Jorgensen promotes. She cautions that unless teachers are encouraged to keep “a mind open to new possibilities, unconstrained by dictums and ideology, and eager to
learn, fossilization sets in” (2008, p. 10). One then becomes unable to look at alternatives and ultimately becomes narrow-minded. Our work as music educators, Jorgensen suggests, should be liberal, as in the grandest sense of the word: “it should tend to inclusiveness, breadth of vision, and willingness to challenge our dearest beliefs” (2008, p. 11).

Jorgensen writes that despite all the debate concerning aesthetics and praxis we do not need to choose between practical and theoretical philosophies to guide our teaching, for essentially music education is “both theory and practice” (Jorgensen, 2003a, p. 202) and the task of music education philosophy is to engage the two. Jorgensen’s main focus, however, is bringing awareness to teachers of the necessity of considering multiple educational perspectives through a diversified curriculum, thus avoiding the pitfalls of a standardised, inflexible approach (1997, p. 27). She calls her method of diversification a dialectical or “this with that” approach (1997, p. 13). Through diversification, she encourages teachers to create educational objectives which address students’ cultural identities, preferences and interests.

In trying to balance aspects of the aesthetic with notions of the praxial, Westerlund develops an alternative view which deals with the daily practical realities of music in the classroom and is as flexible in nature as Jorgensen’s. It centres on music in education as “lived experience” (2002, p. 15). Westerlund agrees with many aspects of Elliot’s philosophy but in her work she gives greater attention to individual’s responses and needs which she believes Elliot has neglected. Westerlund’s philosophy considers both the unique subjective aspects of an individual’s culture and one’s part in collective social culture. She stresses the need “to bridge the student’s subjective experience, action and culture in the social context of music education” (2002, p. 232). Her alternative to aestheticism and praxialism is a “holistic, antifoundationalist, pluralist, contextualist, and naturalist pragmatism in which experience, action and culture are combined in transformational agency” (2002, p. 16). Writes Westerlund; “my general thesis is that music education needs to be examined within its actual contexts and from a holistic perspective in which individuality is developed in and through the environment” (2002, p. 25).

Preparing for the Future: Philosophy ‘As’ Music Education

For Bowman, providing guidance and support for teachers to work with integrity in varied educational situations is primarily the obligation of teacher education programs in tertiary institutions. Considering Bowman’s philosophical writings, a strong argument can be made that
the development of a personal set of core values is essential for both new and experienced teachers in order to operate effectively in the various worlds of music education. Instead of attempting to construct “irrefutable, universal, or absolute” (Bowman, 2003, p. 20) philosophies, it would be best to focus our theoretical knowledge on “change, plurality, diversity, creative alternatives, and contingency” (ibid.). A postmodern perspective of foundation does not advocate absoluteness, but provides for a plurality of perspectives. A postmodern perspective is centered in the present, prepares us for an uncertain future, and provides us “adaptability to shifting paradigms” (Bowman, 2003, p. 14).

There is no doubt, according to Norman (1999), that “the undergraduate musical experience is critical to future music teachers’ conceptions of what ‘counts’ as music” (p. 37). The development of critical thinking strategies is essential for the continual assessment of educational situations and resulting adaptability. Bowman is insistent that this shouldn’t mean the mere reconfiguration of philosophical paradigms by replacing one set of definitive answers with another (say Aestheticism with Praxis), but that the music education profession should ideally “abandon our misguided pursuit of certainty” (2003, p. 4) and instead pursue wisdom in practical and ethical issues; that is “philosophy ‘as’ music teacher education” (ibid.) as opposed to “philosophy ‘of’ music teacher education” (2003, p. 4). Despite reflective and critical pedagogies being relatively new to music teacher education (Woodford, 2002), it is essential they be an integral part of all levels of pre-service training, in order for the next generation of music educators to become responsive, effective and transformative teachers.

**Personal Reflection**

After considering arguments made by Reimer and others who advocate the *Music Education as Aesthetic Education* philosophy, I can understand why this philosophy has been so influential in past years and is still supported today. In essence, the search for examples of works which comply with the highest aesthetic ideals is a noble pursuit. Naturally we would like to share with our students examples of music which are thought of as high quality, if not the ‘best’. As Westerlund (2002) notes, however, the aesthetics on which we base our value judgments can be as many and varied as the cultures from which we draw our examples. Elliot’s claim that “there is no one way to listen to all musical works everywhere” (1995, p. 155) strongly supports the
basis of his praxial philosophy which encourages practical music making in relation to cultural standards and ideals. In developing his praxial method, Elliot has brought forward a modern alternative to aestheticism and its perceived inadequacies. In his philosophy, I believe that Elliot makes a strong case for the inappropriateness of isolating music from its place in society.

Elliot’s main objective of performing a variety of musical cultures as praxis is a goal I share for the education of my own students. In real terms, however, the practicalities of achieving this goal for all students in all learning situations presents many challenges, particularly for the teacher without suitable training, resources and support. Elliot makes it known to his readers that his idea of music-curriculum-as-practicum is supposed to “approximate music cultures” (1996, p. 5) and yet acknowledges that “music is given new meanings in each new world in which it is appropriated, recorded, taught and performed” (1996, p. 6). As many teachers have discovered, attempting to approximate ‘authentic’ or ‘genuine’ music making can be problematic in many ways, especially when one considers that all musical performances in the classroom are essentially re-contextualised. I question if Elliot includes in his objective the approximation of Western forms of music? What would be the effect (for example) of a performance of a Mahler symphony in which certain important elements had been excluded or amended due to a lack of resources, limited training or a lack of understanding of the music’s cultural context? I suspect that a performance of approximated Romantic literature would receive less than favourable responses from school orchestra conductors and audiences alike.

In addition, Elliot states his objection to listening activities which are isolated from performance activities, declaring them invalid as they “contradict the participatory nature of music as a performing art” (1995, p. 102). While music as praxis remains the ultimate aim in my classroom, there are times, however, when this is not wholly achievable or appropriate, as the only method I have to present a musical culture is through listening activities.

For example, my students are particularly taken by the sounds of the Japanese Gagaku ensemble, however at my school we do not possess these instruments (nor anything that resembles these instruments), thus we do not have opportunities to perform this music. However, by listening to and interacting with Japanese parents who play instruments in this ensemble, by discussing the place of religion within Gagaku, and by combining these presentations with other non-musical
activities which demonstrate the significance of nature in Japanese musical works, my students
gain enjoyment and a basic understanding of this music in its cultural context. Given the choice
between sticking resolutely to my preference for experiencing practical music making and
ignoring some musical cultures, I prefer to remain flexible and present these musical cultures to
the best of my ability, given the resources and learning situations with which I am presented.
Perhaps Elliot may approve of such an approximation.

For practical reasons, I am guided by the work of Jorgensen’s (2008) dialectical approach,
particularly her focus on the necessity of considering multiple educational perspectives through a
diversified curriculum. Westerlund (2002) also sees music education for its essential nature as
“lived experience”, and deals with the daily practical realities of music in the classroom through
a flexible approach similar to Jorgensen’s. Stressing the need to synthesise students’ experience,
interests and cultural identification, Westerlund’s philosophy sits at the grassroots level of what
teachers encounter daily in their work. I expect that many teachers today would find it almost
impossible to teach effectively using anything other than the liberal approach Jorgensen and
Westerlund promote.

Bowman (2003) makes some important and highly relevant comments on the nature of
foundation courses in teacher training degrees. In pointing out the definition of a foundation as
being absolute, he describes something which is the antithesis of what his philosophical allies
promote: the development of skills which prepare teachers to develop a philosophical map that
can be applied in diverse teaching situations. While Bowman states that foundation courses
should be situated at the very beginning of music degrees, I argue that courses in philosophical
enquiry and the development of critical awareness should be a core part of all levels of music
teacher training, as developing autonomous values and ethical and moral perspectives takes time
and social maturity.

Providing trainee teachers opportunities to ‘do’ philosophy in their tertiary courses may
encourage the next generation of music educators to consider philosophy as a way of thinking,
rather than a belief system to be learnt and executed. If, as Bowman suggests, we can inculcate a
perception of philosophy being ‘of’ music education (rather than about the pursuit of a set of
definitive answers), then teachers can get on with the practical realities of life in the classroom,
rather than forcing their individual situations to fit a belief system that may or not be relevant for the time or place concerned.

O’Flynn argues that “the so-called Western idea of music has now become a global idea” (2005, p. 192) and does not believe it productive to abandon the term *music* in the general sense. I do not agree, however, that cultural and musical developments have forced this conclusion. Consequently, I argue that it is counterproductive to use “a general concept of music” (ibid.) when referring to global music styles and that doing so may further encourage music educators to overlook the influence of culture as central to *musicking*.
CHAPTER 5
THE ROLE OF PLURALISM

Jorgensen writes that the diversity of cultural traditions in philosophical thought “opens a variety of critical perspectives on music education philosophy and practice globally” (2001b, p. 26). Indeed, Jorgensen, Green (2010), and Westerlund (2002) advocate that music teachers take account of the varied assortment of philosophical perspectives when developing a broad-minded professional philosophy. In light of the impact of globalisation and changing social and cultural conditions in contemporary music classrooms, it is essential teachers also focus on the particular individual contexts of their educational situations. Given ample time and support to develop such a flexible and particularistic philosophy of music education, an argument could be made that all pre-service and in-service teachers would find it difficult to ignore the importance and fundamental nature of cultural diversity in the music classroom (cf. Curtin, 1984; Griswold, 1994; Lynch, 1989; Thompson, 1998).

It is important, therefore, that intercultural competence be at the heart of any music education philosophy which claims to respond to the individual and collective cultures of the students we teach today. This review of the literature tracks the development of pluralist and inclusive practice in music education over the past forty years, from the first (1967) to the second (2007) Tanglewood symposia. The various terms used in reference to cultural diversity in music education are defined and the influence of Western hegemony on teacher training and teacher practice is discussed.

Multicultural Philosophy
Multiculturalism as a philosophy – in addition to being a general reference to multiple cultures in a single environment (cf. Schippers, 2010, p. 28) – has gained increased recognition in music education over the past thirty years. Dunbar-Hall describes the multicultural ethos as one which “avows the equality of all cultures” (2005a, p. 34). In educational settings, multiculturalism “ideally requires the use of teaching resources from all cultures, acceptance of culturally derived responses to teaching and learning situations, and acknowledgment that teaching and learning styles differ from culture to culture” (ibid.).
A highly significant event which contributed to the growth of multiculturalism in music education was the *Tanglewood Symposium* of 1967, which gathered musicians, educators, sociologists, anthropologists, and government leaders in order to “resolve questions about the relevance of school music programs to young people” (Campbell, 2002a, p. 29) and to discuss the inclusion of “polycultural curriculums” (ibid.). The second statement of the resulting *Tanglewood Declaration* declares that “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, 1968).

In response to the *Tanglewood Declaration*, the *Music Educators National Conference* (MENC) contributed to the vision of multicultural music education through its *Goals and Objectives* project in 1969. This project was based on eight goals (see appendix F) and included the following:

**MENC will:**

lead in efforts to develop programs of music instruction challenging to all students, whatever their socio-cultural condition, and directed toward the needs of citizens in a pluralistic society. (Andrews, 1970, p. 24)

advance the teaching of music of all periods, styles, forms, and cultures through grade six and for a minimum for two years beyond that level. (ibid.)

Practical outcomes of Tanglewood’s policy statements also became evident in publications such as the special edition of the *Music Educators’ Journal* (October 1972), which was entitled “Music in World Cultures”. McCarthy (1997) has tracked the promotion of musical diversity in papers presented at the *International Society for Music Education* (ISME) conferences. She notes that since ISME was established as the “primary network and forum for comparative music education” (p. 81) in 1953, multicultural discourse has been a feature with significant direction coming from UNESCO’s emphasis on “national and traditional cultures” (McCarthy, 1997, p. 89). McCarthy writes that ISME has provided “strong leadership in changing the basic assumptions about the meaning of music in a world context” (ibid.).
Perhaps the most important document to be produced by the International Society for Music Education with regard to cultural diversity is its Policy on Musics of the World's Cultures. This document was originally approved in 1996 and reviewed in 2002 and 2010. In this policy, ISME acknowledges that music is a “lived experience” (ISME, 1996). It states that each particular music “can best be comprehended in social and cultural context”, and that “there may be no universally valid criteria for the evaluation of music, but that each society or group has its own way of evaluating its music and music education activities” (ibid.). ISME indicates that some of the extra-musical benefits of cultural diversity in music education include intercultural learning, international understanding, co-operation, and peace. Quite significantly for this study, ISME has declared that it “does not advocate the study of any one particular music over others, or any particular teaching or learning system” (ibid.).

As interest in global music genres has grown over the years, so has the desire to include world music experiences in the classroom (Alkoot, 2009; Abril, 1993; Anderson, 1992a; Beltz, 2006). Writing in 1988, Campbell observed that “the rhetoric on multicultural music education is considerable, but still there is only limited activity in the general music class” (1988, p. 24). In 1992, Campbell related that she had witnessed some growth in this area and declared that “music educators in elementary and secondary schools have made considerable progress on issues of multicultural/multiethnic education through music” (1992b, p. 38). Beegle and Campbell describe the expansion of cultural diversity in music education as a movement in continuous development, and one that has “the flexibility to take on musical cultures that have had little play in school music programs to date” (2003, p. 28). In contributing to this growth, Campbell also notes that the various music education conferences “have increasingly featured the performances of world music ensembles” (1992b, p. 38) and that “such conferences have resulted in increased infusion of world music into elementary and secondary school music programs” (ibid.).

In 2007, a second Tanglewood symposium (Tanglewood II—Charting the Future) was organised in order to address the challenges and changes to music education in the forty years since the initial conference. It was acknowledged that “unprecedented accessibility to musics from throughout the world community has generated new musical forms and creative fusions in a constantly changing musical landscape” (Boston University, 2007, para. 1), and that “these changes in music and the way it is learned are creating enormous challenges for music educators
around the world” (ibid.). In addition, it was highlighted that “changing demographics of student populations, especially in urban schools, have raised serious questions regarding the efficacy of traditional approaches to music education. There is also a question of the effectiveness of music teacher preparation programs to meet the demands of an evolving musical society” (Boston University, 2007, para. 3).

The ten statements of the second Tanglewood Symposium (see appendix F) include the following which relate directly to cultural diversity in music education:

**Development of Musicianship:** A major purpose of music education is to validate the many forms of music making found in local communities and to prepare students to take their place in a globalized cultural environment. Therefore, in the preparation of music teachers, musicianship needs to be conceived broadly as the ability to perform, compose, arrange, improvise, and understand a broad array of repertoires and expressions. (Boston University, 2007, para. 8)

**Curricular Change and Innovation:** Cultural meanings and values are embedded in every aspect of the teaching/learning process. Curriculum is constantly evolving to meet community and student needs, and should reflect a balance between established traditions and innovations. (Boston University, 2007, para. 11)

The ISME Policy on Musics of the World’s Cultures was also revised, in August 2010 (see appendix G). Those involved in the production of this document unanimously agreed that “addressing cultural diversity at all levels is of great importance; that there is a tension between everyday classroom practice and philosophical/academic complexities; and that it is imperative that a new policy provide tools for practical ways forward” (International Society for Music Education, 2010, p. 3). It was also noted that since the last edition of the policy, “the world has witnessed a considerable rise in practice experience with, insights into, and research on cultural diversity in music education” (International Society for Music Education, 2010, p. 5) but that there is still “considerable concern about value systems that underlie and influence systems of music transmission” (ibid.). Two of the main concerns are that many cultures are “denied the music of their own heritage because other musics are believed to be superior” (International
Society for Music Education, 2010, p. 6) and that music teachers “are insufficiently prepared and empowered to deal with education from a global perspective” (ibid.).

Since the initial *Tanglewood Symposium*, there has been significant emphasis in the literature and in policy and curriculum development on acknowledging and honouring the individual and collective cultures of students in music classrooms. In addition, increasing attention has been given to assessing the effectiveness of methods of learning, teaching and transmission used in music classrooms, as well as tertiary programs in music education, and traditional music education philosophies (Burton, 2005; Woodford, 2005).

Such a recent emphasis on aspects of pluralism in education reflects contemporary “educational and political agendas” (Lundquist, 2002 p. 626) and thus Lundquist proposes that “multicultural education is a construction of the late 20th century” (ibid.). Social developments such as increased travel across borders, affordable sound recording equipment, and an expanding music industry have made global or multicultural music styles accessible to large numbers of people from all walks of life (Curtin, 1984; Green, 2001; Thompson, 1998). Walker (2000b) emphasises that multiculturalism now “permeates everything we do and value in music education, affecting such matters as aesthetics, curriculum content, concepts of musical ability, aptitude and attainment, and above all goals of education” (p. 31).

The ‘global village’ relates Palmer (2004) “has become a cliché, but it is real. We are as close to each other as CNN, e-mail, and the World Wide Web allow” (p. 132). Indeed, other forms of communication such as *Facebook* and *Twitter* keep individuals around the world in constant and updated contact, as they share important aspects of their cultural identities. Lum agrees that multiculturalism is here to stay: “by the 1990s, globalization and the need for multicultural education had become realities in schools in communities throughout the world. Ethnic identities have surfaced and have become increasingly mixed, such that families are often multiracial and multiethnic” (2007, p. 6). Globalisation suggests Lum, “is here for the long haul and any study of childhood must acknowledge its central significance in contemporary life” (2007, p. 16). It may be argued that multiculturalism as a philosophy is more relevant today than it was at the time of the initial Tanglewood symposium. This may indicate that this philosophy is not bound by time.
and place, but may indeed represent a model which can be applied to a wide variety of situations and time periods.

**Associated Terminology**

Since the initial use of the expression *multicultural* in music education, the terminology relating to aspects of pluralism and diversity has evolved considerably. A phrase more commonly applied when referring to multicultural music genres is *world music*, although Thompson notes that there is a gap in the literature about what exactly the practice of *world music* entails (1998). Campbell describes this term as often used to label the practice of musics “outside the Western classical tradition” (1994a, p. 23). Due to the dynamic nature of music travelling from its base, Schippers defines *world music* as “the phenomenon of musical concepts, repertoires, genres, styles, and instruments travelling, establishing themselves or mixing in new cultural environments” (2010, p. 27). Perhaps a more functional and increasingly more popular term used in reference to multicultural music situations is *cultural diversity*, which Schippers defines as referring to “any situation where more than one culture is represented in a particular environment” (2010, p. 28).

Walker (2000b) has some concerns with use of the term *multiculturalism*, as he sees it as being “essentially about difference” (p. 35) and focuses on “problems of understanding one tradition from within the confines of another” (ibid.). Even though multiculturalism is built on the belief in the equality of cultures, Dunbar-Hall reminds us that “music is not culture, but a symbol of culture” (2005b, p. 14). Thus, by merely studying musical examples “we are yet to come to terms with acceptance of multicultural ways of thinking, of learning and teaching” (ibid.). Swanwick also takes issue with the terms *multicultural* and *multiculturalism*, suggesting that they propose “little encouragement for people within a particular musical practice to attempt to go beyond, or in some sense transcend their particular music” (Jorgensen, 1998, p. 77).

Elliot proposes that “if music is inherently multicultural, then music education ought to be multicultural in essence” (1995, p. 207). From this he reasons that because “musical works and the understandings required to make and listen for musical works are situated in specific musical practices (communities, or musical cultures), music curricula ought to be centrally concerned with organizing music teaching and learning contextually” (1998, p. 11). Dunbar-Hall (1992) also argues that “the current use of the term *multicultural* in a music education context is wrong”
(p. 187) because “as music itself is a multicultural object, music education has always been multicultural” (ibid.).

*Intercultural music education* is an alternative model promoted by Swanwick and several other theorists in the field. Through this model, Swanwick encourages teachers to move beyond a limited perspective by “being open to synthesizing elements of that music with one’s own” (Jorgensen, 1998, p.77). While proponents of multiculturalism tend to view musical cultures as separate and somewhat static entities (Titon, 1992; Woodford, 2005), those employing an intercultural approach prefer to emphasise the communication and dynamism of these constantly evolving musics (Määttänen & Westerlund, 2001, p. 261). Where the term *multicultural* focuses on the plurality of musics, O’Flynn states that *interculturalism* allows us to “focus on the dynamic interchange between and among musicians, teachers, learners and various musical-social groups in our own and in other cultures” (2005, p. 196) and to “interpret the ways that individuals and groups negotiate the diversity of their musical worlds” (ibid.).

The critical advantage of intercultural music education over a multicultural perspective, suggests O’Flynn, is the “inclusion of music(s), musical practices and ways of thinking about music that are closest to the culture in question” (2005, p. 196). Through an intercultural perspective, educators are encouraged to “develop an understanding of the particular performance and transmission processes associated with each discrete style or musical tradition” (O’Flynn, 2005, p. 199), which are often overlooked when comparing diverse musics to a dominant framework such as Western music.

Schippers (2010) has developed a continuum outlining various approaches to cultural diversity. At one end of the continuum lies a *monocultural* perspective, in which music from the dominant culture is “the only frame of reference” (p. 30). Further along the continuum, Schippers describes *multicultural music education* as different peoples and musics leading “largely separate lives” (ibid.). An *intercultural* approach is defined as “loose contacts and exchange between cultures” (2010, p. 31), and at the other end of the continuum, a *transcultural* approach is defined as an “in-depth exchange of approaches and ideas” (ibid.).
According to Schippers (2006b), multiculturalism’s ideal incarnation is a transcultural approach to cultural diversity. In this form all world musics and their approaches to learning and performing are considered truly equal, including their underlying values and attitudes. As such, a transcultural approach may be considered ideal for use in music education. While successfully implementing this form of multiculturalism may appear to be an almost insurmountable task, Schippers believes it is indeed possible to deliver music programs which operate on this principle, allowing children to make “well-informed choices concerning their musical preferences on the basis of a globally inspired value system, equip them with the tools to explore their culturally diverse musical world, and limit the risk of prejudice and estrangement” (2006b, p. 8).

Schippers’ continuum will be referred to frequently in this thesis, as it best represents the options offered to music teachers with regard to the inclusion of diverse musics. In addition, Schippers’ continuum provides teachers with a way of assessing their practice by placing themselves at a point on the spectrum, and then by presenting other options for further development of culturally diverse practice. This continuum is part of a larger framework, the Twelve Continuum Transmission Framework (see appendix H) in which Schippers (2010) links cultural diversity to other closely related issues such as context, transmission and authenticity.

In our journey to achieve music education which reflects the cultural make-up of our classrooms, Sands asks the ultimate question: “how will we know when we’ve arrived?” (1993, p. 19). Schippers provides the definitive answer: “only with a flexible attitude and without fear of change will we come to a point where world music is completely integrated into the teaching of music”, and “we shall then be able to stop using this rather meaningless term ‘world music’ and refer to all music as simply ‘music’” (1996, p. 21).
Hegemony and Music Teacher Practice

Woodford notes that through the 20th century, music teachers “blithely assumed that their role was to develop in children musical taste along the lines of Western art music” (2002, p. 685). It is probable that many music teachers still think this to be their duty today (Choksy, 1999; Reimer, 1998; Roberts, 2000; Woodford, 2002). Despite advancements in culturally diverse music education over the past forty-five years, it is still not uncommon for some educators to teach from a single point of reference, finding musical diversity either unacceptable or impossible to implement. While changes in policy and curriculum are evident and supported by an increase in the variety and accessibility of resources for teachers (Humphries, 2010; Leong, 1997), it is the lack of appreciation for pluralism at the philosophical level that hinders the inclusion of cultural diversity in most music programs (Nieto, 2003). This is most notably absent in the tertiary training of music teachers and as part of in-service instruction and professional growth (Boyer-White, 1988; Eckermann, 1994; Grant, 1992; Partington & McCudden, 1992).

There are many reasons for this, but perhaps the greatest obstacle to transcultural music education in teacher practice is the hegemony of Western music genres.

Traditionally, music education has centred around the best and most representative examples of European music (Anderson 1992b; Mark, 1996; Thompson, 1998). Schippers explains that “Western classical music practice has served as almost the single reference point for the practice and thought on organised music transmission and learning in many countries across the world” (2004, p. 1). He offers that the hegemony of Western art music “still pervades global thinking on music and music education” (2006b, p. 7) in which the dominant culture is “the only frame of reference for most institutes, programs and methods throughout the Western world” (2006b, p. 11). Despite the significant gains in terms of diversifying music education in the last quarter of the twentieth century, Kwami also highlights that “the dominant or prevailing paradigm for musical transactions is still that of the Western classical music tradition” (2001, p. 142).

Drummond (2005) agrees that “the idea of including in a music education program more than the music of the dominant culture or social group is comparatively new in Western nations” (p. 1) and that “it is still quite common to find schools and tertiary institutions providing education only in Western classical music or allowing multicultural elements but privileging the European tradition” (ibid.). This, suggests Green, is due to the ideology that perpetuates Western classical
music being respected as “the most valuable type of music” (2003, p. 14) which has been accepted by the majority of teachers and curriculum planners around the world for many years.

Despite the fact that contemporary research has emphasised the importance of pluralism in music education as assisting with social inclusion and the development of effective multicultural learning environments (DeNora, 2000; Frith, 1996; Sæther, 2004), Sæther suggests that “this research seems to have had little practical impact on how the subject of music is used, organized, and valued by school leaders and policy makers” (2008, p. 25-26). Westerlund notes that even though there has been increased concern shown by many school systems for cultural diverse musics, “there has been little interest in becoming involved with different cognitive systems of so called non-Western cultures” (1999, p. 94).

Pluralism as an ideology relies on a “range of approaches through which culturally differentiated views of music can be acknowledged. This facilitates an increasingly comprehensive approach to music education and stresses the cultural status of music” (Dunbar-Hall, 2000, p. 136).

Westerlund defines pluralism as “a philosophical perspective that emphasizes multiplicity and difference, over conformity and sameness” (2002, p. 31). Westerlund favours pluralism as a philosophy, as it provides for “a broader and more liberating learning environment” (2002, p. 204). In advocating a position that supersedes one of forbearance of difference, Bowman (1993) believes that pluralism encourages educators to “foster not mere tolerance for, but delight in diversity” (p. 30).

Drummond notes that in response to support and encouragement provided by societies and conferences such as ISME and CDIME (Cultural Diversity in Music Education), music educators are increasingly recognising “both the necessity and the value of including a range of different musics in the work they undertake with children and young people” (2010, p. 118). As a result of societies undergoing rapid cultural change, Schippers notes too that many educators and policy makers are finally realising that “a music education based on Western classical music is increasingly less defendable, relevant and effective” (2000, p. 60).

**Teacher Training**

Barrett (2011) declares that music teacher education relies on the convergence of several
important factors: “well-informed practice, systematic inquiry on teacher preparation and development, and enlightened policy in the best interests of the profession” (p. 4). As noted, inconsistencies in the practice of culturally diverse musics in the classroom can be attributed to teachers lacking a philosophical grounding in the importance of cultural diversity, as well as a lack of skills and knowledge needed to execute a program of diverse musics in the classroom. These concerns have been given particular attention in the literature in the past 15 years. However, there are few examples of how this rhetoric has translated into successful changes in music teacher education. Thus, inadequacies in this area remain a significant concern (Campbell, 2002b).

Teicher (1997) recounts that for most teachers any experience they may have had with cultural diversity in their music classrooms “is probably based on happenstance and is not likely to be authenticated by higher education” (p. 634). Although more than half the teachers Robinson surveyed in 1996 reported that they had been exposed to some multicultural content, the exposure was of little value. Robinson reported “a perception among elementary music teachers that multicultural education is for ‘others’ and that the standard Eurocentric education … already meets their needs” (Robinson as cited in Lundquist, 2002, p. 635). Those who implemented multicultural instruction approached it as a separate unit related to festivals and the like, which often resulted in superficial practices that did not consider issues of cultural context (Robinson, 1996).

Wang and Humphries (2009) note that there appears to be just as large a gap between what multicultural music courses are offered at the tertiary level as when there was prior to the initial Tanglewood symposium in 1967. Despite recommendations favouring the adoption of a broader cultural perspective by music education’s professional organisations, Navarro (1989) and Rose (1990) have also found that “the college education of most practicing music teachers in the United States has been largely confined to the study of music in the Western European tradition” (Norman, 1999, p. 37).

In 1994, Norman conducted a study in order to obtain information about the perceptions of music education lecturers concerning multicultural music education. She found that most participants in the study, including those in strong agreement with developing and implementing a multicultural
curriculum, “did not display a sound philosophical foundation for multicultural music education” (Volk, 1998b, p. 12). This is not surprising, as Humphries notes that “recalcitrant music teacher education institutions” (2010, p. 132) display a “failure to train pre-service teachers in popular and non-Western music” (ibid.).

Thompson’s 1998 study of classroom music teachers in Queensland, Australia, suggests that her interview participants had received very limited training in diverse musics, and that this was one of the main reasons for them neglecting to include non-Western musics in their lessons. Also reporting on pre-service music educators in Australia, Marsh (2005) highlights a pronounced lack of experience in the teaching and learning of world musics in her interview subjects, either in their own schooling or during their teaching practicum. Any exposure was primarily reliant on “information derived from books, decontextualised, and therefore relatively meaningless” (p. 39).

Chin’s 1996 study of the National Association of Schools of Music in the United States revealed that over half the institutions “did not list music courses with multicultural content or listed only one” (Lundquist, 2002, p. 635). Lundquist laments that in fact a “lack of adequate teacher education for cultural diversity or uneven incorporation of multicultural concerns in in-service teacher education exists globally” (2002, p. 636).

One important factor in explaining the lack of attention to musical diversity in music teacher training courses is the structure, operation and tradition of music conservatoires. The conservatoire model was adopted in many Western and Asian countries in the twentieth century and remains the dominant system for training musicians today (Schippers, 2004). Schippers describes this model as “a powerful and highly successful infrastructure for training musicians to meet the complex demands of Western symphonic music” (2004, p. 2) and one that as such reflects ideas and practices from decades and centuries past. Commenting on primary music education in Japan, Ogawa notes that the nominal specialists who have majored in music at conservatoires and who choose to teach primary music are well trained, but “unfortunately, their skills are usually limited to Western instruments” (2010, p. 216) and very few are proficient on Japanese instruments. In fact, most Japanese people, notes Ogawa, perceive ‘music’ “to be of
Western origin” (2010, p. 217). Consequently, music teachers feel it appropriate to teach Western classical music almost exclusively.

Even though conservatoires worldwide have been including subjects relating to culturally diverse musics since the 1960s, Schippers notes that appropriate approaches and teaching methods have rarely been addressed (2004, p. 4). This may be due to the fact that that “these forms of music are based on very different principles, which potentially clash with the dominant educational climate in conservatoires” (ibid.). Ogawa (2010) cites the structure of traditional conservatoire-based courses as well as teachers’ own musical backgrounds as considerable obstacles to the inclusion of a wider variety of genres in music education.

Wang and Humphries (2009) emphasise the need for future research to investigate how and to what extent pre-service and in-service teachers may equip themselves to teach diverse musics given the inadequate formal training in their pre-service programs (p. 31). Teachers are essential in making a difference in these times of increasing student diversity. Gay suggests that we need to find ways in teacher education to improve “the school success of ethnically diverse students through culturally responsive teaching and for preparing teachers ... with the knowledge, attitudes, and skills needed to do this” (2002, p. 106).

**Hegemony Versus Intercultural Competence**

Emanuel cautions that “regardless of the types of music we choose to include in our programs, if we have not first addressed the issues that lead to intercultural competence, we cannot hope to train our pre-service teachers to be the most effective music teachers that they can be” (2003, p. 39). Pre-service teachers must first develop an understanding of their place within their own culture (Anderson & Campbell, 1989; Department of Education, 1996; Nierman, Zeichner & Hobbel, 2002; Wiggins, 1996), for if teachers cannot gain insight into the origins of their own beliefs, they “will be unable to come to an understanding of the cultures of their diverse students” (Emmanuel, 2003, p. 39). Cultural and musical bias is a social construct and reflects the social inequalities of society in general. Thus, suggests Dunbar-Hall, “the teachers we train can influence not only the way music is taught but even more importantly the ways in which it is perceived, and that this may turn out to be the ultimate aim of a truly multicultural view of music education” (2002c, p. 192).
Jorgensen highlights that first and foremost, it is the policy makers who must draw upon the “cultural richness” (1997, p. 65) of the schools they are addressing in order to provide a variety of instructional solutions for teachers” (ibid.). Even if policy and curriculum documents advocate an intercultural approach to music education, Schippers reminds us that the attitudes of teachers are “a central issue in the success of cultural diversity in music education” (1996, p. 23). Therefore, it is essential that music education degrees include courses which focus on the development of attitudes in trainee teachers which are supportive of the pluralist agenda. If this does not occur, warns Thompson (1998), any efforts made by schools alone could be contradictory and ineffectual.

According to Marsh the “difficulties inherent in ensuring that teachers present music programs dealing with cultural diversity in an accurate, culturally sensitive and non-tokenistic manner” (2000, p. 58) have been well documented. In real terms, the majority of music teachers have been educated according to a single pedagogic strategy, and in the West this most often means a Western musical perspective. In turn, teachers often communicate this monocultural musical perspective to their students either intentionally or covertly. Consequently, Oliveira (2005) firmly believes that music education practices should “provide teaching-learning pedagogical structures that do justice to the complexity of culturally diverse societies” (p. 206). As such, teachers need to adopt “a more critical multicultural approach to their practice to meet the challenges posed both by societal diversity and the system in which they work” (Hagan & McGlynn, 2004, p. 245).

When teachers do give attention to culturally diverse music education, it is often seen as “additive to the disciplinary schema” (Power & Horsley, 2010, p. 147) and not an integral part of music education as a whole. Drummond (2010) and Green (2002) suggest that while it is important that pre-service teachers gain skills and knowledge about ‘other’ musical cultures, it is the qualities and attitudes of transformative music educators, who make meaningful and permanent educational changes, which are almost always neglected at the tertiary level. One barrier to developing such attitudes in pre-service teachers is the tenacity with which they “cling to prior knowledge and beliefs about other people” (Causey, Thomas, & Armento, 2000, p. 33). Such established beliefs and prior knowledge act as ‘filters’ (Kagan, 1992) through which pre-
service teachers “interpret new information and fit it into existing belief schema” (Causey, Thomas, & Armento, 2000, p. 34).

The literature – dominated by English-language publications – suggests that most music teachers are of European descent (Delprit, 1995; Nieto, 1992, Thompson 1998, Woodford, 2002). In addition, Woodford notes that it is middle-class students who are “more likely to be admitted to and succeed in music teacher education programs by virtue of possessing superior knowledge of the Western musical canon and of appropriate behaviour in those musical contexts” (2002, p. 679). With such demographics, it is reasonable to question if music education majors possess the knowledge and experience to be successful teachers in a diverse musical society (Bowman, 1994; Roberts, 1998; 2000; Rose, 1990, Woodford, 2002) and to be empathetic to, and enthusiastic about “musics with which they have had little if any identification and practically no experience” (Reimer, 1998, p. 76).

Negative responses may occur when teachers identify musics as belonging to ‘others’; particularly other social or cultural groups (Brittin, 1996; Drummond, 2010; Elliot, 1990; Fock, 1997; Green, 2006). Green describes this as a type of musical “alienation” (2006, p. 103) which can be experienced by both teachers and students alike. Students are more likely to feel “detached from the practices of music teachers who base their approach on [a monocultural] model of education” (Barton, 2005, p. 96). It is the “binary opposition between ‘own music’ and ‘others’ music’” (Drummond, 2010, p. 118) which Drummond sees as the “result of deep conditioning” (ibid.) and almost impossible to overcome. Drummond (2010) makes a valid and important observation that “the training of music educators tends to encourage them to operate within the dominant paradigm rather than to challenge it” (2010, p. 119). In addition to this perpetuated binary opposition, music educators must deal with “a natural tendency to privilege the music that is ‘theirs’” (ibid.) with an educational system which values and perpetuates only one main learning paradigm.

There is little research that investigates “how cultural disjuncture between music and learners is addressed by learners … and whether it is possible to acquire culturally influenced learning styles which differ from those of learners’ previous learning backgrounds” (Dunbar-Hall, 2006, p. 63). Dunbar-Hall describes the disjuncture between music explored in the classroom and
students’ backgrounds and cultures as problematic, especially when culturally-embedded learning styles and musical cognition – “the result of enculturated ways of listening to, understanding and responding to music” (2006, p. 63) – brought to the classroom differ from those delivered and expected by the teacher. Ultimately, states Woodford (2002), the problem is one of “musical and pedagogical conservatism” (p. 679) in a changing educational world.

Traditionally, knowledge privileged in the music curriculum has been based on the aesthetics of European ‘canon’ which embodies “Western ideals and standards of truth and beauty” (Thompson, 2002, p. 16) and over time, has been afforded status and authority. While ‘other’ musics have been included in the music curriculum, they have traditionally been allocated a position of limited power. Thus, viewed through the Western lens, ‘other’ musics are offered little potential for challenging the ‘canon’ (Boataeng as cited in Grant, 1992; Bourdieu as cited in Rose, 1995; Edgar, Earle & Fopp, 1993; Giroux, 1988; Thompson, 2002). Thompson suggests that it is the language of tertiary music education which could be “working to construct binaries of world music in opposition to European music” (2002, p. 14). Thus, ‘teacher talk’ is an important force in shaping the music curriculum, as it influences students’ perceptions of the role and hierarchy of various musics explored (Rowe, 1998).

Educators often approach the study and practice of ‘other’ musics as “coming from different places, having a different musical function and requiring a different pedagogy” (Thompson, 2002, p. 19), and this may reinforce the status of these musics as ‘different’ and thus deserving of a marginal place in the curriculum (Thompson, 2002). Contrastingly, Thompson notes that ‘different’ may also have positive connotations. She points out that musical experiences “which offer something slightly ‘familiar’ yet exotic, are enjoyable, affirming, and more likely to be accepted” (2002, p. 19). Such musics are usually those which have been influenced by the ideals and aesthetics of Western music (Fung, 1994, 1996, 2004). Musics with less familiarity and connection to Western music are often deemed too dissimilar and thus not accepted by students. While world music may be valued for its interesting difference, there may be a point at which ‘difference’ gains negative connotations if it is too far removed from the dominant model (cf. Rajan & Mohanram, 1995; Schippers, 2010).
The Transmission of Cultural and Musical Values and Bias

Shehan explains that elementary school children “deeply internalize aspects of their sub-culture through parents and siblings who show them explanations of phenomena and distinctive ways of carrying out life processes” (1987, p. 17). Children then accept these stereotypes and may develop distrust of those who differ from their perceived notion of what it culturally acceptable (Apple, 1982; Bourdieu & Passeron, 1977). All students enter the music classroom with a set of prior cultural and musical experiences. These experiences may, however, bear little resemblance to those offered at school (Preston & Symes, 1997; Sargent, 1997). The teaching and learning of music involves processes “which happen both consciously and explicitly, and unconsciously and implicitly” (De Jager, 1974, p. 164). De Jager urges music educators “to become aware of those non-musical, but influential aspects of their work and to take into account the fact that music is made, performed and listened to by human beings who are culturally conditioned as well as socially controlled in much of their behavior” (1974, p. 165).

Westerlund writes that modern ‘Western thinking’ “has often been blind to its own cultural basis and colonialist features” (1999, p. 94). With this in mind, it may be difficult for music specialists to deliver a truly multicultural perspective as “the particulars of one’s own music masquerade as worldwide universals, and, as an almost automatic reflex, distort not only one’s own understanding of one’s own music but all others as well” (Seeger, 1977, p. 4). Sands suggests that “because we have a tendency to teach the way we were taught and value what our teachers demonstrate and the materials they choose to present to us, challenging values can be difficult” (1993, p. 18). As Beynon (1998) notes, applicants to undergraduate teacher education programs “have already spent about 15,000 hours observing teaching and learning and may already be socialized” (p. 83) to cultural norms and expectations.

Rose (1995) concedes that music teachers often “mirror in their practice traditions and methods which they learned or acquired in their own formal music education” (p. 46). Even Jorgensen acknowledges her subjectivity when viewing music of other cultures. “When I look into another’s society, I cannot divorce myself from the framework of my own experience and upbringing. I see what I am disposed to see and find common themes that reflect my own values, judgments, attitudes, and perspectives” (2006, p.17). As Barlex and Carre emphasise, “we do not
see things as they are, we see things as we are” (1985, p. 36). Solbu’s admission is more practical: “I cannot escape from my own identity, but I can enrich it” (1998, p. 31).

When cultural hegemony is mapped onto a multicultural-style curriculum, “those whose skills are not of the Western art tradition are inevitably disadvantaged” (Spruce, 2001, p. 124). Indeed, music teachers often pay no heed to the difficulties encountered by students who do not share cultural affinity with the dominant paradigm (Deering & Stanutz, 1995) and ignore “the needs of individual students as they attempt to adapt previous learning styles to what are for them new teaching methods and musical expectations” (Dunbar-Hall, 2006, p. 70). If there is to be a “true emancipation of musical styles” suggests Spruce (2001, p. 127) then teaching and assessment processes need to honestly reflect what is learned musically in context, and be free of values articulated by Western Classical music.

Rose (1991) acknowledges that philosophies about music education “are influenced by outside factors such as economy and politics as well as societal and cultural traditions and expectations” (p. 1). In turn, these factors “impact the cultural and musical beliefs, values and practices of a society and culture” (ibid.). Gramsci (1971) writes that a hegemonic ideology “is incorporated into human consciousness by the shaping of social and cultural practices” and as such, Rose (1991) describes hegemony as “a struggle and incorporation of people’s consciousness” (p. 3). In general, notes Green, for students to succeed in music at school it is “necessary for pupils to accept the superiority of classical music” (2001, p. 53). Understandably, many teachers favour a Eurocentric approach that focuses on Western Classical music, because “this is what they know and find most comfortable” (Legette, 2003, p. 52). It is Campbell (2004), however, who questions the legitimacy of using one system “which fixes European music (and its staff notation) and its pedagogical processes highest in a hierarchy atop the musical expressions and instructional approaches of so many other rich traditions” (p. xvi) as the reference for all music teaching.

Rose’s research reveals that music education in general “serves mainly in the reproduction of both social and cultural inequalities” (1991, p. 5). Problems occur, suggests Woodford (2002) when “people treat human products, including beliefs and knowledge, as sacrosanct and thus immutable” (p. 676). Green highlights how musical ideologies are implanted and solidified in the
education system. By the process of reification, which Green defines as “to attribute an abstract concept with thing-like properties, suggesting that the abstract concept exists, that is unchangeable, universal, eternal, natural or absolute” (2003, p. 3) and then by legitimisation which confirms “that the concept appears to be morally justifiable” (ibid.), ideologies such as the hegemony of Western music in turn help to perpetuate social relations as they currently exist.

Each person is at once a member of several different social groups, depending on cultural practice, educational background, language, religion, race, nationality and geographical location, and these identification factors are in constant flux (Green, 2001). Therefore, Hookey (1994) suggests that we should “recast our approach to multicultural music education as teaching within diverse cultures, not teaching about them” (p. 87). This perspective presents one way to see all of us as ‘other’. Walker (1996a) in taking issue with the contradictory nature of the foundations of multiculturalism has proposed the possibility of developing a music education model in which universal principles can be extracted from diverse perspectives. This is certainly a worthy challenge. Dunbar-Hall simplifies the task, and notes that “on a philosophical level, the main hurdle to teaching from a pluralist perspective might not be acceptance of strategies extrapolated from many types of music and their intrinsic teaching methods, rather the realisation that this is required” (2000, p. 137). Overcoming hegemony and bias in the music classroom will remain a major challenge for teachers, teacher educators, policy makers and curriculum writers.

### Personal Reflection

**Pluralism**

Issues concerning pluralism are not new to music education. However, the more recent effects of globalisation and changing demographics of student populations have made these issues particularly pertinent in the last 30 years. Writing about ‘world music’ as a phenomenon of the late 20th century, I believe that Lundquist (2002) and Walker (2000b) accurately highlight the influence of cultural diversity on political agendas and curriculum development. Considering modern cultural and social contexts, I am in agreement with Jorgensen (2001b), Green (2010) and Westerlund (2002) that music educators cannot, and should not disregard the importance of pluralism.
While the terms *multicultural, ethnomusicology, world music, and cultural diversity* are often used interchangeably, it is important we accurately define these terms and how they relate to music teaching today. With reference to such definitions, I believe that Westerlund (2001) and O’Flynn (2005) make a strong case for the use of an intercultural approach, pointing out that in these times of global fluidity it is essential we acknowledge the dynamic interaction between musics, as opposed to studying musics as discrete entities.

From my experience as a student and teacher, and also as a result of my research, I observe that most teachers attest to including diversity in some form in their lessons (Abril, 2003). While they may profess support for musical diversity in theory, few teachers are aware of practical approaches other than multiculturalism, in which ‘other’ musics are added on to the traditional curriculum. Many educators I have spoken with over the years are not only unaware that there are approaches more advantageous than multiculturalism, but would (I expect) have difficulty envisaging how these options might be applied in practice. With this in mind, I anticipate Schippers’ (2010) continuum will prove to be an extremely useful tool in my research, as it provides a clear overview of the possible approaches to cultural diversity in music education.

**Musical Bias and Hegemony**

Since the initial Tanglewood symposium more than 40 years ago, theorists have noted continuous progress in the area of cultural diversity in music education, as evidenced in research, journal papers, conference proceedings, and most importantly in practice. However, key impediments remain, preventing cultural diversity from becoming the norm rather than the exception in music classrooms. In particular, questions have been raised about the efficacy of pre-service and in-service teacher training and of traditional approaches to music education.

Westerlund (2002) notes that increased research has not impacted practice significantly, as many music teachers are still reluctant to explore and practice musics which employ unfamiliar cognitive systems. In addition, increased research has failed to positively impact school leaders and policy makers to the extent that musical diversity is openly supported in school communities (Sæther 2008). With this in mind, Drummond (2005), Kwami (2001), and Schippers (2006b) indicate that perhaps the greatest obstacle to pluralism in music education today is the hegemony of Western music. For all the rhetoric to the contrary, I observe that Western Classical music
appears to be the most valued and most worthy of transmission. My personal and professional experience certainly lends support to these allegations. In many of the educational contexts with which I have been involved, Western music is the most dominant music and Western forms of transmission are almost exclusively used.

Dunbar-Hall (2000b) and Elliot (1995) reason that music has always been multicultural in essence and thus teaching activities should always be arranged around music in cultural context. I am in agreement with both concerning music’s nature as essentially multicultural, but do not assume that this will naturally lead to all teachers considering it as such. Despite the plural nature of modern societies, it is still possible and relatively acceptable for music teachers to take a monocultural position, never expanding their philosophies, methods or activities in the classroom. Indeed, I have encountered teachers through my research and my own work who have no hesitation teaching programs based solely on Western music genres, and who have no interest in being involved in a more diverse approach.

Currently, the music department at Singapore American School is undergoing a curriculum review. After writing our philosophy and then standards and benchmarks, we are working on unit development informed by the Understanding by Design (Wiggins & McTighe, 2005) method. In writing our units, the music teachers are collaborating to produce ‘Enduring Understandings’, or overarching ideas that we would like students to come away with at the end of their musical education at SAS.

While the majority of music teachers at SAS approach their work from a multicultural or intercultural perspective, it is evident from some of the examples we have been given to guide our unit development, that the hegemony of a Western perspective is still ingrained in current curricula and policy documents. For example, one of the ‘Enduring Understandings’ for the New Hope-Solebury school district in Pennsylvania states that:

- Music is a foreign language. Most of the terms are in Italian, German or French; and the notation is a highly developed kind of shorthand that uses symbols to represent ideas.
- The semantics of music is the most complete and universal language.

Similarly, in an example from New Hampshire:
Music is a universal language to be read and understood. Symbolic language preserves the integrity of the composition.

It is evident from these statements that ‘music’ is understood to equate with Western Classical music and that musics transmitted aurally are seen to be less reliable than those which are notated using Western notation. The fact that these documents were advocated as models of best practice in unit writing, and that these statements did not strike those most knowledgeable in curriculum development as displaying cultural bias, is indicative of the work required to overcome such hegemony in the future.

Teacher Training
As a result of my own experiences, I agree with Teicher (1997) that the only experience most music educators have had with multicultural or intercultural music education is through personal experimentation and not the result of higher education training. It is disconcerting that Wang and Humphries (2009) note that there is as much of a deficiency of courses in musical diversity at the tertiary level as at the time of the initial Tanglewood symposium. While I have personally been able to find programs of study centring on ethnomusicology, and these programs have greatly assisted my understanding of musics unfamiliar to me, I have not been successful in finding methodology courses which would further enhance my ability to teach such musics to my primary students.

As Bowman (2003) and McDiarmid (1990) attest, teachers stand the greatest chance of developing a philosophical grounding in the importance of diversity and the skills of intercultural competence by graduating from a degree which offers compulsory courses in musical pluralism. In addition, as Causey, Thomas and Armento (2000) point out, such a foundation should ideally lead to continued professional development opportunities. There are many reasons for my personal interest in and support of culturally diverse music education, but it has undoubtedly been the many and varied opportunities for in-service education that have maintained such interest and spurred me to increase my knowledge and skills in this area. I have been most fortunate in this regard, but realise that many teachers today do not receive the same opportunities and support in their practice.
In addition to the lack of training in culturally diverse music education, Drummond (2010) notes that it is the qualities essential in developing transformative music educators that are most often neglected at the tertiary level. As such, Schippers (2010) stresses that the development of attitudes sympathetic to cultural diversity as being as important as developing knowledge and skills in this area. Music education programs by the very nature of their structure, philosophies and modes of delivery seem to be more conducive to producing passive individuals who reify, not those that challenge the status quo. This “musical and pedagogical conservatism” (Woodford, 2002, p. 279) is the result of the transmission of musical and cultural bias at the tertiary level, which in turn results from the hegemony of Western music at a societal level. For there to be any impact in changing of attitudes and ingrained cultural preferences and bias, courses which focus on the development of a mind-set supportive of cultural diversity must be part of all levels of teacher training, and supported by continued professional development.

As cultural diversity is far from being considered the norm in today’s music classrooms, I offer that there remains a need for theorists, policy writers, curriculum developers and teacher educators to continue to bring issues of pluralism to the fore.
CHAPTER 6
PRACTICALITIES OF MULTICULTURALISM IN THE MUSIC CLASSROOM

The most accurate way to assess the impact of changes in policy, curriculum development and teacher training on classroom practice is to speak with practicing teachers and to observe what is actually taking place in music classrooms. As Boyer points out, “you can only write so many national reports and pass so many acts by the legislature. Eventually you have to go back and ask what is happening in [schools]” (Boyer as cited in Grant, 1992, p. 240). The following summary addresses practical developments in culturally diverse music education, as well as identifying successes and challenges encountered by teachers.

Practical Implications
Klinger observes that “while most music educators claim to have some ‘multicultural’ content in their curriculum, they continue to struggle with very basic issues” (1994, p. 91). Realistically, suggests Campbell, “few teachers can be expected to make the jump from rhetoric to reality regarding repertoire and method in teaching music beyond their own experience and training” (1994b, p. 73). In 1988, Campbell listed the following obstacles to the successful implementation of culturally diverse music education: “the infrequent offering of world music courses in undergraduate teacher education programs, the perceived absence of teaching materials ... and a general uncertainty and lack of confidence about how to approach and integrate less familiar musics into the traditional curriculum” (1988, p. 24). It is significant that many of these factors are still relevant today and continue to impact teacher practice.

Thus, teachers who attempt to include musical diversity in their lessons are presented with a variety of significant challenges. Many educators profess to support the multicultural agenda but fail to express this support in practice or do so ineffectually. Without adequate teacher training, collegial and administrative support, sufficient factual information and culturally sensitive resources, translating support for musical pluralism into effective and meaningful practice may appear to be an insurmountable challenge. Resolving issues such as breadth versus depth and ensuring cultural sensitivity further complicate the task (Montgomery, 1991).
Teacher Beliefs about Successful Multicultural Practice

Research by Barry indicates that pre-service teachers generally express positive attitudes about their ability to be effective teachers in culturally diverse situations (1996, p. 2). Teicher’s (1997) research also reveals the “positive effects of multicultural music lesson planning and implementation on attitudes of pre-service elementary teachers” (p. 415). Barry cautions, however, that pre-service teachers may possess “unrealistic optimism” (1996, p. 9) about their abilities to cope with culturally unfamiliar situations. While the pre-service teachers in Barry’s study expressed a sincere interest in treating all students equally and had “confidence in their own abilities to transcend barriers of race and culture” (1996, p. 11), it was observed that in general, they found it difficult to put their beliefs into practice.

Lundquist (2002) reminds us that positive teacher attitudes do not always equate with successful practical outcomes. She provides evidence relating to teachers’ experiences with multicultural music instruction, which suggests “a higher-than-expected chasm between teachers’ beliefs, as reported by them and their instructional practice” (2002, p. 635). These results indicate that “although teachers speak supportively of incorporating the musics of other cultures in their classrooms, many either do not get to it … or do so superficially” (ibid.). It is evident that special training can enhance teacher knowledge and awareness, but also that pre-service teachers need extensive guidance to be able to apply what they have learnt, particularly when they are confronted with people and situations that differ from their own experiential framework (Barry, 1996).

Cultural Competency and Issues of Breadth and Depth

Jorgensen (1998) notes that much of the feel-good talk about musical multiculturalism neglects to recognise the many real difficulties involved in respecting the practice of diverse musical cultures, including the development of cultural competency and the significant tensions created between achieving curricular breadth and cultural depth (p. 77). Regarding the development of cultural competency, Elliot suggests that “people do not immediately understand, appreciate, or enjoy the musics of other cultures” (1989, p. 11). Some theorists believe that music is “so ingrained in a culture that it is not possible for people who are not of that culture to understand it” (Hall, 1998, p. 51). Without enculturation (the complex process of acquiring a culture) suggests Campbell, “we simply cannot know fully the meaning of these ‘other’ ‘foreign’ musics”
Draisey-Collishaw agrees that “culturally-specific perceptions of the intrinsic purpose of music exist, making it difficult for individuals from one culture to understand the function of music from another culture, let alone the meaning of the music” (2004, p.18). Yet Schippers (2010) argues that “many musics travel remarkably well” (p. 54).

Music is reliant on those culturally-influenced traditions which shape it and contribute to implicit understandings shared by performers and audiences (Abril, 2003; Barton, 2001; Blacking, 1995; Dunbar-Hall, 2006; Laskewicz, 2003; Perlman, 2004). Writing as an ethnomusicologist, Nettl (1992, 2005) offers that “with study, effort and practice, outsiders can penetrate a music, but they will probably never understand it as it is understood by the cultural insider” (1992, p. 4). Blacking suggests that “there is no harm in hearing music in our own way, and it may be more realistic to admit that we can never hope to do more than that. Nevertheless, because music is a shared experience about which there is at least some agreement within a given social group, there is a level at which its significance can always be known to an inquiring outsider” (1980, 195). What might be agreed upon is that music is “not acultural” (Dunbar-Hall, 2006, p. 69) and that “there is no consensus on how music educators might respond to the challenge of providing music education for a multicultural society” (Hookey, 1993, p. 37).

According to Thorsen, cultural identity “expresses a flexible complex whole with many dimensions and alloys” (2002, p. 2). Kwami suggests that enculturation, or the forming of such a cultural identity, should ideally take place in its original context. Thus, it is unreasonable to expect teachers to gain depth of understanding in a musical culture without opportunities to acquire cultural knowledge and skills from an emic perspective (2001). Nevertheless, concedes Kwami, “it should be possible for teachers “to genuinely attempt, first, to understand the music concerned on its own grounds, and then to reinterpret it on their own terms, in a sensitive way” (2001, p. 145).

Assuming this to be the case, one of the initial obstacles for teachers is deciding on which musics are culturally suitable for reinterpretation in the classroom, and to what extent these musics can be explored with children (Bartolome, 2011; Walker, 2000a). Elliot (1998) acknowledges that practically some musical cultures are simply “more appropriate than others educationally” (p.
15). Kwami (2001) agrees that some musics are too closely linked to particular religious or cultural conventions and should be avoided.

Biernoff and Blom (2002) report on the experiences of culture bearers in Sydney, Australia and their perceptions concerning the learning and teaching of non-Western musics in the classroom. The authors interviewed Indigenous musicians, and members of a Turkish ensemble and an Afro-Caribbean Steel Pan ensemble. A member of the Turkish group expressed his support for students learning to play Turkish instruments, but only if they were played “in the proper style” (p. 27). All musicians interviewed spoke of the need for their musics to be “accurately known and therefore accurately absorbed into the outsider’s musical world” (ibid.). They recognised that for this to be possible it would require a deep level of interest and commitment from the students.

Biernoff and Blom’s research project found that teachers were willing to share their musical cultures because “what they were teaching was a shareable musical style within a culture” (2002, p. 27). Their interviewees referred to certain musics such as the trance-inducing rhythms of the Yoruba Shango ceremony and other musics that had a religious aspect, as being particularly unsuitable for transmission in the classroom. From these interviews, Biernoff and Blom gained insight into identifying the types of musics which might translate well into the contemporary music classroom. A specific outcome of their research was identifying that a deeper level of learning leads to a “double engagement with aspects of music and culture” (p. 25). From this they have proposed that the following formula can be a predictor for successful culturally diverse experiences in the music classroom:


Jorgensen (2001b) and Santos (1994) acknowledge that value judgments concerning what musics are worthy of exploring are an unavoidable part of the choice teachers have to make. Jorgensen believes that it is imperative we take into consideration our students’ needs, interests and skills, our own training, and the cultural contexts in which we teach, to ensure that there is a match between these factors and the musics we decide to introduce in our classrooms. Green too, believes that teachers need to be “continually sensitive and responsive to the social groups and personal musical meanings, values and identities of their pupils” (2001, p. 58).
As it is an unrealistic expectation for teachers to become proficient musicians in every musical culture (Abril, 2006; Banks, 1991; Bartolome, 2011; Thompson, 1998), issues of breadth and depth become pertinent factors in the initial stages of such decision making. Theorists and practitioners have made recommendations to support teaching both a wide survey of diverse musical cultures and also the attainment of in-depth knowledge of a select few (Campbell, 2001b). For teachers to make an assessment of these perspectives, it is essential they are presented with research outlining the advantages and shortcomings of each approach. A selection of such perspectives is presented here.

When advising pre-service teachers to “teach from a place of cultural mindfulness” (p. 29) Bartolome (2011) suggests exploring a wide range of musical cultures through guided listening activities and performance on classroom percussion instruments. While such activities do not advance musical mastery or cultural depth, Bartolome believes it is important to use classroom instruments to “actively engage students and spark interest in world musics” (ibid.). Swanwick (1994) promotes a series of musical geography lessons, in which the musics of different regions are surveyed in relation to one another. Through this method, students are said to gain the ability to identify “sets of sound” (1994, p. 225) in order to develop a “sketch map of where music can be found and how it ‘goes’” (ibid.). Through this, Swanwick has two goals: the achievement of a comprehensive knowledge about world musics (breadth) and the desire to view musics from the inside (depth).

Jorgensen doubts, however, that such models solve both concerns of breadth and depth. She argues that although students may possess a conceptual grasp of the music being presented, “if they do not see how it was made and what is involved in doing it, they may be insensitive to many of its nuances” (1998, p. 79). Jorgensen also reasons that if one does not take the time to be familiar with the procedural knowledge of a musical culture, then Swanwick’s goal of an in-depth, emic experience will not be realised. O’Flynn stresses that cross-cultural diversity in music education “is much more than a matter of broadening repertoire and introducing students to a variety of musical traditions” (2005, p. 196). Learning about the music of other cultures agrees Draisey-Collishaw is “not as simple as exposing a student to multicultural music, briefly analysing its musical components, and giving a little background about the song, before moving on to the next topic” (2004, p. 17). Indeed, such a general survey of the world’s musical regions
would be illogical, suggests Draisey-Collishaw, as it would be impossible to find one work to represent “all of the unique idioms, forms, genres, eras, and philosophies, not to mention subcultures” found in representative regions (2004, p. 20). Draisey-Collishaw declares these sorts of attempts to generalise world musics “an insult to the integrity of each culture’s music and promotes the stereotypes that multicultural education seeks to dissipate” (ibid.).

Other theorists advocate for the exploration of a limited range of diverse musics. Abril suggests teachers aim to construct “music lessons that provide students with in-depth and meaningful experiences of music as a social practice” (2006, p.40). Music education, offers Elliot, “ought to be centrally concerned with inducting students into a reasonable diversity of cultures during their educational careers” (1996, p. 6). More importantly, he believes our central responsibility is to “deepen students’ musicianship” (1996, p. 5) through building music education curricula “on a foundation of several closely related music practices” (ibid.). Revisiting culturally-related styles of music over the primary school years allows students to gain a deeper involvement in a musical culture over time, and in accordance with their social and musical maturity.

Bimusicality, a term coined by ethnomusicologist Mantle Hood, is used to describe those musicians who have “an understanding of and are also proficient in, the technical requirements and stylistic nuances of two distinct musical systems” (O’Flynn, 2005, p. 198). In his important article The Challenge of Bi-Musicality, Hood (1960) describes the musicians of the Japanese Imperial Household as a true example of being bi-musical, as they were trained since childhood in both Gagaku and Western classical music. Jorgensen concedes that at best, music teachers may become musically bilingual or possibly trilingual (2003, p. 203) for it takes a substantial amount of time for a musician to develop proficiency in one musical culture, let alone develop skills and knowledge as a musician in multiple traditions. To aim for bi-musicality may present an ideal compromise, as it would enable music students to gain a deeper knowledge of two distinct musical systems in addition to encouraging music educators to deal with intercultural issues, such as honouring culturally sensitive performance and transmission processes as well as allowing communication between these musics.

Issues of Authenticity
Bowman (1993) warns that we “must weigh the purported advantages of diversity against the
potential for superficial dabbling” (p. 28). Johnson (2000) questions to what extent should classroom music teachers concern themselves with issues of authenticity. If one were to take the purists’ view, argues Elliot (1998), “we should stop teaching most types of music (including Bach’s music) because we cannot teach most musical practices with complete understanding and authenticity” (p. 14). Klinger (1996) poses a highly relevant question: “who determines what is the most authentic musical and cultural representation?” (p. 11). She points out that “two individuals from the same ethnic group may interpret the same piece of music quite differently”, and argues that “multiple authenticities, equally legitimate, yet different from each other can and do exist” (1996, p. 197). Campbell writes that “the search for the big ‘A’ often becomes a confusing pursuit of so many musical strands” (1994a, p. 27). She simplifies the task by suggesting that “whatever a group of people claim as their music is their music” (ibid.).

Authentic musical experience, concurs Swanwick, “occurs when individuals make and take music as meaningful and relevant for them” (1994, p. 219).

Lundquist relates that authenticity has been “a concern from the earliest discussions of cultural diversity” (2002, p. 633). If it is virtually impossible for one outside the culture concerned to have an in-depth feeling for the culture-specific nuances of a type of music, is it our place as music teachers to even begin to expose our students to musics of diverse cultures? (Draisey-Collishaw, 2004; Hendron, 1999; Skelton, 2004). To this question, Nettl responds with a definite ‘yes’. “Emphatically, it is better to know a little than nothing. The first thing our students need is to get a sense of what’s out there” (1992, p. 5). Nettl (2010) maintains this perspective today, although he recognises that many music educators try to help their students enjoy the music of other cultures “by making it more like their own – adding harmony or piano accompaniment, simplifying rhythm, and so on” (p. 2). When introducing students to unfamiliar musics, Nettl suggests that teachers “ought to go beyond finding efficient ways of imparting and internalizing the sound of the music, the notes, if you will, and include an understanding of concepts intrinsic to it – concepts such as oral transmission, or of the existence of a song in many variants” (2010, p. 5). Teachers should find Nettl’s support encouraging. Even with limited cultural competency, it is possible for teachers to gain the confidence to further educate themselves into the practices of a musical culture in order to represent it and replicate it with sensitivity in the music classroom (Schippers, 2010).
In the pursuit of cultural proximity Abril (2006) and Goetze (2000) emphasise the necessity for teachers to consult with culture bearers for contextual information and appropriate methods of transmission and performance. Even with assistance from culture bearers, however, it may not always be possible, nor desirable, to replicate musics authentically in the classroom. It is important for teachers to remember that when musics move from one context to another, aspects of performance and transmission may also change (Schippers, 2006a; Santos, 1994). Therefore, whatever style of world music is taught, offers Fung, “the musical and social context of the music naturally becomes a classroom context” (1995, p. 39).

Culture, suggests Swanwick, is “not merely transmitted, perpetuated or preserved but is constantly being re-interpreted” (1994, p. 222). Noting the tension between continuity and change, Swanwick (1994) writes that “it is essentially human to be at once an inheritor … and an innovator, creatively striving with or against tradition” (p. 223) and that for all practical purposes “the ‘authentic’ lies in the space between individual aspiration and cultural tradition” (1994, p. 226). Thus, when musics blend interculturally or transculturally, the resulting syncretic genres should also be included in the school curriculum as they “are no less authentic than those who have ostensibly been fixed through time” (Szego, 2005, p. 214). However, Szego emphasises, this does not provide music teachers free license to ignore matters of cultural context, as the hybridisation of cultures does not mean “that anything goes – it is still possible to misrepresent [the cultural roots of such musics]” (ibid.). Even though some flexibility is necessary when musics travel outside their original contexts, it is essential that musics retain their essential elements so they can be traced to their original source (Kwami, 2001). Integrity is possible, states Kwami, when participants are confident and knowledgeable about the music concerned (ibid.).

While authenticity is indeed an important factor in the context of preserving tradition, there is a concern that “its very concept is founded on the idea of cultural stasis, a belief that has been refuted by modern scholarship and the very dynamic nature of living traditions” (Santos as cited in Klinger, 1996, p. 157). Giroux writes that “as we move into an age in which cultural space becomes unfixed, unsettled, porous, and hybrid, it becomes increasingly difficult to either defend notions of singular identity or deny that different groups, communities, and people are increasingly bound to each other in a myriad of complex relationships” (1994, p. 40). The notion of authenticity for non-Western musics suggests Jones, creates a musical caste system “where
Western musicians are free to experiment, grow, and appropriate or misappropriate the musics of ‘natives’, while the ‘natives’ are expected to remain authentic” (2007, p. 7). Jones urges us to avoid reinforcing this kind of caste system in classrooms “through well-meaning but misguided emphases on ‘authenticity’ that might result in our students maintaining a similar hegemonic role in dictating what the ‘other’ is allowed to be” (ibid.).

Szego proposes that “while ‘authenticity’ is a very valuable guiding principle, it is a rather elusive object” (2005, 214). She suggests that our goal as music educators with a multicultural mandate is to be “cognizant of what we are doing by teaching the music of cultures other than our own, and of who and what is being represented, and how these representations might be interpreted” (ibid.). Campbell agrees that “when music is treated respectfully, with ample time given to its study, it is often a sense of pride for people from a culture to hear their traditions – or new expressions reminiscent of their traditions – performed by those who have given time and energy to it” (2004, p. 193). These experiences, suggests Campbell, “can touch both cultural insiders and students in ways that are deeply fulfilling” (ibid.). The challenge for music educators, suggests Schippers (2010), “is to develop an understanding that is sensitive to culturally diverse realities but workable within specific educational environments” (p. 41).

**Issues of Curriculum and Resources at the Primary Level**

Temmerman writes that “the primary school years have been shown to be significant in the development of lifelong attitudes to music” (1997, p. 26). Palmer (1997) believes that “multicultural music ought to be a part of all teaching of music from kindergarten through advanced university levels” (p. 98). It should be of concern to all involved in the music education of children that opportunities for practical instruction in diverse music cultures remain minimal at the primary level. Writing about world music education in the Canadian context, Hess (2010) points to a lack of opportunities for primary students to be involved in the practice of a variety of musical cultures. She cites the *The Ontario Music Curriculum* (Government of Ontario, 1998) as the greatest obstacle. The curriculum is solidly based on Western music concepts, despite several expectations in the curriculum which require students to study music from different cultures. These expectations are, however, “in the minority and are vague at best” (2010, p. 24). Of the 19 expectations, Hess notes that “none of them pertain specifically to world music” (ibid.) as the
curricular emphasis is “clearly on notation and learning to sing or play a Western instrument” (2010, p. 24).

Limited resources and a lack of professional development for teachers, notes Hess, are important reasons why world music ensembles are more likely to exist at “secondary, post-secondary and community levels” (2010, p. 23). In any country with compulsory primary music education, it is rare to find non-Western ensembles as established groups, and which enjoy a similar level of support and prestige as ensembles of Western nature (such as bands and orchestras). This is a significant observation, and Hess believes the lack of practical opportunities at the primary level to be representative of underlying philosophical issues which are expressed in terms of insufficient and ineffective practical opportunities. Benham asserts that many teachers and teacher educators believe addressing cultural diversity in the primary music classroom to be “more of a materials issue than it is of developing teaching methods and styles that are culturally diverse” (2003, p. 25). Merely providing teachers with a set of multicultural materials and a curriculum does not assist them to develop the skills, understanding and professional philosophy to be able to work within culturally diverse settings.

**Extra-Musical Benefits of a Multicultural Approach**

Increased interest in multicultural education, notes Edwards, “raises questions regarding student outcomes and learning” (1996a, p. 62). While difficult to quantify, it may be argued one of the most important and long lasting benefits of exploring the arts of a variety of cultural groups, is the resulting increase in intercultural understanding and empathy, and the reduction of prejudice. Teaching music as culture may allow students to begin to know the inner workings of a cultural group, to gain an understanding of how others view themselves, and how they think in terms of sound (Volk, 2002). The development of democracy, tolerance, patriotism, racial understanding and world peace are additional common reasons for the inclusion of multicultural musics in the classroom (Alkoot, 2009; Skelton, 1994; Thompson, 1998). In the light of events such as September 11, 2001, Woodford suggests that “there can be no more important educational task than helping children simultaneously explore and shape their world in pursuit of mutual understanding, reconciliation, respect, and forgiveness” (2005, p. xvii).
Campbell notes that “despite the profusion of literature on multicultural music education, there is little evidence that specific approaches do what they are intended to do” (1994b, p. 74). Although the teaching of world music is assumed to inculcate respect for other cultures, “very little research has so far been conducted to ascertain how successful the multicultural music curriculum is being in furthering inter-ethnic tolerance and understanding” (Green, 2001, p. 57). The research that does investigate the validity of assumed benefits of multicultural music education presents some conflicting findings.

In 1992, Jordan noted that there was some evidence to support the development of positive attitudes resulting from “students’ active participation in culturally diverse music-making” (1992, p. 741). Yet, writing in 1994, Campbell observed that there was “virtually no assessment or research studies on multicultural music education” (1994b, p. 74). In 1996, Edwards too, found no quantitative studies which addressed either musical or non-musical achievement resulting from instruction in diverse musics. Still, many teachers claim to have witnessed their students experience a greater understanding and empathy in their everyday lives as a result of cultural diverse music education (Hudson, 1996; Thompson, 1998). Elliot points out that “regardless of the philosophy we adopt, we rarely offer evidence to support it. Music educators are chronic bandwagon jumpers and more often than not the arguments we offer to justify public school music are based on expediency and wishful thinking” (1983, p. 37).

Shehan highlights that teachers frequently assume that collaborative projects in the study of multicultural music genres will provide “an understanding and appreciation of the music and its people” (1987, p. 17). Volk is of the belief that qualitative research since 1985 has shown that multicultural music education in general “has had a positive impact on students’ attitudes toward, and knowledge about, other cultures” (1998a, p. 92). Loza goes further to suggest that “experiencing people’s musical expressions may be one of the most direct avenues to intercultural understanding” (1996, p. 59). Cultural diversity in music education, agrees Elliot, has the potential “to advance students’ musical enjoyment, self-growth, creativity and intercultural understanding” (1998, p. 15). According to Campbell (1992b), multicultural music education can be associated with “the development of multiethnic and intercultural understanding ... followed by a lessening of prejudice that comes with knowing and valuing the music of a group of people” (p. 40). Philosophically, Campbell believes that “we stand to be
enlightened by the practices of musicians in other cultures and by their means of musical transmission” (2000, p. 53).

Several studies do provide support for the assumed extra-musical benefits of a multicultural approach. A 1993 survey of music teachers in the state of Maryland revealed the following perceived values of multicultural music education: to “promote respect, tolerance, and appreciation for others in general, and members of different ethnic or cultural groups in particular” (McCarthy, 1994, p. 26); to “help students discover and understand each other’s cultural heritage and cherish their common values and unique attributes” (ibid.), and that it “develops sensitivity to music that sounds different to Western music” (McCarthy, 1994, p. 26). From her findings, McCarthy maintains that “a study of world music in the curriculum supports and enhances students’ ability to think globally in general” (1994, p. 26), and that “an important dimension of a multicultural music curriculum is the students’ opportunity to perform and gain direct musical knowledge of the traditions/styles being studied” (ibid.).

Edwards’ 1996 study of children’s responses to Native American musics was viewed to have increased three specific areas of cultural empathy. Students in all treatment groups reported increased ‘cultural awareness’ (“a cognizance in cultural elements”), ‘cultural sensitivity’ (“affective cognizance or perceptiveness of cultural elements”) and ‘cultural valuing’ (“an appreciation for which is esteemed and valued by the culture”) (1996a, p. 67). Edwards is quick to point out, however, that the qualitative data received in this study “reflect not so much what knowledge and skills the students actually learned but, rather, how they defined in their own terms what they had learned” (1996a, p. 77). Skyllstad’s 1998 study of the positive effects of multicultural music education on interracial relations in Oslo’s schools revealed “a significant increase in the reports of freedom from harassment … and the retention of positive attitudes toward immigration and immigrants” (p. 95).

Marsh’s work with pre-service education students at the University of Western Sydney, Australia was noted to have “positively affected students’ attitudes to the teaching of Aboriginal music in educational settings” (2000, p. 58). Despite the trainee teachers in this study having no or little real knowledge of Aboriginal cultures and possessing stereotypical views of Aboriginal people, a detectable degree of cross-cultural understanding was achieved through personal contact with
culture bearers in the classroom. As the result of their involvement in an Aboriginal performer in-residence program, education students reflected on “their own learning and attitude change” (2000, p. 62) and their plans to “follow-up music experiences relating to Aboriginal music for young children” (ibid.). Marsh relates that this program achieved “considerable success in changing their attitudes to the importance of teaching Aboriginal music in educational settings” (2000, p. 65).

Marsh (2005) also reports on her findings from a fieldwork project at the Sydney Conservatorium of Music, University of Sydney, which began in 1998. Through this project, trainee teachers recorded and transcribed musical items performed by a non-Anglo-Australian member of the local community. In addition, students were required to interview their informants and research the cultural context of the music studied. Marsh notes that in general, students involved in this project developed a shift in disposition “towards the implementation of a more pluralistic approach to music programs, particularly those directly involving members of local ethnic communities” (2005, p. 40). Marsh reported that the students in the fieldwork projects “completely changed their approach to the teaching of music from one of monoculturalism to pluralism” (2005, p. 45). Through this project, students were able to directly establish “the importance of enabling culture-bearers to take a collaborative role in implementing music education in schools” (ibid.).

Burnard, Dillon, Rusinek and Sæther (2008) point to explicit evidence of the crucial role music education can have in promoting ‘social inclusion’, as do Burnard, Dillon, and Ballantyne (2008) who state that “music education can play a role in facilitating inclusion at both the educational reform level and in classroom practice” (p. 5). Inclusion has many and varied meanings but is defined by Burnard, Dillon, Rusinek and Sæther (2008) as a term “that refers to all children achieving and participating, despite challenges stemming from poverty, class, race, religion, linguistic and cultural heritage or gender” (p. 110). Woodford (2005) suggests that music educators have an obligation to become more inclusive and proactive in their practice. The role of the music teacher according to Woodford “is not simply to replicate existing standards or conditions” (2005, p. 89), but rather “to foster and guide personal and collective musical growth through shared and cooperative social experience” (ibid.).
Citing one of several comparative case studies, Burnard, Dillon, Rusinek and Sæther (2008) report on the successes of one teacher in Australia who, after recognising the limitations of his curriculum, stopped trying to achieve the stated outcomes, and focused on practicing the types of musics the students valued. This shift “from an outcomes-based music pedagogical approach to a meaningful engagement model” (p. 115) produced positive changes in social relations at the teacher’s school and led to a more inclusive relationship with the community (p. 115). Data collection on the influence of music education on disaffected learners in England has been recorded by Burnard (2008). In this study, Burnard interviewed music teachers from three comprehensive schools in the east and south-east regions of England. These schools were included in the study as they served particularly disadvantaged students of poor socioeconomic backgrounds. The focus of Burnard’s study was on the effects of cultural domination and exclusion, and the point to which music can foster inclusion and reengage disaffected learners.

Burnard found that the music teachers in this study made a concerted effort to “meet individual students’ needs” (2008, p. 71). These teachers believed that disaffected students would reengage if they experienced learning in “pedagogic settings in which they recognize themselves” (p. 72). Teachers in this study worked towards building positive experiences for their students by displaying musical empathy. The extreme diversity in the classroom settings was viewed by the teachers as “an opportunity rather than a problem” (2008, p. 67). One teacher in particular believed that building a sense of belonging through music was of the greatest importance. He was deeply committed to building connections with the community and established relationships between cultural groups, parents, professional musicians and his school. These agents were “invited to work together to address the issue of disaffection in the school” (2008, p. 68) which resulted in “connecting, extending and building a sense of community” (ibid.) for the disaffected learners.

Campbell asserts that in these times of global connectedness we cannot avoid paying attention to the rich diversity in our classrooms, nor deny our students opportunities to “grasp the unity within the diversity of musical expressions belonging to all the world’s people” (2000, p. 52). Musical diversity, emphasises Campbell, “is vital to a well-rounded music program” (1988, p. 23) and so for music education to be truly comprehensive, it must be inclusive and global (Kwami, 2001). Ballantyne and Mills (2008) suggest that teachers are “integral to making a
difference in these times of increasing student diversity” (p. 78). Westerlund advocates for pluralism in music classroom as it “strengthens rather than weakens the multiple aims of music education” (2002, p. 29).

**Cultural and Musical Identities**

Attempting to be inclusive and doing justice to cultural diversity in music classrooms often presents problems of assumed cultural identity. Identity, suggests O’Toole, is the process of becoming who one imagines oneself to be or not to be (2005). It is important for teachers to respect that identities are unstable, “because they are always in process” (O’Toole, 2005, p. 299), and that “music is one of those sites of identity that is engaged in the process of identification” (ibid.).

Teachers may ask if it is most beneficial to respond musically to the ethnicities of the students they teach or to introduce their students to unfamiliar musical cultures to achieve musical breadth (McCarthy, 1998). These decisions involve presumptions on the part of educators, however, which may not be accurate (Grayk, 2004; Kelly & Weelden, 2004). Teachers may assume that their students are familiar and identify with the culture of their parents and ethnic community. Ethnic and familial culture may not in fact, be relevant to students’ sense of self at all, and students may not identify with any particular cultural identity we choose to attribute to them.

Research suggests that current youth culture may be the predominant influence (Allsup, 2003), and musics from this culture may be what students identify with most strongly today. Sæther (2008) reports her findings from the Social Inclusion in Music education (SIM) project, which recorded the voices of students in two multicultural schools in Malmö, Sweden. Sæther visited these schools in 2004, and noted with surprise that the musics taught did not relate to the ethnic origins of the majority of students at these schools, who were predominantly immigrants from the Arab states and Yugoslavia. The music Sæther heard in the classroom was in fact “multinational, global youth music” (Sæther, 2008, p. 27) and not the variety of styles and genres stated in the school curriculum. The instruction at this school did not relate “to the most common arguments for intercultural music teaching; for example, that the children should play music from their own culture” (Sæther, 2008, p. 30).
Sæther identified this to be a discrepancy between policy, curriculum objectives and practice, however after interviewing the music teachers concerned, she learnt that music from the students’ cultural backgrounds was in fact not neglected, but that the students did not express the desire to experience music from their own ethnic cultures. She noted that the music explored in class did indeed relate to the students’ own culture; specifically the global youth culture.

Sæther’s work highlights an important observation about problems for those living between two (or more) cultures. Teachers expect that students should present an observable cultural identity. However, Sæther (2008) notes, students straddling two or more cultures are often actively involved in creating unique cultural identities based on their unique circumstances.

While music teachers should make every effort to understand their students’ complex cultural identities, Kushner advocates that they remain flexible in their instruction so as to be sensitive to the specific nuances of these identities. Kushner’s work with school children in Britain (1991) reports on one such case study in which it was observed that some Muslim children were required to negotiate conflicting messages from home and school cultures about the merit of making music. At home, Muslim students are often taught that singing and playing instruments is morally suspect, while their non-Muslim teachers naturally encourage participation and creation (Szego, 2005, p. 202). Teachers must be mindful of the position students are placed in when moving between two or more very different cultural worlds, and be able to plan activities which ensure students feel safe and included. Rose’s recommendation is for teachers “to respect the consciousness and culture of their students and to create the situation in which students can articulate their understanding of the world” (1991, p. 3). Importantly, teachers should allow students “to construct their own musical identities rather than handing them ready-made” (Woodford, 2001, p. 81), while at the same time also “helping them to ‘let go’ and see the universal” (Woodford, 2001, p. 83).

O’Toole (2005) presents opportunities for his trainee music teachers to be engaged in critiques which create awareness of and spaces for multiple identities. She uses the following questions with her pre-service teachers to help them “think outside the boundaries of our rigid educations” (p. 306):
• What sense is being made out of this musical moment by the individual, those involved, competing discourses, etc.?
• Who created the standards by which this music is performed?
• How have these standards become hegemonic across music? In other words, how do these standards create desires for certain types of musicing and not others?
• How can performers see their position within existing structures, histories and discourses and be able to respond from somewhere else? (2005, p. 306).

The revised 2010 ISME Policy on Musics of the Worlds Cultures referred to above also makes suggestions for teachers in order to create awareness of the issues raised by cultural diversity and cultural identity. The policy suggests that all music educators “continually examine their practices in terms of choice of material, ways of learning and teaching, and underlying values” (International Society for Music Education, 2010, p. 8). The policy also provides detailed practical recommendations for teachers in these areas, to highlight awareness about “successful, inclusive practices” (ibid.). These include:

communicating with culture bearers and community musicians; seeking and taking part in in-service training and professional development; learning, practicing and concentrating on a few musical cultures over a period of years; remaining aware of issues such as tradition, authenticity and context without allowing them to suppress practice; being conscious of the many different ways of learning and teaching musics; and finding ways to challenge and address shortcomings in curriculum and pedagogical approaches. (International Society for Music Education, 2010, p. 10)

Noting that changes in practice are directly influenced by changes in policy, teacher training and curriculum development, ISME makes the following recommendations:

- **Governments** are invited to design policies and facilitate education programs that represent a global perspective based on equality of all musics, creating a place for the individual and the communities at large, local and the global, the familiar and the unfamiliar.
- **Training institutions** are invited to examine and adapt their training programs to ensure that future music educators have the tools to address the cultural diversity that will be the reality of their professional lives, ensuring experiences, expertise and resources are made
- **Schools** are invited to consider their music education program as part of their responsibility to nurture future generations of creative, tolerant, and culturally aware citizens, and apply resources to empowering teachers and students to celebrate cultural diversity.

- **Teachers** are invited to assess their own confidence and skills in dealing with cultural diversity, and enthusiastically pursue more inclusive ways to address and contextualise the music of the pupils, the environment, the nation and indeed the whole world.

(International Society for Music Education, 2010, p. 11)

By providing pre-service and in-service music teachers with a set of tools such as those outlined, music teacher educators can assist teachers to negotiate multiple musical and cultural identities and ensure that they approach their curriculum design and lesson planning in a manner that is reflective of their individual teaching and learning situations.

**Personal Reflection**

**Getting Started: Problems and Solutions**

After reviewing the literature on practical outcomes of culturally diverse music education, I have come to the realisation that the literature mirrors my experiences. My personal journey began with the intention to make my lessons applicable to the body of students I was teaching. Almost immediately I was confronted with a variety of problems and no immediate solutions. Knowing where to begin was a challenge. An absolute lack of training in this area was the biggest hurdle. I wished to learn from more experienced teachers. However, I did not know how to identify such individuals, nor if there were specific teaching methods which would assist me in developing lesson plans. It is fortunate that my school supported me by providing instruments, resources and professional development, although it did take over five years for the music department to acquire and house our Javanese gamelan.

Time has been a significant factor in me better understanding what it takes to develop age-appropriate programs in musical diversity. It has only been through years of accessing the literature as a personal endeavour, that I have come to better understand the philosophical
reasoning underpinning culturally diverse music education, progress made in the field, and the most pertinent issues. I acknowledge that had these factors been addressed in my tertiary training, my journey would have been significantly less arduous and time consuming.

I have seen that many teachers profess to support multiculturalism in theory but are unable to translate this support into effective and meaningful practice. The obstacles listed in 1988 by Campbell such as a lack of attention to diversity at the tertiary level, the perceived absence of teaching materials, and an underlying lack of confidence about how to bring ‘other’ musics into the curriculum, are still experienced by many teachers today. Campbell (1992b) notes that despite these challenges, notable progress has been made in multicultural music education over the past twenty years. Others such as Teicher (1997) and Klinger (1996) caution that while many teachers speak positively about the value of multicultural music education, the practical difficulties teachers experience make for a disparity between goals, perceived practice, and actual practice. Indeed for some educators, it may still be significantly easier to continue with a program closer to the monocultural end of Schippers’ continuum than to overcome these obstacles.

Teicher (1997), Robinson (1996), Navarro (1989) and Lundquist (2002) point to a lack of adequate teacher education in cultural diversity as being partly responsible for ineffective or superficial teaching practices. Tertiary programs which pay little or no attention to the teaching of culturally diverse music forms, notes Robinson, do not make an impact on pre-service teachers. Consequently teachers may pay mere lip service to the importance of multicultural education, or may justify that a standard Western approach is satisfactory for all students in all situations. From my observation of music lessons in a variety of educational settings, the root of many of the issues mentioned is the lack of an established theoretical base experienced by teachers and teacher educators alike. Thus, one of the many desired outcomes of this thesis is that I acquire the skills and knowledge to craft and teach tertiary courses which might enable pre-service and in-service teachers to deal effectively with the major issues involved in culturally diverse music education.

With the intention of better educating myself in this area, I have found it particularly difficult to benefit from tertiary programs which focus specifically on cultural diversity in the primary classroom. Indeed, I am not aware of any such programs in either Singapore or Australia. For
cultural plurality to be the norm in music classrooms, it must be the norm in pre-service training and not additional to it, lest teachers view multicultural music education as a separate entity to mainstream music education. Considering cultural diversity as an add-on in the curriculum provides little incentive to include more than a basic coverage of ‘other’ music styles. When teachers are obliged make a concerted effort over time to search for ways of expanding knowledge and gaining additional skills, initial enthusiasm for teaching culturally diverse musics becomes considerably diminished. Henderson (1993) makes a bold but fitting suggestion that it should be an aim for all schools of music education to be able to demonstrate competence in multicultural music education as they do in Western music studies. I believe this to be a worthy goal.

**Cultural Competency, Breadth, Depth and Authenticity**

As stated, the ISME (1996) policy does not advocate the study of any one music nor any particular teaching or learning system over another. In my experience as both a student and teacher, however, this is not the reality in many countries, including Australia and Singapore. Often diverse music cultures are taught through a Western lens, using popular Western-based teaching methods. Consequently, culturally appropriate transmission and performance practices are neglected. Westerlund (1999) highlights that although there has been increased interest in school systems supporting the inclusion of culturally diverse musics, unfamiliar cognitive systems are often over-looked or not supported as being as important as the music itself. It is the assumption that multiculturalism can be taught through a universal methodology that leads to some musical cultures being represented inaccurately.

Music teachers new to Singapore American School who have graduated from programs in the U.S.A. typically base their teaching on Western methods such as Orff and Kodály, as these are the methods they have been trained in and which they feel most confident employing in the classroom. Often they assume these methods to be suitable vehicles for the teaching of multicultural musics. When teaching Javanese gamelan for example, teachers without the knowledge or training of culturally sensitive methods of transmission and learning will understandably take the role of a Western conductor, counting in groups of four and expecting students to read from scores, which may or may not use cipher notation. The melody may be taught by singing solfege and cultural misunderstandings may occur. While no one can fault
teachers whose only experience has been with Western methods, changing perceptions and expectations can be particularly difficult. If a monocultural approach has not been challenged in tertiary programs, teachers may not see the value, nor necessity of culturally diverse music education, and continue to reify the status quo.

Jorgensen (1998) and Elliot (1989) emphasise the unrealistic expectation for teachers with limited or even extensive experience to be able to provide in-depth coverage of all musical cultures in the curriculum. Campbell (1997), Hall (1998), and Draisey-Colishaw (2004) report the difficulties outsiders have in understanding the function, meaning and cultural nuances of a musical style from an emic perspective. These hurdles are further compounded by matters of authenticity. Quite understandably, teachers may be hesitant to explore unfamiliar musics in case they make serious mistakes with their delivery. Issues of breadth and depth make teachers’ choices more difficult still, especially considering the often insufficient amount of contact time teachers have with their students, and requirements to provide formal presentations on a regular basis (Cain, 2005; Schippers & Cain, 2010).

As a teacher who has encountered many of these challenges, I am encouraged to hear from one so established in the field as Nettl (1992) that he feels it is important for teachers to just begin to incorporate a little more diversity, and not to become too absorbed with issues of authenticity, breadth and depth. Abril (2006) and Szego (2005) agree that while teachers should take the first step, they should be mindful of not misrepresenting the cultural context of the musics concerned. They recommend teachers aim for a degree of cultural sensitivity by bringing culture bearers into the classroom to provide direction concerning what is considered acceptable in a community as far as chosen music, instrumentation and transmission and performance practices. One of the advantages of working at SAS has most definitely been the support music teachers receive in creating relationships with cultures bearers and musicians in the community. We do not have to travel far to hear local groups perform and to take part in workshops. We are also fortunate that Singaporean and visiting international performers are happy to spend time working with both the students and teachers, and often contact us about follow-up visits.

With reference to achieving breadth, I acknowledge Draisey-Collishaw (2004) and O’Flynn’s (2005) concern that attempts to generalise musical regions can become an insult to the integrity of individual musics, and may lead to stereotyping. It is difficult, however, to give students
breadth of experience without making some generalisations. I do not subscribe to the belief that doing so will always result in negative outcomes. There are many similarities between musics from Japan, China and Korea for instance. Allowing students to gain a North Asian perspective can be constructive, as long as specifics are not ignored. At the primary level, the types of concepts that can be taught, and the depth of understanding that can be expected are more simplistic than for middle and high school students. Considering the time allotted for lessons and the necessity to provide an age-appropriate presentation of diverse musics, it is indeed an awkward balancing act to achieve breadth while avoid stereotyping. I have struggled with this issue myself.

After experimenting with a number of different approaches, I believe it important that we give our students a taste of what is out there, while at the same time achieving depth in one or two musical cultures. I employ this reasoning currently in my teaching. My students receive an overview of a variety of musics, but gain depth in two or three musics over the duration of their primary school education. While it has been a common expectation that teachers respond musically to the ethnicities of the children in their classrooms, I am not convinced that this must occur. I aim to widen my students’ perspectives, particularly in relation to non-Western methods of learning and teaching, and this may or may not be through musical cultures that are represented in my classroom. Primary students definitely enjoy learning songs of their peers’ cultures, but they are also open to learning about other less familiar musics. For example, we have very few Indonesians at our school, but learning to play our Javanese gamelan is something students look forward to every year and through which they have gained a level of mastery and ownership. Playing the gamelan has become part of the students’ musical identity. When students travel to Indonesia and see gamelan instruments being played, they feel a musical connection; that the music they hear is ‘our’ music and not music of the ‘other’.

**Intercultural Understanding and Musical Identities**

As Campbell (1994b) notes, music teachers often assume that students are the recipients of certain extra-musical benefits of an education based on cultural diverse music forms. It is not difficult to understand why teachers would assume that the sharing of culture in the music classroom would logically lead to increased intercultural understanding and greater empathy. Quantifying the results of such an assumption, however, has been a challenge. Campbell (1994b)
brings to our attention that there are very few studies which have addressed increased intercultural competence. Often the results of these studies are inconclusive or suggest wishful thinking on the part of teachers and curriculum planners.

I find Skyllstad’s (1998) study relating the effects of a multicultural music education on interracial relations in Oslo to be significant, and would be interested in reading research about the long-term effects of such an education. Results of Marsh’s (1998, 2000) work with trainee teachers in Sydney are very encouraging as well, especially evidence of student teachers making a shift from a monocultural focus to one of pluralism. It is also noteworthy that the trainee teachers concerned gained a greater understanding of musics and resources in their local community and felt encouraged to retain connections and forge new ones. I believe it would be valuable for Marsh to follow up with the student teachers in her study to see if their attitudes towards Indigenous musics translated into increased diversity in their lessons, and if their intentions to incorporate experiences with Aboriginal music were achievable over the long-term.

Despite the lack of studies which provide evidence of extra-musical benefits, I am in agreement with Campbell (1998) and Westerlund (2002) that both teachers and students can profit from the inclusion of a diversity of musics in the classroom and that increased intercultural understanding occurs as a result of such an approach. My assumption is accompanied by the expectation that musical examples are carefully selected so as not to create or promote stereotyping or negative associations of the cultures concerned. Dunbar-Hall comments on the important contributions that music teachers can make to the development of a more empathetic nature in their students. I concur wholeheartedly that in addition to learning about the musical features of a culture, teachers play a highly influential role in the way musics are perceived and that “this may turn out to be the ultimate aim of a truly multicultural view of music education” (Dunbar-Hall, 1992c, p. 192).

The formation of cultural identity is both a complex and fluid process. One’s culture involves a multifaceted mix of factors such as ethnicity, sex, age, nationality and social experience. Musical identity is also influenced by such factors and is in constant flux. As Sæther (2008) notes, one of the reasons often cited for intercultural music education is that children be allowed to experience music from their own culture. Who then defines a student’s culture and how that culture should be reflected? Most of the students I teach are third-culture kids. Their identities are a blend of
their parents’ cultures, the cultures they have lived in and been exposed to and those of their peers. For this reason, third-culture kids’ often have more in common with their peers than with any of the cultures which are formally attributed to them.

I agree with Kushner (1991) and Woodford (2001) that students should be encouraged to form their own musical identities but that teachers should also assist them in remaining open to new and unfamiliar musical experiences. While I do agree that students should have the opportunity to experience musics of their own cultures, teachers must be open-minded in who decides which cultures are relevant, and be mindful of their students as they find ways to express their own musical identities.

In direct contrast to the experiences of my students at SAS, I came across an educational situation in my research which could be considered homogeneous. All the students in this (albeit small) school were of Caucasian ethnicity and all parents were involved in very similar occupations. The music teacher concerned questioned if musical diversity was relevant to this situation, particularly when all students were exposed to music of current youth culture in addition to Western Classical music. It was considering this situation that the aims and benefits of culturally diverse music education became immediately obvious. Giving our students a sense of what’s out there, showing them that there are different ways of making music, and opening the avenues to intercultural understanding and empathy are of the greatest importance; particularly if no such diversity exists in the educational setting.

In bringing about changes in attitude and increased cultural awareness, it would be unrealistic to expect, however, that cultural conditioning be significantly changed in a period of weeks, or any short time allotted to a multicultural ‘unit’. It may very well take years of focusing on cultural diversity for students (and teachers) to widen their perspectives and overcome certain bias. This supports the premise that for multicultural music education to be delivered from the transcultural end of Schippers’ continuum, it must be integral to all levels of music education (particularly in the primary years) and not merely the fulfilment of a curriculum requirement at certain times of the school year.
PART THREE: CASE STUDIES
BRISBANE

Introduction
As stated in Chapter One, the aim of this thesis is to investigate the occurrence, place and role of cultural diversity in primary music programs in Brisbane and Singapore. The impetus for this research has been the result of critical reflection upon my personal and professional experiences, both as a trainee teacher in Brisbane and as a developing teacher in Singapore. In comparing my experiences with modern classroom contexts, I seek to ascertain if contemporary music programs have responded to increased diversity in the classroom and to changes in social and cultural demographics.

To reiterate, the three main objectives of this research study are: 1) to provide an overview of current practices in this field in both cities; 2) to report on the challenges and obstacles teachers face when attempting to include a variety of music cultures in their programs; and 3) to examine the appeals for more diverse music programs by current music philosophers, the rhetoric of policy makers in response to these requests, and discrepancies between policy and actual practice occurring in primary music classrooms.

Data for the case studies were collected through a series of interviews with music teachers and music teacher educators from twenty schools and six tertiary institutions in Brisbane and Singapore. Interview questions were crafted in relation to the main themes identified in the review of literature in part two. This section presents the results and discussion of interviews with a selection of primary music teachers and music teacher educators in Brisbane, and is divided into three chapters.

Chapter Seven examines the history of nation building in Australia and the varied political responses to immigration and cultural plurality. The ways in which multiculturalism has affected educational policy and music curricula are discussed. Chapter Eight presents an overview of cultural diversity in the music education of Queensland students. The influence of past and present curriculum documents on teacher practice is examined. Chapter Nine presents selected
responses to the interview questions and details how these responses relate to the main themes that have emerged from the review of literature.
CHAPTER 7
MULTICULTURALISM IN AUSTRALIA:
PATHWAYS TO MUSICAL DIVERSITY

In order to better understand the cultural and historical influences on music education in Australia (and Queensland in particular) it is important to gain an appreciation of the role of multiculturalism in nation building and as part of the Australian identity. Multiculturalism, as described in part two of this thesis, has been a prevailing social policy in Australia for over thirty years, heavily influencing political, cultural, economic and educational arenas. Australia’s pathway to multiculturalism and official recognition of the country’s cultural diversity can be illustrated through Australia’s immigration history and corresponding policies, which have both restricted and encouraged cultural plurality.

Central to discussions of Australia’s diverse cultural heritage are the Indigenous peoples, whose legacy predates European settlement by some 40,000-65,000 years, making theirs the oldest continuous living culture in the world. At the time the first British convicts and European free settlers came to Australia in the late 1700s, there existed some 600 Indigenous nations with different cultures and beliefs. At present, there are two distinct groups of Indigenous peoples (Costigan & Neuenfeldt, 2002) who make up approximately 2.5% of the Australian population: Torres Strait Islanders (33,000) whose cultural heritage is Melanesian, and Aborigines (464,000). There is also a small group identifying as both (Australian Bureau of Statistics, 2009). Even though the Australian government often considers these Indigenous groups as homogenous, it is important to note that they are not similar to each other socio-culturally, politically, historically, or physically, although the passing of knowledge through music, dance, song and ceremony was, and remains the core of cultural life for Australia’s Indigenous peoples.

Permanent European settlement began with the arrival of convicts and free settlers and the establishment of the British Crown colony of New South Wales in 1788. Australia’s diversity grew further with the discovery of gold in the 1850s, and with the resulting influx of immigrants coming from Europe, North America and China. A massive program of European immigration was then initiated by the government after World War Two in order to provide a workforce for
infrastructure projects and to support an expanding economy. Immigrants from countries such as Greece, Italy, Germany, Yugoslavia and the Netherlands greatly changed the cultural makeup of Australian society, which before the war had been predominantly Anglo-Celtic. The arrival of new residents from Asia, Africa and Oceania further changed Australian cultural demographics in the 1970s and 1980s. The majority of immigrants to Australia in the past twenty years have been from China, Vietnam, and India as well as refugees from Sudan and the Balkans.

During the first half of the 20th century, Southcott and Joseph (2007) describe Australian political responses to the integration of ‘other’ (non-European) cultures as wholly assimilationist. At the time of Federation in 1901, the White Australia policy (legislation which restricted non-white immigration to Australia) was the first act to be passed by the new Australian Government. The White Australia policy remained active until the 1950s, while elements of the strategy were evident in legislation until 1973, when it was officially declared redundant. After the Second World War, assimilation became the official social policy of the Australian government. As a monocultural policy, assimilation emphasises the minimising of cultural differences and encourages social conformity and continuity (Lemmer & Squelch, 1993). Thus, note Southcott and Joseph (2007), such a policy “gives little recognition to the needs of individuals from diverse cultural backgrounds” (p. 236).

In an attempt to provide more inclusive immigration legislation, Immigration Minister Al Grassby introduced a new vision for Australian immigration termed multiculturalism. Formal multicultural policy began in 1972 and was significantly influenced by the Galbally Report of 1978, which addressed the realities of Australia’s future as a culturally diverse nation. In 1975, the Australian Government passed the Racial Discrimination Act which outlawed racially-based selection criteria. In 1977, the Australian Ethnic Affairs Council was established, and in 1979 the report of the Schools Commission Committee on Multicultural Education, ‘Education for a Multicultural Society’ “became the basis for multicultural education programs in the country” (Dunbar-Hall as cited in Volk, 1998, p.134).

Marsh relates that over the past 40 years, there has been a profound change in governmental policies relating to cultural diversity, with “concepts of assimilation being challenged by ideologies of multiculturalism, cultural pluralism and the need for equal opportunity and self-
determination for members of Australia’s immigrant and indigenous peoples” (2005, p. 37). The Australian Government has stated that cultural diversity is addressed “through the development of policies and principles based on tolerance, humanity and mutual respect” (Department of Communications, Information Technology and the Arts, 2003, p. 6).

Harrison (2005) notes a subtle shift in terminology in 1993 with the introduction of the NSW Charter of Principles for a Culturally Diverse Society, which recognises “cultural, linguistic and religious diversity as a valuable resource” (Ethnic Affairs Commission, 1995, p. 1). The term cultural diversity is defined in the Charter as including people from “a range of cultural, ethnic, linguistic and religious backgrounds” (ibid.). The use of cultural diversity as terminology continued to be included in multicultural policy until recently. The Multicultural Australia: United in Diversity policy states that “one of the greatest strengths of our nation is our cultural diversity” (Department of Communications, Information Technology and the Arts, 2003, p. 5) and that inclusiveness is said to be the key to the success of multicultural Australia. “Every Australian benefits from our diversity and all Australians have the right to be active and equal participants in Australian society, free to live their lives and maintain their cultural traditions” (ibid.). The 1999 report of the National Multicultural Advisory Council: Australian Multiculturalism for a New Century: Towards Inclusiveness, makes clear that “the Council’s vision is of a united and harmonious Australia, built on the foundations of our democracy, and developing its continually evolving nationhood by recognising, embracing, valuing and investing in its heritage and cultural diversity” (1999, p. iii).

From 2006 to 2008, however, Australia was officially without a guiding policy on cultural diversity when the Howard government allowed the National Multicultural Advisory Commission to lapse. Former Prime Minister John Howard demonstrated reluctance in using the term multiculturalism in formal documents and public oratory, and in 2005 was quoted as saying “when you come to this country, you become Australian” suggesting the government’s position on minimising differences in cultural identities. Multiculturalism again became part of Australia’s formal policy, when the next Prime Minister, Kevin Rudd reinstated the Australian Multicultural Advisory Commission in 2008 in an effort to promote cultural cohesion and stem racism. The Commission’s most recent statement on cultural diversity declares that “Multicultural Australia is this Australia, this democracy, the country we know. Australia is

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multicultural: it always has been and we can say with certainty that it will be in the future. Multicultural Australia is not a vision or an ambition, much less an ideology or creed. It describes us as we are and as we are destined to be” (Australian Multicultural Advisory Commission, 2010, p. 9).

It is important to note that while cultural diversity as a philosophy for nation building became evident in the 1990s, it now appears that multiculturalism is once again the dominant vision for Australia and will remain so in the near future. Clear boundaries for cultural integration currently exist which acknowledge cultural diversity to a degree but not necessarily authentically. The Australian Multicultural Advisory Commission states that “a sound multicultural policy will … encourage cultural diversity and celebrate it, but only within the broader aim of social harmony, national unity and fundamental freedoms such as gender equality. It will confront prejudice in all its forms, including racism, yet in the spirit of democracy, refrain from forcing on the broad community anything resembling an official ideology” (2010, p. 15). This statement is significant. Multiculturalism as referred to in Australian policy is often conceptualised in terms of celebration of difference. As a principle it lends itself to presenting cultures as closed units and thus fails to acknowledge Australia’s dynamic and intersecting cultural identities. Rhetoric placing multiculturalism as the main guiding principle and limiting support for cultural diversity in its entirety prohibits Australia as a nation from taking pluralism one step further.

Biernoff and Blom (2002) suggest that national identity is a deeply personal thing, “especially in a country such as Australia, where, at least on the surface, there is a multitude of cultural backgrounds, each with its own ‘space’, its own particular sense of being” (p. 22). With 43% of Australia’s population born overseas or with at least one parent born overseas, and with over 200 languages spoken around the country, multiculturalism and cultural diversity are still highly relevant as guiding principles for the nation today.

**Multiculturalism in Australian Music Education**

Contemporary music education in every nation suggests McCarthy, “is shaped by its past – the gifts as well as the burdens inherited” (2010, p. 72). In the 19th century, Southcott and Joseph note that Australia perceived itself as an outpost of the British Empire, and thus, “colonial Australians attempted to replicate British culture and social practices” (2007, p. 236). This was
strongly reflected in the repertoire of songs sung in schools at this time. While such musical influences remain evident in repertoire practiced in schools today, the effects of immigration and cultural diversity have steadily influenced practice. Musicians from other parts of the world have come to Australia “bringing with them their musical knowledge and skills as performers and teachers, their approaches to education, and their cultural heritage which embraces aspects of both of these” (Biernoff & Blom, 2002, p. 23). The National Education and the Arts Statement (Ministerial Council on Education, Employment, Training and Youth Affairs, 2010) states that “Australia’s identity is enriched by our two unique Indigenous cultures – Aboriginal people and Torres Strait Islanders, by the wealth of cultural diversity brought to Australia through migration and by our distinct place in the Asia-Pacific region. An arts-rich education can help young people make sense of the world and enhance their awareness of diverse cultures and traditions and the wider global context in which they live” (pp. 4-5).

Accompanying a move toward multicultural music education was a significant change from content specific teaching to a focus on the development of processes. A model was developed “through which students could successfully analyse, respond to and learn about music from many sources” (Dunbar-Hall, 2000, p. 131). This was achieved through “complete immersion in the music, its sound combinations, form and development” (Temmerman, 1991, p. 152). This model provided a means for listening to and analysing musics that had previously held no place in the curriculum. Dunbar-Hall (2000) describes this method as the ‘concept approach to music education’ in which the ‘elements’ of Western music such as duration, pitch, structure, texture and timbre were assumed to be present in all musics as universal constants.

With consideration of his belief in all musics having near-universal features, Stock (1994) believes the elements approach to be “a good way to start the study of world music, and an excellent way by which to marry the study of world music to that of the Western classical tradition” (p. 14). Marsh agrees that to some extent the ‘elements of music tool’ can help students decode musics unfamiliar to them and to give “unusual auditory combinations some meaning” (1999, p. 2). However, she cautions that use of these concepts does nothing to inform students of the meaning of musics to the people of the cultures from which they derive.
While the ‘elements of music tool’ has been promoted as a way of sound analysis for all musics, a focus on musical elements has meant that specific aspects of transmission and acquisition have been deemed of secondary importance, or given no consideration at all. When referring to Indigenous musics, Dunbar-Hall asserts that the process of breaking down music using concepts associated with Western music denies a holistic approach – “an approach in which pitch cannot be separated from the words of a song, the rhythms of the music, the dance it accompanies, the story it describes, or the places where it can be performed” (2005a, p. 35), and in doing so a form of cultural imperialism occurs.

Reflecting on the dichotomy between universalism and pluralism, Dunbar-Hall suggests that as a result of the continuing use of the elements approach, Australian music education may be “seriously flawed” (2000, p. 128), as it requires students to examine culturally diverse musics through a one-size-fits-all set of principles which relate directly to those of Western art music. Thus, the use of the concept approach in the Australian context has “encouraged musical plurality, but promulgated it through a contravening universalist teaching paradigm” (Dunbar-Hall, 2000, p. 132). Tran-Adams agrees that the elements of music tool “is a tool built from a Western classical perspective” (2005, p. 24). Even if we could analyse non-Western musical forms using this tool, he questions why we would wish to do so. Indeed, Trans-Adams proposes that if we promote Western classical music as the framework from which to approach all other cultural styles of music, we may indeed be promoting “another form of colonialism” (ibid.).

Goldsworthy (1989) points out that an awareness of the “cognitive, social and musical principles and procedures which underpin a foreign musical culture is the prime criterion for understanding and appreciation” (p. 14). Therefore, if teachers and students are ignorant of such principles, “an initial and usually insurmountable barrier to such understanding” (ibid.) develops, which often leads to “ill-informed value judgments” (Goldsworthy, 1989, p. 14). The assumption that aesthetics are universal can create problems with the perception and appreciation of non-Western musics. Goldsworthy uses the example of European art music in which “purity and clarity of tone are much admired” (1989, p. 16). In many non-Western cultures, however, timbral preferences and culturally accepted styles can differ greatly to the “lyrical bel canto style of singing” (ibid.) used in European art music. Unless teachers and students are taught to understand and appreciate differences in non-Western musics and the context in which they are
performed, they may judge such musics to be incompatible with the aims of their programs and deemed unworthy of inclusion.

As mentioned previously, much-cited desirable attributes for a multicultural perspective in music education include the assumed benefits students can attain from learning about cultures other than their own. This is a common theme in Australia. Dunbar-Hall advises caution regarding the simplicity of this assumption, however, as it implies that the study of music as culture may constitute a form of cultural studies. The ideological basis for the discipline of cultural studies greatly differs from that which is assumed in music education. Cultural studies, he reminds us “focuses on ways of studying culture that question the relationships between cultures” (Dunbar-Hall, 2005a, p. 35) and that “this questioning is particularly important in situations where one culture assumes power over another” (ibid.).

First and foremost it is important for music teachers to recognise that teaching is culturally embedded suggests Dunbar-Hall, and by implementing a cultural-studies perspective, he agrees that teaching and learning about music from a variety of cultures can assist students “not only learn about music’s cultural dimensions but also learn music in deeper ways” (2005a, p. 36). Trans-Adams suggests that an antiracism perspective may be even more suitable in educational settings, as it “challenges stereotypes and examines the power structures associated with culture” (2005, p. 24). He expresses concern that multiculturalism is viewed as more of a trouble-free (and effort free) concept, which focuses on celebrating cultures and cultural differences, but does nothing to tackle underlying issues of power.

It is important for teachers when exploring issues of diversity in the Australian music classroom to remember that indirect discrimination is often not easily recognised, as it can include “acts and policies that appear neutral or fair on the surface because they treat everyone in the same way but, in practice, have an adverse affect on a higher proportion of one racial or ethnic group” (Human Rights and Equal Opportunity Commission, 1995, p.15). Therefore, possessing a philosophical viewpoint sympathetic to the tenets of pluralism and an awareness of the anti-racism agenda, teachers may be prompted to critically examine the curriculum they are asked to teach, highlight areas of indirect discrimination, and make efforts to implement change.
In 2005, the Australian Government commissioned the *National Review of School Music Education*, in which the quality and status of music in schools throughout the country were considered “patchy at best” (Pascoe et al., 2005, p. iii). With regard to the transmission of cultural heritage and values, the report recognises the impact of Australia’s “diverse and complex cultural factors on school music including cultural diversity, musical giftedness and talent, music and students with special needs, and gender issues in music” (p. x). It states that there is some concern regarding the difficulty the *National Review of School Music Education* had with “identifying schools catering specifically for cultural diversity in their music programmes” (p.xii).

One school, Thursday Island State School, was identified as engaging in cultural maintenance as an integral part of school music philosophy and practice. Thursday Island (also known as Waiben) is the administrative centre of the Torres Strait Islands which lie off the northern tip of Queensland. The residents are mostly of Melanesian ethnicity and Creole is the main language spoken. The school’s *Cultural Heritage Program* was established “in response to the voice of the community who felt that cultural maintenance should be a part of formal schooling” (Wemyss, 2003, p. 128). While it is encouraging to identify such an example, Thursday Island State School is certainly not a typical Australian primary school. This example cannot be classed as representative of music programs in general.

In a small section of the *National Review of School Music Education* devoted to diversity in school music education (Pascoe, et al. 2005, section 2.1.8) Marsh notes that programmes featuring culturally diverse musics “may contribute to an understanding of the multicultural nature of Australian society; develop a sense of personal and cultural identity in children; bridge the gap between the music of home and music of school; allow members of local ethnic communities to share their knowledge, skills, attitudes and values with school students and staff and contribute to children’s musical development” (Pascoe, et al. 2005, p. 27). Yet, despite the considerable changes which have taken place in relation to music education and cultural diversity, the report reveals that “teacher education in this field remains inconsistent” (ibid.).

While the *National Review of School Music Education* sheds light on some very important aspects of Australian music education, Bartleet, Dunbar-Hall, Letts, and Schippers (2009, p. 19)
highlight that there has been little research into the important role culture bearers can play in providing Australian music teachers with knowledge and practical advice about appropriate methods of teaching and learning non-Western musics (p. 9). These authors make mention of the relevance of the Ministerial Council on Education, Employment, Training and Youth Affairs’ [MCEETYA] *Education and the Arts Statement* (2007) which recognises the need to develop and build on partnerships between schools and other arts organisations. The statement is underpinned by three key principles:

- All children and young people should have a high quality arts education in every phase of learning. Creating partnerships strengthens community identity and local cultures.
- Connecting schools with the arts and cultural sector enriches learning outcomes (p. 5).

Encouraging music educators to utilise the skills of local professionals and other community members (such as parents and even fellow students), can greatly benefit programs at all levels (Bartleet, Dunbar-Hall, Letts, and Schippers, 2009, p. 23). In advocating for more effective school-community collaborations, the development of a “brokerage agency” has been suggested to assist community musicians and educational organisations in bringing “mutual benefit to music projects in schools” (Price, 2009, p. 19). Several examples of successful projects which have connected schools and community musicians have been cited by Bartleet et al. (2009). In these cases, the authors note that it is “the head teachers, principals and music staff who recognise the social and cultural benefits of music-making and allow the students to have an important voice in the repertoire they perform, rather than working from a set curriculum based on Western art music” (p. 98). Identifying such examples of success is important, however, it appears that the full potential of musical partnerships is yet to be explored, especially at the tertiary level.

On the surface, Australia presents as a smorgasbord of cultural plurality with many opportunities for citizens to gain intercultural competence, understanding and empathy. As the arts are a cultural product and representative of culture itself, Australian music education offers exciting prospects for the sharing and understanding of cultures that shape modern Australian society. Harrison (2005) suggests, however, that although Australia is a culturally diverse nation, Australian music education may be considered multicultural, as “it projects the idea of the
existence of many cultures that do not necessarily interact” (p. 121). Despite the face of Australian society developing interculturally, educational structures which relate to European traditions are still firmly entrenched. These structures have essentially “remained constant throughout the increase in cultural diversity” (Harrison, 2005, p. 119).

The Teaching of Indigenous Musics

The inclusion of Indigenous musics in school programs is mandated in each state through educational policy and curricula. The Australian Multicultural Advisory Commission recommends that “the better we understand Indigenous culture and history, the richer we will be and the better we will understand the continent on which we live. Any assessment of our success as a multicultural society – and as a country – must include a realistic measure of the strength and well-being of Indigenous communities and the prospects for Indigenous participation in the nation’s wealth and opportunity” (2010, p. 11). In addition, the Curriculum Corporation states that it is essential for each Australian to “gain an understanding and appreciation of Aboriginal cultures and Torres Strait Islander cultures” (1995, p iii).

While it is evident that Indigenous musics are being included in school music programs, it is also apparent that such musics are often being presented inappropriately, and that teachers fail to acknowledge important associated political, historical and cultural issues. The 2005 National Review of School Music Education suggests that there is a “relative lack of confidence of music teachers to approach the teaching of Indigenous music” (Pascoe et al., 2005, p. 28). Marsh, in reporting about the role of Indigenous musics in schools in New South Wales highlights that on the irregular occasions that Indigenous musics are addressed in music programs, teachers “have frequently used inappropriate examples of music taken out of context” and “examples derived from publications which bear very little relationship to the manifestations of music within the Australian community, in direct contravention of the multicultural education policy…” (2005, p. 38).

Many music teachers have attributed their reluctance to teach Indigenous musics to a lack of physical resources (Dunbar-Hall, 1997; Mackinlay & Dunbar-Hall, 2003) and an overall lack of confidence. Dunbar-Hall and Beston (2003) surveyed 186 music teachers across Australia in relation to this topic. Their research revealed that while there remains an established belief in a
lack of resources, a much wider range of resources focusing on teaching Aboriginal and Torres Strait Islander musics existed at time of the survey than was available only four years earlier. In this survey, teachers also indicated that insufficient training was an important reason as to why they were hesitant to explore Aboriginal and Torres Strait Islander musics in their lessons. In fact, only 14% of the respondents said that they had received pre-service training in Aboriginal and Torres Strait Islander musics.

Marsh (2000, 2005) suggests that such an overall lack of confidence amongst music teachers is primarily due to a deficiency of practical skills, and that pre-service teachers have not acquired “a conceptual framework for, or positive disposition” (2000, p. 59) towards the inclusion of Indigenous musics in their teaching. Teicher indicates that this may be a result of the “Eurocentric approach in which they were trained” (1997, p. 416). Dunbar-Hall and Beston (2003) also point to the persistence of the musical ‘concepts’ approach in teaching as a major hindrance to successful representations of Indigenous musics.

Even though Indigenous cultural practices have been included into formal and informal curricula, Costigan and Neuenfeldt (2002) consider them to be “sounding silences” (p. 47) in Australian education. The issue of cultural maintenance, while very important to Indigenous members of Australian society, has contributed to issues of stereotyping and neglected issues of cultural complexity (Neuenfeldt, 1998). When culture is used as a universal term, cautions Nakata (1995), it does not represent diversity but homogeneity. Indigenous Australians desire acknowledgement of differences “in their lifestyle, language and cultural practices” notes Costigan and Neuenfeldt (2002, p. 48). Thus, if cultural practices are included in educational contexts they must be “contextualised and relevant to the realities and complexities of Indigenous lives in contemporary society” (Costigan & Neuenfeldt, 2002, p. 53). Presenting Indigenous music forms as essentialist or unchanging merely re-enforces cultural stereotypes and does little to challenge dominant practices (McConaghy, 2000). Ultimately, is not sufficient that students explore cultures and languages or celebrate Indigenous difference (Mackinlay & Dunbar-Hall, 2003). What is needed, according to Nakata and Muspratt (1994), is for students to look at how politics and colonial practices have impacted, and still impact Indigenous lives today.
Mackinlay (2008) suggests that music educators ask some pertinent questions before engaging in Indigenous musics in the classroom, particularly as the vast majority of music educators are of Caucasian decent. Questions such as the following prompt teachers to address important issues of history, politics, race and colonisation:

- Who am I as a white person in relation to Indigenous Australian peoples?
- What does it mean when I decide I want to teach a module on “black” music as a white educator to my predominantly white students?
- Whose agenda am I enacting?
- What do I think I might want to learn, know, give and receive when I work from a music pedagogy based in relationship?
- If my door is still closed, what is stopping me from engaging in relationships with Indigenous Australian peoples and their musics?
- What kinds of (white) power do I have in my (white) position to change this? (pp. 4-5)

Mackinlay points out that such an assessment of “Self in relation to the Other” (2008, p. 4), is particularly challenging and “not for the faint hearted” (ibid.). She also highlights a dichotomy which presents a significant dilemma for music teachers today. Mackinlay notes that on one hand Indigenous musics occupy a “celebrative position within Western classrooms whereby music educators wholeheartedly embrace … Indigenous Australian musics wherever possible and appropriate in their curriculum” (2008, p. 3). At the same time, many music educators are so concerned about being culturally sensitive that they become “unsure about what to do, how to do it, and whether or not they should be doing it at all” (ibid.).

In recognising the tension created between balancing inclusion and cultural sensitivity, Mackinlay (2008) emphasises relationships as being the catalyst for successfully negotiating Indigenous issues in the music classroom. Creating relationships with Indigenous culture bearers and elders in the community can help to provide accurate information and allay fears. Marsh (2000) writing about her research on the teaching of Australian Aboriginal musics to her music education students, also found that the collaborative process with culture bearers brought about enhanced “understanding of culturally appropriate teaching and learning practices” (p. 65).
Marsh notes that “in music programs, involvement of members of ethnic or indigenous communities as owners of musical and cultural knowledge and co-participants in the teaching and learning process has also been limited, mainly occurring in schools which have a high population of immigrant or indigenous students” (2005, p. 38). Mackinlay offers that “the most powerfully transformative teaching and learning resources about Indigenous Australian performance practice that we all have at our fingertips is not something we will find in a book on the library shelf, in an article published by a ‘white expert’ (such as myself), or on an internet website” (2008, p. 4) . Rather, she agrees, it is the power of relationships with Indigenous musicians that are the most effective and accurate resources.
CHAPTER 8
MUSIC EDUCATION IN QUEENSLAND

Education in Brisbane: General information
Brisbane is the capital of the Australian State of Queensland. Brisbane’s population is approximately 1.85 million people (Australian Bureau of Statistics, 2004), making it Australia’s third most populous city. All children with Australian citizenship or Permanent Residency are entitled to enrol in a government-funded State primary school. Many schools have an enrolment plan which reserves places for children living within a few kilometres radius of the school. Students from outside the catchment area may enrol if sufficient places are available.

Independent schools or Private schools are fee-paying schools, of which the vast majority has a religious affiliation. Students who wish to attend a Private school usually have to be placed on an admission waiting list. Often Private schools have better facilities and resources than State schools due to higher budgets and the ability to attract high calibre staff. In general, students in both State and Private schools receive one 30 minute classroom music lesson per week. In some cases an extra choral or band lesson is added to the class lesson, however, this is not common.

A Brief History of Music Education in Queensland
“In order to understand the present, and to craft the future, one must come to know the past” (Cain, 2010b, p. 1). Thus, when assessing current Queensland music policy and curriculum documents, it is important to gain a historical understanding of the factors that influence current practice.

In the 1950s and 1960s, the methods of European educators such as Kodály, Orff, and Dalcroze provided inspiration for music education approaches used in Queensland primary schools. A strong British influence could also be detected in the 1960 syllabus, *Handbook of Music for Teachers* (Hewton, 1989); a legacy of Australian’s colonial history. In 1970, a general framework curriculum document for Queensland (*A Curriculum Guide for Music in the Primary School*) was developed, which revealed the growing influence of American teaching methods.
This included a strong preference for an aesthetic approach to music education which can be found in documents to this day (Hewton, 1989).

In 1976, the Metropolitan West Sydney Music Project, based on the Kodály methodology of music education, was evaluated for its suitability in Queensland schools by the Queensland Supervisor of Music (Hartwig, 2003). A pilot program based on the Sydney project was then developed for use in Queensland. In 1985, a review of the pilot music program (Department of Education, 1985) raised a number of concerns, including that “the successful implementation of this skills-based program demanded a high level of skills from the teacher” (Hartwig, 2003, p. 62) which was said to reduce its suitability in Queensland primary schools. Nonetheless, seven music booklets were developed based on the pilot program, and despite challenges signalled by the 1985 report, officially became the Music Syllabus and Guidelines Year 1 to 7 published by the Department of Education (Hartwig, 2003).

Comments made by Hewton, a music teacher and Queensland music curriculum author in the 1980s, indicate that the aesthetic rationale was a strong influence in Queensland music education during this period. Hewton stated that:

> children need an intellectually sincere, aesthetic approach to music education. Without music of the highest quality, the developing critical faculty has no basis of comparison for judging and valuing, and aesthetic sensibility remains dormant. Without literacy, there can be little independent musical action of consequence and we will continue to produce generations of people who have been denied their right of access to the greatest music humankind has created. (Hewton, 1989, p. 7)

Hewton’s remarks suggest support of, and a commitment to the superiority of notated Western musical forms and sequential approaches to teaching them. In addition, her views reflect an intrinsic rationale for the teaching of music.

The predominant methodology used in many primary music programs in Queensland for the past twenty-five years has been the Kodály philosophy. This method is still employed regularly in many primary schools today. DeVries notes that many pre-service teachers in Queensland “learn music and music education the ‘Kodály’ way, and teacher in-service in music education is often
Kodály-oriented” (2001, p. 24), although not exclusively. Eisner and Robertson describe the Kodály approach as “a complete program of music education” (2002, p. ix) “which will provide a child with the necessary tools to make him achieve a fuller life” (ibid.). They note that one of the principal objectives of the methodology is “to make the language of music known to children; to help them become musically literate in the music of their own culture … to be able to read, write and create” (2002, p. ix).

In recognising cultural diversity, the Kodály approach is said to celebrate folk music “to the highest degree” (Dolloff, 2005, p. 283), to promote active music making, and develop in children “life-long skills and excellent musical ears” (ibid.). Bacon highlights that the process of children gaining an “understanding of masterworks of all cultures through the music of their own culture is a unique idea that comes directly from Kodály himself” (1993, p.77). In addition, the method is seen to promote extra-musical outcomes: “It improves perceptual functioning, has a positive effect on general intellectual development, facilitates concept formation and motor skills, and benefits other areas of the curriculum such as reading” (DeVries, 2001, p. 25).

Marsh notes that the Kodály methodology is “based on assumptions regarding the ‘universal’ nature of children’s playground singing games and chants” (2002, p. 4). As mentioned, universalism is Unitarian in nature, in that it seeks a common musical education for all students. The universal elements put forward by those theorists who support an aesthetic focus on music education have been shown to be those common to Western art music. Such a focus on universalism suggests Marsh, may actually disguise “facets of colonialism” (2002, p. 4) and promote the agenda of dominant social groups. Hartwig (2003) highlights that the main elements on which the Kodály philosophy is based are part of a Western view of musical structure, and thus, the Kodály approach cannot be considered to be inclusive of all musical experiences. In equating literacy with developed musicianship, Dolloff offers that Kodály approach tends to “restrict the notion of informed musicianship to Western European traditions” (2005, p. 283).

Many teachers report success in achieving high musical standards using the Kodály approach and Hartwig (2003) agrees that such success is possible for those students who have obtained advanced skills in this area. Unfortunately, notes Hartwig, many students who struggle to reach these high standards “can see themselves as a ‘failure’ in music and develop a limited view of what music education at school is all about” (2003, p. 22). DeVries (1999), in his study of music
teaching in Queensland, identified several inadequacies with the Kodály method. He reported that “solfa just didn’t work…the children didn’t want to do it. And those who did were confused by the hand signs, even quit, sometimes throwing a tantrum and giving up on singing for the lesson” (p. 84). In addition, Hartwig (ibid.) highlights that despite listening and creativity being an important part of Kodály’s philosophy, these skills are “sometimes neglected by school music teachers in their attempt to teach the skills of rhythm and melody” (p. 23).

When placing such comments in context, it is important to remember that Queensland primary schools are far removed from the educational climate of Kodály’s Hungary. This difference, however, has not always been reflected in Queensland music programs (DeVries, 2001). As Kodály stressed the use of folk music of the mother tongue, one would presuppose that music programs in Queensland which use the Kodály method be based on Indigenous melodies, Australian folk songs and melodies of those whose cultures are found on the classroom; but this is not at all the case. DeVries has suggested that as “many Australian folk songs are diatonic, begin with an anacrusis, and are in 6/8 or 3/4 meter” (2001, p. 26) they do not fit the melodic structure of songs advocated by the approach.

Given the cultural pluralism of today’s schools, and with specific reference to the Kodály approach, Jordan (1992) suggests that “the music educator must recognize that many different musics are worthy of inclusion in music education programs, with the major goal being a truly world perspective rather than a vantage point from which to establish any one musical tradition as ‘superior’” (p. 737). With consideration of Kodály’s focus on literacy, Dolloff urges music teachers who work with the Kodály method to “keep in mind the countless other musical practices that that pivot on nonnotational, aural literacies” (2005, p. 283). Amongst others, DeVries (1999), Dolloff (2005) and Hartwig (2003) question the relevance of the Kodály methodology for primary students in schools in the 21st century.

**Policy and Curriculum**

In Queensland, the *Multicultural Queensland Policy Act* (Multicultural Affairs Queensland, 1998) outlines the State government’s vision for a culturally inclusive society for all Queenslanders. This vision is one that “values diversity, fosters understanding and freedom from all kinds of discrimination and racism based on ethnicity, religion or language” (Gopalkrishnan,
2005, p. 6) and provides for a State in which “all Queenslanders, regardless of their ethnic, religious or linguistic backgrounds will be treated equally” (ibid.).

At present, Queensland is the only State in which all schools have classroom-based music programs with most tuition being provided by music specialists. The State and Private primary schools included in this research project all use the *Queensland Arts Syllabus* (Queensland School Curriculum Council, 2002), *Essential Learnings* (Queensland Curriculum, Assessment and Reporting Framework, 2008), and *Scope and Sequence* (Queensland Curriculum, Assessment and Reporting Framework, 2007) documents to various degrees as a basis for developing their music lessons. The importance of exposure to culturally diverse musics is frequently referred to in these three documents. Particular mention is given to the importance of understanding protocols and procedures relating to the practice of Indigenous musics, the ways music is used as a means of sharing knowledge in Indigenous communities, and the significance of time and space in relation to Indigenous musical practices.

The *Queensland Arts Syllabus* has been in use since 2001, and will remain in place until the *National Curriculum* (Ministerial Council on Education, Employment, Training and Youth Affairs, 2010) is implemented in 2011. It is significantly less specific than its predecessor which outlined weekly goals based on Kodály sequencing. Recently the *Essential Learnings* document has been developed in order to provide teachers with “clear and practical statements about what must be taught in Queensland schools” (Queensland Curriculum, Assessment and Reporting Framework, 2008).

The three documents contain striking contradictions. On one hand it is encouraging to note that numerous statements referring to the importance of musical diversity exist in the preamble to the *Queensland Arts Syllabus, Scope and Sequence* and *Essential Learnings*. In fact there appears to be a strong focus on connections between communities, culture and the music to be chosen for inclusion in school programs. Some of the references in the introductory sections include:

- “Learning contexts should acknowledge equity principles by being inclusive and supportive and by acknowledging and supporting diversity”. (Queensland School Curriculum Council, 2002, p. 8)
• “Learning is enhanced and supported when teaching principles are culturally sensitive”. (p. 8)
• “Learning occurs in and across, cultural and social contexts and is influenced by them”. (p. 8)
• “Learning in the arts encourages students to acknowledge and value the variety of cultural perspectives that exists in the community”. (p. 2)
• Lessons should enable students to “develop an understanding of the aesthetics of their own culture and that of others”. (p. 9)
• “Celebration, respect and understanding of cultural diversity and the interconnected nature of art and culture may be explored in meaningful ways”. (p. 11)
• “The arts use the unique and diverse cultures, histories, languages and communities in Australian societies as bases for learning experiences”. (p. 13)
• “In creating and maintaining partnerships with Aboriginal and Torres Strait Islander communities, people must respect protocols and procedures”. (p. 11)
• The arts represent “diverse and individual communal expressions of Australia’s past, present and future, including those of Aboriginal and Torres Strait Islander people”. (Queensland Curriculum, Assessment and Reporting Framework, 2007, p. 1)

When specifying how these statements might be developed into meaningful and relevant activities for students, regrettably very little guidance is given to teachers. The Learning Outcomes in the Queensland Arts Syllabus contain one broad reference as to how this focus on culture might be implemented.

• “Students know a repertoire of music from a range of historical and cultural contexts that they can aurally identify, sing and play, in tune and in appropriate style, individually and with others”. (Queensland Curriculum, Assessment and Reporting Framework, 2008, p. 34)

The Scope and Sequence document, which breaks down the content and skills to be learned at each developmental level, only makes reference to Western musical elements, Western organisational principles and patterns, and restricts ways of notating to the use of Western music symbols and concepts.
In the Year Three section, there exists one stand-alone reference to a more diverse approach:

- “Responds to music of different cultures, including Aboriginal and Torres Straits Islander cultures (eg. identify use of pentatonic scale in Eastern music, use of ostinato in African music, use of didgeridoo drones)” (Queensland Curriculum, Assessment and Reporting Framework, 2007, p. 10)

This one reference is both confusing in its implied simplicity and counterproductive in its stereotyping.

In addition, the *Queensland Arts Syllabus* (Queensland School Curriculum Council, 2002) contains numerous references acknowledging the importance of cultural diversity in the music classroom. In particular it highlights the need to validate the cultural knowledge that all students bring with them to the classroom, and recognises how the arts “assist individuals and communities to construct personal and cultural identities and to transmit values and ideas” (p. 2). In arts lessons, students are encouraged to “acknowledge the cultural practices of a diverse range of communities” and “make decisions on the basis of understanding and valuing cultural and linguistic diversity, social justice and ethics” (p. 7).

The *Queensland Arts Syllabus* states that all learning contexts should acknowledge, support, and value diversity, and as a result of learning through the arts, students should be able to communicate effectively within and across different cultures. Teachers are expected to plan to provide opportunities for students “to reflect on their own works and those of others drawn from a variety of cultural contexts” (p. 42). When planning learning experiences music teachers are advised to carefully consider the “cultural, religious, and spiritual beliefs of individuals or groups of students” (p. 12) but also to keep in mind that some works and practical experiences are “sacred to particular cultural and religious groups and participation by students outside these groups would be inappropriate” (p.12).

One of the *Key Learning Area* outcomes in music (Queensland School Curriculum Council, 2002) is to “understand, critically evaluate and appreciate the impact of the cultural, social, spiritual, historical, political and economic contexts of arts works in the construction of meaning” (p. 14). In their learning, it is expected that students will aurally and visually identify
and respond to music, as well as sing, play, read and write music from “various cultural and historical contexts” (p.17). The curriculum acknowledges the equal importance of theoretical and practical knowledge. ‘Knowing how’ is stated as being as important as ‘knowing about’ (p. 2).

It would appear from the many statements in policy and curriculum highlighting the importance and value of cultural diversity that music students in Queensland today should be experiencing a wide variety of music cultures both theoretically and practically. In addition, it would be assumed that some degree of cultural integrity be ensured in the performance and transmission processes of such musics.

In stark contrast, the *Outcome Levels* which specify the core content to be covered appear not to centre on cultural diversity, but in fact reveal an overwhelming predominance of Western musical concepts stipulated as essential knowledge. In levels one to three (for example), students are required to understand and demonstrate concepts such as ‘accents and bar lines’, ‘major 2nd and minor 3rd intervals’, ‘treble clef notation’, ‘binary, ternary and rondo forms’, ‘repeat signs’ and Italian terms such as ‘pianissimo’, ‘fortissimo’, ‘staccato’ and ‘legato’. It is not until the levels four to six, that the core content includes concepts such as “forms and styles associated with particular historical eras and cultural contexts”, “ensembles from a range of cultural and historical contexts” and “instrumentation and timbres associated with particular historical and cultural contexts”. Even those can be satisfied within Western Classical music.

Guidelines for practical music making activities of a multicultural nature are, however, not specified. It is left open to teachers to decide individually how best to implement this “particular” content requirement, and it appears that little direction is given regarding the types and breadth of musical cultures to be covered. This is an important consideration, as Campbell notes that “professional policy statements that refrain from recommending specific musical repertoire may prove meaningless in the long run” (1994b, p. 73). Knapp (2010), in his evaluation of why Queensland schools did not perform as well as schools in New South Wales and Victoria in recent tests in mathematics and reading, attributed better performance to curricula which specify in detail what teachers should teach. Marsh points out similar examples in the NSW music curriculum with comparable statements acknowledging the importance of cultural diversity yet limited guidelines regarding the implementation of diverse musics in the classroom. Marsh writes that as a result, there has been “little emphasis on the tenets of the multicultural and
Aboriginal educational policies in the implementation of music programs by teachers in schools” (2000, p. 59).

Recent research into Australian music education has formally documented that “improvements in diversity of repertoire and recognition of home and community cultures are areas needing attention in curricula” (Pascoe et al., 2005, p. 81). Harrison notes that the Queenslands Arts Syllabus has core content that is “clearly focused on Kodály philosophy in the terms used and sequence. This focus on one-dimensional skill development denies the need for broad education encompassing, but not restricted to, popular and culturally diverse approaches to music education” (2005, pp. 119-120). As the Queenslands Arts Syllabus reveals “a fixation on Eurocentric or American music” (Harrison, 2005, p. 120), and a focus on Germanic traditions, Harrison highlights the inadequacies of such a curriculum in today’s music classrooms. He recommends that music education “be founded in our indigenous music and incorporate the wealth of repertoire from hundreds of cultures in our society” (2005, p. 120).

National Curriculum

In 2011, Australia’s first National Curriculum in the Arts will begin to be implemented. At the time of writing, the Australian Curriculum, Assessment and Reporting Authority (ACARA) was undertaking national consultation on the draft paper: Shape of the Australian Curriculum: The Arts (Australian Curriculum, Assessment and Reporting Authority, 2010) with the final Arts curriculum expected to be published in late 2011. The paper describes the arts as “fundamental to the learning of all young Australians” (p. 3) and states that “cultural diversity and indigenous cultural heritage are integral to all art forms” (ibid.). Music is defined as “the imaginative process of creating, performing, and responding to sound and silence for personal and collective meaning” (p. 5) and that “through our own and others’ music, individuals and groups communicate meanings, beliefs and values” (ibid.).

The section on arts learning in years Kindergarten through to Grade 8 describes a learning entitlement for all students in the five major art forms (music, art, drama, media arts and dance), but recognises that not all schools will have the resources to teach the five strands, and thus may choose to focus on one or more in greater depth. It is stated that through studying music, primary students will “come to understand and engage with the multiple and culturally diverse practices
of music locally, nationally, and globally” (Australian Curriculum, Assessment and Reporting Authority, 2010, p. 17). Students will also acquire “historical and contextual knowledge and understandings of music practices, and the skills and techniques to critique the music practices of self and others” (ibid.). With respect to the imbedding of traditional and Indigenous practices in the arts, students will “explore and celebrate the interrelated and holistic nature of Country and Place, People, Identity and Culture, and understand and respect cultural protocols” (Australian Curriculum, Assessment and Reporting Authority, 2010, p. 21).

The wording of the shape paper is particularly encouraging. While no specific learning outcomes are stated, it is clear from the preamble that no one methodology is promoted and that cultural diversity and Indigenous issues are highlighted as integral to learning. It is important that the curriculum recognises the ways in which cultural beliefs, values and meanings are communicated through music, as this relates directly to culturally appropriate ways of transmission and performance. It is also significant that primary students are expected to engage with and critique multiple culturally diverse practices. Naturally, there will great variation in the way this curriculum is interpreted by individual schools and teachers, however, the structure for more inclusive practice is present, providing standards and direction for teachers and teacher educators alike.

**Hegemony in Music Policy and Curriculum**

Despite Australia having coherent and updated policies on the importance of recognising and valuing cultural plurality, and despite such political rhetoric filtering into Queensland educational policy and curriculum documents, it is evident that the hegemony of Western music genres exists today and is a strong influence on practice.

Roylance (1995) observes such hegemonic similarities in the *Queensland Senior Music Syllabus* and related policies. She highlights that “dominant discourses associated with western high cultural forms: forms whose authority rests on specific processes and formations such as aestheticism and the canon” (p. 39) are framed in these documents. Roylance describes curriculum policy documents as important agents in supporting such hegemony, and in being “sites for authorising knowledge through both the selection and representation of cultural forms, and the strategic maintenance of dominant musical discourses” (1995, p. 40).
In examining the terminology used in the former *Queensland Senior Music Syllabus* (Queensland Board of Secondary School Studies, 1987), Roylance (1995) makes an important observation, noting that the syllabus “explicitly acknowledges that music is raced, gendered and ethnicised only insofar as it is dealing with marginalised representations” (p. 43). The syllabus does not apply the same acknowledgment to the canonical forms of music represented in the curriculum, “which inevitably leads to the curriculum strategy of adding on tokenistic examples from the margins” (ibid.). Comparisons can be made with the current Queensland primary music curriculum, *Scope and Sequence* and *Essential Learnings*, as these documents make use of specific textual codings which reveal “a strong legacy of and ideological attachment to western (European) high culture” (Roylance, 1995, p. 43). It is precisely the use of such phrases as “the literature of music” notes Roylance, “which privileges already dominant readings of what constitutes an appropriate music for study” (ibid.). Dunbar-Hall points to topics such as “Music of Another Culture” (1992, p. 188) as another example of a textual coding which may serve to reinforce an ‘us and them’ mentality and reinforce this hegemonic perspective.

**Music Teacher Training in Queensland**

An examination of music teacher education programs currently offered in Queensland suggests that a lack of confidence in teaching culturally diverse musics largely stems from limited pre-service and in-service training in this area. It is encouraging to note that opportunities currently exist for prospective teachers in Queensland to learn more about diverse music cultures at the tertiary level, but subjects available at Queensland universities are negligible when compared to the offerings at universities in other States, such as Melbourne University, Monash University and Sydney Conservatorium of Music.

In 1995, Temmerman polled the 34 Australian universities at which music education is taught. Respondents were asked to provide a list of compulsory primary music education subjects. Of the 24 universities that replied to the survey, ‘music from other cultures’ was a required subject at only two of the universities that provided data (1997, p. 29) and only four included a subject that addressed ‘philosophy of music education’. Temmerman’s survey revealed little variation between university curricula with an overwhelming emphasis on knowledge and practical skills relating to Western music elements. The main educational goal for 100% of universities was for music education students to “demonstrate an understanding of music concepts, terminology, or
notation” (Temmerman, 1998, p. 17). Proficiency in performance was another main goal. One of the least emphasised goals was “examining music from various cultures” (ibid.).

Ballantyne and Mills note that “while Australian students are linguistically and culturally diverse, it is significant that the Australian teaching profession is overwhelmingly Anglo-Australian and of middle-class background with limited cross-cultural interaction” (2008, p. 2). In Queensland, Ballantyne’s research has shown that music teachers new to the profession felt that in general their preparation “left considerable room for improvement” (2006, p. 2). Most early career music teachers interviewed in Ballantyne and Mills’ 2007 Queensland study, commented positively about university courses which focus on issues of inclusion and diversity, but those who expressed negative comments about such courses indicated (for example) that “they couldn’t see the relevance of general courses dealing with inclusive practice, as they were not presented in the context of the music classroom” (2008, p. 14).

Darling-Hammond (2000) stresses that theoretical discussion of concepts such as diversity and inclusion can often become meaningless unless accompanied by practical examples. Thus, the field of music teacher education in general “needs to move beyond fragmented and superficial treatment of diversity” (Ballantyne & Mills, 2008, p. 88) and “embrace diversity in an authentic way, so that students can clearly see the value of such an approach, within the context of the courses they view as most relevant” (ibid.).

In acknowledging the pronounced lack of preparation for pre-service teachers in exploring diverse musics and the cultural issues that accompany such instruction, we may question how primary music teachers in Queensland (especially those new to the profession) reconcile the importance placed on the learning of Western musical concepts and the various references valuing a wider variety of musical cultures. Early career teachers would be forgiven for assuming that it is an expectation for them to teach a variety of musics through the use of Western analytical, performance and notational processes. With such a conflicting curricular message, it is highly likely that primary music teachers encounter difficulty honouring cultural diversity when surrounded by dominant discourses which focus on Western art music.

Ballantyne and Mills (2008) point to the importance of tertiary training for Queensland music teachers in the areas of diversity and inclusion. They highlight how ineffectual such courses can
be if they are not taught within the context of music education. Unless pre-service teachers can see the relevance of issues such as diversity and inclusion to their particular subject, courses can become meaningless and superficial treatment of these issues will continue. Echoing the sentiments of Schippers (2004), Ogawa (2010) and O’Brien (1993), Roylance (1995) urges tertiary institutions to reassess the musical styles and genres which form the focus of study in music and education degrees, so that music teachers in Queensland are better able to deal with instruction of culturally diverse musics. Barton (2005) also stresses the importance of government bodies in providing the necessary support. She suggests that “only then will change be culturally responsive, resulting in high quality outcomes” (p.100).
CHAPTER 9
BRISBANE: REVIEW OF INTERVIEW DATA

The following section presents selected responses to the interview questions by primary music teachers and teacher educators in Brisbane. The aim of the interviews was to gain an understanding of the extent to which teachers adhere to requirements to include and promote a diversity of musics, in addition to covering the Western elements listed as core content. Through conversations with interview participants, it was my intention to gain a clearer picture of the role of training and prior experience in the teaching of culturally diverse musics, as well as the general attitudes of primary music teachers and teacher educators towards the use of a multicultural approach. The interview data has been divided into three sections, reflective of the three educational environments addressed in this city: Brisbane State primary schools, Brisbane Private schools and Brisbane music teacher training institutions. First name pseudonyms have been used (see appendix A) to identify participants.

Educational Context One: Brisbane State Primary Schools

Seven music teachers from five State primary schools were interviewed for this phase of the research project. These schools are located in the southern and eastern suburbs of Brisbane and in varied socio-economic areas. The smallest school has 282 students and the largest 1,210. The average number of students in the five schools is approximately 400. Some schools have newly developed music programs and others have more established programs. Three schools employ a single classroom music teacher. The teachers range in age from 23 years to 52 years old and have been in the music classroom for between one and 30 years.

Coding results from interviews with music teachers in State primary schools has yielded seven key issues which govern the reporting below: 1) Pedagogical Orientation, 2) Teacher Initiative, 3) Connection with Culture Bearers, 4) Support for Diverse Music Education, 5) Indigenous Music, 6) Hierarchies of Music and 7) Parental and Principal Support.

1. Pedagogical Orientation
A. The teachers interviewed noted that planning documents have become increasingly generic in recent times. Interviewees did not believe that these documents provided adequate clarity on the
specific content to be taught. Some saw advantages in having generalised documents (such as providing flexibility in approach), but most believed this trend toward simplification has led to significant gaps in teaching, and permitted teachers to ignore certain content areas, such as the inclusion of diverse musics. Mallory (pers. int. July 16, 2009) suggests that:

*Each time they come up with a new curriculum, it seems more generic and less specific. I started teaching when it was “here’s what you teach, week by week for seven years”; it was an outstanding document. It was written beautifully, sequential and then they updated it for the P-10 curriculum.*

Laurena (pers. int. July 14, 2009) agrees that the lack of specification may be a problem for teachers:

*There was an old outcomes-based syllabus, which was very sequential, at the moment the current curriculum in place is the Essential Learnings. The guidelines are for the end of year three, year five and year seven. So working with preps to year twos I find that very difficult, having just a guideline to complete by the end of year three. If I was strictly following that then I could pretty much do whatever I liked. The assessment is quite vague, so I still use the old Outcomes Syllabus.*

Drake (pers. int. April 22, 2010) notes how the lack of specificity effects the inclusion of diverse musics:

*The Essential Learnings have not really changed as much so how teachers interpret them will vary. But they still cover crotchets, quavers, rests, binary, ternary form. The way the document is now, it doesn’t keep it tight enough control on sequentially building up. The pendulum swing is quite extreme. It swings from ‘week by week this is what you’ll teach’ to giving great freedom, and then this is too much freedom and teachers are not too sure where to go to. It very vague about a range of musics from other cultures; a little too vague.*

It is clear from these comments that the teachers interviewed missed the more structured curriculum documents of the past. There is an indication that teachers require a sequential work plan to assist them with covering the core content and thus, some teachers still use the old syllabus for lesson development. Teachers highlighted that the few references to ‘musics of other
cultures’ in the syllabus were vague and did not lead to specific outcomes in this area. This supports Campbell’s (1994b) observation that statements which do not recommend particular musical repertoire may prove meaningless in practice. It is probable that educators without training or experience would find it difficult to implement directives to include ‘other’ musics if content and repertoire are not specified.

B. Teachers noted that despite references relating to the importance of musical diversity in their planning documents, in practice they were expected to teach and assess Western musical content and skills.

Laurena (pers. int. July 14, 2009) indicates that Western music provides the framework for music curriculum documents:

*I would say [our curriculum] is Western-based, with all the fundamentals of our teaching practice and theories, and we’re just using other cultures to emphasise those Western ideas.*

Renata (pers. int. July 17, 2009) concurs:

*I teach] mostly Western music, mainly because the curriculum is written that way. You’ve got to cover the rhythms, notation, sol-fa, and they suggest specific songs you can use like nursery rhymes and listening examples.*

Mallory (pers. int. July 16, 2009) also notes Western hegemony:

*The curriculum is a Western approach, based on pentatonic and diatonic scales with diatonic harmonies.*

Mariam (pers. int. August 1, 2009) agrees that while there has been some inclusion of diverse musics, primary music education is still very monocultural due to the way the curriculum is written:

*10 years ago it would have been more British music, and it’s probably still based on English and American folk songs. With the Kodály context it is becoming a little more wider-spread in terms of the European continent, but that’s as far as it goes. I do a multicultural unit, but would I think my program is multicultural? No. And that’s because I want to make sure I’m covering the curriculum so I tend to stick to the prescribed lessons and songs.*
Although Laurena (pers. int. July 14, 2009) would like to explore more non-Western musics, she recognises that assessment guidelines only relate to Western musical concepts and thus assessment of diverse musics would be a challenge:

*I feel a little bit humbled now. If we really want to appreciate non-Western musics then maybe we shouldn’t be approaching it from those [Western] concepts. But if we are to assess the core elements, then...*

Comments from interviewees are significant in identifying hegemony in the syllabus and in teacher practice. Interviewees make clear that despite being aware of requirements to include a variety of cultures in their lessons, their music programs are firmly based on the acquisition of Western skills and content. Laurena’s comment highlights important contradictions in the syllabus. As primary music assessments focus on elements which relate directly to Western musical concepts, teachers are reluctant to include more diverse musics in their lessons, as non-Western musics are not assessable using this structure. Hegemony is identified in both Renata and Laurena’s comments. Renata teaches Western music as she believes this is a curriculum requirement, and Laurena recognises that when ‘other’ musics are included by music teachers, they are merely used to emphasise the teaching of Western elements.

Dunbar-Hall (2000) and Marsh (1999) have suggested use of the musical elements approach in Australian music education to be “seriously flawed” (Dunbar-Hall, 2000, p. 128), as it contradicts the plurality of approaches advocated in policy and curricula. Comments by interviewees support the limitations of such an approach in both instruction and assessment. Despite the many references to a more inclusive approach in the preamble to the three curriculum documents, it is clear from these statements that diversity and inclusivity is not common in practice.

Not one interviewee had been exposed in their tertiary training years to a subject that specifically addressed cultural diversity in music education. Teachers were primarily exposed to music education philosophies such as Kodály, Orff and Dalcroze. This training combined with a syllabus which centres on the achievement of Western concepts and skills were identified as the main reasons why teachers considered their programs as either monocultural or monocultural with a few multicultural elements. These comments provide evidence of the importance of a
curriculum which supports a multicultural approach with sincerity, and not merely a hidden curriculum which privileges one type of music and relegates ‘others’ to the periphery.

C. Teachers were acutely aware of a strong Kodály focus in both teacher training and the aims of the *Queensland Arts Syllabus*. Some teachers interviewed consider themselves great advocates of the Kodály philosophy and some are quite opposed to its dominance in Queensland music programs.

Renata (pers. int. July 17, 2009) notes the strong influence the Kodály methodology has had on music teaching in Queensland:

*We touched on Kodály and [name of lecturer] is really big on it. So she taught us how to use it but I don’t use it as much as they probably like us to. It’s stated in the curriculum that year ones should use do and sol.*

Mallory’s (pers. int. July 16, 2009) teacher training focused on this one methodology:

*I like the Kodály curriculum as a sequential approach. I wasn’t prepared for planning especially in a school that didn’t teach Kodály. I thought every school used this method.*

Noting that some music education courses centre on this methodology, Mariam (pers. int. August 1, 2009) chose to obtain her degree at an institution which offered a wider range of philosophies:

*I didn’t want to go to [name of University], purely because Kodály isn’t my thing. There is definitely a big push in Queensland for Kodály.*

Drake (pers. int. April 22, 2010) agrees and highlights the assumption that Private schools favour this methodology exclusively:

*Kodály has got such a strong hold particularly in the independent [Private] schools and they are quite snobbish about it. They’ve adopted an attitude that they know better, that “we in the independent schools are superior, and that’s why we do Kodály” and its absolute nonsense. I hear that on the grapevine that there is quite a move to break this Kodály stronghold. I would say that the National Curriculum is going to be the saviour of Australia in that sense in that it is going to sweep aside these State perspectives. A National Curriculum will prevent any State promoting one approach.*
These statements indicate that teachers believe the primary syllabus indirectly promotes the use of the Kodály methodology as a preferred teaching philosophy. Many of the teachers interviewed commented that they had been instructed in the Kodály method in their tertiary training. Some of the more experienced teachers felt unprepared to teach using any other method or combination of methods. Despite the possibility of achieving high levels of musicianship through the implementation of the Kodály method, the literature highlights its limitations as a model for inclusive practice. It is probable that exclusive use of the Kodály philosophy has contributed to primary music education in some schools being focused on the teaching of Western musical concepts and skills.

2. Teacher Initiative.
A. Teachers revealed that the occasional and inconsistent inclusion of culturally diverse music experiences in State primary schools was usually the result of individual teacher initiative and not the result of Principal or parental influence. Renata (pers. int. July 17, 2009) indicates that her Principal does not expect or require her to include diverse musics in her lessons:

*No influence from the Principal. I notice in the curriculum that we have to touch on diversity, but I choose what cultures I teach. They don’t come and check to see if we are covering diversity or whatever. A lot of the cultural stuff I’ve just done it myself. Bought CDs or got it off the internet. There’s nothing in school.*

Annette (pers. int. July 15, 2009) recognises the importance of diversity in the music classroom but does not feel she is supported in this area:

*I feel quite isolated; that I’m not touching that area well enough. But I can’t do everything or be everything. It’s still very Westernised. There is more to be done and I’m not sure that I can do it.*

Teachers indicated that they occasionally include some non-Western musics in their lessons. They stressed that this was the result of personal initiative and not due to them directly responding to requirements stipulated in the three main planning documents. Teachers did not receive support or direction from their Principals or colleagues in this area. A striking lack of confidence was expressed by the teachers in knowing how to plan lessons on diverse musics, locate related resources and work with guest musicians. Most interviewees agreed that tertiary
courses addressing diversity and inclusivity in music education would be of great benefit to new teachers. This is supported by Ballantyne and Mills’ (2008) research, which suggests that early career music teachers are ill prepared to deal with such issues in their teaching.

3. Connections with Culture Bearers.
As specialists, music teachers rarely met or connected with parents or community members and did not feel comfortable initiating such connections.

Renata (pers. int. July 17, 2009) expresses her concerns about connecting with culture bearers:

*We hardly see parents; they won’t even come into the school. I thank God for these people who send out these flyers [advertising for their groups to visit schools], because I have no one to talk to [about bringing in culture bearers].*

Annette (pers. int. July 15, 2009) assumes parents are reluctant to become involved in her music program:

*I’m a little bit guarded about parent involvement; only from past experience. We don’t have parents keen to do that sort of thing. They’re very, very scared. I could say to you quite honestly I do not use those resources nearly enough.*

Mariam (pers. int. August 1, 2009) realises that that she could have connected with culture bearers in her own residential area:

*I feel really insular; here is [name of culturally diverse suburb] right next door to where I’m living and I’ve had no contact at all.*

Only one of the ten schools in the Brisbane context had initiated a community outreach program. This was a school whose demographics had changed significantly in recent years with a large influx of Sudanese and Afghani students. The Principal made a point of making connections with their parent community in response to these changes. While Mariam (pers. int. August 1, 2009) (the music teacher at this school) has not yet tapped into this resource, she does intend to do so in the near future:

*The elders in the African community in particular… they recently had a racial harmony day and they contacted all the elders who could come in and talk to the students about heritage, music and culture. There is quite a big partnership between the school and the*
community now. I’d like to get an idea of their cultural cross-referencing though [before implementing more diversity in the music classroom]. I have no idea about how the Sudanese community feels about the Muslim community, or the Croat community. We could join together, both kids and parents and put on a community event outside the school ... and music is a great way to do that [demonstrate intercultural understanding].

In addition, this school was the only school in which the importance of cultural diversity was addressed in the school’s vision statement. In her welcoming comments, the school’s Principal makes mention of this:

The [name of school] community has seen many changes in the past few years and it has been a rewarding experience for our school to be part of these developments and embrace the diversity and community spirit that has evolved.

Teachers such as Mariam (pers. int. August 1, 2009) are aware that diversity is promoted as a positive aspect of school life and are supportive of this new vision for the school’s community:

They do, it’s in the new vision statement. So they’re not stepping back from it, even though their clientele has changed because of it. Rather than wanting to bring back more Europeans, they are embracing the cultural diversity that’s there. We are proud and it’s strengthening the character of [name of school].

From these comments it is clear that primary teachers are greatly underutilising culture bearers in the community as a resource. Some teachers did not know how to initiate making connections with musicians, or if their efforts would be received positively by community members, parents and students. Some teachers assumed that parents would not appreciate being approached due to cultural differences, or that they would not welcome a diverse education for their children. These comments are supported in research by Bartleet et al. (2009, p. 27) who highlight the lack of connection between schools, tertiary institutions and community musicians. Interviewees did indicate, however, that the few times they had welcomed culture bearers into their classrooms, the resulting experiences had been positive. Only one school had embraced its cultural diversity and had reflected this in its vision statement. In valuing the cultural resources in the neighbourhood, this school greatly benefited from reaching out to, and including community members in their programs. It is probable that more diverse musics might be successfully
included if primary music teachers were to gain assistance with connecting with community musicians.

4. Support for Diverse Music Education.

All teachers supported in principle the need for diverse music education, however, most would only initiate activities if they found themselves in a position of teaching a diverse body of students.

Renata (pers. int. July 17, 2009) includes non-Western musics when she encounters students who are of non-Caucasian ethnicity:

At [name of school] there’s a lot of Maoris and Aboriginals, and they’re really rhythmical, and they love music. So often I will do some Maori or Islander music to suit them.

Annette (pers. int. July 15, 2009) agrees that musical diversity is important in culturally diverse situations:

It can’t not be important, just look around Brisbane. There are schools that are basically Islanders.

Drake (pers. int. April 22, 2010) agrees, but questions the need to expose all students to an education in diverse musics:

If you’re teaching in [names of schools], where you’ve got a lot of cultural diversity, then your program is going to need to have that. You want children to feel comfortable. You are going to want opportunities for them to share their music, to feel that you are taking cognisance of who they are, and where they come from. You can have a lovely sharing of ideas, dances and songs, and the whole cultural experience. But if you are teaching out here in [name of school with very little ethnic diversity], I have to ask myself, apart from broadening their general knowledge, how strongly I should include it?

Laurena (pers. int. July 14, 2009) illustrates this point when explaining about the repertoire she uses at two primary schools. These schools are very different with regard to cultural ethnicity:

[name of school] has a large percentage of Asian students and for most of those English is their second language. A lot of Middle Eastern families as well. With them I know that
I am using a lot more cultural repertoire. We’re looking at Greek music and Aboriginal music. If it’s from their culture, they’re very excited. [name of other school] is very much Caucasian. I can’t say I’m going out of my way to implement [diversity]… I don’t think it would be as appreciated as much. I don’t think they’ve stepped outside the box. At [school with greater diversity] they have an awareness of places on the map, they have friends from there and they have an understanding of things they can attach to that culture group. With [school with little diversity], they don’t have that background.

Only Renata (pers. int. July 17, 2009) felt that the teaching of diverse musics was applicable to children in all schools whether culturally diverse or not:

*There’s always diversity, even if we had a whole class of Australian children it would be nice for them to hear what’s out there.*

Despite substantial research over the past 25 years detailing the necessity of teaching music from an intercultural perspective (Kwami, 1996; O’Flynn, 2005; Schippers, 2010; & Westerlund, 2001), these comments highlight a surprising lack of awareness of the main issues underpinning culturally diverse music education. The majority of teachers indicated that non-Western musics should be included to indulge the preferences of minority groups, and not as a means of developing cultural competency for all students. Comments reveal notions of stereotyping, and attitudes which suggest a divide between ‘our’ music and ‘their’ music. As previously noted, it is the “binary opposition between ‘own music’ and ‘others’ music’” (Drummond, 2010, p. 118) which Drummond sees as the “result of deep conditioning” (ibid.) and almost impossible to overcome.

The cultural diversity of Australian society has been acknowledged as an asset and a benefit to all Australians (Multicultural Advisory Council, 1999) for the past 40 years. Despite such rhetoric being included in educational policy and curricula, comments made by interviewees suggest that teachers are not cognisant, nor appreciative of Australia’s diverse cultural make-up, and the role teachers play in developing cultural empathy and overcoming bias. The consequences of such a belief system are significant. If teachers attribute ‘other’ musics as belonging to ‘others’, they deny the intercultural nature of music and the interconnecting and intersecting social and musical cultures of their students. As such, beliefs are indicative of social
relations in Australia. This constitutes a momentous challenge for music teacher educators to address such issues, and to inculcate an understanding of culturally diverse music education at the philosophical level.

5. Indigenous Musics.
Some teachers had studied an Indigenous subject in their tertiary training but not one that related specifically to music. Teachers expressed great reservations about teaching Indigenous musics as they were conscious of not offending cultural sensitivities, and because they lacked training and information on appropriate teaching strategies.

Mallory (pers. int. July 16, 2009) is aware of an emphasis on Indigenous musics in the curriculum:

_There is a strong push at the moment politically to do Aboriginal and Torres Strait Island music and there are strong statements to cover that. I think that’s as multicultural as [the curriculum] gets._

Mariam (pers. int. August 1, 2009) agrees:

_There’s a push in regards to Indigenous culture although I’d be surprised if there was one or two children at our school. Certainly there was a push to do that in the past few years, at least to be able to present something on parade which resembled that you were teaching music with historical and cultural perspective._

Annette (pers. int. July 15, 2009) highlights the anxiety some teachers experience in addressing Indigenous musics:

_All the books that they bring out do tend to look at Indigenous music too. But you’ve got to be very careful. There are many Indigenous people who would be very offended if you did some of their music._

Mallory (pers. int. July 16, 2009) concurs:

_I don’t do Aboriginal music, it’s hard... honestly I haven’t explored that. How do I make reference to our Indigenous culture respectfully?_
Renata’s (pers. int. July 17, 2009) comments suggest a similar theme:

*I did an Aboriginal unit for one term because I thought they would enjoy it, it’s their culture and the others would enjoy learning about it. But I wasn’t sure what I could and couldn’t do. I knew that females can’t play the didgeridoo so I couldn’t demonstrate it. I just had posters.*

Mariam (pers. int. August 1, 2009) provides several reasons why she avoids teaching Aboriginal musics:

*It’s quite difficult to teach Aboriginal music because it’s not written down. Some feel it’s sacrilegious in some way stepping on cultural grounds that I might be doing an injustice.*

While Laurena (pers. int. July 14, 2009) believes the inclusion of Indigenous musics is important, she fears that the associated social concepts may be too difficult for primary aged students to understand:

*I think it’s an important issue, particularly with our Indigenous studies unit at uni. They really opened my eyes for getting things right, having full respect for cultural groups. But my dilemma is for the early years, you want them to have an exposure, but you don’t want to delve into those issues. So to explain things at their level and to address those cultural issues, it’s a bit of a problem.*

Drake (pers. int. April 22, 2010) highlights a lack of professional development support for teachers in this area:

*In any program that tries to be culturally diverse, you have to make sure it’s not tokenistic. If the government is serious about that [Indigenous musics] there’s got to be a lot of professional development.*

There were many important points raised by interviewees with regard to the practice of Indigenous musics at the primary level. All teachers recognised a strong drive to include Indigenous musics in the *Queensland Arts Syllabus, Scope and Sequence* and *Essential Learnings* documents. Several felt this emphasis was a political statement rather than a true expression of Australia’s cultural heritage. Some interviewees insinuated that it wasn’t necessary
to address Indigenous musics at the primary level (especially if there were no Indigenous children at the school), however, these teachers did include token attempts in order to be seen fulfilling this requirement. This supports Marsh’s (2005) research which indicates that a lack of awareness about Indigenous culture may lead to teachers using inappropriate examples taken out of context; further contributing to the perpetuation of cultural stereotypes.

The 2005 National Review of School Music Education (Pascoe et. al., 2005) emphasises the lack of confidence that music teachers have in addressing Indigenous musics and associated cultural issues. Dunbar-Hall and Beston (2003) and Marsh (2005) attribute this to the monocultural nature of music teachers training programs. The responses from interviewees indicate that there is indeed considerable apprehension on the part of teachers to include Indigenous musics in their lessons. Teachers are aware that they must respect certain cultural conventions but are not at all sure how this affects what they may and may not teach. It is evident that most teachers did not receive any instruction in Indigenous musics in their tertiary training and are not receiving ongoing professional development in this area.

Mackinlay (2008) and Marsh (2002, 2005) stress the importance of culture bearers in ensuring cultural integrity and allowing teachers and students to gain greater understanding of Indigenous issues. Not one of the participants, however, had made contact with an Indigenous culture bearer as a way of increasing their knowledge and skills. One teacher who had completed a course on Indigenous studies at university had indicated that she was aware of the deeper social issues Nakata and Muspratt (1994) highlight, such as the impact of politics and colonial practices on Indigenous lives. Understandably she questioned how primary students would be able to comprehend such concepts in an age-appropriate manner. For this participant, the maturity of her pupils was the greatest hurdle to the inclusion of Indigenous musics.


A. When non-Western musics are included in lessons, teachers indicated that certain musics were better received by students than others. In general, African musics were preferred over Asian and Middle Eastern musics.
Renata’s (pers. int. July 17, 2009) students have been exposed to some West African music and dance, but only after culture bearers made contact with her school:

*Last year we had an African dance group. That’s the only different culture. They brought in drums and showed the kids some dance steps as well. The kids loved it so I booked them again for this year. It was just a mail-out they did.*

The same group performed at Annette’s (pers. int. July 15, 2009) school, however, musical exposure was aimed at a particular group of students:

*We’ve actually just done a quote for an African drummer to do some work with our more recalcitrant students, who are in the learning difficulties area. We have a woman who came to do African dance at our music camp. She taught them the dances that spread through the whole school. There are a couple of places around here where you can do drumming patterns. I’m sure that would be very helpful for me, but it’s all about time.*

Results from interviews indicate that some forms of African musics are well received by students. As the interviewees had not been given training in the transmission of African song and dance, it was only when a performing group offered to work with the students that practical application of these musics became possible. I believe it to be significant that the teachers did not refer to the musics in any specific manner, not even to indicate from which country or region the genres originated. Use of the term *African music* may suggest a lack of awareness about the enormous range of musical traditions from the African continent, and again highlights issues of stereotyping. It is also important to note that African musicians were brought into one school to work with unruly students. I believe this to be an implicit attributing about musical hierarchies.

**B.** Some teachers were quite antagonistic toward Middle Eastern musics and culture in particular, despite significant Middle Eastern populations in their schools. The scales and microtones used in Middle Eastern and Asian musics were unfamiliar and foreign sounding to some teachers.

Renata (pers. int. July 17, 2009) highlights that students typically have few opportunities to engage with Middle Eastern musics:
I did Egyptian music last year. I don’t even think half of them knew there was Egyptian music. They were like ‘what is this?’ They reacted oddly, they were giggling at first. Even though you talk to them about respecting the culture, they still do it [mock the music].

Annette (pers. int. July 15, 2009) expresses her reservations about teaching Muslim students, whose cultural responses to music differ from her own:

We also have a large Muslim population which has brought a whole lot of issues, so I’ve really had to work at opening up their minds to different ideas. Most of them can’t sing in tune anyway. For many of the Muslim children they don’t listen to music at all, so it’s a new experience. Three said they couldn’t do recorder because of their religious beliefs. I said “what a lot of rubbish!”

Mallory (pers. int. July 16, 2009) shares Annette’s sentiments:

I’m teaching in a State school, which has this Christian constitution, we celebrate Christmas. If you chose not to sing that is your choice but I am teaching it. I am happy with respect for other cultures, but I have a culture too, and the place I work in has a culture.

These comments bring to the fore many of the major issues highlighted in the literature. Responses by interviewees highlight the importance of intercultural competence as mentioned by Emmanuel (2003) and the repercussions of neglect in this area. The cultural and musical prejudice reflected in these comments mirrors the social inequalities of Australian society and also, as Dunbar-Hall (1992) suggests, the hegemonic ways in which music teachers have trained. Green (2003) highlights that the ideology that perpetuates Western musics as the most respected and most valuable makes an important impact on the way teachers interact with students whose cultures differ from the dominant framework. Westerlund (2002) suggests that pluralism in music education should emphasise multiplicity over conformity, and yet the comments made by interviewees indicate that they value compliance to the ideals of Western music and trivialise musics which deviate from this norm. The consequences of such a belief system are significant and draw attention to a lack of appreciation for pluralism as the foundation of Australian society.
Despite the fact that contemporary research (Frith, 1996; DeNora, 2000; Sæther, 2004) has emphasised the importance of pluralism in music education as assisting with social inclusion and the development of effective multicultural learning environments, comments by interviewees suggest that this is not occurring at the schools in this research project. It is ironic that Annette felt it was her job to open up the minds of her Muslim students, as her own comments reveal a strong level of bias. As reported by Szego (2005), Muslim students are often presented with the difficulty of negotiating conflicting messages regarding the merit of music making. It is important for teachers then, to be cognisant of such issues and to plan their lessons with such issues in mind.

Even though the majority of interviewees paid close attention to the transmission of Western music genres, they did not feel the same level of care and respect was necessary with non-Western musics. Significant social events such as the bombings of September 11, 2001 in the USA, may have contributed to the teachers feeling they must protect the ‘dominant’ culture of Australia and insist that their students do the same. As O’Toole (2005) and Woodford (2001) suggest, music teachers play an essential role in assisting students to negotiate and develop their personal and group identities. Even if policy and curriculum documents advocate an intercultural approach to music education, Schippers reminds us that the attitudes of teachers are “a central issue in the success of cultural diversity in music education” (1996, p. 21). This issue has been highlighted by interviewees’ comments in this section.

C. Teacher preferences also play a significant role in the exclusion of certain musics in primary music classes.

Drake (pers. int. April 22, 2010) expresses his personal preferences about particular Asian musics:

> Indian music is still foreign to me. I have to be honest with you, I hate it. It was foreign to my ear and it hasn’t made me want to listen to it. I’m glad Indians enjoy the music of their cultural festivities, but thank you very much I don’t want to listen to it; don’t like it. Chinese music, the same. I’m sorry if that sounds bigoted and narrow-minded. But if I’m honest with myself, well that’s how I feel. I think as educated people you should respect other cultures, you should be able to understand and accept, but you don’t have to like it.
Mallory (pers. int. July 16, 2009) prefers not to teach any musics which are dissimilar to Western music:

\[
I \text{ wouldn’t tend towards Asian and Middle East, where there are scales that are not diatonic. They are not modal or pentatonic; they are slightly out of tune, so I don’t explore them.}
\]

Annette (pers. int. July 15, 2009) notices differences in cultural expression amongst her Asian students, and encourages musical assimilation:

\[
In 5, 6, and 7 we have our senior choir. There is a very high Asian population within that choir of course. So to get the sound I want is a very long process because they use different ways of singing and the expression part is quite difficult for them. The Australian children tend to be a lot more open about what they want to do, much more confident and much more expressive in their faces.
\]

Some of the teachers interviewed struggled with teaching and assessing students whose musical experiences and expression did not match the ideals of Western music, and thus judged students’ performances against this single reference point (Schippers, 2005; Kwami, 2001). Comments from interviewees support Goldsworthy’s (1989) research that when teachers are ignorant of the social and musical principles that underpin diverse musical cultures, they are likely to make ill informed judgments and become unable to overcome hurdles to understanding and appreciation. The assumption of a universal set of aesthetics contributes to such problems. Goldsworthy reminds us that perceived “purity and clarity of tone” (1989, p. 16) is much admired in European art music. In many non-Western cultures, however, timbral preferences can differ greatly from those used in European art music. Unless teachers and students are taught to understand and appreciate differences in non-Western musics and the context in which they are performed, they may judge such musics to be incompatible with the aims of their programs and deemed unworthy of inclusion. This is a significant barrier to intercultural music education as evidenced in the comments made by interviewees.

7. Parental and Principal Support.
A. Several teachers were quite sure that the parents of the students they teach (in particular parents of immigrant students) would not support the teaching of non-Western musics. This was frequently cited as a reason not to diversify music programs.

Annette (pers. int. July 15, 2009) supports this notion:

[Many] of the Asian students who do come in, what they want is Western music training. They’ve learnt instruments elsewhere; they come with Western concepts. When you talk about pentatonic scales they look at you kind weird because they are so used to diatonic scales. So parents want that, just like they’re here to learn English. Strings are massive as you can imagine. I don’t hear about those other [non-Western] instruments they play; it’s very, very rare.

Mallory (pers. int. July 16, 2009) was also sure this was the case with her students:

I was at another school that had Indian, Muslim, Asian students. But I wouldn’t have pulled out their music because the school culture was to learn the Australian curriculum. The parents want for them to learn English, and this culture that we live in.

Once again, comments by these interviewees reflect social and musical hegemony. Without further investigation, it is not possible for me to ascertain if the students’ parents feel the way about diverse music instruction as these teachers indicated. This is an area of great personal and professional interest, however, and I intend to follow up on this topic in the near future. I offer that Annette has not been exposed to the ‘other’ instruments her students play, as the culture of her classroom makes it clear that ‘other’ musics are not as valued. It is interesting that Mallory believed that the ‘Australian curriculum’ did not include Indian, Middle Eastern and Asian musics. Perhaps she has not consulted the syllabus for some time, or perhaps she has neglected to focus on the many references to musical pluralism in three curriculum documents Queensland teachers are expected to use when planning lessons. In any case, a monocultural position as advocated by these interviewees has significant consequences for the advancement of culturally diverse music education in Queensland primary schools.

B. Music teachers often struggled for funds to build a program in which they could teach and assess the core elements of the syllabus, which were Western in nature. They felt that asking for
funds and support to diversify their programs would be difficult, if not impossible.

Drake (pers. int. April 22, 2010) believes his Principal to be supportive of his music program, but this does not include an expectation for students to learn about diverse musics:

\[\text{The principals are very supportive, but with due respect I don’t think they know a great deal. I think they are grateful that I am extremely passionate about my work and I think they are so happy that I’m enthusiastic and creative, so they are letting me do what I want to do. So yes I am getting a lot of support, simply in allowing me to do what I want.}\]

Mariam (pers. int. August 1, 2009) concurs:

\[\text{I don’t think my Principal is concerned with music at all. I don’t think any Principal is... if you are not sending children to the office, if you are presenting on parade, if the parents see that their children are experiencing success. Is the Principal happy that you’re covering diversity? It’s the least of their concerns.}\]

Renata (pers. int. July 17, 2009) highlights a lack of support in terms of physical resources at her school:

\[\text{We use glockenspiels and recorders but there’s only about 15 so I pair them up. In some of my other schools I didn’t have any but I was lucky there was a budget to buy some. At [name of school] a lot of the stuff was from the ’70s, even text books, so I was bringing my instruments from [name of another school] back and forth.}\]

Drake (pers. int. April 22, 2010) also has insufficient resources for teaching both Western and non-Western musics:

\[\text{At the schools I’m at, they are all very poorly resourced anyway, and certainly none of them have anything for Indigenous Australia let alone other cultures coming into the country.}\]

In this section, interviewees highlighted issues that are at the grassroots of music teaching. Without professional support from colleagues and Principals as well as funding to purchase instruments and other resources, initiating a program based on diverse musics may be very difficult indeed. Sourcing musicians in the community to assist with practical applications of culturally diverse musics would be of considerable benefit.
**Educational Context Two: Brisbane Private Primary Schools**

Eight music teachers from five Private schools were interviewed in this phase. These schools are located in inner areas of Brisbane and in middle-class to upper middle-class socioeconomic areas. All schools have an affiliation with a Christian denomination. Four schools are co-educational and one is an all boys’ school. The smallest school has 945 students, the largest has 2,088, and the average number of students of the Private schools in this research project is 1,550. The teachers interviewed are between 22 to 40 years old and have been teaching music for between one to 14 years.

Coding results from interviews with these teachers in State primary schools yielded six key issues which govern the reporting below: 1) Musical Hegemony, 2) Justification for Monocultural Programs, 3) Prevalence of the Kodály Method, 4) Resources and Support/Musical Hierarchies, 5) Examples of Diverse Practice and 6) Personal and Institutional Philosophies.

1. **Musical Hegemony.**

A. Private schools in general nurture and support established traditions in Western ensembles such as band, orchestra and choirs. The music teachers interviewed were overtly proud of the standard of these groups and felt it was necessary to dedicate curriculum time to Western music reading, in order to prepare students to perform these types of musics.

Jack (pers. int. July 20, 2009) recognises that Western music provides the focus for programs in his school, despite some diversity in the student population:

*We are probably fairly multicultural, a lot of Indian and Pakistani families. Having said that, it’s still very much a middle class, white kind of environment.*

Samuel (pers. int. July 20, 2009) concurs:

*[Our curriculum] is fairly broad but there’s only a light smattering [of diversity]. There’s still a very big focus on Western music. That’s our cultural heritage. In terms of world music as such, we’re probably similar to a lot of schools in that there’s a little aspect here and there but not necessarily a focus.*
Timothy (pers. int. January 9, 2009) laments a traditionalist approach to music education at his school:

_Overall, we are a traditional, conservative school. [name of music director] teaches Baroque, Classical, Romantic, Modern, really the way it was many years ago. [the younger students] just do Kodály based songs included in that program. It’s mostly European. I wouldn’t think [name of colleague] has any multicultural; probably the odd one but I wouldn’t think there would be any accent on multicultural._

Whereas Winnie (pers. int. June 16, 2010) supports such an approach:

_It is very much Western-based and almost exclusively vocal-based with percussion. We make links with [Western art music] in terms of rhythm and melodic elements. A lot of what we do is linking it to [Western] literacy._

Susanna (pers. int. July 26, 2009) feels justified teaching a monocultural program as she is skilled at teaching Western music, and believes it is important her students receive a quality education in Western music:

_I would say closer to monocultural. Because Western music is what I know, what I’m good at; it’s what my kids know. If I tried to be too multicultural I’d be missing something important._

Jack (pers. int. July 20, 2009) agrees that teaching Western music is what he does best and that it is his job to ensure that his students gain skills and knowledge in Western music:

_I do think one of the great things about [name of school] is that we aim to do really high quality stuff from Western culture. We do stuff that some schools would never dream of doing._

Samuel (pers. int. July 20, 2009) concurs:

_Neither of us are against a greater diversity but I don’t know how much... When kids in grade 12 don’t know what a treble clef is; then that’s our responsibility [to teach this over other types of musics]._
Kelsey (pers. int. July 28, 2009), on the other hand, has begun to broaden her program and hopes to continue adding a variety of musics in the future:

*It’s still monocultural. I’d like to expand that and I guess by doing this unit on world music that’s a start. I’m hoping that it will then grow. It’s a balance between exposing them to lots of new things, and keeping them interested.*

Many of the comments by these teachers suggest strong similarities between programs in Private and State schools in Queensland. Interviewees very clearly identified their programs as monocultural with occasional multicultural elements. The majority of the teachers indicated that they believed Australian cultural heritage to be Anglo-Saxon. As Private schools are by nature conservative and traditional, teachers suggested that it was their responsibility to continue such hegemonic tradition and to teach high calibre programs which focus on Western music. Teachers mostly attributed this stance to their tertiary music education training. As Legette (2003) reports, many teachers favour a Eurocentric approach that focuses on Western art music, because this is what they are familiar with and find most comfortable.

Comments by interviewees support research by Brown and Rose (1995), Cahill (1986), Kagan (1992), Nespor (1987) and Thompson (1998) who report that teachers typically hold fast to established beliefs unless strongly encouraged to challenge them. In the same vein, it was revealed that Private school teachers are particularly concerned about preserving the status quo (Bowman, 1998), and will commonly teach in the manner that they were taught themselves (Sands, 1993). Woodford (2002) reports that it is probable that many teachers still believe it is their role to inculcate Western musical taste in their students, and comments by interviewees from Private primary schools suggest this to be the case. These teachers recognise culturally diverse student populations in their schools, but feel justified in continuing to focus on Western music. As Jorgensen (2001a) suggests, it is likely that these teachers may not have acquired the skills of reflective analysis to assist them with diagnosing their particular educational situations, and designing appropriate and engaging instructional strategies.

**B.** Primary teachers in Private schools expressed great pride that Queensland is the only State that trains primary school music specialists and has a strong background in traditional Western instrumental programs. They felt this set the State’s program apart from those in other States
despite students only receiving 30 minutes of music per week. Every teacher I interviewed referred to this fact and felt the Queensland music programs were worthy of praise.

Jack (pers. int. July 20, 2009) believes the Queensland music education system to be superior:

*Queensland has the best syllabus in Australia. Queensland is the only State where you must have 30 minutes music every week in Primary. Something unique to Queensland is that most schools have instrumental programs.*

Timothy (pers. int. January 9, 2009) concurs:

*We’ve got the best instrumental programs in Australia. We are the only State that has a huge investment in graduates starting with specialist music jobs in the primary years. All the other States have either chucked it out or never done it. We are on the cutting edge with the way we set up our programs, in what we actually teach the kids.*

The instrumental programs referred to by these interviewees provide for instruction in Western orchestral, band and jazz instruments. This instruction in turn supports concert band, jazz band and orchestral programs, particularly in Private schools. Interviewees did not believe there was a place for State-wide instruction in non-Western instruments, and implied that it would be difficult to find adequate support to incorporate such programs.

Once again, such comments point to a belief in Western music as being the most valued to be transmitted in Queensland music programs, and support Gramsci’s (1971) research which states that hegemony is shaped by social and cultural practices. Teachers at Private schools recognise multiculturalism at a surface level but feel morally justified to reify the dominant ideology, (Green 2003). Rose suggests that when teachers are required to balance ingrained hegemony with support for pluralism, this negotiation becomes “a struggle and incorporation of people’s consciousness” (1991, p. 3). As Spruce (2001) notes, ineffectual practice in cultural diversity may result from the use of educational policies which merely map aspects of multiculturalism onto a curriculum that teachers assume to be monocultural. It is clear that teachers of primary music programs in the Private schools in this project would benefit from critically reflecting on their programs in order to make appropriate choices for their students.
2. Justification for Monocultural Programs.

A. Limited exposure to music education philosophies and a lack of training in diverse musics were the main reasons for teachers mostly adhering to programs that focus on Western music.

Kelsey (pers. int. July 28, 2009) did not receive training in teaching diverse musics in her music degree:

_I haven’t had a lot of training in how to teach world music, I kind of make it up. I’ll listen to a whole heap and pick out the main characteristics of the music myself. We didn’t learn to teach other musics or learn approaches to teaching other than Western music. I’d love to learn any method. Having a subject on how to teach world music would be a great thing. Kodály, Orff, Dalcroze. I took what I liked and forgot the rest!_

Susanna’s (pers. int. July 26, 2009) training was also based in Western music:

_I could have done something at the [name of tertiary institution] but I ran out of electives. The [name of tertiary institution] is very Western. There’s [multicultural] songs I’ve found from my course or from [name of practice school], but it would only be a handful, maybe a dozen at most._

Jack (pers. int. July 20, 2009) too feels teaching non-Western musics is something music teachers are not trained for:

_I did a Bachelor of Education and a Bachelor of Music and in my education subjects there were subjects devoted to diversity; more special needs but none on cultural diversity. We may see a song in a book but we know nothing about the words or the context. I’d have to find a specialist in that area and I’d have no idea where to go. I don’t want to sing it incorrectly to the kids._

Due to the monocultural nature of his teacher training, Samuel (pers. int. July 20, 2009) assumes culturally diverse music instruction to be a matter of singing in languages other than English:

_I’ve seen units done but I still think the way people acknowledge that is still just a smattering of songs in other languages._

Susanna (pers. int. July 26, 2009) comments on matters of tokenism as well as the hegemony in music teacher training:
What constitutes tokenism; how do I know what I’m doing is tokenistic? A few songs from here and there, does it make a difference and have any long lasting effect? I think Australians would choose to make Western music their focus because that’s how we’re trained, that’s what we know. In some ways, doing a world music subject would be tokenistic. I don’t think it would have the effect you would want it to, and 99% of graduates wouldn’t make use of it. It’s just a unit, like African music. I really don’t know where I stand on that.

The frankness of interviewees’ comments in this section reveals a significant deficiency in tertiary training and experience with regard to cultural diversity. Private school teachers were able to provide important information about the structure of their music education degrees and specify that diversity was not addressed within the context of music education. It is Susanna and Jack’s belief that when teachers in Private schools include non-Western musics in their lessons, their attempts are tokenistic and may only amount to a “smattering of songs in other languages”. As with their counterparts in State schools, Private school teachers expressed a striking lack of confidence in knowing how to plan lessons on diverse musics, locating related resources and working with guest musicians. Despite years of research advocating the musical and extra-musical benefits of pluralism in the music classroom, interviewees from Private schools appear to have limited awareness and understanding of cultural diversity at both the levels of philosophy and practice.

B. Similarly to music teachers in State schools, some Private school teachers felt that limited ethnic and cultural diversity in the student population at their schools meant that a wider exposure to different musics was not necessary or applicable.

Kelsey (pers. int. July 28, 2009) agrees with her State school counterparts:

I teach mainly white, middle-class boys. So I haven’t experienced it much. I haven’t had a super diverse class thinking I have to teach this music and that music. We have a few Asian kids, particularly in the strings program. We have Islander kids but I don’t get to teach them I’m afraid.
Susanna (pers. int. July 26, 2009) may make occasional concessions to non-Western music but believes that Western music should be the basis of her curriculum:

*To some degree it might, if there was a kid who came from a certain background and I found a song from their culture I’d try to use them to help me. You need to start with what they know and not be too removed from that [ie. not veer too far from Western music].*

Winnie (pers. int. June 16, 2010) acknowledges the cultural diversity at her school, but she did not feel that this should be a catalyst for diversity in the music program:

*There is a huge diversity. We have a lot of different European cultures. We also have quite a lot of Korean kids, and some Taiwanese and some Chinese. In the senior years from year eight and up, we have a lot of girls from Cape York, Aboriginal girls. But I guess because we are mostly European, our songs are mostly American, some Australian folk songs, German and French as well, but we don’t use much Asian music although we use the pentatonic scale, but in terms of song material we don’t source for songs.*

Winnie (pers. int. June 16, 2010) feels fortunate that in general she has not yet had to deal with musical diversity:

*Indigenous cultures are so diverse so you might have a token Aboriginal song, but it may have nothing to do with a child in your class. It is difficult in that respect. I’ve got one girl whose father is Aboriginal but it’s not been anything that we have to grapple with. We are fortunate in that regard. People buy the package. We’re a Christian-based school and that’s part and parcel of who we are and what we teach, so we don’t have to have the same sensitivities I guess.*

It was evident from these comments, that interviewees from Private schools feel it necessary to incorporate diverse musics only if certain cultures are represented in their classrooms. As for their counterparts in State schools, the majority of Private school teachers indicated that non-Western musics should be included to suit the preferences of minority groups, and not as a means of developing cultural competency for all students. As Kelsey and Winnie did not teach any Indigenous students, they felt it unnecessary to address Indigenous musics in their lessons. This observation is consistent with the practice of teachers in State schools and supports Power and Horsley’s (2010) research, which states that when teachers do give attention to culturally
diverse music education, it is often seen as “additive to the disciplinary schema” (p. 147) and not integral to it.

It is significant that Winnie felt fortunate that she hadn’t had to “grapple” with culturally diverse music, as her school is Christian-based and as such is not required to display cultural sensitivity. It is also noteworthy that Winnie associates religion with ethnicity. I was not able to ascertain if Winnie’s opinions resulted from the influence of school philosophy, her teacher training or social conditioning, however, I surmise that all these factors may play an important role in guiding such attitudes, and the monocultural program Winnie consequently delivers to her students.

Preston and Symes (1997) and Sargent (1997) remind us that all students enter the music classroom with a set of prior cultural and musical experiences, and that often these experiences may bear little resemblance to those offered at school. It is Susanna’s belief, however, that her students are most familiar with and knowledgeable about Western music, and that she should therefore base her teaching on the Western canon. Barton’s (2005) research reveals that when teachers do not validate their students’ musical cultures and make assumptions such as Susanna’s, students are more likely to feel detached and excluded. As mentioned, it is critical that music teachers are aware of issues concerning plurality in the music classroom and their role in exposing their students to a much wider variety of sounds.


The majority of Private school programs use Kodály as the main approach in their teaching and all teachers interviewed were in support of the Kodály philosophy and sequential method.

Jack (pers. int. July 20, 2009) assumes the Queensland syllabus recommends Kodály methodology:

*The syllabus was written in the 1980s by people who were trying to push Kodály. The Queensland Music Program that we used to teach and the new P-10 syllabus are very much in the Kodály style. It doesn’t specify in the syllabus that you do Kodály, but from the sequencing you can tell that’s what it is. Our kids learn the Kodály philosophy and we incorporate little bits of Orff.*
Kelsey (pers. int. July 28, 2009) concurs:

*Our program* is based more or less on the Queensland curriculum with a fair bit of flexibility. The Queensland curriculum specifies Kodály, but the outcomes are so broad, essentially how you get there is up to you. They certainly have strong recommendations about how you go about it.

Susanna (pers. int. July 26, 2009) appreciates that Kodály is the main methodology used in Queensland:

*I was very lucky in that I got to do my prac at [school with a strong Kodály focus]. I really enjoy the Kodály stuff and because I’m first year and that’s what I know I’m going to stick to it. What I do now is very aural and Kodály based.*

Winnie (pers. int. June 16, 2010) is also a strong proponent of the Kodály methodology:

*I would say it’s thoroughly Kodály; we don’t try to mix philosophies because what we do works. Our purpose is Western musical literature, but also embedded within the cultural heritage of our children. And that’s a Kodály principle too. We don’t worship at the shrine of Zoltan Kodály, which is what some people think. I wish people could see that and to see how far it can go. It can be really clever and really rigorous. Within our program I feel we have created a world of music for them.*

The teachers interviewed were aware of the Kodály philosophy as a focus of music teacher education and how this was reflected in their daily practice in the classroom. In particular, music teachers in Private schools believed that the Queensland Arts Syllabus specifies Kodály as the preferred methodology. It is interesting that teachers at both Private and State schools perceived this to be the case. The use of the Kodály model may be inferred through suggested repertoire and the sequencing of concepts and skills, but is not directly identified in policy or curriculum documents. Reasons for such an assumption may be due to the emphasis on this methodology in teacher training or the teaching materials used in schools. In addition, a common perception exists that one university in Queensland only prepares graduates to teach using the Kodály philosophy. It is also assumed that graduates from this institution will teach in Private schools, and that these schools maintain a tradition in this music philosophy. Results from my interviews with private school teachers support this assumption.
Some noteworthy contradictions were evident in Winnie’s comments. In her interview, Winnie detailed that her school’s music program was monocultural in nature and that she was not required to address diversity. Winnie noted that the songs she taught were mostly European and American folk songs, and yet Winnie also believed her children were presented with “a world of music” through the use of the Kodály method. DeVries (1999), Hartwig (2003) and Dolloff’s (2005) research has indicated that the Kodály approach is not inclusive of all musical experiences, as it tends to restrict the perception of informed musicianship to Western European traditions.

4. Resources and Support/Musical hierarchies

Overall, teachers in Private schools were satisfied with the resources and funding they received. Teachers believed that should they wish to diversify their programs, funds for specials projects would be granted.

Samuel (pers. int. July 20, 2009) highlights the plentiful amount of resources in his Private school:

Yes, definitely, our head is a very arts-oriented person, and I don’t think he’d have an issue; especially if you sold it to him from the point of ‘look at the diversity at the school’. That’s a plus of being at a school like [name of school], that if you want to try something you’ve got enough money to throw at the problem.

Kelsey (pers. int. July 28, 2009) also believes she is strongly supported in terms of resources for her program:

Our Head of Department is the one I report to and he’s willing to support me in anything I do. Anything that I want I’m pretty much able to get. In a State school situation you have to scrimp and save.

Susanna (pers. int. July 26, 2009) concurs:

This is the type of school that if I wanted something I’d get it.

Timothy (pers. int. January 9, 2009) suggests that his department may be oversubscribed in terms of resources:
We have an embarrassing amount of money to buy resources. Our CD library is so huge; I think we have the biggest one in Australia. We’ve got more stuff than we could ever use. The school really promotes music and supports us so much and gives us everything we want. There’s nothing that I ask for that I won’t get. We got African drumming groups last year who came in and did all these workshops, and we get Musica Viva programs. It costs us a hell of a lot of money but the school just pays for it.

Winnie (pers. int. June 16, 2010), having worked at both public and Private schools, compares levels of support:

Mostly we can get whatever we like. There’s not too much we need. I suppose I come from the other side at schools where you have to count your photocopies and things like that. We are very fortunate.

All teachers interviewed were certain, however, that experimentation with non-Western musics would not become a substitute for the Western music genres which were firmly established at the school. Lessons in more diverse musics would be supported only periodically; perhaps annually at most.

Timothy (pers. int. January 9, 2009) reveals that cultural diversity does not figure prominently at his school:

We’ve always been an international school because the boarding house takes kids from around the world, but cultural diversity is not really ingrained. So unless you are doing a course like ‘others around the world’ and its assessed externally and you are forced to be involved in that way of thinking, I don’t think it really rubs off completely.

Samuel (pers. int. July 20, 2009) concurs:

The language classes sing [culturally diverse] songs in their classes. So there are aspects of it but not much in the music department.

Susanna (pers. int. July 26, 2009) points to the hegemony of Western music as being the main reason why cultural diversity is not a regular part of her music classes:

I think if it were part of a unit for a section of time I think they would be interested. If it would be something they would do every year I’m not sure they’d support it. Particularly
in Private schools if you were to get gamelan going, it would be more in a workshop scenario. But in terms of putting it into the program, I don’t think it would happen.

When asked if a musical hierarchy exists, Samuel (pers. int. July 20, 2009) replied:

Yes, in instrumental especially. If gamelan was started it would be right down there.

Winnie (pers. int. June 16, 2010) agrees that the dominance of Western music at her school ensures non-Western musics do not receive the same support:

I suppose if you wanted to put gamelan in from prep to year six then that’s quite a major diversion from our program. I suppose people would have to be very sold that it wouldn’t be a departure from our core task, but certainly we are open to other things and we’d have no trouble with maybe visiting it. We have quite detailed programs which help us keep the sequence in place, and I would just want to be sure that we weren’t putting something out that worth more than what you’re putting in. It would have to fit too with our ethnic mix, but because we don’t have a lot of Indonesians ...

These comments provide a clear picture of the musical priorities of Private schools. The teachers interviewed acknowledged that cultural diversity existed amongst their school populations, but suggested that musical diversity was not of significant value. Teachers indicated that Private schools in general do not inculcate a mindset supportive of musical diversity. Teachers felt they could “sell” the inclusion of diverse musical experiences to their Principals and receive support through funding and resources, but that these experiences would be one-offs and would not lead to long term, in-depth instruction in world musics.

Responding to my suggestion that a non-Western ensemble be incorporated into their music programs, both Winnie and Susanna indicated that it would be unlikely this would take place as there was very little flexibility in their programs. They were committed to maintaining the school’s musical tradition and not departing from their “core task”, which I took to mean the focus on Western art music. Teachers revealed through their comments that there is a hierarchy of musics in Queensland Private schools: particularly in instrumental musics. Overcoming such hegemony would require significant commitment on the part of teachers to educate the school community of the importance of culturally diverse music education for all students.
5. Examples of Diverse Practice.

Two Private school teachers have made an intentional effort to diversify the musics their students were exposed to.

For Kelsey (pers. int. July 28, 2009) this was due to personal influence, not as a result of her teacher training or influence from the school’s administration or parents:

*We are just starting with my grade sixes to do a little bit of a world music unit, so it’s something I’m still figuring out as I go along. We’ve just started looking at African music, we’re going to be looking at Hawaiian music, a little bit of Eastern European folk music, and finish off with some Australian music. That particular unit was one that I initiated because that’s what I’m interested in. Our percussion teacher is the drummer in a band. It’s an Eastern European gypsy ensemble, and I hear him doing a fair bit of stuff with his percussion group. I suppose without really meaning to, that sort of stuff happens.*

However, concerns about treating Indigenous music with respect caused Kelsey (pers. int. July 28, 2009) to postpone beginning a unit on Aboriginal music.

*That is one thing that worries me. That’s why I didn’t do the unit last year because I didn’t have enough time to respect it and do it justice. I would be worried about treating it a bit tokenistic.*

For Timothy (pers. int. January 9, 2009), a strong influence came from teaching the International Baccalaureate (IB) program in the upper school. This teacher has put a lot of effort into trying to move the philosophy of the IB program into music lessons in the lower years. While he has support in terms of funding and resources, the majority of his colleagues are not in support of the change of focus from Western music concepts and skills:

*The grade sixes do a whole unit on world music which relates to their social studies unit. Yer, even Australian Aboriginal music is taught but the Caucasians really don’t care. They are tolerant but it really doesn’t sink in. Whatever I’m doing up there [in the IB classes], I use some of it in my primary lessons. My greatest enlightenment was having to teach the IB program, and now I’ve grown so much. All the other stuff I work with, I offered to teach them about what we’re doing but none of them wanted to have a bar of it.*
Like me they are all classically trained and that meant having to learn a whole new way of teaching and covering so much work. The teachers are not interested at all, they don’t understand what’s out there, and how important it is to have a much more holistic approach.

At Samuel’s (pers. int. July 20, 2009) school, a certain festival brought students some exposure to diverse musics and gained the support of parents. This was not, however, significant enough to become a catalyst for change in the music program:

We ran an international youth music festival here and a lot of the parents were talking about how good it was and maybe we could get some musics of other cultures into different ensembles. I think there would be no problem at all to see it expanded from the parents’ perspective. I think they would come at it from the perspective of “what a fantastic opportunity for my son”.

It is encouraging to note that teachers were eager to share any examples of musical diversity at their schools, especially if they were just beginning to develop lessons on musical cultures that had not previously been addressed. Motives for this type of exploration were the result of personal interest and an appreciation for the tenets of International Baccalaureate (IB) program. It is important to note that the IB program stresses that students acquire an understanding of their own and others’ cultures in order to develop a sense of “international-mindedness”. It is unfortunate, however, that colleagues of these interviewees were not similarly moved to incorporate diverse musics into their lessons. Musical hegemony and bias has provided barriers to teachers’ enthusiasm in providing a culturally diverse music education for all students at their schools.

6. Personal and Institutional Philosophies

A. School policy plays an important role in providing direction for instruction. A closer look at the mission statements of the Private schools in this research project revealed that four out of five did not mention the value of diversity.
[name of school] provides a Christian education dedicated to developing inquiring minds and life-long growth for each person. [name of school] is dedicated to intellectual inquiry and high academic standards. (School A).

The College provides wide ranging programs encompassing academic achievement, the visual and performing arts, sporting success and service projects. Together we shape the lives of the young men in our care to be men of strong character, gentle hearts and able to make a positive contribution in our Church and our world (School B).

Within the context of a caring College community, each student will be nurtured and educated to develop his God-given talents to the best of his ability through a balanced involvement in the academic, spiritual, sporting and cultural life of the College (School C).

[name of school] will treat with care and respect all people involved in its communal life in the certain knowledge that each is precious, worthy and loved by God. We aim to honour our founding creed of Truth, Faith and Compassion and to foster an environment where the Gospel is lived as well as taught and where the quality of life enhances the quality of performance (School D).

Diversity is mentioned in the mission statement of one of these schools: [name of school] is a Christian learning community that welcomes students from diverse cultural backgrounds and ability levels. As a school community we value: acceptance and understanding in our world. (School E).

Cultural diversity is not, however, reflected in this school’s music philosophy: The classroom Music program for Pre-Prep to Year 5 is based on the famed Hungarian composer and music educator, Zoltan Kodály. Year 3 undertakes a compulsory strings program. Enriching lessons develop musical literacy while extension is possible through numerous choirs, bands, orchestras and ensembles.

All interviewees at Private schools in this project were conscious of the main principles that provide educational direction for their schools. These teachers were not aware, however, of any references to cultural diversity in their school’s mission or vision statements. Indeed, the mission
statements of these schools centre around the development of religious virtues as well as high academic, sporting and cultural standards. It is significant that only one mission statement mentioned the importance of cultural diversity, but that this reference had not influenced the philosophy of the music department. School philosophy and policy play an important role in determining the type of education teachers are expected to provide their students. In the case of the Private schools in this project, the lack of attention to diversity as a guiding principle presents as an umbrella of social bias, which in turn influences the work of teachers and limits the exposure music students receive.

**B. In general, teachers indicated that they had not been required to develop their own philosophy of music education and had not given specific thought to their reasons for teaching the way they do.**

Kelsey (pers. int. July 28, 2009) believes it is important to expose her students to more than the popular music they listen to on the radio:

> I’ve never thought about that… I guess the one thing that I would like is for the kids to enjoy it, first and foremost. It’s all around us and its part of our society. To have an appreciation and to be exposed to different stuff. It’s important because when the kids listen to the radio they listen to the same stuff all the time, and it worries me that that’s all they get. Even most of the parents listen to [name of popular radio station]. It’s our job to show them that there’s a much bigger world out there than they’re exposed to.

Susanna (pers. int. July 26, 2009) concurs:

> Develop the interest to listen to new things, not just what you hear on the pop radio station.

Samuel (pers. int. July 20, 2009) places emphasis on overall musicianship:

> I probably was encouraged to have my own philosophy, but I think we were forced to sink or swim on our own. My personal philosophy is you are trying to engage students through the learning process. You want your kids to learn musicianship.

Drake (pers. int. April 22, 2010) who has also been a lecturer in music education has given much time to developing his own philosophy of music education:
When you’re asked to write something you tend to be very theoretical and say all the things that people expect you to say. In a nutshell, I’ve got to be flexible, flexible, flexible. I’ve got to be diverse and creative. You cannot walk into any school with a clear philosophy in my head and say this is what I’m going to teach. Because your whole approach to teaching depends on the ethos of the school, the society, the culture. There are so many facets that determine what you teach. Writing out your philosophy in wonderful theoretical terms is one thing, but walking into a classroom with real children is something completely different.

It was evident from the interviewees’ comments that philosophical inquiry and critical reflection did not play an important role in lesson development. Cultural diversity was not necessarily part of the teachers’ own philosophies for teaching music, although a wider exposure to different musics was often mentioned. Broomhead suggests that this may be due to practical survival being “a more potent motivator than ensuring the philosophical soundness of daily classroom activities” (2004, p. 21).

Comments from interviewees in Private schools suggest that even if teachers are sympathetic to the inclusion of cultural diversity in the music classroom, they are not at all prepared to use philosophical inquiry and critical reflection to enforce change. Bowman (1998) reminds us that teachers who have not been educated in these areas are therefore not confident or skilled enough to examine common assumptions, and will rarely question tradition. Only one teacher emphasised the necessity of flexibility in approach that Reichling (1996) deems so important. This interviewee, being a very experienced teacher understood the need for educators to be prepared for a variety of situations and for them to adjust their teaching strategies accordingly.

**Educational Context Three: Brisbane Music Teacher Training Institutions**

I interviewed six music education lecturers from the four institutions in Brisbane which produce music education graduates. These institutions are: Griffith University (GU), The University of Queensland (UQ), Queensland University of Technology (QUT) and The University of Southern Queensland, Springfield campus (USQ). The first three universities are located within four kilometres of the centre of Brisbane. The fourth is located in a satellite city, 27 kilometres south-west of Brisbane. I also interviewed one lecturer from the Central Queensland University (CQU) in order to gain a State-wide perspective on music teacher training. CQU is located at five
locations around Australia, including Queensland-based campuses in Rockhampton, Brisbane and the Gold Coast.

Griffith University offers a Bachelor of Primary Education degree in which all students complete a foundation music education subject. Students who choose to make music education their principal teaching area may specialise by taking an additional five subjects which centre on practical musicianship, understanding music curricula and music technology. Griffith University also provides a Diploma of Education certification for students who have completed a music degree through Queensland Conservatorium (which is part of Griffith University).

At the Queensland Conservatorium Southbank campus, electives in World Music, Latin American Music and North Indian Music are options for music degree students. In the first year program, generic courses like Exploring Music contain a number of ‘World Music’ lectures. The Conservatorium also houses a Javanese Gamelan ensemble and offers participation in a World Music ensemble as part of students’ ensemble electives. Music education students have access to the world music courses at the Conservatorium, “but generally tend not to take them as there is little room in their program and the courses are offered on a different campus” (pers. corr. Dr Scott Harrison, February 26, 2008). At Griffith University, most teachers studying to teach music at the primary level graduate without addressing cultural diversity in music education. Others have one lecture in their curriculum course covering “cultural diversity and innovative ways of approaching pedagogy, incorporating influences from world music” (ibid.).

There is no musicianship standard required for entry into the primary music education courses at Griffith University, however, many students have completed examinations through the Australian Music Examinations Board (AMEB) or Trinity College, Cambridge and are considered competent musicians by their lecturers. While it is possible for students who perform on non-Western instruments to be admitted to the music specialist course, they would still need to pass subjects dedicated to the performance and teaching of Western musical concepts and skills, as this is what is taught in the Queensland school system. Students who have completed the Bachelor of Music degree through Queensland Conservatorium Griffith University are required to have a high standard of musicianship and have passed an audition on a Western orchestral instrument or voice. Students who take the Bachelor of Music Studies degree at
Queensland Conservatorium Griffith University may opt to study non-Western instruments as their principal study (as appropriate tuition can be arranged), but to date there have only been graduates of Western music (pers. corr. Professor Huib Schippers, June 18, 2010).

Subjects taught in the education degree at Griffith University centre around acquiring Western music knowledge and skills, and practical experiences include learning to perform and teach the recorder, guitar, keyboard and classroom singing. While pre-service students do learn to sing and teach songs in different languages, they are not provided opportunities to learn to play and teach non-Western instruments, as this is not deemed relevant to the jobs of music teachers according to the lecturers. Students are exposed to several music education philosophies and are encouraged to develop their own philosophy. Students complete a four week Internship as a student music educator in addition to the regular four week practicum. As a result of the amount of time pre-service teachers spend in classrooms in addition to rigorous academic work on campus, lecturers at Griffith University feel that they are well prepared to teach at the end of their studies.

Students at The University of Queensland can either complete a four year degree in music in combination with a Graduate Diploma of Education or a combined Music/Education five year double degree. These courses prepare students for a career in music education at both the primary and secondary levels. The Bachelor of Music/Bachelor of Education program is tailored specifically for students wishing to pursue a career in music education. Students receive intensive training on their chosen instrument (including voice) followed by further instrumental or vocal training with a pedagogical focus. Lecturers believe that graduates are thoroughly prepared for the variety of educational contexts they may work in. Applicants must have achieved an Australian Music Examinations Board (AMEB) Grade 7 level or higher and AMEB Grade 5 or higher in Theory or Musicianship in order to be accepted into the music degree.

While the majority of subjects centre on Western music genres and the learning and teaching of Western concepts and skills, students at the University of Queensland can elect to study subjects such as The Music of Ireland and the Practice of Ethnomusicology. Encouragingly, a new subject entitled World Music was introduced in 2010. The University also offers a Bachelor of Arts/Bachelor of Education double degree as well as a Bachelor of Creative Arts. Students who
become music teachers in primary schools will have graduated from any of the degrees mentioned or have completed a music degree elsewhere, and then study a Postgraduate Diploma in Education at the University of Queensland.

The music courses at the Queensland University of Technology have changed in recent years. Currently music students focus on learning about music technology and popular music. The Bachelor of Music and Bachelor of Fine Arts in Sound Design degrees fall under the umbrella of the Creative Industries faculty. The course structure in the new music degree focuses now on preparing graduates for careers as independent contemporary musicians, and does not address education specifically. Students who complete a Bachelor of Music degree focus on “repertoire creation rather than reproduction” (Queensland University of Technology, 2010a) and this is identified as setting the degree apart from those at the other universities. Graduates are trained to work as performers, producers, composers and developers of music software. Students who study for the music degree in combination with the Graduate Diploma in Education are qualified to teach in Queensland schools.

Lecturers at QUT are cognisant of the fact that when pre-service teachers become familiar with musics from other cultures, they are encouraged to include a variety of musics in their teaching. In the past, QUT students could elect to take a cross-cultural musicianship course which included the study of four specific music cultures and the ways in which cultures interact in contemporary contexts. Student outcomes included “understanding international musical composition and performance traditions and the cultural contexts within which they are expressed” (pers. corr. Dr Steven Dillon, November 13, 2010). While there exists an awareness of the importance of broadening the outlook of music graduates at QUT, the realities of limited teaching time often means that lecturers are rarely able to do justice to the ideals of such a philosophy. Regrettably, subjects such as the cross-cultural musicianship course have not been included in the structure of the new degree programs.

Students at the Springfield campus of the University of Southern Queensland can study to be a primary music specialist by completing a four year Bachelor of Education degree with a focus on music. This course will introduce students to “the knowledge and skills that will help facilitate meaningful, developmentally appropriate, authentic and engaging music experiences in a range
of school contexts. They will develop compositional, performance, listening and appreciation skills in music while building their own philosophy of music pedagogy” (University of Southern Queensland, 2010a).

Education graduates are said to become “innovators and navigators for change who value diversity and inclusiveness” (University of Southern Queensland, 2010b). Students must study a unit on Indigenous perspectives which focuses on “fostering cultural awareness, sensitivity, and deconstructing stereotypes of Aboriginal and Torres Strait Islander peoples through critical analysis and thinking skills” (University of Southern Queensland, 2010c). There is no minimum performance entry standard for students who wish to become a music specialist.

Students at CQU may study for a three year music degree and then a one year Diploma of Education. The music degree offers specialisations in jazz, popular music, classical piano and classical voice only. This university does not offer any music education subjects as it does not specifically prepare students for classroom music teaching, although several move into this career each year after graduation.

Coding the results from interviews with music teacher educators have yielded five key issues which govern the reporting below: 1) Attitudes Towards Cultural Diversity, 2) Philosophical orientation, 3) Practical Applications of Cultural Diversity in Music Education, 4) Preparedness for Classroom Teaching and 5) University Mission Statements.

1. Attitudes Towards Cultural Diversity

A. Overall, lecturers at the universities in this research project supported the inclusion of culturally diverse music education at their institutions. One lecturer offered that musical diversity was an inherent part of music education at his university, and that he welcomed this focus. On further investigation, however, this lecturer expressed deep concerns about the underlying aims of cultural diversity in music education and the outcomes of exposing children to a more varied repertoire.

While Jimmy (pers. int. July 27, 2009) values culturally diverse music instruction, he questions the effectiveness of world music methodology:

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In that sense, this idea of cultural diversity is ingrained in what we do. Obviously we talk about this idea of world music pedagogy, particularly out of North America, but I’m not a fan of it; I’m not convinced by what I see. I see a lot of social and personal outcomes but not really music education outcomes. I feel that this is part of the problem, an abandonment of music outcomes for the sake of cultural policy. I think you’re touching on something significant.

He further expresses his concerns about tokenism and ways of dealing with the ‘other’:

I think it’s unrealistic to go around and find out the cultural background of every student and make sure you include something, and I know young teachers who have tried to do that, and they burn out, the kids run riot, and they run up against cultural boundaries. My reservation is that this idea of cultural diversity has been reduced to this notion of ‘other languages, other experiences, other countries’, and which in my opinion tends to emphasise ‘the other’. What I’m trying to say is that I don’t want to see cultural diversity diluted to a few songs from here and there and now we’re culturally diverse. People can achieve lots of personal and social outcomes but they seem to forget they have to teach music.

Despite initially declaring support for world music education, it became evident that this lecturer is not familiar with the large volume of research which identifies the need for and benefits of inclusive practice. In addition, his comments confirm that he does not display a sound philosophical framework for culturally diverse music education (Volk 1998b). Spruce (2001) identifies such contradictions as the struggle between the recognition of students’ right to experience a range of musical styles and cultures, and an underlying belief in Western art music as being the most valued.

Jimmy implied that multicultural music education equates with politically correct music education, as it can be seen to neglect musical outcomes in favour of extra-musical outcomes. Westerlund (1999) and Bowman (2002c) have also expressed similar reservations about multicultural music education. These theorists have emphasised, however, that intercultural music education is a more appropriate pedagogical approach, as it addresses musics holistically, and considers culture and music as inseparable and evolving entities.
It is possible that this lecturer’s only experience with world music pedagogy has been witnessing tokenistic attempts to include some songs in ‘other’ languages (Robinson, 1996). This is indeed an ineffective representation of pluralism in the music classroom, and one that music educators should strive to avoid. Dunbar-Hall (2000) points out that pluralism should celebrate both the musical and extra-musical outcomes of each type of music explored, through a comprehensive approach, which focuses on the cultural conditioning of each music. It is possible that if this lecturer had successfully experienced music education from an intercultural perspective, he might have had more positive opinions about its value. In any case, the implications for teacher education are considerable. Teacher educators play a central role in the attitudes of trainee teachers, by defining which musics have value and should be included in programs for children. If university lecturers do not appreciate the role and importance of diversity in music education, it is probable that their students will continue to neglect this area in their work.

B. Katherine (pers. int. June 29, 2009) was certain musical diversity was addressed adequately at her institution and that graduates were well prepared for teaching with a diverse perspective. This lecturer believed that the lack of attention to diversity was more a problem at the secondary level and that the primary syllabus and teacher training courses did address cultural diversity sufficiently:

I think it’s a bigger problem in secondary, because the senior syllabus is so heavily based on Western traditional classical music. For example a school not far from here has a heavy Samoan population and the children are very musical; wonderful ears but they don’t have the literacy skills, in all sorts of literacy. They can do great compositions, they can improvise on the spot but they cannot write that down.

Katherine has identified cultural bias at the level of curriculum development, as impeding the incorporation of culturally diverse music education in Queensland. Such comments are supported by Roylance (1995) who identifies specific textual codings in the syllabus which reveal “a strong legacy of and ideological attachment to western (European) high culture” (p. 43). It is interesting to note that this participant praised the musicianship skills of the Samoan students, but lamented their inability to notate musics. Her comments reveal a lack of awareness about, and a failure to validate modes of transmission in aural cultures. As Rowe (1998) reminds us, such ‘teacher talk’ is an important force in influencing students’ perceptions of the role and hierarchy of musics.
This lecturer’s insistence on literacy as essential for high quality musicianship may lead to her students feeling alienated (Green, 2006) and their musical skills as being undervalued.

C. Stan (pers. int. July 21, 2009) has become aware that the graduates from his institution who fare best in the classroom are those who have an understanding of the value of diversity, the place and role of music in society and familiarity with ‘the other’:

*What does Australia have to offer the world of music education? I think the major thing is our nature of Indigenous standpoint. We don’t do it particularly well, but if we do listen to the Indigenous standpoint it complexifies and problematises what music is and what is in a society. Music as knowledge as opposed to music as entertainment, it’s a completely different way of working. The more you learn about other cultures, the more expressive you become. Also appreciating what the role of that is in the community. We also found with music teachers, that if they had an experience with ‘otherness’, being ‘the other’, that they had a much better idea about how to do that. To be honest [name of this lecturer’s university] is not in the business of training culturally diverse capable teachers anymore and neither is anyone.*

Stan (pers. int. July 21, 2009) has identified a starting point for culturally diverse music education in the Australian context. He suggests that Australian music educators begin with an understanding of Indigenous musics and associated cultural and social factors. Dunbar-Hall (2005a), Nakata (1995) and Mackinlay (2008) also suggest a cultural studies perspective on Indigenous music education, to allow students to examine how politics and colonial practices have impacted, and still impact Indigenous lives today. While it is encouraging to note that this lecturer and his colleagues recognise the importance of music as knowledge and the role of culture, it is disappointing that in his opinion, universities in Brisbane neglect to train culturally capable teachers. Without cultural competency and experiences with the ‘other’, students and teachers will find it difficult to appreciate unfamiliar musics.

D. One lecturer emphasised the importance of music graduates experiencing both diverse educational settings in their training, as well as learning to bring diversity to classrooms that are primarily culturally homogeneous:
I sent one of my students out last year out to an Indigenous community and she came back and reported fully to them [the class]. When the opportunity to go out to [name of community] came up, the students were very, very interested, it was highly competitive actually; I was surprised how many of the students really wanted to go out. They did show a huge interest in Indigenous music and musics from other cultures and actually getting involved in understanding. I used a couple of case studies down in [name of a town] which are highly multicultural in terms of their contexts, and making sure my students actually grappled with those issues prior to going out on prac and prior to going out as first year teachers is really important to me. Those specific issues related to teaching in Indigenous and highly multicultural contexts. (This lecturer preferred that a pseudonym not be used.)

Michael (pers. int. March 26, 2010) concurs:

_The way I interpret it, it shouldn’t be only in terms of students going into multicultural schools and dealing with multicultural contexts, it’s also about pre-service teachers going into a white context, which some Brisbane schools really are, and presenting that multiculturalism and getting them engaged in that, even though it may not be part of their heritage._

Callen (pers. int. February 16, 2010), who comes from and has taught in a country which has experienced overt racial challenges, views musical diversity as a way of connecting people:

_I do believe that as our world becomes more of a global village, some sort of interconnectedness, we need to find ways of entry, and music might be one of those tools. The earlier we start with that the better. It’s also how we define the words ‘cultural diversity’, because it may not be the anthropological view that a culture is a set of traditions of a group of people. Cultural diversity might mean looking at more modern groups of music._

Drake (pers. int. April 22, 2010) who has worked as both a music education lecturer and primary music teacher has, however, questioned the relevance of focusing on ethnicity as one component of culture:
I’m beginning to ask why we are so intent on cultural diversity from an ethnic perspective? Why are we not looking at cultural diversity in terms of the culture of technology, the youth culture? I’m beginning to wonder if we are not hanging onto this ethnicity thing in a way that’s just making it so tokenistic and has so little value. I don’t want to be negative and say I don’t want to bother. I am going to bother, but I keep saying to myself of what real value is this?

At the surface level, all music lecturers interviewed supported the inclusion of cultural diversity in music education. When the topic was discussed in depth, lecturers revealed a range of differing opinions concerning the advantages of exposing students to musical diversity and the role this should play in tertiary training. Some very important points were raised by these interviewees. Several highlight the necessity for trainee teachers to experience pluralism in music education, in both culturally diverse situations as well as in homogenous settings. It is encouraging to note that the students who were offered opportunities to experience music education in these various settings were enthusiastic about being involved, and that the educational outcomes were very positive.

With a contemporary view of culture in mind, two lecturers questioned the necessity to focus on ethnicity as opposed to other cultural identifications. Thorsen (2002) reminds us that culture is “a flexible complex whole with many dimensions and alloys” (p. 2). It may be beneficial for teachers and teacher educators to work with school students to ascertain what components of culture they identify as important, as Kushner (1991) advises that teachers should make every effort to understand their students’ complex cultural identities.

2. Philosophical Orientation

Lecturers were poles apart in their opinions regarding the use and influence of the Kodály philosophy in Queensland primary schools. In talking with graduate teachers, it is obvious that a lecturer’s stance on Kodály impacts on how graduates are taught and what philosophy they prefer to use in the classroom. ‘Lecturer talk’ also influences the extent to which teachers make efforts to diversify the musical cultures explored in their classrooms.

Jimmy (pers. int. July 27, 2009) promotes the use of Kodály as an effective methodology:

I’m deeply involved in the Kodály thing, but as soon as you say that, hackles go up. I
think people have quite wrongly tried to create little Hungary, and that’s not at all what we try to do. My belief in all of this is that people are better if they have depth in a particular philosophy, and then can go whichever way they would choose. I am not an advocate of a bit of lots of things, because all we see is very poor teaching.

Stan (pers. int. July 21, 2009), however, highlights the methodology’s limitations:

*I’ve been called the anti-Christ when it comes to Kodály. I value it as quality in strong musicianship and for the idea of embedding cultural materials in a practice and sequencing it so that they can re-visit it. Unfortunately that gets distorted, and Hungarian folk-songs with Taiwanese kids in [name of low socioeconomic suburb with high cultural diversity] doesn’t work. They might be compliant but it doesn’t really engage them.*

Drake (pers. int. April 22, 2010) also believes following a single methodology like Kodály limits the way diverse musics can be incorporated:

*If you are at a school that follows a strong Kodály path, then they have got their repertoire and they are not interested in cultural diversity. It’s just Kodály, Kodály, Kodály and the songs that have been translated from America. So at [name of Brisbane Private school], cultural diversity was not even considered.*

Callen (pers. int. February 16, 2010) concurs, and suggests a flexible, particularist approach to be more appropriate:

*There certainly has been a historical cult movement that managed to get a stronghold and grip on music education in Queensland and that’s Kodály. It is still ardently followed in the Private school sector, and one institution was instrumental in always placing students in Private schools for their practicum and that has maintained a strong presence and approach. I don’t think that one could ever be prescriptive to one situation. One needs to be dynamic, adaptive, organic, and hence one’s philosophy and associated approaches need to be organic too. We need to be able to recognise and respond to our community’s needs and have a wider repertoire, and eclectic approach.*

Dougal’s (pers. int. June 9, 2010) perspective is similar:

*I don’t promote any method, in fact I’m anti-method. Having said that I am not biased, because I actually ask students to explore different styles and methods and to make up*
their own minds. Kodály, Dalcroze, Orff. I try to withhold my bias so that students can find their own way. I’ve got to be honest that because I wasn’t trained in any of those methods, I find that they are disconnected and out of context of what music means to young people today. The difficulty is that you don’t know how much they’ve benefitted by doing Kodály, but if it doesn’t turn them on to music, then it doesn’t have value. Kodály; not my cup of tea, but some people like it.

The predominance of a Kodály approach in certain institutions and the use of it as a focus by graduates in schools is quite a contentious issue at the tertiary level, and all lecturers held strong opinions about this topic. Many recognised the high quality of musicianship that can be achieved through the implementation of this method, but also identified its limitations. In particular, lecturers highlighted the need for music educators to be flexible and open to a variety of methods of instruction in order to capture students’ interest and to make music relevant to their students’ lives. This is the approach supported by the research of Beynon (1998), Jorgensen (2008), Reichling (1996), Schippers (2010), and Westerlund (2002).

3. Practical Applications of Cultural Diversity in Music Education
Lecturers highlighted some important challenges concerning the delivery of music education in both State and Private schools in Brisbane, and the training of music education graduates.

A. Jimmy (pers. int. July 27, 2009) suggests that the type of music valued in the Private system might determine what is taught, and consequently how trainee teachers should be prepared to educate students in these schools. In addition, the importance of being seen as politically correct may influence the choices of musics to be explored in State schools:

If you are in a very rich, Private boys’ school, there’s an overarching cultural setting which so much determines the shaping of the curriculum. In our State system, we are somewhat constrained, because we have to be very careful about the materials we can use. There are a whole lot of materials we can’t simply use; overtly Christian materials for example. So this is a difficult situation I think. If it were me in a school, I’d be taking a basic Western music approach, I would be keen on including Aboriginal music, but sourced locally and sourced with people who I could ask permission and talk to about. And then try to find which groups were in my school community, and how can I find that or include that in some way.
Janelle (pers. int. June 15, 2010) states that her department has not given much thought to educating music graduates in non-Western musics, but suggests that this was something that might be addressed by the university in the future:

*I would say we are quite monocultural at this stage. We don’t have any specific courses that we look at world music, our curriculum is fairly Western-based. We probably should, in the light of the growing interest in new curriculum documents. I’m not familiar with the current curriculum in Queensland schools. I suppose we haven’t at this point been confronted with those anomalies. Possibly in the future... We wouldn’t be able to support someone doing sitar in that because we run on a traditional conservatoire program, we don’t have any specialist teachers to be able to teach someone on sitar.*

It is significant that Jimmy believes that the social culture of schools and notions of what is politically correct play a large role in determining the education of music students in Queensland. As music education lecturers have such a strong influence on the preparation of music teachers, it is disappointing to note that this interviewee did not advocate for tertiary training as the main force behind setting the tone for primary music education. Janelle’s comments reveal a significant lack of awareness about the reasons for pluralism in music education. Despite being involved in training tertiary musicians, and that some of her graduates move into the field of music education, Janelle is not familiar with the Queensland music curriculum and believes opportunities to include culturally diverse music experiences for her students to be “anomalies”. Once again, the role of music teacher educators in influencing the work of music teachers and ultimately the programs of instruction for music students in Queensland cannot be underestimated.

**B.** There were many reasons given by music teacher educators to explain why philosophical support for diversity is not prominent in music education courses.

Stan (pers. int. July 21, 2009) acknowledges that the philosophical principles which underpin culturally diverse musical education are of great importance, and that he would like to give such ideals more attention in his teaching. However, with the constraints of the degree structure at his university, and the types of students coming into music education programs, regrettably this does not always make the development of philosophical awareness possible:
The difficulty in teacher training and curriculum is that we not only have to give them the practical skills, but we also have to give them a strong basis in philosophy for interpreting their environment. It’s just not happening. We’ve been looking at the child’s experience for 50 years but the teacher’s actions haven’t changed. Why is that?

Drake (pers. int. April 22, 2010) also believes a lack of attention to diversity in music education is due to monocultural teacher training programs and the types of students accepted into music education programs:

Your problem lies in the teacher training and the people out in the field. The problem arises with people who are not music specialists and sadly and increasingly there are more and more of them. Students come into university with absolutely no background and after six months they are expected to do something in music, and very often they end up teaching music. If they do not have the background, then no document is going to help them.

As the result of his research into the experiences of early career teachers, Michael (pers. int. March 26, 2010) has honed in on some of the other reasons why teacher training in cultural inclusivity may not translate into a more diverse music education in the classroom:

I think this is to do with the fact that they find it difficult to apply the knowledge and skills covered in the general education part of the course to the music context. They do, in fact, have a lot of coursework that deals specifically with cultural diversity, cultural inclusivity, social justice and the like. The fact that they claim that they haven’t speaks more about their engagement with this coursework than the lack of coursework itself. As a lecturer in music curriculum, there is a bit of space to deal with this explicitly, but I try to encourage them to draw on their general education coursework by reflecting on its relevance to the music education classroom.

Another interviewee points out that awareness of cultural diversity with pre-service and early career teachers is often limited philosophically and reduced to the notion of diversity in repertoire only:

I think they tend to conceptualise it in terms of repertoire choice and if they’re not aware of the repertoire then they draw on what they know; the people who are going through the degrees are people who are mostly familiar with the Western canon, so they find it
very difficult unless they have done extensive study in that area, or they’ve read more widely. Unless it’s being dealt with in the curriculum courses as well, they can struggle with it. (This lecturer preferred that a pseudonym not be used.)

Dougal (pers. int. June 9, 2010) acknowledges that the Queensland curriculum documents while quite generic, neither encourage creativity nor a diverse perspective. In addition, there has been a shift away from specialisation towards generalisation at some universities, coupled with an emphasis on subject integration:

*I’m pleased to hear you talk about a philosophical approach because I’m not one for template thinking. I’d be shot if I didn’t get students to look at curriculum documents because we do, but trying to be flexible so that you are not constricted. It’s anti-creative for a start and it’s not global. In terms of saying that this is a curriculum document to be adhered to; I’d dread that. I’ve found that I’ve had to shift from being a specialist myself to being more concerned with integration. Having said that I know that gets up the nose of some specialist music experts, but it’s the reality. But now with the crowded curriculum, at the early childhood/primary age, ideas of integration are really important.*

Michael (pers. int. March 26, 2010) notes that a new World Music course at his institution has been warmly welcomed by pre-service teachers. His regret is that those completing post graduate studies in education often do not have enough subject options to ensure they can take this course:

*I believe it’s been popular because it hasn’t been offered previously; particularly when I’ve spoken to some of the students who are taking it at the moment, they’re saying that it would be relevant to them as teachers. So having a greater understanding of that content and that history in terms of world music is something they’ve been wanting. Unfortunately the grad dip students are only here for one year, they do not have much movement in terms of being involved with that one because they are on prac for so long, so we miss out on quite a few students.*

In this section, lecturers identified the many reasons for graduates not possessing the philosophical stance, skills and knowledge to support teaching programs in diverse music cultures. Lecturers pointed to the lack or absence of philosophical preparation as crucial to the way music educators conceptualise their jobs. Several educators expressed concern about the
types of students coming into education programs that will then move on to work as music teachers. Many of these students are not musicians per se and have received little training in music or in their education degrees. As Drake points out, when early career music teachers have not had adequate exposure or training to music education, then it will be very difficult for them to follow the curriculum, no matter what direction or method it promotes.

As mentioned previously, some tertiary students do receive exposure to subjects in diversity but rarely in the context of music education. Without a strong philosophy in this area, students then tend to think of cultural diversity merely as a widening of repertoire, but do not consider the many other essential factors in the delivery of intercultural music education, such as cultural competency, and culturally appropriate methods of teaching and learning. In addition, a lack of instruction time with music education students during the third and fourth years of their degrees often means that many students are not able to be involved in subjects which address diversity or world music education. It is significant that these important factors are included on Campbell’s (1998) list of obstacles to the successful delivery of culturally diverse music education.

C. Callen (pers. int. February 16, 2010) – who was not born or educated in Australia and who can therefore view tertiary training through a different lens – echoed sentiments about political correctness and a general complacency which hinders the inclusion of musical diversity. He highlights that the focus of an individual lecturer could also greatly sway the philosophies pre-service teachers are exposed to:

> Our education system coupled with our legal system makes it quite difficult to present anything other than the exact norm. Unfortunately our systemic regulations are more controlling than encouraging. I think its cultural sensitivity that many Australians lack, because they are culturally homogenous. We spell ourselves with policies and statements that say we are a multicultural melting pot but we are as long as we all melt down into the lowest common denominator. I guess my personal view is that we might have pockets of excellence that subscribe to cultural diversity and cultural sensitivity, but on the whole, I’ve often found Australians not very supportive of people of another cultures. While we may not have the policy of assimilation, the legacy remains.

Callen (pers. int. February 16, 2010) further comments:

> There is limited Aboriginal and Torres Strait Islander material out there, and there is
always the attempt to maintain political correctness, it’s almost easier to not touch that material than to touch it in case I insult someone. Music teachers, we are stubborn and obstinate in believing that our approach is the way. That is incredibly limiting. So much has to do with the man. So if the person (lecturer) who is presenting the material had a homogenous upbringing and has maintained a homogenous output, the students will only get exposure to that.

It was particularly valuable for my research to gain the opinions of a music education lecturer who is not a product of the Australian school and university system. Callen’s comments indicate that socio-cultural factors play a large role in the opinions of music teachers and lecturers, and in contributing to musical hegemony and bias in Australia. This lecturer believes that despite all the political policies which recognise and promote a culturally diverse Australia, the legacy of assimilation remains. He offers that Australians, in general, are not supportive of the ideals of cultural diversity but in fact support convergence to a dominant cultural identity. Callen’s comments also support the opinions of music teachers in schools who believe there to be an absence of resources and support for teaching Indigenous musics. In recognition of what he sees as occurring at universities in Queensland, Callen highlights the role of music education lecturers in being the prime influence on the practice of graduate music teachers.

4. Preparedness for Classroom Teaching

A. Despite comments made in earlier sections, interviewees such as Katherine (pers. int. June 29, 2009) were confident that their music education graduates were well prepared for their first jobs and that they could address issues of diversity with confidence:

   I believe they are as prepared as they should be. Learning is continual. Yes, they have skills to learn about different musics. They know they will need to adjust their teaching to their individual circumstances. There is a four week prac and after they have finished in fourth year they do an internship which has them working as teachers in all senses. Most of the students have AMEB or Trinity and are very good musicians. They come out being music specialists but also able to teach classroom if needs be. All are employed very quickly.

Jimmy (pers. int. July 27, 2009) believes his graduates are well prepared to teach in all situations:
Yes. I’m proud of the fact that many of our graduates will go out and 6-7 weeks I will get an email saying this is what’s going on, I’ve formed a choir. It’s about their effectiveness in the school. They just go in and do it, immediately. There’s the perception out there that our kids only end up in the Private system and that we only train for the Private system. It’s actually quite incorrect. The Private system grabs our kids. I encourage them all to go to the State schools, but they are often not supported.

Stan (pers. int. July 21, 2009), however, did not believe primary music teachers to be adequately prepared, especially to teach in diverse contexts:

_Seriously after teaching at [name of two universities] the types of teachers that I would like to see probably see would only make up 10%. I’m talking inclusive, transformative teachers, not stand up the front, I am in control. They have to manage cultural diversity, behavioral diversity, educational diversity. I’ve had students that say “I’m not going to be dealing with that. I’m going to be working in a Private school that’s white, Christian”. Decolonisation is very painful process._

According to several lecturers, their students are well prepared to teach in primary schools in Brisbane. Their comments reveal, however, that graduates are actually trained to teach programs of limited nature and are in fact best prepared to continue the status quo. As such, Stan regrets that the vast majority of trainee teachers at his institution are not transformative teachers who address the particulars of their classrooms, and are prepared for a world of unpredictability and change.

B. Michael (pers. int. March 26, 2010), who has researched new teachers in their work environments, identifies the reasons why graduates may not be fully prepared to deal with addressing cultural diversity despite exposure to such topics at the tertiary level:

_In investigating pre-service teachers’ understandings of inclusivity we found that despite what is being offered in teacher education, some students don’t ‘move’ during their teacher education from where they come in terms of cultural inclusion, cultural sensitivity, and all those other things. And it has a lot to do with their background. So I would say that what’s offered [at Michael’s university] is moving toward transcultural, whether or not that translates to students being transcultural when they leave, I don’t think you can say that._
Drake (pers. int. April 22, 2010) who has practice teachers through his school on a regular basis believes that music education graduates are not adequately prepared for their positions:

_The only thing I can speak from is having had the students from [name of two universities in this study]. We had a student and she came for a whole term and she’d had a pure, pure Kodály training from [name of university] and that’s all she had. She had no clue about the Orff approach, she’d never heard of Dalcroze, she’d never heard of anybody except Kodály singing theory. She’d had no training in how to use recorded music in the classroom. I was appalled. She was a very good musician but what she knew and what they’d prepared her for the classroom was a very narrow Kodály program._

Drake (pers. int. April 22, 2010) further comments about another practice teacher whose training appears to limit her effectiveness in the classroom:

_At the moment there are students from [name of university in this study] and one mature student watched me teaching a class today and she said to me: “I was blown away. I have never seen a lesson like this that integrates music, drama, dance in such a way that it happens naturally, and the concepts are being taught and you’re using serious music and the energy that you put into it, and the diversity…we are not getting anything like that in our training”. What the [name of university] students have to do is they’ve got to do some course in musicianship, and these students are focused on contemporary music, and that’s all they’ve got. They are proficient with their instruments but they don’t have a broad base of anything other than contemporary music. They don’t know too much about the classics, and certainly there’s no indication of cultural diversity._

Mariam (pers. int. August 1, 2009) expresses her frustration concerning the training her practice teachers receive:

_No. Even with my prac students now, they are nowhere near ready. They are coming through [name of two universities in the study]. Having to take them through even the most basic stuff ... they weren’t taught that or how to develop a sequential program. I think if you stood fourth years in front of a classroom and said ‘what resources do you need?’ I don’t think any prac student could tell you. I think they need real basics. You’re not getting this at uni but this is what happens in the real world._
From these comments it is evident that there is quite a disjunct between lecturers’ perception of pre-service students’ readiness for the classroom and new teachers’ experience of their first years of teaching. These comments reinforce the view that music educators are trained to teach with a fairly narrow focus and are unprepared to thrive in a variety of educational settings.

5. University Mission Statements

The mission statements of the four universities from which lecturers were interviewed are as follows:

*The mission of the University of Queensland is to create and transmit ideas and knowledge and to develop cognitive skills through teaching and research of the highest international standards, for the particular benefit of Queensland and the good of the wider national and international communities. In pursuit of its aims and aspirations, the university is guided by a commitment to world-best practice in all its activities, a belief in the vital community leadership responsibilities of universities in democratic societies and a recognition of its obligation to assist its students, staff, alumni and members of the wider community to achieve their full potential.* (University of Queensland, 2010a)

It is important to note that since 2004, the University of Queensland has held a ‘Diversity Week’ to celebrate the diverse nature of students and staff:

*UQ celebrates its centenary in 2010, and currently our 40,000 student community is sourced from more than 120 countries, our 180,000 alumni are spread across the planet and our staff profile is increasingly diverse. The university’s community includes people from different races and cultures, religions, socio-economic backgrounds, ages, interests, values and personalities. The university invites staff, students, alumni and the wider community to reflect on UQ’s development in an increasingly globalised world, what directions this might take in the future, and the impact of globalisation on our university community and society.* (University of Queensland, 2010b)

*Griffith University will be acknowledged as an outstanding university that combines the best traditions and values with the innovation necessary for success. The university will build on its established reputation for responding creatively to local, national and global change by embracing diversity and nurturing innovation. In the pursuit of excellence in*
teaching and research, Griffith University is committed to innovation, bringing disciplines together, internationalisation, equity and social justice and lifelong learning. (Griffith University, 2010)

The mission of Queensland University of Technology is to bring to the community the benefits of teaching, research, technology and service. To ensure that QUT graduates possess knowledge, professional competence, a sense of community responsibility, and a capacity to continue their professional and personal development throughout their lives. (Queensland University of Technology, 2010b)

The University of Southern Queensland works with its stakeholders to develop a knowledgeable and cultured society, enriched through learning, scholarship, research, intellectual engagement and social equity. The university serves its multicultural community by preparing global citizens for life-long learning in a diverse and changing world. (University of Southern Queensland, 2010d).

CQUUniversity is one of the most engaged, supportive and responsive universities in Australia. We have also been one of the most successful Australian universities in attracting and servicing international students. Our vision is to become one of Australia’s truly great universities through extensive engagement with community, industry and government. We are working towards this by supporting our students along their entire learning journey and reaching out to communities and industry to ensure that we help meet their needs both now and in the future. (CQUUniversity, 2010).

Dougal (pers. int. June 9, 2010) is aware that his institution’s mission statement makes references to embracing diversity and a commitment to internationalisation:

We’ve got a policy to think globally, it’s actually an attribute statement. The courses that are required, we address it. We have Indigenous perspectives embedded.

Callen (pers. int. February 16, 2010) feels that statements about internationalisation guide the activities of his university:
One of our pillars here at [name of university] is Internationalisation. The next challenge is how easy or accessible is it for people to train or be well versed in a variety of cultural traditions in order to expose our students to that.

When asked if pre-service music teachers can become bi-musical, Callen (pers. int. February 16, 2010) replied:

*I think we should all be mandated to that. Teacher-lecturers need to be able to facilitate effective learning environments, gauge stronger partnerships with the community, and that’s what we should be doing. The ideal of what I’m hoping to do is start off as multicultural, and certainly (because I’ve run it before), I’d love to move more into intercultural. In cultural diversity we need to reconceptualise the notion of music in schools, to a more multi-modal text and move away from the Western dominant score notation mentality.*

Michael (pers. int. March 26, 2010) felt these statements guided the activities of his university, the direction of what and how he teaches his students:

*There’s a big emphasis on diversity at [name of university], I think from my understanding since I’ve been here. I think it’s very important, there’s also an internationalisation focus. So that translates into many things. It’s a policy that is widely interpreted, it allows for the idea that curriculum within the University should be internationalised. I know that there is a heck of a lot of emphasis in the education degree on inclusivity, multiculturalism, and those sorts of things. So, in terms of time spent on Indigenaety, whiteness, inclusivity and all that kind of stuff, they would have had a lot in the education side of things.*

Jimmy (pers. int. July 27, 2009) whose university’s mission statement did not mention diversity was sure it was an important part of the fabric of the institution. When discussing examples of how this translated into experiences in his music department, Jimmy realised that in fact, subjects concerning musical diversity have not been well supported in the past and in reality cultural diversity in music education was not greatly valued. The subjects that are no longer taught at this institution are the types of subjects that music teachers would indeed find valuable:
In our education program there are dedicated subjects to that [diversity] and all our kids do them. I think it’s also embedded in our whole attitude and what we do. We did have an ethno music subject for virtually the last eight years. It fell out of favour with the hierarchy somewhat, and I think it was always ostracised. I think the subject that we did have was particularly interested in Indigenous music and Indigenous women’s music. I really valued that course, but I’m one in a whole school where it was not valued. It was a more academic and ethical attempt to reconcile some of those issues. With the ethno subject, we had Aboriginal women who came in and performed, taught us various things, the lecturers had long term connections with Aboriginal communities. I felt there was something more authentic in that it very clearly set up protocols about engaging with other communities.

Cultural diversity, multiculturalism and internationalisation are mentioned in the mission statements of two of the five universities in this study (Griffith University and the University of Southern Queensland), however, diversity is a focus at only one of these institutions. From comments made by lecturers, it was evident that there was a direct correlation between the articulation of the values of diversity, and opportunities for music education students to be involved with subjects that address diversity.
SINGAPORE

Introduction
Data for this case study were collected through a series of school observations and interviews with teachers from ten government and International Schools and two tertiary institutions in Singapore. Interview questions were developed in relation to the main themes identified in the review of literature in section two. This section presents the results and discussion of interviews and is divided into two chapters.

Chapter Ten examines the history of nation building in Singapore and the ways in which the government has attempted to balance cultural plurality and racial harmony. The management of Singapore’s unique cultural mix, as well as the effect of multiculturalism on educational policy and music curricula is discussed in this chapter. Chapter Eleven presents selected responses to the interview questions and details how these responses relate to the key issues that emanated from the review of literature.
CHAPTER 10
LOCAL AND GLOBAL

Singapore is an island city-state in South East Asia. Previously known by its Sanskrit name Singapura meaning “Lion City”, Singapore sits at the southern tip of the Malay peninsula. Singapura was originally home to the Malays and the Orang Asli (Indigenous peoples) and an important trading port for the Melaka Sultanate. Modern Singapore was founded by the British as a trading colony in 1819, some thirty years after the first fleet arrived in Australia. In 1826, Singapore was grouped together with Penang and Malacca to form the Straits Settlements, administrated by the British East India Company. Singapore’s status as a free port attracted many Chinese, Malay, Indian, and Arab traders, although by 1827 the Chinese became the largest ethnic group in Singapore. The country was briefly renamed Syonan-to during Japanese occupation from 1942 to 1945, but reverted to Singapore when it was returned to the British at the end of World War II. In 1963, Singapore became part of the Malaysian Federation, and then chose to separate only two years later, becoming an independent Republic in 1965. Under the governing Peoples’ Action Party (PAP), Singapore underwent rapid economic growth and social development. Today, Singapore is a modern and highly prosperous country.

The ethnic composition of Singapore’s current population of approximately five million people is 76% Chinese, 14% Malay, 8% Indian and 1% Eurasian (Department of Statistics, Singapore, 2010). A small percentage of people from other ethnicities and nationalities also live in Singapore. This category of residents, known colloquially as ‘others’ is growing every year to include significant numbers of Caucasians, Thais, Philippinos and Koreans. An ethnic classification system which came into effect immediately after Singaporean independence in 1965 recognises the Chinese, Malay, Indians and Eurasians as Singapore’s four official ethnic groups, and this system still features strongly in Singapore’s social and educational policies. Under the CMIO (Chinese, Malay, Indian, Others) scheme, the languages, religions and festivals of these major ethnic groups receive formal and equal treatment. Although many believe this system of cultural identification to be a creation of the ruling Peoples’ Action Party, it was originally a project of British colonialism. To enforce social order, the British classified residents
by race, and assigned the ethnic areas of Chinatown, Little India and Kampong Glam to the Chinese, Indian and Malay communities respectively (Goh, 2009).

Reflecting this method of social organisation, the four official languages of Singapore are English, Mandarin, Malay and Tamil, although many other dialects are spoken locally. Noting the special position of the Malays, the writing of Singapore’s constitution in 1965 made provision for the protection of Malay language and culture: “it shall be the responsibility of the Government to protect, safeguard, support, foster and promote their political, educational, religious, economic, social and cultural interests and the Malay language” (Republic of Singapore, 1965, section 152, 2).

The Singapore government has worked hard at maintaining racial harmony by ensuring that the main ethnicities are housed equally throughout the Republic, avoiding enclaves and thus possible associated tensions.

These racialized designations have not only legitimized the presence of four cultures in Singapore but, as they were supposed to, have functioned as a measure to curtail ethnic tension. In order to consolidate and promote this unique form of multiculturalism and multiracism, the Singaporean government sponsors cultural practices of all officially sanctioned ‘races’ through tourist performances, religious festivals, school language programs and education. (Lau, 2005, p. 31)

The education system plays an important role in promoting stability through its annual celebration of Racial Harmony Day on July 21st. Schools spend a significant amount of time preparing for this event as a reminder of the racial riots that took place on 21st July, 1964 and which severely threatened Singapore’s social stability.

Education in Singapore has developed on somewhat similar lines to that in Australia, mainly due to the country’s links with Britain. Historically, the affluent among Singapore’s community viewed their prosperity and fortunes tied to those of the British Empire, thus social advancement was strongly equated with British customary practice, culture and educational traditions. Until the 1970s, education was segmented into four language streams. The English stream reflected the customary practices of the British colonial period and operated on a modified British-style system in which the main qualifications were the Cambridge University-administered
examinations. In 1974, a national education system was developed with all instruction in the English language and supplementary teaching of the students’ appropriate ‘mother tongue’. Embedded in economic life and the future prosperity of Singapore, English has become the lingua franca of Singaporeans born after independence. Although English is often touted as a neutral language in racialised Singapore, the use of English is in fact the legacy of 150 years of British Colonial rule (Chua, 2003).

Multiculturalism

Multiculturalism was adopted constitutionally at independence, yet for reasons relating to its colonial history, “Singapore uses the term ‘multiracialism’ instead of ‘multiculturalism’ to signify its multicultural policies and administrative practices” (Chua, 2003, p. 58). Multiculturalism is seen to hold great potential in terms of developing Singapore’s economic, social and cultural capital (Lai, 2002, p. 2). Used as an instrument of social control in the Singapore context, others have suggested that multiculturalism may actually prove to be a threat to social cohesion (Ang & Stratton, 1995).

Under the CMIO (Chinese, Malay, Indian, Others) scheme, every Singaporean is officially racially categorised at birth. A child is automatically assigned his father’s ‘race’, and “all possible ambiguities of racial identities are summarily dismissed” (Chua, 2003, p. 60). According to this racial identification, school students then learn their ‘mother tongue’ in school (Mandarin for the ethnic Chinese, Malay for the ethnic Malays and Tamil for the ethnic Indians) regardless of whether these languages are spoken in the home, or if the child has any prior knowledge of the language assigned to his race. Musical identities are also predetermined as part of the CMIO concept, with students encouraged to participate in ensembles which reflect this rather rigid classification of their ethnic heritage.

The assumption that an ethnic group has a common culture, however, “is itself questionable” suggests Tamney (1995, p. 92). Multiculturalism as practiced in Singapore emphasises cultural difference but does little to promote intercultural understanding and empathy. In order for the country to achieve peace and stability, Lai (2002) stresses the need for Singapore citizens to become culturally competent, rather than merely tolerant and focused on conflict avoidance. Chua (2003) highlights the inadequacies of multicultural policy when used as a means for
discouraging negotiation of issues and difficulties that all multiracial societies face. The result he suggests, “is a racial harmony that is minimalist, never going beyond familiarity and overtly recognisable differences, one maintained by tolerance of difference without any substantive cultural exchange, deep understanding and even less cultural crossing of boundaries” (p. 75). The Singapore government’s insistence on inflexible racial categorisation is a sign that it neglects to acknowledge the massive transformation that has taken place amongst the cultural identities of Singaporeans. Goh (2009) believes it to be imperative that Singaporeans think beyond the terms and categories set by the colonialists in order to better understand the cultures of modern day Singapore.

**Competition and Meritocracy in Education**

As the Singapore economy has developed at a rapid pace, the growth of the global economy has necessitated the upgrading of education and training as prime sources of national economic competitiveness. Thus, there has been a growing marketisation of education since the mid-1980s which has seen a corresponding increase in inter-school competition. Tan and Gopinatham note that “the introduction of explicit measures to promote competition among schools has aroused a great deal of controversy and criticism” (2000, p. 8). They contest the assumption that competition improves the quality of education for all students through greater choice and diversity. In fact, school competition may be seen to create a narrow focus relevant only to public ranking and attracting future students and parents.

Tan and Gopinatham (2000) offer that “the growing stress on school accountability and the use of narrowly defined, easily quantifiable performance indicators, have clearly had a detrimental effect on some schools. Far from promoting choice and diversity, heightened interschool competition and rivalry may work against these goals” (p. 9). Specifically, teachers in all subject areas (including music) have resorted to drilling and coaching their students in areas of creativity and high order thinking skills, rather than allowing students to develop these areas through natural curiosity and experimentation.

One of the cornerstones of Singapore’s education system is the streaming of students into ability levels (Wong 1999). Dr Ng Eng Heng, Minister for Education, in his speech at the Lee Kuan Yew School of Public Policy, described streaming as underpinned by “the fundamental belief that
students had varying learning ability, and would therefore be better off being grouped together to learn at their appropriate pace. Put simply, streaming allows each child to better fulfill his inherent potential” (Ng, 2008). Through streaming, the government has a say in the expected academic achievement of its citizens at an early age, which may or may not be accurate.

In his first position as a primary school educator, Lum (2007) describes how intense competition and an unofficial hierarchy of subjects (with mathematics and science at the top, and arts subjects at the bottom), influenced the time and effort he allocated to his teaching specialty: music. The pressure of preparing children in these higher profile, examinable subjects affected Lum’s ability to fulfil his aim of being quality music educator:

Because I was trained as a music specialist, I was hopeful that I would be able to teach music after being deployed to a primary school. In the first year of teaching I was assigned a few periods of music and was in charge of a form class, with responsibilities for teaching English and Mathematics to children. I must admit the bulk of my teaching effort was devoted to the teaching of English and Mathematics, getting pupils ready for tests and examinations and ensuring that they are caught up with the syllabi. Music as a teaching subject fell on the wayside, and I depended heavily on the available music textbooks, teaching songs and concepts from cover to cover. Caught up in a whirlwind of school responsibilities and events, I had lost track of myself as a music specialist, and of my professional goal of providing quality music education to pupils. (p. ix)

One of Lum’s interviewees, Mrs. Rani, who is an untrained music teacher, offers that examinable subjects require more class time as well as more effort and training on the part of the teacher. She admits to taking time from music lessons to supplement teaching the core subjects, which are more valued in primary education:

Mrs. Rani felt that teaching music was something that she could do without feeling any pressure, in that she reasoned there was no need for students to achieve good grades in music or to ensure that the music syllabus was covered for examinations as in the case of the core subjects. More than that, Mrs. Rani admitted that on some occasions she reneged on the weekly music lessons with her students, particularly when she realized that she could not finish teaching certain content areas in the core subjects. At those times she
used music to “catch up with other subjects content. I know it happens in the upper primary because of preparation for exams. In lower primary [it] shouldn’t be happening so I would prefer the period to be given to an authentic music teacher so that at least she is taking them out of class for a proper lesson rather than I keeping them back, and then I mis-using, or rather using the period for other … priority [study]. We tend to prioritize [subjects]” (Lum, 2007, pp. 59-60)

Singapore School System

Education in Singapore is managed by the Ministry of Education through its education policy. The government has frequently referred to Singapore’s population as its only natural resource, thus its diligence in shaping the young people of Singapore to support and continue the government’s vision. Students must complete six compulsory years of primary school and are streamed into ability levels at an early age (Wong, 1999). As a general rule, children who are Singapore citizens attend government schools and study the Singapore curriculum, while children of other nationalities who are not permanent residents attend non-government schools (often referred to as International Schools) which teach the curricula of their home countries.

Singapore Government Schools

Until recently, music and other arts courses were considered extra-curricular subjects of minor importance in government schools, and thus were offered as electives outside regular school hours (Wong, 1999). In recent years, however, the Ministry of Education has responded to criticism that Singapore’s education system has been too rigid and too focused on mathematics and science subjects, requiring students to spend multiple hours in extra tuition classes. Schools are now attempting to teach less content and focus on activities which develop creative and critical thinking.

Correspondingly, the arts have gained a new place in the curriculum as co-curricular subjects. Singapore has traditionally focused great effort and substantial economic reserves on areas deemed to contribute to the country’s prosperity, and this has seen very positive advances for the arts (Tan, 2002). As arts subjects have been noted to promote creativity, and creativity has been linked to a stronger economy, arts subjects have received a significant boost in the past eight years (Singapore Ministry of Information, Communications and the Arts, 2005). Dr Ng Eng Hen,
described how the government perceives the value of arts education in his speech *Arts Education for the Knowledge-Based Economy* at the National Arts Education Conference in 2002: “we need to equip young Singaporeans with the necessary skills to compete in the global marketplace and foster in them a sense of rootedness and commitment to Singapore. In a knowledge-based economy, creativity and innovation are the key driving forces to progress. Arts Education has a significant role to play in fostering and nurturing these qualities in our students” (Ng, 2002).

In 2002, the government set up a series of ‘Cluster Schools’ to develop art and music as niche areas. These schools work to provide varied professional development opportunities in addition to employing specialists who assist teachers with developing art and music courses. To ensure a steady supply of arts teachers, the *Art and Music Teacher Training Scheme* was set up in 2003, providing Singaporeans formal tertiary studies in arts education for the very first time. The government supports the cost of educating art and music teachers as well as supplying each trainee teacher with a monthly bursary. On completion, arts teachers are then bonded to the school system for a five year period.

Eventually, all music teachers who work in Singapore government schools will have been educated in one of the two tertiary institutions that train music teachers. As national education did not expand until the 1970s, however, there is sizable number of Singaporeans, generally over 40, who have never been formally educated or only educated in non-English speaking schools. Thus, it is still common to find music teachers who have a grade 12 education or less, poor English skills and no tertiary training.

Mrs. Rani explains how difficult it is to teach a subject without training or experience. She recognises the importance of having music specialists teaching music, even though music is not a high-profile or an examinable subject:

“I don’t mind teaching P1 and P2. Teaching them songs, exposing them to songs, but getting me to go a little higher than that, playing the recorder, teaching the ‘titi’ and all that, what you call that, musical notes? I haven’t gone through any training.” Having made these remarks, Mrs. Rani pointed out to me that she ideally would rather have a trained music teacher than herself teaching her music class. She humbly explained, “You see, when I look at the book [the music textbook], you have all the notes and all that. So
when you sing, even like I taught them to sing “I’m a little teapot”, I don’t know anything. I just sang from prior knowledge of how I was taught to sing” (Lum, pp. 59-60). Mrs. Rani’s reasons for teaching – or not teaching – songs from the music textbook related to her familiarity and confidence or insecurity and lack of formal musical training. As a result … no musical skills were taught beyond imaginative singing, or sing-a-longs (p. 89). If given a choice, Mrs. Rani would rather not teach music as she was certain the children would be short-changed. (Lum, p. 61)

Music education in Singapore has been heavily influenced by British traditions. The common use of British nursery rhymes in schools is tied historically to Singapore’s colonial past and to its adaptation of the British education system. In addition, Singapore has, since 1948, had a strong association with the Associated Board of the Royal Schools of Music (ABRSM). Music students in Singapore will overwhelmingly opt to learn Western instruments such as piano and violin and prepare to take the ABRSM examinations. The ABRSM system fits comfortably with the exam-oriented, meritocratic nature of Singapore education (Wong, 2005).

The Government’s ethnic categorisation system also strongly affects music education today. Lum observes that “in musical terms these rigid categories mean that only songs in Mandarin (Chinese), Bahasa Melayu (Malay) and Tamil songs are featured in music textbooks and in the music classroom. To concretize this policy through the arts at a national level, ‘multiracial songs’ (Chinese, Malay and Indian heritage songs) featured in national celebrations, in large-scale parades, through the media, down to assembly singing in schools, are in the three approved languages” (2007, p. 40). The singing of nationalistic songs as part of the national education movement in Singapore is also “an effort to instil in children a sense of patriotism and national identity” (Lum, 2007, p. 88).

Until recently, extra-curricular music options in primary schools were limited to Western ensembles such as band, hand bell ensemble, orchestra and choir (Chong, 1991). In 2002, the arts syllabuses were reviewed to align with the changing face of arts education. Co-curricular music ensembles now include Chinese orchestra, gu zheng ensemble, angklung ensemble, Indian ensemble and Malay and Javanese gamelan; music groups which reflect Singapore’s cultural heritage. Musical diversity is said to be valued in Singapore schools, as “the teaching of multi-
cultural music enables pupils to develop awareness, understanding and tolerance for other cultures, cultivates open-mindedness and unbiased thinking, and prepares pupils for the global environment” (Singapore Ministry of Education, 2006).

In January 2008, the Singapore School of the Arts (SOTA) opened its doors to a first cohort of students. This school is innovative in its approach, providing a very different system for Singaporean children to study the arts. It is promoted as Singapore’s first independent, pre-tertiary arts school to offer an arts and academic curriculum for 13-18 year olds. The school’s vision is to “identify and groom future generations of artists, and creative professionals to be leaders in all fields, in particular, the arts. The School of the Arts will build on Singapore’s unique strengths, including its multicultural Asian heritage” (Singapore School of the Arts, 2010). The class size at SOTA is approximately 20-25 students as opposed to an average of 40-45 students in regular Singapore schools.

The Singapore primary music syllabus is similar in many respects to that of the Queensland primary music syllabus. The aims and objectives of music education in Singapore are “to develop an understanding of and an open mind for music of local and global cultures, with an awareness and appreciation of the links between music and daily living, develop creativity and critical thinking skills, and to develop a desire for personal and group expression through music and a life-long love for music” (Singapore Primary Music Syllabus, 2002, p. 5).

The syllabus is, however, primarily based on the acquisition of Western music concepts with an emphasis on the ‘elements’ approach. The syllabus states that music education in the primary years “involves the basic elements of music, from understanding musical elements like note values, pitch and timbre” (ibid.). It is expected that this will allow students “to be able to understand the basics of musical appreciation and learn how to identify different types of music” (Singapore Primary Music Syllabus, 2002, p. 6). Essential knowledge and skills in the primary years focus on concepts such as ‘duple and quadruple meters’, ‘quarter, half, and eighth notes’, ‘binary and ternary forms’, and ‘pentatonic and major scales’ (Singapore Curriculum Planning and Development Division, 2002, p. 13). Pitch names are written as numbers as well as in Solfege, and a list of Italian musical terms and concepts such as ‘anacrusis’, ‘a tempo’, ‘legato’
and ‘staccato’ (Singapore Curriculum Planning and Development Division, 2002, p. 20) are stated as required knowledge.

Local music cultures are mentioned at several levels of the syllabus. In years one and two, cultural diversity is referred to briefly in the performance content, where students are required to sing “traditional songs depicting festivals of different races” (Singapore Curriculum Planning and Development Division, 2002, p. 8). Such cultural and patriotic songs are said to “influence children from young to promote harmony between the different races” (ibid.). In years three and four the content is a little more specific with students being required to “appreciate and respond to different styles of music from Malay, Chinese, Indian and Western cultures” (Singapore Curriculum Planning and Development Division, 2002, p. 15). In years five and six, listening content focuses more on local genres, “including instrumental and vocal music of Malay, Chinese, Indian and Western cultures” (Singapore Curriculum Planning and Development Division, 2002, p. 21), and narrative and dramatic music associated with theatrical art forms: “musicals, Wayang Kulit and Chinese Opera” (ibid.). While the syllabus specifies that both local and global musics should be covered at every level, the concepts and skills listed actually only relate to musics of South Asia and South East Asia.

In a similar vein to the Queensland syllabus, there is a notable contrast between the introductory paragraphs expressing support for culturally diverse musics and the content to be covered, which focuses on understanding and applying Western music elements. The multicultural music styles mentioned in the syllabus are more explicit than in the Queensland syllabus, in that they identify vocal and instrumental musics of the four main cultural groups in Singapore, like specific theatrical art forms such as Wayang Kulit and Chinese Opera. It is apparent that there are more concessions to cultural diversity in the Singapore syllabus than in the Queensland syllabus, but it is also evident that Western music is still the dominant and most valued form of music to be transmitted to students.

The General Music Programme Syllabus, published in 2008 (Curriculum Planning and Development Division), is an accompaniment to the Primary Music Syllabus. While the aims and objectives of this syllabus also appear to focus on the acquisition of Western musical concepts such the ‘musical elements’, the programme makes some mention of cultural diversity.
One of the three aims of the program is for students to “develop awareness of and appreciation for music of various cultures and the role of music in daily living” (Singapore Curriculum Planning and Development Division, 2008, p. 2) and one of the six main objectives encourages students to “discern and understand music from various cultures and of various genres” (ibid.). Learning outcomes include references to local musical cultures, but these references are quite broad. Interestingly, culturally diverse repertoire and instrument selections relating to the four main ethnicities are only specified at the lower levels of Primary One and Primary Two.

**International Schools**

In addition to the local government schools run by the Ministry of Education, approximately twenty-five International Schools operate in Singapore which cater to children of the large expatriate community. International Schools are private, fee paying schools and the vast majority of students are children of expatriate corporate executives. The curricula of these schools correspond to those used in the schools’ country of origin. The quality of music programs in International Schools differs greatly, depending on the school’s commitment to the arts and funding provided for music programs. Many schools provide primary music programs based on Western music concepts, but also include musics of other cultures. Music teachers in International Schools have usually received their teaching qualifications in their home countries and for the most part are not familiar with the local Singaporean education system or syllabus.

There are five International Schools in Singapore which are accredited to teach the International Baccalaureate (IB) Primary Years Program (PYP). This program was developed by the former International Schools Curriculum Project (ISCP). The ISCP was an independent movement of school teachers and administrators in International Schools “whose purpose was to produce a common international curriculum through which to develop international-mindedness” (International Baccalaureate Organization, 2005). To do this, the ISCP believed that “students must first develop an understanding of their own cultural and national identity” (ibid.).

The PYP program is said to combine “the best research and practice from a range of national systems with a wealth of knowledge and experience from international schools” (International Baccalaureate Organization, 2005). Through this program, IB schools focus “on the total growth of the developing child, encompassing social, physical, emotional and cultural needs in addition
to academic welfare” (ibid.). Students must communicate using more than one language, explore themes which have global relevance and “respect the views, values and traditions of other individuals and cultures” (International Baccalaureate Organization, 2005). In addition, students are expected to display the attitudes of tolerance, respect and empathy.

As there has been a recent focus on local and regional cultures in Singapore primary music education, it is a significant observation that there are in fact few individuals involved in music education who write on matters of ethnomusicology in the Singapore context. In addition, there is not one academic or theorist who writes specifically on culturally diversity or multiculturalism in music education in Singapore schools. As a result, there is little research in the literature on this area, and thus I have not been able to include such information in this chapter.

Two Singaporean academics have, however, produced a new set of text books entitled *Music Alive* for use in Singapore secondary schools. Published in 2009, and authored by Hilarian, Francis and Lum, these books with accompanying compact disks introduce Singaporean students to expressions of sound in both Western and Asian contexts. This series has been written specifically to highlight musical influences on local Singaporean music genres, such as the influence of Arabic music on local Malay art forms. The most relevant document, from which I have quoted on numerous occasions in this section, is Lum’s (2007) account of children’s musical identities at a primary school in Singapore. Lum’s experience as a primary music teacher, music teacher educator and researcher has provided an important source of information for this study.
CHAPTER 11
SINGAPORE: REVIEW OF INTERVIEW DATA

The following chapter presents selected responses to the interview questions by primary music teachers and teacher educators in Singapore. The aim of the interviews was to gain an understanding of the extent to which teachers adhere to requirements to include and promote a diversity of musics, in addition to covering the Western elements listed as core content. Through conversations with interview participants, I intended to ascertain the role of training and prior experience in the teaching of culturally diverse musics, as well as the attitudes of primary music teachers and teacher educators towards a multicultural approach.

General information/Teacher Training

Music education in Singapore government schools has traditionally centred on the learning of Western musical concepts and performance on Western instruments. Prior to the introduction of formal tertiary music education programs in 1993, those seconded to teach music usually displayed an interest in the subject or had received private music instruction in their childhood years (most notably private piano instruction). Due to a lack of teachers in Singapore, students who had completed a minimum O-level (year 10) education could apply to become educators in any subject. As such, teachers had little prior experience and rote singing was usually the only musical activity in most classrooms (Chong, 1991). In addition, individuals who held a degree in any area could take a Post Graduate Diploma in Education (PGDE) and transfer into the teaching profession. Consequently, there are still music teachers in classrooms today who may only have O-level education and little or no training in any type of music. As Lan Mei (pers. int. February 17, 2009) explains:

*I am a music teacher, but not a specialist. For myself I had private piano lessons from young, then I went to NIE because I wanted to teach music, and I took this PGDE course which is a one year course. But actually my degree is in accountancy.*

Today, those wishing to become music teachers in Singapore government schools must have completed some form of tertiary music training through one of a variety of diploma and degree
courses offered by the National Institute of Education (NIE) and the Nanyang Academy of Fine Arts (NAFA). None of these qualifications centre exclusively on music education, however, as all teachers must learn to teach English and mathematics in addition to their main subject area. Those teachers who take the general Post Graduate Diploma in Primary Education must learn to teach all primary level subjects and therefore exposure to music education is particularly limited. The Ministry of Education (MOE) has expressed a short term goal for practicing music teachers to have no less than 50% of their schedule devoted to teaching music. The long term goal is for music teachers to teach music exclusively, but there is no set time frame for this.

A shortage of trained music teachers has always existed in Singapore. A partial explanation for this is that tertiary student quotas for music education are often not filled, despite NIE and NAFA recommending potential students to the MOE. This may be due to both an overall lack of applicants and the fact that a percentage of students that do apply are rejected by the MOE as unsuitable candidates. In 2009, for example, NAFA offered 20 places for music education students, but only six were given MOE approval. In addition, some teacher educators suspect that the teaching profession does not yet have a high enough profile amongst school leavers due to few prospects for advancement and comparatively modest salaries. One music lecturer, Lorenzo (pers. int. June 22, 2009), shares his concerns about this problem:

I have not come across anybody in my 15 years here [at NIE] who tells me that [I became a music teacher] ‘because I just love music and I want to stretch myself’. For most of them, teaching is just a job, and probably a way of making extra money. Music is not a very established career. We never had music here until in the 1990s.

Currently there exists a particular shortage of expertise at the primary level, as most music specialists are employed at secondary schools or Junior Colleges. Teachers are either placed in secondary institutions by the Ministry of Education (MOE) or are attracted to higher salaries and the higher esteem associated with secondary school teaching. It has been mentioned that some music graduates believe their specialist training will be wasted in primary schools.

Despite recent improvements in the training of classroom music teachers, a shortage still exists which is not anticipated to improve in the near future. Melinda (pers. int. August 3, 2009) comments on this situation:
The problem is that in primary schools you don’t have that many trained music teachers. They are trying to recruit more people but it’s not easy to get people in. There is always a need for more music teachers, so if you are good they will straight away send you to secondary schools.

Lum (2007) acknowledges several important factors which contribute to a lack of specialist music teachers:

While a trained music teacher is ideal for accomplishing the long term musical development of children in school, there remain issues within the school system and administration that need to be resolved before that can truly happen. Relegating music to a non-core subject, placing it as a low priority in the delegation of teachers (trained and untrained) to teach the subject, and sending out signals to music specialists that the pursuit of teaching music full-time would jeopardize their future career development, does not help in the progress of music education in the primary school. (p. 199)

All teachers working in Singapore government schools are entitled to 100 hours of in-service training per year in any of the subjects they teach. They are rarely allowed release time for this, however, so in-service training usually occurs after school hours or on the holidays, which are only two weeks per year. As teachers in Singapore government schools come to work when their students are on holiday this is usually the time that they dedicate toward acquiring new knowledge and skills. Many teachers interviewed mentioned that the greatest challenge for them becoming familiar with the subject matter and working towards developing a quality program that includes diverse musics is the lack of time to learn about music cultures. If all their pre-service and in-service training could be devoted to music, specialists believe they would be significantly more knowledgeable teachers.

Melinda (pers. int. August 3, 2009) explains:

Time is the biggest issue. We have good ideas but to develop good resources requires a lot of time. For me if I want to plan all these programs, it means holiday time, and that means family and personal time is taken up.
Despite music education programs being introduced fairly recently and despite a lack of formally trained teachers, a solid foundation supports the inclusion of diverse musics in primary music lessons in Singapore government schools. Exposure to world musics is stipulated by the Ministry of Education in the Primary Music curriculum: “Pupils should: develop an understanding of and an open mind for music of local and global cultures” (Singapore Curriculum Planning and Development Division, 2002, p. 5).

In addition, a more diverse range of musics has been included in music teacher education programs in the past decade. Currently, tertiary students who complete music education qualifications through NIE or NAFA may participate in a variety of Asian music ensembles and are required to complete at least one Ethnomusicology or World Music course. As mentioned, a new music text book written by Singaporean music educators has been introduced. The authors, Hillarian, Francis and Lum (2008), have shifted the emphasis from Western musical concepts to local and Asian music cultures. The book provides recordings of art forms and songs in the four languages of Singapore. There is minimal practical experience of these musics during the day, however, as ethnic music ensembles are usually only part of the Co-Curricular Activities (CCA) program conducted after school hours.

Music is taught as a core subject during the day in all Singapore government primary schools, which operate on a five-and-a-half day schedule. Primary 1 to Primary 4 students have two thirty minute lessons per week and Primary 5 and Primary 6 students have one lesson of thirty minutes per week (Teo, 2005). The reduction in scheduled music time during the final primary years is due to the emphasis placed on academic and examinable subjects in these years, such as mathematics and science. Performing groups that are part of the CCA program take place after school and on Saturday mornings. Students are admitted into CCA groups by invitation and/or interest, and these ensembles are run by what Singaporean teachers refer to as ‘external vendors’, or music educators who do not teach the regular music program during the day. The best of the CCA groups compete in the Singapore Youth Festival (SYF) for medals. Competition is intense and groups spend many hours a week rehearsing prior to the Festival. Schools which have identified music as a niche area reserve funding to employ the most experienced CCA instructors who can develop a creative interpretation of the art forms in order to receive top marks from the judges.
This introduction forms the background to the interview data which has been divided into three sections below, reflective of the three educational environments addressed in this chapter: Singapore government primary schools, Singapore International Schools and Singapore music teacher training institutions.

**Educational Context Four: Singapore Government Primary Schools**

Seven music teachers from five Singapore government primary schools were interviewed. The teachers all use the *Singapore Primary Music Syllabus* as a basis for their programs and plan their lessons around prescribed concepts and skills by grade level. All interviewees received their education qualifications at either the Nanyang Academy of Fine Arts (NAFA) or the National Institute of Education (NIE). One teacher completed a music degree overseas but studied the education component in Singapore. He is currently completing a Masters in Music through an Australian University.

All teachers interviewed are Singaporean. Six are of Chinese decent and one is Malay. Three have tertiary qualifications in another discipline, and six played the piano during their youth. The teachers range in age from 23 to 36 years of age; only one has lived outside Singapore. The schools in this study are located in the North, East and West of Singapore, in areas that can be described as ‘heartland’ areas (low to average socio-economic suburbs).

Coding results from interviews with teachers in Singapore government schools yielded eight key issues which govern the reporting below: 1) Specialist Training, 2) Funding and Resources 3) Principal Support, 4) Competition, 5) Local and Global Musics, 6) Musical Hierarchies, 7) Subject Hierarchies and 8) School Philosophies.

**1. Specialist Training**

Despite support for culturally diverse music education in government policy, school curricula and in teacher training programs, responses from interviewees suggests that successful practice usually only occurs in Singapore government schools, if trained music specialists are in charge of developing the program.

Music specialists who have come through NIE or NAFA have had experience with implementing world musics in the classroom. Philosophically they understand the reasons for exposing their
students to a wider range of musics. Interviewees who had completed some music education subjects were most likely to include world musics in their lessons and to encourage their own students to experience ethnic musics in the community. Music specialists are trained to source resources, are more willing to learn new skills, and are more aware of what resources are available in the community. In addition, music specialists such as Mohammad (pers. int. February 17, 2009) are able to communicate the importance of music to their Principals and raise the profile of their subject in the school community in order to gain support for this type of program:

\[ I \text{ have made it a point to actively dialogue with school leaders so they understand where we are coming from. They know we think the arts are not just for art’s sake. At this point I think everyone has bought into the fact that aesthetics is a very important part of education.} \]

Those teachers with little or no music training often feel uncomfortable teaching the subject. Some even feel resentment at being asked to teach music, especially if they were not teaching the subjects they were trained for, and did the minimum required to occupy time during the lesson.

Chai Hee (pers. int. February 5, 2009) comments about the effectiveness of untrained teachers:

\[ \text{Actually in primary schools now, there are a lot of teachers teaching music, because there’s this new system called ‘SEED’; it’s an integrative arts idea, so form teachers of the class can teach everything. Actually most of these teachers do not have any music training. We are not so sure about how well it has worked.} \]

Mervin (pers. int. March 24, 2009) observes:

\[ \text{It’s very different if you are not trained at all. You can learn it but you don’t have a strong foundation. Currently we are fortunate enough so that all of our music lessons are taught by specialists. There are some schools where they struggle to find even one trained teacher. Because the teachers are trained, they know how to get more [knowledge and skills to diversify their programs].} \]

Teachers without music training and teachers trained before the mid 1990s often stick closely to Western music concepts presented in the prescribed textbook and spend time listening to songs on the accompanying CDs. The reading of basic Western music notation is generally the aim as
these teachers have been given ABRSM Grade One theory training which often amounts to the sum of their knowledge. The inclusion of local and global cultures does not often occur in music lessons, even though it is stipulated in the music syllabus.

Hua Li (pers. int. March 25, 2009), an untrained teacher of Chinese ethnicity comments:

*In primary schools, you don’t really need a degree in music to teach because we have courses that will equip the teacher with the necessary skills and strategies. We provide ABRSM training for the teachers so that they sit for the theory exams. It’s about 3-6 months of training. For world music, we do it during assembly. We have 10 minutes before assembly time and the music outreach program has talks from local musicians. In class we tend to focus on the theory aspects: Western music rather than Chinese music and all that.*

Students who graduated from NIE or NAFA in the past 10 years are generally more open-minded and have more experience with teaching world musics. These newer teachers often have the intention to develop a diverse program, however, if there is no Principal support, then the older generation of teachers (who are often Heads of Department) may exert significance influence in maintaining a program based on Western music.

Lorenzo (pers. int. June 22, 2009) comments about the preferences of the older, non-specialist teachers:

*If the teachers are not trained in non-Western music they don’t want to teach it. The majority feel that way, because the colonial mindset that is still there. I have heard through my contact with the younger teachers, that the older teachers are uncomfortable teaching new musics, like even aleotoric music or atonal music, let alone non-Western music. But if you have a very adamant head of music she will [override this].*

Melinda (pers. int. August 3, 2009), a young specialist music teacher concurs:

*When I came to this school it was also quite Western, the books as well. I have tried to move away from this but with the generation of teachers, those trained in the old system where the mindset was Western music, this has made it difficult. When I took over the*
music coordinator role, and I tried revamping the curriculum there were still people who were uncomfortable. I think time will help and people will change.

It is clear from these comments that the recent introduction of tertiary training for music educators has had a considerable impact on the breadth of musics explored. Prior to this formal training, the majority of music teachers in Singapore had only minimal training or experience in Western art music. Singapore’s colonial heritage has contributed to Western music being the most dominant in school settings and until recently, tradition has maintained that Western music is the most valued to be transmitted. Consequently, those who teach music but who have no formal training are more likely to concentrate on teaching Western theory and neglect the musics of Singapore’s ethnic groups.

Hua Li’s comments indicate that the hegemony of Western music is evident in today’s music classrooms, as well as suggesting that a hierarchy exists amongst school subjects. As she was not trained in music, it is Hua Li’s belief that a basic knowledge of Western theory is adequate preparation for teaching music at the primary level. Hua Li was aware of statements in the music syllabus requiring teachers to use a broader approach which includes musics of local cultures, but indicated that a superficial acknowledgement of diversity was all that was necessary to satisfy this directive. Lum’s (2007) research supports these observations, as the untrained music teachers he interviewed were particularly uncomfortable teaching music. Therefore, they generally taught programs based on Western vocal music, and either neglected to explore local and global musical cultures, or did so superficially. This reminds me of Navarro (1989), Lundquist (2002), Robinson (1996) and Teicher (1997), who advocate that inadequate teacher education in cultural diversity is partly responsible for ineffective or superficial teaching practices.

From my research, I believe Hua Li’s comments to be typical of most music teachers in Singapore who have not had formal tertiary training, and who have had little exposure to music growing up. Melinda indicates that changing the mindsets of untrained teachers is a difficult task, and that it may take more than a generation to bring a true appreciation for cultural diversity to music classrooms in Singapore. It is evident that specialist training can greatly enhance teacher knowledge and awareness. However, music teachers also need extensive guidance to enable
them to apply directives to explore diverse musics, particularly when they are confronted with situations that differ from their own experiential framework (Barry, 1996).

2. Funding and Resources.
Teachers in Singapore government schools all felt their resources were sufficient, even though most did not have class sets of instruments. All the classrooms I visited had one piano or keyboard, some small hand percussion, and occasionally some assorted ethnic instruments. Some schools had sets of angklung and kom pang drums at their disposal. All primary students in Singapore are required to purchase their own music text book and their own recorder or melodic instrument such as a pianica. In general, interviewees were comfortable that they could approach their Principal for more funding if needed, and that they would receive favourable responses.

Music teachers acknowledge that a significant part of the funding they receive comes from large corporations who have made it a point to support the arts in Singapore. These include the Singapore Tote Board which makes generous grants and the National Arts Council which provides a co-payment scheme to allow schools to bring in guest performers and clinicians and to allow teachers to attend conferences and workshops. Usually the workshops approach topics at an entry level, and thus it is difficult for teachers to gain greater knowledge and skills through this type of professional development. However, through the AMIS scheme (Art and Music Instructor Scheme) teachers can afford to bring in instructors to teach musics to students that they would not feel comfortable teaching themselves.

Melinda (pers. int. August 3, 2009) appreciates and benefits from external funding:

These days, the government gives a lot of support to schools. They really want to develop the aesthetics. We have this fund called the Manpower Grant, part of the AMIS scheme, and so we usually pay instructors through this fund.

Mervin (pers. int. March 24, 2009) concurs:

One of the funds that we have is offered by the Singapore Tote Board. So there is money they give to engage performers. Most of the funding goes to the exposure part. So the idea that we have, at the end of the six years they have gone through the school they will have really had a lot of exposure.
Mervin (pers. int. March 24, 2009) further comments about professional development opportunities:

*At the cluster level we do have courses. There are others organised by the staff training branch at NIE. There is quite a lot. At the beginning of the year we get an email about all the different courses you can attend.*

Mohammad (pers. int. February 17, 2009) also appreciates the professional development opportunities provided, but would prefer to be involved in more advanced courses:

*There are in-service courses available, but I don’t find them particularly useful because they are mostly entry-level in terms of content. I did go for a teachers’ workshop where I went for hands-on gamelan for two hours. The last time I tried Malay music. It is very interesting in the workshop, but after that if we don’t practice we forgot all the ways of playing.*

Through this type of funding, all students in Primary school attend one external music performance a year. Not one of the teachers interviewed, however, has chosen to take their students to a world music concert, even though several groups such as the *Singapore Chinese Orchestra* offer concerts aimed at primary students. Mervin (pers. int. March 24, 2009), who has made a push for the teaching of more diverse musics in his school, even admitted that his field trips would probably not include non-Western groups, despite such events being readily accessible in Singapore:

*We chose to take them to watch ‘Chitty Chitty Bang Bang’ instead. If we took the whole Primary 6 classes to a Chinese Orchestra I think half of them would be bored because they don’t understand. So we look for the more general programs that are more digestible.*

While Singapore music classrooms have fairly basic resources, the potential for acquiring additional funds to buy instruments and extend professional development for staff is more than adequate. Most of the funding grants are for programs which increase the exposure of students to different musics. Teachers are also able to access quite a large variety of in-service opportunities. However, these are usually beginning level courses and rarely are more advanced courses offered. Despite these advantages, some teachers appear reluctant to spend funding on culturally
diverse musics or to take advantage of the many opportunities for students to experience such musics in the local community.

3. Principal Support.
Although there are a set curriculum and clear guidelines from the Ministry of Education (MOE), primary music programs in Singapore Government schools vary quite dramatically. As music is not considered an academic subject and is therefore not examinable, primary music education is not well regulated.

Hua Li (pers. int. March 25, 2009) comments:

*No-one will ever worry if at the end of primary four my students cannot play the pianica!*

Teachers are very often left to develop their own programs. This freedom and flexibility is seen as a positive feature by all the teachers interviewed. However, it can be seen to work both for and against the development of a program which includes diverse musics.

Lan Mei (pers. int. February17, 2009) appreciates being treated as a professional:

*For music teachers you are all alone, so the syllabus is quite up to you as long as you cover some outlines, so we do our own research to see which area we would like to change.*

Chai Hee (pers. int. February 5, 2009) concurs:

*I think at this point of time there is a lot of freedom given to the teachers to be able to explore different musics; they don’t even dictate how our assessment should take place. The big limitation would be resources, because it takes time to gather resources, instruments can be very costly. At the end of the day we do not expect teachers to be experts ... we may not be so specialised but we take it more to exposure.*

All teachers signalled the support of their Principals as being the most important factor in the success and quality of their programs. Principals decide which areas will be targeted as niche areas at a school. For example, this might be aesthetics, sports or science. If the Principal decides to make music a top priority, then he or she will provide considerable support in terms of favourable scheduling, the hiring of music specialists, extra funding and opportunities for in-service training.
In some schools, the Principal may not have much interest in music, nor the time or skills to devote to developing this subject as a niche area. The music teacher may then be given freedom to develop the program, and the outcome would then depend greatly on the training, education and special interests of that teacher. If music is not considered an area of importance, then programs may run on few resources, minimal funding and be overseen by teachers with little or no training in the subject. Under these conditions, there is little chance of programs which include more than Western music genres.

Lorenzo (pers. int. June 22, 2009) comments on the influence Principals can have on music programs:

*I’ve been to schools where they are still using largely an old-fashioned Western-oriented situation. I can see the gap so I asked a younger teacher why this is such an old fashioned program you are following, and he said “it’s because the Head wants it to be that way”. The philosophy in most schools I believe is if the Principals are inclined, then you will have a very active, interesting music program. But if you have a Principal who is a person who has never taken an interest in music I think it suffers, sometimes very badly, because he has the power to override classes for remedial sessions, revision for history, geography, whatever. Although the Ministry says it [music] has to be compulsory, but it’s never the case.*

Lan Mei (pers. int. February 17, 2009) agrees:

*Sometimes I have a problem getting enough instruments for my students. If the Principal is not keen or not supportive then you cannot ask for these instruments from the budget.*

Melinda’s (pers. int. August 3, 2009) Principal has, however, been particularly influential in the success of her program:

*I really believe that school leaders do a very important job of choosing the direction of the school. If a school gets more funding from things that they do well at, of course the Principal is going to pump in more money into the strengths like sport or aesthetics. But then other areas are neglected. For our school, we really want to support a well-rounded education, and we fully believe in it.*
Alice (pers. int. May 11, 2009), a CCA instructor was able to establish a new ethnic ensemble with the strong support of the school’s Principal:

*The angklung/kulintang ensemble was formed when [name of school] opened in 2004. At that time the school was new and they were keen to support something different from the typical concert band. It is quite important to have support from the Principal as it will make things easier. It was also important that they chose [to implement an ensemble] where they can fuse together different cultures of music.*

Music teachers in Singapore are given considerable freedom when implementing the syllabus. As mentioned, this can be seen as both a positive and a negative with regard to the inclusion of culturally diverse musics. If teachers are specialists who appreciate the importance of musical breadth, then they are able to get on with their jobs and teach programs which are multicultural in content. It is unlikely, however, that teachers who prefer to teach a monocultural program will find their Principals challenging the neglect of a wider range of musics. This is particularly the case as music is not an examinable subject. Consequently, in general, Principals are less concerned about the credibility of primary music programs.

When school leaders choose to become involved in music programs, however, the impact can be considerable. If Principals make an effort to employ specialists, increase funding and the overall profile of arts programs, their students will be more likely to receive a more in-depth and quality music education. Conversely, Principals can enforce program and schedule changes which greatly reduce the amount of time allocated to music lessons, and permit teachers to provide a music education which does not reflect the aims and objectives of the syllabus.

4. Competition.

The value of competition is a powerful concept throughout Asia, but particularly a Singaporean priority. This is often lamented by both teachers and teacher educators alike, especially with regard to how this influences music education. Two types of monetary performance bonuses are given in Singapore schools: one to teachers who have achieved certain targets, and one to schools who receive awards or medals.

The MOE *Key Performance Indicators* are incentives for teachers much like those in a corporate company. The main ways for music teachers to receive these bonuses is to be a part of high
performing music groups or to teach music at O-level and A-level standard (which is when it first becomes examinable) and for their students to receive high grades.

Performing groups which are formed with the intention of winning medals at the SYF only operate during the months preceding the festival and stop rehearsing directly afterward. The world music categories offered at the SYF include angklung, kulingtan, gamelan, gu zheng, Indian orchestra, yangqin and Chinese orchestra. Due to the pressure to achieve certain performance standards, CCA teachers (commonly referred to as ‘external vendors’) do not have the time, nor training to give their students cultural information to accompany the musical genres experienced practically. In addition, Western music notation is often used as a method of instruction, as teachers are hesitant to give up rehearsal time to devote to teaching traditional methods of notation, or to learn music aurally if that is the conventional form of transmission.

A. In general, students are streamed in both academic and co-curricular subjects, including music. Teachers are always looking to identify those with talent for admission to performing groups and to place in the top music classes. The quality of music education differs according to the different streams.

Lynette (pers. int. June 22, 2009) comments on the practice of streaming in music classes:

For class they had two sides. One was Western theory and we bought them the grade one ABRSM theory book. The other was learning the angklung. The downside was the ‘normal’ and ‘technical’ classes [generally students who are not so academically inclined] did angklung whereas the ‘express’ stream with the more intellectual kids only did Western theory.

Hua Li (pers. int. March 25, 2009) also practices a form of streaming in her music classes:

We have an audition at the end of Primary 2, so we try to sift out the musically inclined pupils, and we sent letters to parents to tell them that their child has this talent. Especially at our school, most students come from average incomes, so their parents may not know [about their talent].

Mervin’s (pers. int. March 24, 2009) school stream pupils with the intention of preparing groups for the Singapore Youth Festival:
For example in Primary 1 and 2 we run a choral enrichment program. The choral instructor comes into classes and through our program he can identify the strong ones and we write to the parents and invite them to be part of the enrichment program. If you are talking about performers in the Youth Festival, those are the very top groups.

Comments made by interviewees highlight very clearly issues of hegemony and a perceived hierarchy of musics in Singapore schools. While it is encouraging to note that students do have opportunities to learn the musics of Singapore’s ethnic heritage at a high proficiency level through CCA programs, it is evident from these statements that the incentive to win awards overrides the importance of experiencing such musics in cultural context. This was apparent to me when I visited several groups at their rehearsals preceding the SYF. While teachers were conscious of culturally sensitive methods of transmission, they generally resorted to using Western notation in order for the students to learn the music more quickly. Instructors acknowledged that their students knew little about the cultural background of such musics, as they had been taught in a similar manner themselves, and did not feel confident to transmit any more than the practical side of performance.

Research by Lum (2007) and Tan and Gopinatham (2000) supports these observations. They report that the fostering of competition in Singapore has lead to narrowly focused outcomes and not to greater choice or diversity in instruction. In addition, a preoccupation with competition in Singapore has encouraged teachers to drill their students in the areas to be assessed. This intense and repetitive coaching has been seen to stifle creativity and depth of scholarship.

Comments by Lynette allude once more to a system which values Western musics over local ethnic musics, and the social stigma attached to the streaming of students at such a young age. Meritocracy is a fundamental principle in the Singapore education system, which aims to identify and groom bright students for positions of leadership. This system places a great emphasis on academic performance, and in granting certain students admission to special programmes. Such an emphasis on meritocracy has raised concerns about the breeding of elitism. In her interview, Lynette regretted that only the ‘normal’ streamed children in her school have access to culturally diverse musics, and that education in Western theory was reserved for the brighter ‘express’ students. As Lynette explained to me, there is definitely an appreciation amongst teachers for the
need to include a broader range of musics, but teachers felt it was important that Western music was not neglected, especially amongst the more capable students.

Choksy (1999), Reimer (1998), Roberts (2000) and Woodford (2002) note that despite advancements in culturally diverse music education, many teachers today still believe it is their duty to develop appreciation for Western art music in their students. With this in mind, Drummond (2005), Kwami (2001) and Schippers (2006b) indicate that perhaps the greatest obstacle to pluralism in music education today is the hegemony of Western music: its position as being the most valued and most worthy of transmission. Through the process of reification and legitimisation, Green (2003) suggests that ideologies such as the hegemony of Western music help to perpetuate social relations as they currently exist. Without an understanding of the principles of cultural diversity at the philosophical level (as taught in tertiary music education programs), it is probable that music educators in Singapore will continue to promote Western music as most suitable for high achieving students, and only explore local ethnic genres with less academic students.

B. A rather vicious cycle exists regarding additional funding and support for music programs. A successful program which receives MOE commendation and awards is more likely to gain Principal support in terms of favourable scheduling, training and funding. Pressure to maintain performance standards to ensure funding was identified as detrimental to the aims of a program which might otherwise explore musical cultures in more depth.

Lorenzo (pers. int. June 22, 2009), a teacher educator, felt that the emphasis on competition and awards in Singapore was extremely damaging to music education as a whole:

> Look at any neighbourhood, you will hear pianists all playing exam pieces. They practice for the whole six to eight months, and after the scales and pieces I don’t hear anything. I don’t hear them playing a pop song, a religious song, rock, jazz. They may get a distinction but that does not qualify them to have an understanding. They are unable to articulate and engage in music making. I find that the whole concept is very myopic. Then it is fed back into the system and you are producing that kind of mindset. The competition in some schools means promoting and fighting for position to win prizes. So the whole program suffers because the concentration is on the limited number of pieces,
and then the students tend to lose interest because they do nothing but rehearsing. There is no direction. Competition has caused more damage but they don’t see that.

Alice (pers. int. May 11, 2009) agrees that competition plays an important part in music education:

Awards are another motivation as well. If schools manage to sustain awards for a couple of years they get a set amount of extra funding. Since 2002 we have always won the gold medal. Going for the award is quite a Singapore thing.

Ernie (pers. int. March 27, 2009) further explains about competition being an educational value:

Every year they have the Youth Festival, they have erhu, gu zheng, yangqing, gamelan, angklung. They have to be very good because know the teachers’ performance bonus is tied to your achievement, which depends on the awards you can win for the school, so it becomes an incentive for teachers.

Mohammad (pers. int. February 17, 2009) is encouraged by the awards he receives:

We just received the National Arts Education award. Yes, it’s a Singaporean thing, but now that we have an accolade they will be more receptive to our requests and even more encouraging.

Both teachers and teacher educators mentioned the strain they had experienced, knowing that they were teaching music not just for music’s sake, but to achieve recognition and to gain additional funding and exposure for their programs. As culturally diverse musics are only practiced in the period preceding competitions, students rehearse intensely to achieve desired standards by the competition date. With such a system in place, teachers recognise that there is little room for exploring musics in depth over time, or to inculcate awareness of culturally accurate methods of teaching and learning.

As Campbell (2001c) and Broomhead (2004) acknowledge, music educators are busy people, dealing with a crowded curriculum, an assortment of teacher duties and the pressure to create and present performances at different grade levels. Music teachers in Singapore have the added pressure to perform well in order to receive funding and support. Lum (2007) reports on such a scenario in his personal account as an early-career primary music educator. Despite having every intention to provide his students a quality music program, the pressure on him to produce high
examination results in the core subjects negatively influenced the time and effort Lum was able to devote to music lessons.

5. Local and global.
Although the MOE curriculum states there should be exposure to local and global music cultures in addition to Western music, it is the musics of Singapore’s ethnic heritage that are taught almost exclusively in primary schools. If other musics are introduced, they are primarily music from Asian countries.

Chai Hee (pers. int. February 5, 2009) acknowledges the emphasis on Asian musics:

_There is a huge emphasis on that, but I think there is not so much emphasis on the global cultures, the wider perspective. I think that needs to be improved upon, because teachers are still very naïve about what’s out there._

Educators at NIE and NUS would prefer to train new teachers in musics that can be experienced in context in Singapore. Learning about musics from other continents such as Africa and Latin America is not deemed important, as students will most likely never travel to these regions, and resources to teach these musics are difficult to come by.

Lorenzo (pers. int. June 22, 2009) prefers to teach about musics in their immediate context:

_We don’t teach African or Latin music or Arabic music. I have not encouraged this because they need to understand the context of this area and they need to understand the multicultural makeup of Singapore. The purpose is so that when these children grow up they will be able to understand the traditions. I do introduce Korean and Japanese musics because our trading and economic links with East Asia are so strong._

Thus, each generation of teachers tends to carry with them this experience and mindset, limiting students’ musical exposure. Some teachers view the music of Asia as sufficient for covering the ‘global’ mandate.

Melinda’s (pers. int. August 3, 2009) comments reveal how she conceptualises the term _global:_

_In term four we go global and learn about music pertaining to different countries. In Primary 1 we do classical Indian music, Primary 2 we do Malay music, Primary 3,
Chinese, Primary 4 we do Thai. We focus on South East Asia as we want to work with the countries around us, and this is the main bulk of the students who are coming to us.

Mervin (pers. int. March 24, 2009) interpretation of ‘global’ is similar as he also focuses on Asian musics in his lessons:

_The direction that comes from the Ministry is more generic but there’s room for interpretation. The Primary 1 and 2 levels are more on community music, a little bit of music of Singapore, South East Asia, music of Malay culture. At Primary 4 we move on into Asia. For a few reasons it makes sense for Singapore with our multicultural heritage._

Learning about the musics of Singapore’s ethnic heritage is also important to Mohammad (pers. int. February 17, 2009):

_We’ve had Indian music, Chinese music. We hope to have gamelan next year. We make it a point to give them a whole spread, but the main focus will be on local cultures. We have different ethnic music, so they get exposed to Indian music; they are introduced to Chinese music like opera. There’s also the kompong [Malay frame drums]._

It was frequently mentioned that the CMIO (Chinese, Malay, Indian and Other) concept propagated by the government – and which places all residents of Singapore into somewhat rigid ethnic categories – is still firmly embedded, but has become an increasingly ineffective tool. What is often overlooked is that the ‘other’ group is expanding rapidly to include children from all around the world. Teachers generally realise that it is important to also honour these cultures in music lessons, but admit that they usually do not do so for lack of training and resources.

Chai Hee (pers. int. February 5, 2009) laments the strong influence of the CMIO concept:

_There are definitely a lot of cultural stereotypes ingrained here in Singapore. I strongly feel we need to break that CMIO thing, because a lot of people are not even aware that the ‘others’ are so big, and that ‘others’ is in some ways is a derogatory term._

When asked if he taught musics of ‘the others’ Mervin (pers. int. March 24, 2009) responded:

_For us it’s quite difficult. Our program is not that fluid. For me I have a Korean student in my class but I would have to scramble to get something together, and we don’t have that kind of [support]._
When asked if there was bias towards local cultures Lynette (pers. int. June 22, 2009) replied:

Yes, I agree, because of the Singapore ethnic make-up. I feel ‘global’ should be included in the curriculum, because if they don’t travel they may never have the opportunity to experience such music. If I had my way, I would use the new [Music Alive!] textbook and if you follow that you would get an insight into lots of different cultures.

In addition, several interviewees revealed that there is a focus on local cultures as there is quite a conscious effort to develop Singapore’s future audience base. If students are familiar with the local genres of music, there is the hope that when the students grow older they will have the interest and basic knowledge in order to feel comfortable attending concerts and supporting Singapore’s diverse arts scene.

Melinda (pers. int. August 3, 2009) believes this to be important:

We learn about local composers because if you want our local arts scene to bloom you really need people to support them.

Mervin (pers. int. March 24, 2009) concurs:

If we don’t do anything about music education for example, then even if we are very good musicians then we won’t have the audience base to support us.

Several interviewees mentioned that Singapore has become so Westernised that students are not aware of their roots. Families do not go on outings to ethnic music performances in the community as they might have in the past.

Ernie (pers. int. February 5, 2009) feels that maintaining a sense of familiarity with cultural roots is an important part of his job:

I think it’s very important. Singapore has become so Westernised, so at some point you really need to emphasis their roots. For example, I grew up in Malaysia, and as a child I would watch a lot of Chinese opera locally in the festivals, but here we don’t do that anymore. Now you have to book a ticket for two hours; it’s not like a community outing any more. So that root is missing now and it’s important that that they have some kind of knowledge or exposure to this culture. Also, some of these Chinese operas are done in dialect like Cantonese or Hokkien, but it is not the Government’s policy to encourage speaking dialects, they want just Mandarin.
As a result of the government’s initiative, teachers make a conscious effort to celebrate the country’s ethnic heritage. Practically, however, music teachers believe it is more achievable to explore the musics of Singapore and her neighbouring regions. Not one teacher or teacher educator I interviewed had addressed the educational directive to include global music cultures in their lessons. Educators assumed that there was no need to do so, as students of non-Asian backgrounds were not highly represented in Singapore schools, and that Singaporeans would be unlikely to travel to other continents.

While most teachers felt comfortable with the focus on local musics, several interviewees expressed frustration concerning the restrictions that the CMIO concept places on cultural and musical identities. These rigid ethnic categorisations do not take account of the many Singaporeans who have parents from two different cultures, or indeed encourage recognition of the multiple influences on students’ identities. Limiting exposure to Western and Asian musics gives students an artificial understanding of music in a global context. Singapore is located at the heart of South-East Asia, but its citizens are connected to the rest of the world through technology, travel and overseas education. Modern Singaporeans identify with many cultural influences other than their fathers’ race.

Research by Lum (2007) highlights that this method of assigning culture affects the breadth of music taught in Singapore’s primary schools, as only songs in Mandarin (Chinese), Bahasa Melayu (Malay) and Tamil songs are featured in music textbooks and in publically sponsored musical displays. Thorsen (2002) and Kushner (1991) remind us that one’s culture is both complex and fluid. For teachers in Singapore government schools to assist their students to develop their own musical identities, it is important that they look beyond the artificial categorisation system endorsed by the government, and recognise the many other important influences on students’ creation of self, such as the global youth culture (cf. Hillarian, 2008).

Several interviewees expressed concern about an ingrained preference for performance on Western music instruments and an overwhelming preoccupation with piano tuition in particular. Some felt that there was a definite hierarchy of music forms and practices (including a preference for Western methods of transmission) which impacts the inclusion of diverse musics in an already tightly scheduled program.
Tom (pers. int. March 27, 2009) comments on Singapore’s overwhelming preference for learning the piano:

*If you look at the private instrumental teaching it’s nearly all piano. The country is full of piano teachers, everyone learns piano. Slowly solo singing is coming up, but usually it’s all piano.*

Alice (pers. int. May 11, 2009) concurs:

*I think these days you want to expose children to what is out there in the world, not just one type of music. There are other forms of music. You may not understand it, you may not even like it. Everyone in Singapore is a piano student!*

Ernie (pers. int. February 5, 2009) makes a link to monetary value:

*One lesson of erhu [two-stringed Chinese instrument] is a third of the price of one piano lesson. So it says something about value. Why are the Western instruments valued much higher than the local instruments, whereas erhu has been around about 3,000 years? Any of our Chinese instrument players, almost all play piano.*

Alice (pers. int. May 11, 2009) positions herself between cultures, as her piano background influences the way she teaches her angklung ensemble:

*Reading [Western] notation is very important to me. I do not stress on this [the cultural context] and to be honest I do not know this very well. For me as a student I only knew they are used as a core instrument in Indonesia for learning music. Because of my Western training, I encourage them [my angklung students] to read Western notation. Traditionally they use numbers.*

When Asian musics are given consideration, a hierarchy exists as well. In general, Chinese art forms are considered more refined and complex than traditional Indian and Malay traditional genres. Previously, at the tertiary level, only students who played Western instruments were accepted into music education programs. At NIE, one Professor has worked to change this bias and now students are accepted into programs based on a level of musicianship on any instrument or voice. Still, the vast majority of music education students are pianists and those who play Chinese instruments. Most students do not know much about the cultural context of the instruments they play, including the piano.
Lorenzo (pers. int. June 22, 2009) appreciates a recent shift in focus from Western music, especially as this has affected how students are admitted into music education courses:

> When I first arrived I struggled to have students allowed into the program from different backgrounds, for example sitar, gu zheng. But over the last 5-6 years we have been given the green light to accept students coming from non-traditional Western backgrounds. Which means we have people who play the hu-an, yingqin, gu zheng, sheng; mostly Chinese instruments.

While Tom (pers. int. February 5, 2009) teaches multiple courses on Javanese gamelan at his tertiary institution, it was difficult initially for him to establish gamelan a core subject at the new specialist arts school:

> I tried to integrate gamelan into [name of primary school which specialises in the arts]. The Head of Music was absolutely for it, but the Principal was absolutely against it. “We do not make ethnic music in [name of school]” he said. “We do Chinese music, because that is not ethnic music”. I have asked for the last 1 ½ years to bring the gamelan in. I will give them my gamelan for free!

Tom (pers. int. February 5, 2009) further comments on musical hierarchies in Singapore. Even amongst the Malays, their own traditional musics are not valued as highly as Javanese genres:

> It is a very strange situation. There is no Malay gamelan set in Singapore, no real ‘Gamelan Melayu’. The Javanese gamelan is very impressive so that the Malays are quite ok to sell their culture to this very impressive Javanese gamelan. Kompang [Malay frame drums] are a bit neglected here, the importance of the kompong as a group instrument. They are very cheap and easy to store, so for classroom teaching that’s really perfect. Then there’s angklung, but most of the schools use them to play Western music.

Once of Lum’s Malay interviewees also lamented the absence of attention to Malay genres in primary music education. She regretted that the curriculum did not have lessons pertaining to “the music side of our culture” but was enthusiastic in suggesting that “if I have a whole lesson on gamelan then it would be different, ‘cause I can look up history and videos and try to get resources” (2007, p. 78).
Several interviewees alluded to racial inequality as the main reason for musical hierarchies in Singapore. The ethnic pecking order according to the CMIO concept, places the Chinese and Eurasians as leaders and Malays and Indians nearer to the bottom of the scale. Very often, my conversations with interviewees about such sensitive topics were heated, yet spoken in hushed tones. Having lived in Singapore for twenty years, I can attest to the strong feelings that members of the Malay and Indian communities have about the dominance of the Chinese culture in almost every aspect of Singapore life. That Malays are not legally permitted to aspire to the highest ranks of the military is but one example of such inequality.

Tamney (1995) alludes to the primacy of Chinese culture in describing Singapore’s history as a “Chinese success story”. He acknowledges that “Government support for Chinese culture is quite visible and thus widely recognized” (p. 97). Both former Prime Ministers Goh Chok Tong and Lee Kuan Yew have publically linked Singapore’s success to the prevalence of Chinese values (Crossette, 1997; Goh & Tan, 1990). The public image of the Malays and Indians is, however, “of a backward people who lag behind in educational and economic achievement” (Tamney, 1995, p. 98). It is probable that such social and cultural hierarchies have contributed to an ingrained preference for Western and Chinese musics in Singapore.

7. Subject Hierarchies.

It might be assumed that schools would increase the time devoted to the arts as the students progress through the primary school grades. However, as noted, primary five and primary six students receive only thirty minutes per week; half as much class time as the younger students. As students are gearing up for their Primary School Leaving Examination (PLSE), form teachers are most worried about having their students pass exams in English, mathematics and science. Regrettably, the ‘stealing’ of periods often occurs during these years. Form teachers who teach all subjects will often devote music lessons to mathematics or science instruction. Students may not have music lessons for weeks on end and may never have the time made up. The Principal has the power to re-schedule lessons in aesthetics in order to gain more time for remedial lessons in academic subjects prior to the exam period. Consequently, the scheduled thirty minutes a week for music is much less in reality. Thus, the chance of a comprehensive music program based on diversity is reduced even further.
Melvin (pers. int. March 24, 2009) acknowledges this predicament:

*There is always this struggle to balance time between the main subjects and our subject. Primary 5 and Primary 6 are still quite academically driven.*

Chai Hee (pers. int. February 5, 2009) concurs:

*A lot of generalist teachers are asked to teach music but a lot of them are not interested in it, but there is no choice and there’s also the timetabling issue. Music being non-core like visual arts is always pushed to the side.*

Lynette (pers. int. June 22, 2009) laments how this situation affects her subject:

*I do understand that they teach academic subjects and they need the time, but I feel that my subject is not as important as the rest.*

Melinda (pers. int. August 3, 2009) concludes:

*Because they are doing the PLSE exam we don’t touch them a lot until after the exam. So music teachers do not have much time to teach them. When it comes to timetabling maths and science get the priority.*

Music specialists are helping to reverse this trend by using what they have learnt at NIE or NAFA about the importance of music education to defend their programs and talk with their superiors about maintaining the little time they have to teach the subject.

Mohammad (pers. int. February 17, 2009), a trained music specialist comments:

*Teachers are always asking for your periods, so the music teacher will need to defend herself. Music and visual arts are not examinable subjects, so in that sense, management may not see them as important.*

Hua Li (pers. int. March 25, 2009) a non-specialist form teacher who finds teaching music uncomfortable comments that:

*S有时候 becomes very difficult if you don’t really know much about music and you have no resources to fall back on then; very often it becomes a maths lesson.*
Melvin (pers. int. March 24, 2009) agrees that this is common with non-specialist teachers:

*If you employ a non-specialist teacher and he or she doesn’t really know what to do with the class, then they are tempted to give up the class.*

Singapore has traditionally assumed that a student population well educated in mathematics and science is the key to a prosperous economy. Dr Ng Eng Hen, Minister for Education, recently stated that “we have achieved high standards in maths and science among students, as shown in international comparisons such as the Trends in International Mathematics and Science Study or TIMSS. Their most recent report ranked Singapore students amongst the top three in the world for both maths and science achievement. MOE will continue to put in resources to enhance the interest in and the learning of STEM – science, technology, engineering and maths at all levels – beginning from primary schools right through to our vocational institutes, polytechnics and universities” (2010).

While there has been a recent surge in support for arts subjects, the cornerstone of Singapore’s economic success has been attributed to students’ accomplishment in academic subjects such as mathematics and science, and the government’s commitment to research and development. This bias has been seen to affect the quality of music education, and may continue to do so unless trained music teachers acquire the skills to ‘protect’ their subject and insist on its status being equal to those subjects which have been traditionally favoured.


The Mission Statements of the schools in this study for the most part make no mention of the importance of global connectedness or students becoming globally literate. In general, they tend to centre on a few similar catchphrases, such as the desire for students to reach their potential, be life-long learners, and become creative and innovative.

*The changing global and educational landscapes have made this necessary to ensure our children form the right mindsets and be equipped with the necessary life skills and to become valuable members of society. Hence, our vision is to nurture our children to become ‘Exemplary Citizens of Tomorrow’ [school A].*
The philosophy of the school is centred on the provision of an all-round development of the pupils and the professional growth of the teaching staff [school B].

As an Anglican school, we are committed to provide through education, a balanced development of mind, body and spirit for our pupils; to produce God-fearing citizens for our nation [school C].

Our values are care, integrity, respect and perseverance [school D].

Most teachers interviewed felt that it was not necessary to have an emphasis on globalism or diversity in the school’s vision, as this was already part of the government’s policy and in the Singapore curriculum. Only one school in this category had a mission statement and philosophy which mentioned working towards giving their students a global outlook and becoming globally minded in all subjects. It is interesting to note that this school has a high percentage of non-Singaporean students from 35 different nationalities, and is known as an ‘international’ government school.

The school’s vision plays a strong part in the school’s curriculum and the music curriculum in particular. The school’s vision is “Passionate Learners, Global Citizens”.

Melinda (pers. int. August 3, 2009) comments on how the school’s values influence the music program:

We align our school vision to the Singapore curriculum. In our school we looked at our school vision and mission in line with the Government's plan. ‘Global citizens’ because we are now all staying local, going global, that’s why we want to help them appreciate different genres of the arts, especially in our school where we have people from all over the world. I think we are making good progress; we are working towards introducing what is out there in the world. We are not perfect yet, because our resources are still very limited, but certainly we share the vision. We have made an intentional effort to put this into the curriculum.
All interviewees were conscious of the main principles that provide educational direction for their schools. However, only one teacher was aware of any references to cultural diversity or globalism in their school’s vision statements. Indeed, this teacher was able to articulate without hesitation how her school’s vision played an important role in determining the type of education teachers are expected to provide their students. But overall, Singapore government primary schools do not express cultural diversity to be an important value.

Educational Context Five: Singapore Music Education Institutions

Introduction
Music in government schools is taught by four types of teachers:

1. Those who have completed a four year Bachelor of Arts degree including some music subjects or a one year Diploma of Education exclusively focusing on music subjects. These teachers would consider themselves to be music specialists. It is important to note that there is no Music Education degree offered in Singapore and the one newly-introduced Bachelor of Music degree at the National University of Singapore is only offered in performance. The students in this program are mostly non-Singaporeans (the majority from China) who usually have limited English and are not permitted to teach in Singapore.

2. Those who have completed a degree in areas other than music (such as accountancy) and have had limited exposure to music subjects in their one year Postgraduate Diploma in Education. Sometimes these teachers have a musical background such as piano training.

3. Co-Curricular Activity teachers who teach performance ensembles after school. These teachers are almost exclusively ‘external vendors’ hired by the schools. There is no regulation of the training or expertise of these teachers and many have had no formal music or education training.

4. Those who have little or no knowledge or training in any type of music but are teaching the subject due to a lack of music teachers.
At the National Institute of Education, admission to music education programs is with a minimum of A level (year 12) education. Typically, students enter after A levels and complete a two year diploma program with some music subjects. These graduates are encouraged to teach in primary schools. Musicians who have completed any degree (including those who have formal music training in other countries) can complete a one year Postgraduate Diploma in Education and are usually encouraged to work in either primary or secondary schools. In the four year Bachelor of Education program, students take two main subject areas which may include music. These teachers would be considered music specialists and are usually recruited to work in secondary schools or Junior Colleges.

As mentioned, NIE recently began accepting students based on a certain level of musicianship. Ernie (pers. int. February 5, 2009) comments on this practice:

*We do accept candidates primarily on musicianship, to prove that you are valid musicians. On Western instruments, but also Chinese instruments, technology, bass guitar.*

Lorenzo (pers. int. June 22, 2009) is appreciative of the recent changes at NIE:

*It’s not easy because the proposal was rejected many times but the Ministry has been wonderful to accept these suggestions. And I think we should congratulate them for being open-minded. One of the reasons I am staying at NIE is due to the fantastic programs, the freedom to recommend and suggest; they are listening.*

At NAFA, the admission criteria are set at O levels (year 10) education in addition to a certain standard of musicianship. Students will complete three years in music at NAFA and then transfer to NIE to complete one year in education pedagogy. At the end of their training, students will receive two Diplomas, one in Music and one in Education. While students are not discouraged from auditioning on non-Western instruments per se, 90% of NAFA students are pianists. As the MOE dictates who is accepted into courses at NAFA, even the lecturers are not sure of the actual standard of musicianship that is required.

Mervin (pers. int. March 24, 2009) has found this practice quite confusing:

*This course is specifically tailored for students with O level qualifications but in terms of musical qualifications it is not very clear. The MOE say students with good grades in*
practical – so about ABRSM Grade Six – but from the students we take in we notice the students have no paper qualification but can play the instrument well enough.

Recently, Singapore has seen quite a dramatic shift in the quality and breadth of training music teachers receive. From no formal qualification offered 17 years ago, Singapore now offers four types of qualifications, all of which include exposure to diverse musical cultures. In the training of music teachers it is stated that “the academic study of music from both Western and Eastern cultures is an important focus of students’ work” (Singapore National Institute of Education, 2006).

The mission statements of both institutions highlight the important of diversity and inclusion of local ethnic musics.

<table>
<thead>
<tr>
<th></th>
<th>The National Institute of Education</th>
<th>Nanyang Academy of Fine Arts</th>
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</thead>
<tbody>
<tr>
<td><strong>Vision</strong></td>
<td>To be an Institute of Distinction</td>
<td>To develop NAFA into a full-fledged, world-class arts institution</td>
</tr>
<tr>
<td><strong>Mission</strong></td>
<td>To Excel in Teacher Education and Educational Research</td>
<td>To develop the creativity and artistic potential of our talented youths to meet the needs of a knowledge-based economy and to groom them to become excellent art practitioners</td>
</tr>
<tr>
<td><strong>Core Values/Objectives</strong></td>
<td>(a) Giving our Best Professionally (b) Being People-centred and Collegial (c) Upholding Integrity (d) Appreciating Diversity of Backgrounds and Strengths (e) Embracing Change</td>
<td>(a) To provide artistic and professional training to our talented youths in the fields of art, design, music, dance and drama (b) To bridge the arts of the East and the West (c) To promote the appreciation and practice of Singapore’s multi-ethnic arts (d) To promote a Nanyang style of artistic presentation (e) To promote scientific spirit and social awareness among the artists</td>
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(National Institute of Education, 2010)  
(Nanyang Academy of Fine Arts, 2010)
Coding results from interviews yielded four key issues which govern the reporting below: 1) Opportunities to Learn about Diverse Musics, 2) Breadth and Depth of Music Programs, 3) Cultural Context, and 4) Specialist Programs.

1. Opportunities to Learn about Diverse Musics.

Exposure to and training in diverse musics is present in all the music education programs offered in Singapore. Minimal instruction occurs in the one year Diploma course and increases substantially in the higher qualifications with the most intense training in diverse musics taking place in the four year Bachelor of Education program. In this program at NIE, all students in years one and two study a prescribed module on non-Western musics and philosophies. In year three, students may choose to specialise in musics of South East Asia and do a small fieldwork project. In year four, ethnomusicology is offered as a major, which is more academic in nature and focuses on fieldwork skills. Every year, students must be part of two ensembles and have a wide variety to choose from.

Lecturers from both institutions were proud of their course offerings and keen to highlight the diverse music experiences open to students.

Ernie (pers. int. February 5, 2009) lists the offerings at NAFA:

In year one at NAFA, Chinese percussion and gamelan are associated studies which are required, and there is an elective in Singapore Arts Scene music. In year two core studies include Ethnomusicology 1 and Traditional Chinese Music and there is an elective on Chinese Ensemble Training. In year three core academic studies include Ethnomusicology 2 and Chinese Music since 1900. The other area that is important for them is the Performance Project. We always try to include some local compositions: Asian composition.
Tom (pers. int. February 5, 2009) comments on how the number of subjects addressing diverse musics have increased in recent years:

_They all have to go to Introduction to Gamelan; all the future music teachers. If they play for three years they are good enough to teach it at CCA level because I also teach the drumming patterns, and by the end of the third year they should be able to teach all Ladrang, Jogja [Yogyakarta] and Solo styles. When I started at NAFA in 2004, there was only one lecture [in non-Western music] and that was the History of Malay and Indian music in Singapore._

Chai Hee (pers. int. February 5, 2009) highlights the diverse offerings at NIE:

_We have a Japanese ensemble (at NIE), we have electives in Chinese studies, Malay studies, Indian studies, so when you do Chinese studies you do either the gu zhung or the flute, and for Malay studies you touch on kompong and some other genres._

There is an increasing trend for music education graduates to use their training in diverse musics to become roaming CCA teachers as opposed to classroom music teachers. As a result the standard of the ethnic CCA groups has increased, but monetary rewards appear to be the prime motive for this trend.

Tom (pers. int. February 5, 2009) comments on how training at NAFA prepares graduates to teach CCA ensembles:

_Now more schools have gamelan, and so if the students say they can also teach the CCA gamelan, then there’s job opportunities. I make around 9/10 sessions Javanese gamelan, one or two sessions of Sundanese gamelan, one session of telempong, and one session of kompong. For the CCA telempong is relevant because the CCA groups very often teach Minangkerbau dances, like Tari Piring._

Chai Hee (pers. int. February 5, 2009) concurs:

_If they learn gamelan at NAFA they can choose to be an extra-curricular teacher._

Tom (pers. int. February 5, 2009) is pleased that those who have completed his courses go on to be CCA teachers but laments the acceptance of teachers in the CCA program who do not have such in-depth training:
One of my students is making her own compositions for angklung. She did a piano BA but teaches angklung in primary schools. Why is she teaching angklung in schools with only a piano degree? Teaching angklung is a business opportunity for the CCAs.

Despite tertiary music education being a recent addition to universities in Singapore, a healthy number of options are available to graduates to study the subject, from diploma to degree courses. Regrettably, however, at NIE and NAFA there is no music degree aimed at Singaporeans who wish to focus on becoming music specialists. In addition, relatively few early-career teachers have graduated from the Bachelor of Arts degree with music as a major, so many new music teachers still have a degree in another area and minimal exposure to music subjects at the tertiary level.

It is encouraging that both NIE and NAFA offer practical exposure to Asian musics. Due to the legacy of Singapore’s colonial heritage, diverse musics are visible but not yet as established or valued as Western music in educational settings. As almost all opportunities for students in primary schools to play in non-Western ensembles occur after regular school hours in CCA activities, it is significant that CCA instructors are the only music teachers not required to have formal qualifications in music education. Fortunately, lecturers indicate that music education graduates can achieve quite high standards in teaching Malay, Chinese and Indian ensembles and have recently been encouraged to become CCA teachers.

As stated earlier, attracting young Singaporeans to the teaching profession has been difficult, and thus there is an on-going deficiency of music teachers and specialists at the primary level. Any change to this predicament will depend on the government continuing to publically support the arts in order to attract music teachers who are trained in culturally diverse music education, and who can improve the quality and breadth of music programs in Singapore.

2. Breadth and Depth of Music Programs.
All interviewees were appreciative of the effort lecturers at both institutions put into crafting courses that provide students with exposure to diverse musics. Philosophically, they understand why this is important and thus they intend to incorporate such musics into their own programs.

Alice (pers. int. May 11, 2009) comments on the broad offerings now offered in music education courses:
I don’t think they [NIE] gave me everything, but they introduced different ideas to me, they showed me what was out there besides Western music. I came from the local system so Western music was the ‘in thing’. So at NIE they really try to open up your eyes to other kinds of music. They introduced us to different genres of music like Malay music, and then Chinese and Thai music.

Mohammad (pers. int. February 17, 2009) concurs:

For me, there was one course that was life altering. It was one course but it encouraged me to seek to find other directions. My pre-service training has been instrumental in how I teach and perceive music.

Lynette (pers. int. June 22, 2009) also appreciates that her lecturers instilled in her a philosophical appreciation for diversity:

Yes, actually the lecturers at NIE are encouraging us to be studying more than Western music. Most of us are Western-trained but we do see the value of branching out to other cultures, otherwise it would be quite narrow-minded. [At NIE] I joined the Chinese ensemble, the gu zheng and some drums, and I learnt the Chinese flute. From young, a lot of parents when they think of music they think of piano. For me when I went to NIE I did need help to break that preference for the Western model.

It is most encouraging that education students in Singapore are beginning to recognise and appreciate the importance of diversity in music lessons. As more and more music educators are moving into Singapore schools with some specialist training, it will be interesting to research the effects of factors such as subject hierarchies and the value of competition on the quality of programs taught by these new teachers. Future graduates will undoubtedly be better prepared to challenge existing stereotypes and bias. The breadth of musical exposure in Singapore music programs has increased recently, and due to specialist training, will likely continue to increase in the future.

While exposure is the aim of programs at NAFA and NIE, music education students do learn about the musics in their cultural context and explore philosophical reasons for their inclusion.
Chai Hee (pers. int. February 5, 2009) promotes a flexible approach at NIE:

Actually, in our program there is much less emphasis on Western cultures; most of us have tended to move away from that actually. We do music in a social and cultural context, we deal with wider palettes. I do a course in philosophies ranging from Estelle Jorgensen, Keith Swanwick, David Elliot, John Blacking, Christopher Small, so they get a superficial understanding. At the end they are supposed to craft a philosophy for themselves. So that I know what they are thinking on a basic foundation level before they launch into their careers.

Chai Hee (pers. int. February 5, 2009) places emphasis on cultural context:

Yes, say if it’s an aural mode of transmission we do teach that. We try to emphasise on this a lot, as part of the learning process of what that tradition is about. It’s not always possible but we do try to address the cultural context like where these musics come from.

Tom (pers. int. February 5, 2009) translates this into teaching styles:

The students coming from NAFA usually have a good understanding of world musics, because of the program where they explore different cultures and societies in relation to musical practices. I talk about the extra processes as being very important, like the Malay wedding, the kompang rhythms is not just kompang playing, the whole grandeur, costumes and the display. Those who go through [the course] know the musics in their cultural context.

New graduates such as Alice (pers. int. May 11, 2009) then take this philosophy of exposure and work toward opening the musical worlds of their students:

When I perform with the gamelan ensemble I encourage my students to watch. I had a good number of my students who came and who enjoyed the concert. It seems these days that the students are keen to open themselves to different musical cultures. Actually, the students I’m teaching now joined because it’s something new and different, because it’s a non-Western instrument.

Interviewees indicated that they are gaining an appreciation for musical diversity at the philosophical level in their tertiary courses. While practical experiences might be limited in some
courses, undergraduate music teachers are being exposed to more than just a superficial education in a variety of musics. With this type of foundation, and with the healthy amount of funding provided by external organisations, it is possible that primary students may achieve depth in more than one musical culture over their school education.

Rather than merely preserving the status quo, many of the new music education graduates from NAFA and NIE will have the philosophical preparation, skills and knowledge to diagnose their particular educational situations and respond accordingly, as Bowman (1998) Jorgensen (2001a) promote. These teachers will need to strongly advocate for their subject, however, in order to challenge established stereotypes, and the rigid musical categorisations created and supported by the government. In possessing a philosophical grounding in the importance of diversity, the next generation of music teachers in Singapore should be prepared to offer their students more than the European-style education in Western music.

4. Specialist Programs.
Teachers who have graduated from music programs at NIE and NAFA tend to view their programs as multicultural in nature, due to the training they received at these institutions.

Mervin (pers. int. March 24, 2009) comments on his program:

*We would be somewhere in between monocultural and multicultural. An example would be if I do African drumming; I relate it to interlocking rhythms in kompong, so that they see the relationship.*

Mohammad (pers. int. February 17, 2009) agrees that his program can be considered multicultural:

*We do celebrate diversity, but we are also mindful of the elements of music that can be found across the board. Multicultural.*

Teacher educators such as Chai Hee (pers. int. February 5, 2009) also consider tertiary music education programs to be between multicultural and intercultural:

*I think it's multicultural, moving towards intercultural, because there is enough awareness at least amongst staff about the various cultures that are out there. I wouldn't say it is transcultural, but that is the direction of where we are headed. There is a greater awareness now. So also this idea of informal music making, community, this whole Lucy*
Green notion. I think there is a strong emphasis on the notion of multiculturalism, definitely, mandated and directly linked to music instruction.

Lorenzo (pers. int. June 22, 2009) also has a clear view of where his institution lies on Schippers’ (2010) continuum, but questions the use of the term multicultural:

NIE has moved from left to right, monocultural to intercultural [although] I don’t talk about multicultural or intercultural. At the end of the day music belongs to the society, and the society functions through the music. You may say multicultural music in Singapore but I would say pluralist music. There is no such thing as multicultural music, it’s all just existing on its own. The intercultural fusing never took place at all, not like in America where there was intercultural fusing in jazz, with European harmonies with the African rhythms. There has been natural fusing in the US and that is more important. It has to be ‘natural selection’, not forced because it doesn’t sound right. This forced fusing like ‘rojak’ [Indian meal with lots of different favours] is musical nonsense. In this multicultural fusion, the dignity of the culture suffers through this artificial management, not natural selection.

Lecturers at NAFA and NIE revealed in their interviews that they have thought deeply about the multicultural mandate, but have different notions of pluralism from what they consider the crude definition the government promotes. As Hillarian (2008) suggests, achieving intercultural understanding through music must be done by acknowledging the evolving and intersecting identities of Singaporeans. It is encouraging that lecturers at both institutions have an awareness of music’s place in the community and in the unique individual and collective identities of Singapore citizens. It is also heartening that lecturers have identified a change in music education at the tertiary level, with programs moving from the monocultural end of Schippers’ (2010) continuum to multicultural and even intercultural. While the government’s view of multiculturalism is limited, and may be seen to work against diversity and choice (Tan & Gopinatham, 2000), there are music lecturers and teachers who see beyond the CMIO concept and who appreciate pluralism as an essential part of Singapore society.
Educational Context Six: Singapore International Schools

Introduction

As mentioned previously, International Schools cater to a large expatriate population in Singapore. An important factor in Singapore being able to attract foreign companies to the island is that the government has permitted the establishment of such schools. Employees who come to Singapore on both short and long term assignments can be assured that their children will receive an education similar to that offered in their home countries. The government therefore sees economic advantages in promoting the development of quality International Schools.

Culturally diverse student and teacher populations are common in the larger and more established International Schools in Singapore, with 50 or more nationalities represented at such institutions. Almost without exception, music at these schools is taught by specialists who have been recruited from outside Singapore. On average, students in International Schools receive approximately ninety minutes of classroom music a week (about three times the average of Brisbane schools and Singapore government schools), not counting additional instrumental ensemble lessons, which may add an additional 30 to 60 minutes. Some schools in this study provide a supplementary grade-level choral experience of thirty minutes a week.

Eleven music specialists from five International Schools were interviewed for this section of the research study. These schools base their curricula on North American, Australian and British education models, with three of the schools offering the IB PYP program. These sample schools are large and have student populations of between approximately 2,400 and 3,900 students, and all are located in high density, urban areas of Singapore.

All teachers interviewed are Caucasian expatriates from the United States of America, Australia, Britain and Canada. All but one have experience teaching in other International Schools in the Middle East, Asia, North Africa and South America, with many bringing music resources from these countries to their respective posts. The teachers range in age from 23 to 60 years of age and have lived in Singapore for between two and twenty years. All teachers have completed an undergraduate degree in Music or Music Education and six have completed a Masters Degree in Music Education.
Four out of the five schools in this study are not-for-profit schools. The substantial fees paid by the parents’ companies are used to hire experienced professionals as well as provide high quality facilities and resources, and teacher training opportunities. Music teachers participate in conferences and workshops with other International Schools in Asia and professional development funding (including air fares and hotel accommodation) is provided. It is important to note that the selection of schools in this section is limited, and does not include the smaller and newer for-profit schools which do not enjoy the same level of funding, resources and facilities as the more established schools in this project.

The curriculum documents of the schools in this section are based on the Music Educators’ National Conference (MENC), the International Baccalaureate Primary Years Program (IB PYP) and the British National curricula. In addition to a focus on Western music elements, these documents mention exploring musics of different time periods and cultures. The music philosophy and a curriculum strand of one school in this educational context are detailed below as a representative sample of International School curricula.

**Music Philosophy**

[name of school] is committed to providing every student with an opportunity to explore the essence of sound and use it to his or her own creative purpose. We aim to educate the whole child and recognize that music is a core subject and of fundamental importance to the development of a well-balanced individual. We believe music promotes the merging of reason and intuition, the development of emotional intelligence, and artistic and cultural awareness. As a staff, we value diversity. We believe music’s purpose is communication in all its aspects including performance, composition, improvisation, and music technology. We aim to educate our students to be active and knowledgeable consumers of the arts, who will engage in lifelong involvement in the arts, and will respect and appreciate beauty and sensitivity [school A].

**Standard 5: Cultural and Historical Connections**

*Students will be able to:*

3GM.5.1 Identify Western classical composers who have influenced various periods of music
3GM.5.2 Explore songs in a variety of languages
3GM.5.3 Experience traditional performances by culture bearers
3GM.5.4 Identify examples of music that represent a variety of non-western cultures [school A].

Coding results from interviews with teachers in a variety of International Schools has yielded nine key issues which govern the reporting below: 1) The Challenge of Diversity, 2) Resources and Support, 3) Types of Music Taught, 4) Means of Gaining Knowledge and Skills, 5) Issues of Authenticity, 6) Teacher Training, 7) Personal Philosophies, 8) ‘Going International’ and 9) Placing Programs on the Continuum.

1. The Challenge of Diversity.
One of the most significant themes noted was in response to the question “how feasible is it to implement cultural diversity considering the constraints of everyday life in the classroom?” Nearly all participants indicated that cultural diversity was a prominent feature of their work, and that teaching a variety of musics was not difficult, but indeed an essential component of music education at their schools.

Linda (pers. int. June 8, 2009) believes that instruction in diverse musics is common practice:

> It’s just part of what we do. Whether you want to do it or not, it just happens.

Margaret (pers. int. June 10, 2009) relates that her school’s values impact instruction:

> The ethos of our school is that students will be taught to think globally in all of their subjects. In the setting of this International School, it is very feasible to implement cultural diversity into the curriculum.

Leisel (pers. int. June 10, 2008) agrees about the importance of exposure to diverse musics for all students:

> It’s not difficult. Our clientele is truly international. It would be a mistake not to respect their heritage.

Heidi (pers. int. June 12, 2008) believes that the types of school she works in promotes diversity as a core value:
It is part of our mission statement and philosophy. We decide the details but the environment is very much supportive of cultural diversity.

Marcella (pers. int. June 2, 2009) agrees:

_I think it would be next to impossible not to. It’s part of the school’s ethos, the school’s fabric and the expectations of the clients._

Carolina (pers. int. June 3, 2009) adds:

_It is very easy to implement cultural diversity as it makes it more interesting for the kids._

Julia (pers. int. June 2, 2008) agrees that the diversity of her school population determines its focus:

_I think it’s easy here because of how diverse the student population is. How could you not do it; there’s no other way._

It is interesting to note that these strikingly positive comments are supported by the guiding philosophies of the schools involved.

_Students are required to: demonstrate an understanding, respect, and appreciation for cultural differences and to act and respond in a responsible and supportive manner to local, regional, and global needs and issues [school A]._

_We achieve world-class academic results while developing well-rounded, internationally-minded and culturally sensitive young people [school B]._

_[name of school] provides a rich international experience for its families. A multinational student mix means no majority culture or nationality dominates the school [school C]._

_[name of school] makes education a force to unite people, nations and cultures for peace and a sustainable future. The community expects members to take an interest in and enjoy friendships with people of all cultures and backgrounds [school D]._
Respect for individual differences as well as cultural awareness and sensitivity are important aspects of a [name of school] education [school E].

Teachers are aware of the impact of these statements on their choice of repertoire, teaching activities and methods of assessment. Marian (pers. int. May 26, 2009) sees strong connections between her school’s mission statement and outcomes in music classrooms:

*I would say that we don’t have a direct stated correlation about cultural diversity but the core values are an out-branch of our need and our wish to make sure people are respected and honoured, and that diversity is appreciated. The specific song selections that teachers have, whether it’s from a Jewish background, Kwanzaa, Christian, Muslim, just the languages that are used in the songs ... I think even just when you take in the guest performers that have come from all over the world. When you look at our lessons, like the gamelan, it’s a different way of learning and a different cultural background, just the instruments and what it represents, ‘cause you don’t teach just the instrument, you teach respect for the culture, so I think that music is one of the places that it really shines.*

The revised 2010 ISME Policy on Musics of the Worlds Cultures (see appendix G) offers ways for teachers to increase their awareness of cultural diversity and cultural identity. The policy suggests that all music educators “continually examine their practices in terms of choice of material, ways of learning and teaching, and underlying values” (International Society for Music Education, 2010, p. 8). As responsive practitioners, teachers from International Schools indicate that cultural diversity is an important part of music education at their institutions, and that the very climate of International Schools promotes cultural awareness and the development of broad and inclusive programs.

When speaking to participants, I gained a sense that diversity was ingrained in the fabric of International Schools and that teachers strongly believed in the benefits of education with a global perspective. Comments by interviewees suggest that the guiding philosophies and the prevailing ethos of these International Schools impacts what takes place in the music classroom. It is evident that being part of an institution where diversity is acknowledged and valued
influences teacher practice. It is important to note that references to cultural sensitivity and inclusiveness are part of the mission statements and core values of all the International Schools in this survey. When teachers and administrators absorb and commit to these values, this results in a wide variety of opportunities presented in programs dedicated to international-mindedness and cultural competency. It would appear that a commitment to diversity is the norm, and not the exception in this educational context.

2. Resources and Support.
In response to the questions “What resources do you have to support teaching a variety of musics?” and “What support do you receive from your Principal, other teachers and parents to teach a variety of musics?” all participants indicated that they received plentiful resources and strong support.

Linda (pers. int. June 8, 2008) greatly appreciates the support she receives:

Oh I think lots of support! We have a variety of different instruments from around the world, as well as recordings and books, films, DVDs, CDs, and many other resources. We have a staff here who have travelled to places, who have collected resources or documentation in the field. People want to share. You know so many different performers, and the curriculum has such great things and the in-services we’ve had.

Julia (pers. int. June 2, 2008) concurs:

They give us money to do it, they give us the physical resources; we have parents who are excited to be a part of it.

Carolina (pers. int. June 3, 2008) emphasises Principal support:

[We have] gamelan, angklung, djembes, tabla, ukuleles, Sumatran drums. Our past head was very knowledgeable and placed an emphasis in South East Asian musics.

Leisel (pers. int. June 10, 2008) has similar resources at her disposal:

Congas, angklung, Orff, steel pans, gamelan.

Marcella’s (pers. int. June 2, 2008) sentiments are similar to the Private school teachers interviewed in Brisbane:
What don’t we have? Sometimes it’s hard to fill out budget order forms as we have pretty much everything in the catalogues.

Heidi (pers. int. June 12, 2008) stresses professional development:

Money ... time off classes for training.

Marian (pers. int. May 26, 2009) summarises the privileged position of world music in International Schools:

I would say support from administration is first and foremost, but frankly, the resources are unbelievable, and they allow you to delve into things that normally would only be recordings. They can hear a lot of different music but they need to experience it and why it might be important; if they weren’t practicing they wouldn’t understand that it is a gathering of people for hours having fun and making music; they would hear just music. I think that we are well supported financially allows for in-services, guest speakers, local artists and guest conductors.

One of the most frequently cited reasons for teachers not implementing culturally diverse music programs is the lack of funding and associated support (Benham, 2003; Hess, 2010). Teachers at International Schools indicate that they have more than adequate resources to support the teaching of a number of musical cultures, as well as support from administration and parents. Resources at these schools are plentiful and consist of recordings, instruments, music series textbooks and compact disks. Teachers also have access to non-Western instrument ensembles such as gamelan, angklung and drumming sets, as well as advanced technology to supplement their instruction.

Apart from the initial training they have had at the tertiary level, teachers at International Schools also have access to professional development funding to attend workshops and conferences. Interviewees indicated that one of the most important resources at their disposal is colleagues who have lived and worked in other countries. These teachers have acquired music skills and cultural knowledge that they are able to share with their teams. Interviewees’ comments in this section are indicative of the well-resourced environments in which these teachers work. Teachers indicate that International Schools provide an educational context in which teachers can achieve
the very successful, inclusive practice that the ISME (International Society for Music Education, 2010) policy recommends.

3. Types of Music Taught
Responses to the questions “Does any one type of music or region of the world receive more attention in your classroom?” and “Does the ethnic composition of your classes influence the musics you teach?” revealed many similarities in the types of musics taught at these schools.

Linda (pers. int. June 8, 2008) comments on the types of musics she teaches:

I would say probably Western music in general, the second one would probably be Asian music just because of the region we’re in, and African music takes a pretty big hit as well.

Carolina’s (pers. int. June 3, 2008) response is similar:

Probably Western music, but also South East Asian due to our locality.

Heidi (pers. int. June 12, 2008) relates that Western music provides the framework for her program as well:

World music as a whole is important but mainstream European is still the focus.

Marcella (pers. int. June 2, 2008) places importance on exploration of diverse musics:

I would say Western music followed by South East Asian musics and African musics. We try to explore several different musics each year and that means lots of research and training.

Elliot (1998) suggests one of the initial obstacles for teachers in exploring diverse musics is deciding which musics are culturally suitable for reinterpretation in the classroom. He acknowledges that some musical cultures are simply “more appropriate than others educationally” (p. 15). In speaking with participants form International Schools, it became evident that the majority of teachers have chosen to explore a broad representation of musical cultures, as well as concentrating on deepening students’ musicianship through a few closely related musics as Elliot (1996) has recommended.
Western musical genres are the most frequently taught, followed by Asian musics and African musics. Music curricula in International Schools are founded on syllabi from the schools’ home countries, which often focus on the attainment of Western musical skills and knowledge. In addition to this foundation, interviewees indicate that living in South East Asia has influenced the types of musics they teach and has encouraged teachers to broaden their outlook.

4. Means of Gaining Knowledge and Skills

Results of the interviews showed that music teachers in International Schools use a variety of means of gaining knowledge about different musics in order to teach them to their students. In response to the question “How do you go about (or might you go about) obtaining the necessary information, training and resources in order to teach a variety of musics?” it was observed that teachers seek information and skills in many different ways.

Julia (pers. int. June 2, 2008) utilises the expertise of culture bearers in her community:

We hire people to come to us and we look on the internet for resources. There’s lots of colleagues and parents who have a great knowledge of different cultures and we bring them in and have them help us out too.

As does Margaret (pers. int. June 10, 2008):

I spend a lot of time watching traditional musicians that are often performing around our city. I also utilise the expertise of school members as I discover their musical abilities. I have taken beginning gamelan classes, djembe classes and have learned about the Indonesian angklung since moving overseas.

Carolina (pers. int. June 3, 2008) also benefits from connecting with culture bearers:

We bring in culture bearers to help train the teachers and work with the students. [name of instructor] for tabla, [name of instructor] for gamelan, a master drummer for djembes.

Marcella (pers. int. June 2, 2008) brings in guest artists to perform for her classes:

I ask or observe colleagues, turn to other teachers or parents who may have the knowledge. We are lucky that Singapore is a kind of stopping off point for a lot of
As mentioned, the revised ISME *Policy on Musics of the Worlds Cultures* provides detailed practical recommendations for teachers to create awareness of “successful, inclusive practices” (International Society for Music Education, 2010, p. 8). These include communicating with culture bearers and community musicians and seeking and taking part in in-service training and professional development. Teachers in International Schools make a point of researching the musics they teach. This includes sourcing local musicians so that they can experience music making first hand. While this certainly takes time and effort on the part of the music teacher, working with community musicians appears to be beneficial for acquiring new information and skills, and several schools have had ongoing associations with arts groups for many years. Interviewees indicated that there are also a wide variety of workshops and conferences for them to attend, both in Singapore and in the Asia Pacific region. While at professional development courses, music teachers forge connections with teachers in other International Schools and thus create a wide network of professionals they can liaise with for assistance.

5. **Issues of Authenticity.**

In response to the question “How important are issues of authenticity to you? Do you feel comfortable about making an attempt to approximate musics even though you may not have the original instruments to use or lack specific practical knowledge?” participants indicated that while a degree of cultural sensitivity was expected when exploring diverse musics, matters of authenticity were not a major concern.

Margaret (pers. int. June 10, 2008) favours cultural exposure but does not dwell on authenticity:

> I would rather have the child experience the musical style than to not deliver that information because I didn’t have the ‘right’ instruments to make it happen. I mean, congas and djembes represent different rhythmic diversities but if that’s what you have, then by all means use them for whatever style you are teaching.

Heidi (pers. int. June 12, 2008) concurs:

> *Exposure to world music is our aim. We don’t present ourselves as experts.*
Cultural sensitivity is important to Marcella (pers. int. June 2, 2008):

*If I have what I feel is a decent grasp on a music I will attempt it with my students. This would mean that if a musician from that culture was watching me teach, they would feel I was making a good attempt and wasn’t doing the music an injustice.*

Carolina (pers. int. June 3, 2008) agrees that the search for an authentic example sometimes leads teachers to neglect instruction in diverse musics:

*I don’t know everything so I do the best I can to get the kids an understanding. Some teachers won’t attempt musics for fear of stepping on toes or getting it wrong. So they prefer Orff and Kodály.*

Only Linda (pers. int. June 8, 2008) regularly thought deeply on this issue and wrestled with issues of authenticity:

*I’m actually really torn about that. I’ve done both [loose and close approximations], but if part of what you’re sharing will be offensive or if you’re ignoring the resources of the area that you are in, then I think that that’s a mistake. You do music for different reasons, you do music for your own self-expression, you also do music for the enjoyment of other people listening; it’s something that you’re sharing. And if part of what you’re sharing will be offensive or taken in a negative way or that’s not appropriate, then that’s a really bad position to be in.*

Klinger’s 1995 study (Volk, 1998b) indicates that teachers in North America tend to make good use of available resources but struggle with issues of authenticity when dealing with non-Western musics. Comments from interviewees at International Schools indicate, however, that teachers have given issues of authenticity and context considerable thought. Being realistic about time constraints, the age of the students they teach and their own skills and knowledge, most teachers felt comfortable to approximate musics while maintaining a degree of cultural sensitivity. They recognise both the importance of giving students “a sense of what’s out there” (Nettl, 1992, p. 5) and aiming for cultural sensitivity by consulting with culture bearers (Abril, 2006).

Jorgensen suggests that a complete knowledge about a particular subject “is unattainable, unlikely, and unnecessary” (1998, p. 80) and acknowledges that flexibility is necessary in the
school context. Teachers in International Schools indicate that they are prepared to engage in research and to educate themselves in order to replicate and represent the musics they teach with confidence (Kwami, 2001), but also respect that in the classroom context change is necessary and acceptable (Fung, 1995). In several of these schools, teachers have explored fusing musical cultures together and some of their attempts have had a positive reception from local culture bearers. Szego suggests that musics which have been altered to suit school contexts as well as musics that are blended interculturally “are no less authentic than those who have ostensibly been fixed through time” (2005, p. 214).

6. Teacher Training

While some teachers did experience education in culturally diverse musics as part of their teacher training, in response to the question “do you think your pre-service education adequately prepared you for life in the music classroom?” all agreed that their training was inadequate for their current positions.

Linda’s (pers. int. June 8, 2008) tertiary training is not relevant to her current job:

*No. It’s been the people I’ve met, the resources I’ve had, the people I’ve worked with that has made the difference.*

Warren (pers. int. June 10, 2008) did receive a little training in diverse musics:

*I don’t think my training really had much relevance into my music teaching career. My ethno studies were part of my B. Mus, but it was an elective.*

Margaret (pers. int. June 10, 2008) highlights significant deficiencies with her tertiary training:

*I learned absolutely nothing that helped me as I began to teach. I learned from my mistakes. Cultural diversity was not addressed at all.*

Carolina (pers. int. June 3, 2008) concurs:

*Absolutely not. I did some study [of diverse musics] as I went to [name of a University in England] but it was the strength of the lecturer at that time.*

Heidi (pers. int. June 12, 2008) relates a similar experience:

*My teacher training was not adequate... I did study gamelan and African music with regard to teaching. Now there’s much more emphasis on world music.*
Marcella (pers. int. June 2, 2008) agrees:

*Not at all. My teacher training was a thin base from which to work. I only discovered that there was more to ‘music’ when I came to this school.*

Years of experience have been Leisel’s (pers. int. June 10, 2008) training:

*No, in as much as experience ultimately makes you what you are.*

Teicher (1997) reports that for most teachers any experience they may have had with cultural diversity in their music classrooms “is probably based on happenstance and is not likely to be authenticated by higher education” (p. 634). Navarro (1989) and Rose (1990) concur that most teachers have only been exposed to the practice of Western musics in their tertiary training. In the Australian context, Marsh (2005) observes that teachers have a pronounced lack of experience in the teaching and learning of world musics, and that any exposure they had primarily relied on “information derived from books, decontextualised, and therefore relatively meaningless” (p. 39).

While all International School teachers agreed that their pre-service training did very little to assist them with developing and maintaining a program based on diversity, this initial lack of preparation did not prevent them learning about, and practicing musics unfamiliar to them. Even with a limited foundation, these teachers have made use of resources provided by their schools, and continue to seek out opportunities to further enhance their learning. Teachers in International Schools agree that the skills and knowledge they have gained have primarily been the result of years of experience in their jobs as well as exposure to experts at school and in the community. These comments underscore the observation that when teachers work in an institution where diversity is acknowledged and valued, they are encouraged to seek opportunities to educate themselves so that their practice becomes more comprehensive.

7. Personal Philosophies.

From the results of formal interview sessions and informal conversation, it became evident that the participants had definite views on why they teach the way they do. None had ever formally articulated their personal philosophy of music education until their interview. In response to the questions “Do you have a personal philosophy or set of principles on which you base your teaching?” and “What is your opinion of the role of cultural diversity in the music education of
primary students?” the participants shared their personal thoughts on cultural diversity in music lessons:

Diversity is a value in Linda’s (pers. int. June 8, 2008) personal philosophy:

*I think overwhelmingly ‘cause we’re in a global world and we have global responsibilities and that won’t begin if we don’t have an appreciation for that. Teaching cultural harmony and diversity through music. I think in our international situation we actually have a responsibility because we have kids from all different places.*

Julia (pers. int. June 2, 2008) holds similar views:

*Our students need to understand that musics are always changing and that they can participate in that change. Cultural diversity is very important; it’s a necessary part of all music classes.*

The development of intercultural understanding is important to Margaret (pers. int. June 10, 2008):

*Cultural diversity is an amazing tool for the fulfilment of many music curricula goals but more importantly, it includes a million life lessons on how to become a respectful person in a world of global differences.*

And also to Heidi (pers. int. June 12, 2008):

*To give a better understanding of each others’ backgrounds or races and to celebrate and support these differences.*

Carolina (pers. int. June 3, 2008) agrees:

*It’s very important for racial harmony and a general understanding of others’ cultures.*

Warren (pers. int. June 10, 2008) does not address diverse musics as much as he would like:

*It does make me think about how much I actually do, because I do think it’s very important, but I’m now wondering how much I put into my program. I think that because a) we’re living in an international environment and b) the world needs to be more in touch. I need to do more!*

It was evident that the teachers at International Schools strongly believe in a variety of social and musical benefits from a program which includes a variety of musics. Despite not having
experience with diverse musics at the tertiary level, cultural diversity plays a strong role in the personal philosophies of International School teachers, which in turn influences their teaching. Interviewees not only assumed there to be extra-musical benefits such as respect and racial harmony but they also appreciated the many different ways of teaching and learning music.

As reflective practitioners, suggests Jorgensen, teachers ought to be able to “diagnose the particular situations they face, design appropriate activities for their pupils, improvise instructional strategies as they engage in dialogue with their colleagues and students, and evaluate changes needed for the future” (2001a, p. 346). Teachers in International Schools make a point of ‘doing’ both philosophy and critical reflection as Parr (1999) and Abril (2009) promote, in order to make their programmes “more relevant to the lives of their students” (Abril, 2009, p. 89). Comments by participants indicate that a number of factors have influenced the professional and personal philosophies of teachers at International Schools and the way they reflect on their work. When institutional and teacher philosophies, professional development and curriculum documents all emphasise the importance of diversity and inclusivity, teachers are encouraged to create meaningful and effective learning experiences for their students (Campbell 2001c) through a broad and inclusive outlook.

8. ‘Going International’

The formal interview did not include a question on how working overseas had impacted the participants’ teaching styles, but in recorded informal conversation some teachers indicated that this was an important piece of the cultural diversity puzzle.

Linda (pers. int. June 8, 2008) relates how her teaching has changed since going overseas:

*If I hadn’t ever left the US, fundamentally I would probably teach the same. But the choices of curriculum and styles of music are definitely different because those resources have opened up [to me] and I actually notice that that impacts my teaching.*

Margaret (pers. int. June 10, 2008) has also widened her knowledge and skills since moving to Singapore:

*I didn’t have a clue about Indonesian or Chinese music until I came to Singapore.*

Marcella (pers. int. June 2, 2008) agrees:

*As far as diversifying my teaching, I have become so much more aware of South East*
Asian musics since coming to Singapore and I doubt I would have taught these musics had I stayed in [country of origin]. I am a very different teacher for having worked internationally.

Marian’s (pers. int. May 26, 2009) reflection highlights the qualities of International School teachers:

I think the fact is that there is a more natural peaking of interest, where in the States, there maybe but because of lack of easy access, or lack of facilities or funds, you would never hear of a teacher getting into gamelan, where here you have the instrument in this country. And because where kids are coming from they have so many experiences, they may be American, but they may have gone to a school in Kuwait, or someplace else and so they have a whole different cultural experience which they bring that here. Teachers who go internationally are open and accepting. I think when those people return back to the US they would continue to bring in and pursue any and all opportunities, despite their lack of resources or lack of easy access because of who they are.

While these teachers have taught students from a wide variety of ethnicities and cultures in their home countries, they indicated that it was the experience of going overseas which led to them learning about diverse musics and including them in their practice. In informal conversations, interviewees also indicated that if and when they returned to their home countries to teach, they would continue exploring a variety of musical cultures and would be keen to share the knowledge and skills they obtained while working overseas.

During informal conversation, teachers made several significant statements which highlight the impact of teaching in well-resourced and motivating schools. Linda recognises how the curriculum and materials at her school have opened up new possibilities for her teaching. Marian draws attention to a natural peaking of interest due to an open-minded and stimulating educational environment. It has been suggested that the type of people who work in International Schools seek interactions with those outside their regular experiential framework, are more accepting of ‘the other’ and often display increased empathy and understanding; especially as they move into the role of ‘other’ when living in a different country. Mackinlay notes that such assessment of “Self in relation to the Other” (2008, p. 4), is particularly challenging and “not for the faint hearted” (ibid.). Cultural diversity in music education suggests Sæther, is “basically a
question of relationships between people” (2010, p. 48). She recognises the difficulties involved with meeting ‘the other’ musically as “it demands that everyone involved is prepared to reshape their own context” (2010, p. 57). It is possible that the types of teachers who intentionally position themselves in unfamiliar environments have the skills and willingness to make this assessment, and to place their traditions, preferences and biases second to the experiences of ‘others’.

9. **Placing Programs on the Continuum**

When asked to place their music programs on Schippers’ Cultural Diversity Continuum (2010), participants indicated the following:

Margaret (pers. int. June 10, 2008) suggests:

*I am somewhere around multicultural, although I know that sometimes I rely on my greatest knowledge base, which is Western music.*

Heidi (pers. int. June 12, 2008) also considers her program to be multicultural:

*Multicultural. We have a huge mix of nationalities and try to be as culturally diverse as possible.*

Carolina (pers. int. June 3, 2008) places her program a little further along the continuum:

*Somedewhere between multicultural and intercultural.*

Marcella (pers. int. June 2, 2008) believes her program to be similar:

*Closer to intercultural, because I think we successfully incorporate cultural diversity, but don’t think we do any injustices to the cultures we study.*

Marian (pers. int. May 26, 2009) places her program to the right of Schippers’ (2010) continuum:

*Intercultural for sure. I think there’s a breadth, but there’s depth to what we do and I think that there’s a purpose to what we do and why we do it. I think that there is a true desire for an exemplary education.*

With consideration of these comments, it is apparent that cultural diversity is a fundamental and organic aspect of interviewees’ music classes, providing a distinctive perspective on the place and role of cultural diversity in music education. The many factors that contribute to the examples of quality practice observed in this educational context are the consequence of a set of
circumstances and underlying values particular to this setting. In removing the obstacles that most other schools experience, the music teachers in these International Schools are able to develop a significant and observable commitment to cultural diversity.

After discussing Schippers’ Continuum (2010), participants identified their programs as either multicultural or intercultural in nature. Teachers at International Schools appeared to have a fuller understanding of what these terms imply than teachers in the other educational contexts, and from what I have learnt about their programs, I believe their assessments to be accurate. Teachers often discussed with me examples of exchange between musical cultures, whether it meant a mixing of instruments from several cultures or a definite fusion of genres. Participants indicated that they avoid the ‘world tour’ approach and are able to achieve depth in two or more musics, in addition to providing their students with a general understanding of musical regions.

In this way, music programs at the International Schools offer a noteworthy example of what occurs when policy, philosophy, professional development and practice are aligned to contribute to highly relevant and successful experiences for students. I would suggest that such programs be considered as examples of exemplary practice in culturally diverse music education (cf. Cain 2010a).
CHAPTER 12
CONCLUSIONS AND RECOMMENDATIONS

Introduction
This thesis has examined and assessed the occurrence, role and place of cultural diversity in primary music programs in Brisbane and Singapore and the ways in which philosophy, policy, curriculum and training influence teacher practice. Interviews with 44 music teachers and music teacher educators, observation of teacher practice and examination of policy and curriculum documents have revealed important connections between research in the literature and actual practice in schools. Examples of monocultural, multicultural and intercultural music education have been identified, as well as models of exemplary practice towards the transcultural realm. The comparison of primary music education in Brisbane and Singapore has revealed additional valuable information concerning how music education is influenced by other factors such as culture, politics, and teacher preferences.

In this way, the research has provided an in-depth examination of selected current practices in primary music education in both cities, identified the challenges teachers face when attempting to include a variety of music cultures in their programs, and has highlighted significant discrepancies between rhetoric expressed in institutional philosophy and policy, and actual practice occurring in primary music classrooms. The findings of this project provide significant impetus and direction for change in many pedagogical areas such as curriculum development and teacher training, but most importantly at the level of philosophy, as it is evident from this study that the way teachers and students perceive and value music strongly influences practice. This concluding section will juxtapose the main findings of the literature with the findings of the research project, leading to recommendations for future practice.

This chapter is divided into three sections. **Section one** summarises the main themes from research in the literature and specifies their role in addressing cultural tradition, multiculturalism and education policy in Brisbane and Singapore. **Section two** compares and contrasts practice in primary music education in these cities in relation to the focus areas of this research study: philosophy, policy, curriculum development and music teacher training. **Section three** presents recommendations to those involved in developing educational policies and school curricula as
well as those involved in training future music teachers. Thus, results from this research have the potential to contribute to changes in pedagogy, which will permit the next generation of primary music specialists to be more competent and confident in addressing cultural diversity in the music classroom.

**Section One: Main Themes in the Literature**

Leaders in the field have provided a wealth of research – and diversity of opinion – on philosophies of music education, music policy, curriculum development, music teacher training and the inclusion of cultural diversity in the music classroom.

Many of these themes resonate with the teachers and practices examined in this thesis and can be regarded as having direct relevance to the situations in Brisbane and Singapore respectively. First and foremost, the literature highlights the necessity for teachers to become autonomous in their work in order to make informed decisions about what and how they will teach. Researchers emphasise the need for teachers to have frequent opportunities to ‘do’ philosophy as a way of anchoring rationalised and evolving beliefs. Ideally, they argue, both new and experienced teachers would treat philosophy as a process that is fluid and continually refined. However, philosophy is but one half of an important partnership. Having a philosophical base from which to practice is insufficient without it being accompanied by the critical reflection of each educational context. Such purposeful reflection is essential in assisting teachers to find meaning in their experiences, and as a foundation for continually adapting their practice.

Music teacher training is a highly influential factor in establishing teachers’ perceptions about what is important in music education. Schippers (2010) suggests “to a large extent, what we hear, learn and teach is the product of what we believe about music” (p. xvi). Political agendas and social trends impact the philosophies underlying accepted methods of music education, which in turn change the focus of music education courses periodically (McCarthy, 1997). Early career teachers may consider that popular methods reflected in tertiary degrees, educational policies and curriculum documents embody the most effective approaches for all educational situations (Jorgensen, 2003b). As new teachers often do not have the skills or confidence to assess and challenge the views of experienced educators and policy designers, they often rely on such established beliefs as a substitute for their own philosophical base (Jorgensen, 2001a).
One’s philosophical view of music education depends largely upon the way one perceives ‘music’ and the underlying values that guide one’s teaching of music as a subject. Since the 1950s, the Music Education as Aesthetic Education (MEAE) philosophy, which was developed on principles drawn from Western aesthetics, has had significant influence on music education. Several theorists such as Elliot (1996), Small (1998) and Bowman (1993) have questioned the common practice of assessing music aesthetically through the deconstruction of musical events into their structural elements. They advocate that music in all its varieties is a form of human practice, wholly contextualised, and which should not to be separated from the constantly evolving cultures in which it is produced. In addition, it has been suggested that assessing musics according to the structural elements of Western music, amounts to expressing and reinforcing Western cultural values, and in effect invoking a form of cultural imperialism.

Theorists such as Jones (1997) stress that music educators must understand and acknowledge the influence of philosophical tradition, cultural conditioning and political agendas in order to re-examine music education within the current global socio-educational environment. Jorgensen (1997) and Westerlund (2002) propose that music educators design their programs with flexibility and diversity of approach in order to consider new possibilities and be unconstrained by common or popular ideology. Jorgensen’s dialectical approach brings awareness to teachers of the necessity of considering multiple educational perspectives, while Westerlund’s (2002) philosophy emphasises the unique subjective aspects of an individual’s culture and one’s part in collective social culture. Despite reflective and critical pedagogies being relatively new to music teacher education, the research stresses that such perspectives should be an integral part of all levels of pre-service training, in order for the next generation of music educators to become responsive, effective, and transformative teachers.

From the early 1950s (McCarthy, 1997) but particularly since the initial Tanglewood Symposium in 1967, there has been significant emphasis in the literature and in policy and curriculum development on acknowledging and honouring diversity in the music classroom. In recognition of the impact of globalisation and changing social and cultural conditions, theorists have highlighted the importance for all stakeholders involved in music education to develop skills in intercultural competence, and to provide genuine and meaningful support for pluralism and inclusivity. In turn, this has encouraged reconsideration of the efficacy of popular music
education philosophies, the suitability of traditional methods of music teaching and learning, and the role of tertiary music education programs.

Subsequent changes in policy and music curriculum development have spurred an increase in the variety and accessibility of resources for teachers. Several major policies (such as the Policy on Musics of the World’s Cultures of the International Society for Music Education) have made a direct impact on the development of multicultural music programs. From limited activity in the 1970s and 1980s, considerable expansion of such programs over the past twenty years has led to more culturally-specific responses to the teaching and learning of a variety of musics.

While awareness about issues of diversity and inclusivity appears to have increased, and teachers generally express positive attitudes about their ability to be effective teachers in culturally diverse situations, in practice many teachers still struggle with these issues. The literature highlights several important reasons for this situation. One of the main explanations for a widespread lack of confidence in the teaching of culturally diverse musics is the inadequate preparation of pre-service teachers in their tertiary training, and insufficient in-service opportunities for continuing professional growth. Teachers may indeed be cognisant of the need to address diverse musics in their lessons, but inadequate philosophical and practical preparation may cause teachers to revert to working from a more monocultural perspective, or address ‘other’ musics in a superficial or tokenistic manner.

Secondly, practice has been seen to be highly influenced by personal and institutional perspectives about the nature and value of musics. As Woodford (2002) suggests, many teachers and teacher educators subconsciously consider it their duty to develop an appreciation for Western classical music in their students. Kwami, (2001), Drummond (2005), Green (2003), Schippers (2004), and Westerlund (1999) indicate that the hegemony of Western classical music as the most valued music to be transmitted, may be the greatest obstacle to transcultural music education in teacher training and practice. Tension between advocacy for pluralism in music education and entrenched aesthetic ideology as part of the dominance of Western music can be evidenced in both school and tertiary music programs.
Traditionally, the training of the vast majority of music teachers has been confined to the study of music in the Western tradition, and it is evident that the hegemony of Western Classical music continues to provide a philosophical frame of reference for music education globally. Few tertiary music education programs provide pre-service music teachers with a similar level of training in non-Western musics, their cognitive systems and specific methods of transmission, as they do in Western Classical music. Therefore, music teachers often graduate with little or no experience in the teaching of diverse musics and have often not developed an appreciation for pluralism at the philosophical level, nor skills of intercultural competence. Limited tertiary training in the teaching of diverse musics, combined with the cultural conditioning of teachers in their own education and life experiences, have been identified as strong forces in shaping outcomes in today’s music classrooms.

To counteract this situation, theorists have made several recommendations for change to tertiary music education programs. In their training, teachers must have opportunities to question and challenge the dominant paradigm as well as their own values, judgements and perspectives, especially as music education can be seen to serve in the reproduction of social and cultural inequalities. One-off courses which address non-Western musics from an ethnomusicological perspective do not provide meaningful experiences to assist teachers in the practice of diverse musics. A well-articulated program with attention to diversity issues over the entirety of a music education degree is much more conducive for teachers to develop the competence to prepare for the reality of contemporary music classrooms.

As Temmerman notes, “the primary school years have been shown to be significant in the development of lifelong attitudes to music” (1997, p. 26). It is alarming, therefore, that opportunities for practical instruction in diverse music cultures remain minimal at the primary level. It is also of concern that some of the obstacles experienced by teachers in the early days of multicultural music education continue to be significant hurdles today. At the very basic level, many educators struggle with balancing entrenched traditional methodologies with calls for more diverse practice. If teachers do endeavour to provide their students with exposure to more than the dominant music, there are many significant issues they must negotiate, including decisions about curricular breadth and cultural depth, and issues of authenticity and context. Teachers must also make decisions on which musics are culturally suitable for reinterpretation in the classroom,
and to what extent these musics can be explored with children. They need to consider how musics are modified in the classroom context, and find ways of including of syncretic musics.

The balance of opinion in the literature supports the teaching of several musics in depth in preference to a general survey of the world’s musical regions. In teaching a small number of musics, teachers can develop their students’ practical skills and cultural understanding over several years, leading to greater expertise and familiarity. By seeking musical depth, music educators may then be encouraged to deal with intercultural issues, such as honouring culturally sensitive performance and transmission processes, as well as allowing communication between these musics. Realistically, however, this may mean that music teachers may only find success in becoming bi-musical – or possibly tri-musical – at best.

Issues of authenticity have been among the greatest concerns in the development of multicultural music programs. Teachers often question if they should begin to expose their students to a variety of musics if they have not achieved an in-depth feeling for the culture-specific nuances of such musics. While this may present a significant hurdle, it is the opinion of the majority of theorists that even with limited cultural competency, it is indeed possible for teachers to gain the confidence to further educate themselves into the practices of a musical culture, in order to represent it and replicate it with integrity in the music classroom. Another commonly held view is for teachers to achieve a sense of cultural proximity, they must consult with culture bearers to gain contextual information and appropriate methods of transmission and performance, and make connections with community musicians to establish avenues for further education.

Recent research indicates that the acknowledgement and encouragement of cultural and musical identities is an important factor in the successful delivery of multicultural music programs. In exploring cultures represented in their classrooms, teachers may assume ethnic and familial identifications to be the main influences on their students’ sense of identity. However, students may not identify with any particular cultural identity attributed to them, and may be more strongly swayed by other cultural influences such as the global youth culture. Therefore, theorists suggest that teachers should make every effort to understand their students’ complex cultural identities while encouraging students to widen their appreciation of a variety of musical styles and genres.
Music teachers commonly state extra-musical reasons (such as an increase in intercultural understanding and the reduction of prejudice) to justify the inclusion of diverse musics in school programs. Many teachers attest to the positive outcomes of a multicultural approach and believe that diversity can only lead to greater cultural understanding amongst students and teachers. Even though very little research has been conducted to ascertain how pluralism can achieve such outcomes, studies by Burnard, Dillon, Rusinek and Sæther (2008), Edwards (1996), Koopman (2007), Marsh (2000, 2005), McCarthy (1994), Shehan (1987) and Skyllstad (1998), and do provide support for the assumed extra-musical benefits of a multicultural approach. These studies indicate that cultural diversity in music education can successfully promote social inclusion, increased cultural awareness and cultural sensitivity, and widen the scope of teachers’ pedagogical approaches.

There is a convincing argument that in these times of increased diversity, music teachers can play a transformative role in the exploration of a variety of musics and greatly influence the way music is perceived and valued. Perhaps most importantly, music educators can assist students to make “well-informed choices concerning their musical preferences on the basis of a globally inspired value system, equip them with the tools to explore their culturally diverse musical world, and limit the risk of prejudice and estrangement” (Schippers, 2006b, p. 8).

**Music Education in Australia**

Pluralism has played a strong role in the development of Australia as a nation and in the formation of the country’s national identity; most notably through its history of immigration and through the implementation of multicultural policies. Pluralism has, however, not always been valued and promoted. During the first half of the 20th century, the *White Australia Policy* restricted non-white immigration to Australia and neglected to recognise the place of Indigenous peoples as the original owners of the land. After World War II, national policy promoted restricted immigration through the model of assimilation, which essentially led to the minimisation of cultural differences and endorsement of social conformity. It was not until the 1970s, that Australia encouraged pluralism more extensively through the introduction of multicultural policies.

In essence, Australian multiculturalism recognises and celebrates differences, disallows discrimination and emphasises equality for all Australians. Officially, Australian
multiculturalism promotes tolerance, social harmony and national unity. While the term *cultural diversity* has been used in conjunction with multiculturalism, it is evident that pluralism is not fully embraced by Australian policies and regulations. Formal policy neglects to emphasise the nature of culture as fluid and evolving, and that the cultural identities of Australians interact and intersect producing unique ideas of self and community. Theorists such as Harrison (2005) note that multiculturalism as practiced in Australia fails to address important underlying issues of power and cultural hegemony, which are essential to a fuller understanding of the cultural identity of Australians.

Contemporary music education in Australia has primarily been influenced by deep-rooted cultural customs, in particular, British social practices and traditional songs. While European influences provide the foundation for music education in Australia, immigration and resulting cultural diversity have slowly changed the focus of music programs throughout the country. The aesthetic rational has been a significant influence on practice. However, the common assumption that all musics can be assessed according to aesthetic guidelines has created problems with the perception and appreciation of non-Western musics. For many years, the ‘elements’ approach has been prominent in Australian music education. While this method of sound analysis can assist students in assessing auditory components of unfamiliar musics, a significant acknowledged shortcoming is that it does not provide students with an understanding of the cultural meaning of musics, and neglects to address specific aspects of transmission and acquisition.

In 2005, the Australian Government commissioned a *National Review of School Music Education* which highlighted some areas of concern with music education programs. With regard to pluralism and inclusivity, the review found it difficult to identify schools which cater for cultural diversity or cultural maintenance. Despite the considerable changes which have taken place in relation to cultural diversity in music education, the review also revealed that teacher education in this field is inconsistent and inadequate. In general, music teachers in Australia are not assisted to develop conceptual frameworks essential in appreciating the main ideas which underpin plurality in the music classroom. Other research into aspects of Australian music education (e.g. Bartleet et al. 2009) also highlights that there has been an underutilisation of culture bearers and a lack of connection between community members and educational
institutions as important avenues for developing cultural sensitivity, and as a means of challenging curricula models based on Western music.

The inclusion of Indigenous musics in school programs is mandated in each State through educational policy and curricula, and as an important way for students to gain an understanding of Indigenous culture and history. It is evident, however, that the teaching of Indigenous musics is not well represented in schools and universities, and that there is a striking lack of confidence amongst teachers with regard to the inclusion of these musics. Several issues have been identified as challenges for negotiating respectful representations in the classroom context. Problems include a perceived lack of resources, the infrequent inclusion of Indigenous culture bearers as guides and teachers, and the use of inappropriate musical examples. Most importantly, in their training, teachers have not acquired a philosophical framework for the inclusion of Indigenous musics, and have not developed an understanding of the influence of politics, colonial practices, and issues of power on the Indigenous culture (Nakata & Muspratt, 1994).

Music in Queensland schools has also been influenced by British customs and musical traditions, as well as the methods of European educators such as Kodály, Orff, and Dalcroze. The predominant methodology used in many primary music programs in Queensland for the past twenty years has been the Kodály approach. This method is still widely employed in primary schools today. While this approach has many musical benefits, some theorists have argued that the main elements on which it is based are part of a Western view of musical structure, and thus, the Kodály approach is not inclusive of all musical experiences, in particular those of non-Western and non-notated musics.

Queensland multicultural policy and the curriculum documents which guide the work of primary music teachers highlight the value of diversity and cultural understanding. Teachers are expected to provide opportunities for students to learn about musics from a variety of cultural contexts, including Indigenous musics. As noted, it would appear that from the many statements in policy and curriculum highlighting the importance and value of cultural diversity, music students in Queensland should be experiencing a wide variety of musical cultures both theoretically and practically. Statements which specify desired outcomes reveal, however, an overwhelming predominance of Western musical concepts as essential knowledge. While diversity is
encouraged, the practical outcomes of the study of multicultural musics are not specified, and thus are easily overlooked or omitted as this study revealed.

Although the National Music Curriculum is yet to be implemented, it is possible that through the use of this new document Queensland schools may experience a move away from the dominance of the Kodály methodology, and become open to developing depth in various musical traditions. It is important to note that this new curriculum recognises the ways in which cultural beliefs, values and meanings are communicated through music, and this may encourage teachers to address issues such as culturally appropriate ways of transmission and performance. The National Curriculum also lends itself to the acknowledgement of the role of politics and colonialism on Indigenous musics, and recommends an overall deeper understanding of Indigenous issues. The effects of this will reveal themselves over the coming decade.

Despite Australia having updated policies on the importance of recognising and valuing cultural plurality, and such political rhetoric filtering into Queensland educational policy and curriculum documents, it is evident that the hegemony of Western music genres persists and has a strong influence on practices to this day. Curriculum documents have been identified as supporting the hegemony of Western music, as specific textual codings reveal an ideological association with Western music as the dominant musical discourse. In addition, an examination of music teacher education programs currently offered in Queensland suggests that a lack of confidence in teaching culturally diverse musics largely stems from limited and ineffectual pre-service and in-service training in this area.

While music teachers in Queensland are occasionally exposed to courses on diversity and inclusivity, most have considerable difficulty appreciating the relevance of such courses in their work, and as such these experiences often become meaningless in the context of music education. Problems encountered by teachers in implementing multiculturalism are due to both a deficiency of formal knowledge and skills as well as a lack of a conceptual framework for cultural diversity. Several theorists call for the reshaping of music teacher education in Queensland to enable the next generation of teachers to develop the skills and acquire the attitudes necessary to execute culturally diverse music programs with confidence.
Music Education in Singapore

Multiculturalism has been the official social policy of Singapore since independence and – like Australia – has been a strong influence on national development and national identity. Multiculturalism (or multiracism) as practiced in Singapore takes a more restricted form than in Australia, as multiculturalism is based on the four major ethnic groups which have featured historically in Singapore’s cultural make-up. In the Singapore context, multiculturalism focuses on social harmony and the avoidance of ethnic tension through the recognition and tolerance of difference. This has been described as a minimalist form of multiculturalism, as it emphasises cultural difference but does little to promote intercultural understanding and empathy.

Singapore has made extraordinary economic advances in less than 50 years of nationhood. Competition and meritocracy are two of the main ideological influences on Singapore’s development, which have influenced all areas of education. Several educational theorists have identified these factors as having a negative impact, as competition can be seen to steer learning towards narrowly focused performance indicators, to limit choice and diversity, and to discourage curiosity and creativity. Competition has also led to a hierarchy of subjects in Singapore education, with music rating relatively low on the scale. Examinable, high-profile subjects such as mathematics and science often gain preference for timetabling, the allocation of specialist teachers, and extra tuition in examination periods. In addition, music teachers often feel pressure to perform in competitions in order to ensure extra funding and exposure for their programs. Such a situation discourages teachers from taking the time to explore musics in depth and through culturally sensitive forms of transmission and acquisition.

Music has traditionally been considered an extra-curricular subject of minor importance, but as creativity in the arts has been tied to greater prosperity and a stronger economy, music in government schools has recently received greater attention, primarily through increased funding, training for specialist teachers and a specialist arts school. Despite the introduction of the Art and Music Teacher Training Scheme in 2003, there is still a significant shortage of specialist trained music teachers, with the majority of teachers in primary schools having little or no training. Similar to Australia, Singapore’s ties to British customary practice, culture and educational traditions have influenced music education. British nursery rhymes form the base of songs used in the classroom which are combined with an approved series of songs in Malay, Mandarin and
Tamil. While the practical exploration of musics is limited during the school day, mainly due to the short amount of instruction time and inadequate class sets of instruments, schools now provide after-school opportunities for performance in a variety of Western and Asian instrumental and choral groups.

The Singapore primary music syllabus is similar in many respects to that of the Queensland primary music syllabus in that it promotes exposure to musics of local and global cultures but is primarily based on the acquisition of Western music concepts with an emphasis on the ‘elements’ approach. Diverse musics are almost exclusively limited to musics of Singapore’s ethnic heritage and rarely are musics of non-Asian origin introduced. Unlike the Queensland curriculum, diverse musics genres are specified in the Singapore curriculum and thus, teachers address such musics in their lessons. Although there is no music education degree in Singapore, since the mid 1990s, prospective music teachers have been able to enrol in several undergraduate and postgraduate courses specialising in music education. These courses include a range of experiences in Western and Asian musics and provide opportunities for students to become proficient in several diverse music cultures.

The private International School system operates parallel to the Singapore national education system and provides education for the children of expatriate corporate executives according to the educational systems of their home countries. As do local government schools, International Schools provide students with a music education based on the acquisition of Western music concepts and skills, with avenues for the exploration of a wider variety of musical cultures. International Schools tend to have a greater and more in-depth commitment to diversity in the music classroom, with schools operating on the International Baccalaureate curriculum exhibiting a specified dedication to the skills of intercultural understanding and international-mindedness. International Schools devote more time to music lessons and provide a greater range of resources and professional development than government schools.

In contrast to the Australian context, there are no theorists or educators who write specifically on the topic of multiculturalism or diversity in primary music education in Singapore. Therefore, published research in this area is limited.
Section Two: The Role and Place of Cultural Diversity in Primary Music Education in Brisbane and Singapore.

Philosophy
As the research indicates, philosophy and critical reflection play an extremely important role in teachers becoming autonomous in their work, and in successfully negotiating their particular educational environments. The skills of philosophical reasoning and purposeful reflection have been noted as assisting teachers to assess and challenge popular methodologies through a refined process. Conversely, the absence of these skills may result in teachers’ acceptance and perpetuation of the status quo, underpinned by the misconception that one approach is satisfactory for all educational contexts.

One of the most important findings of interviews with music teachers and music teacher educators in primary schools in Brisbane is that both institutional and personal philosophical beliefs rarely address culturally diversity, and thus infrequently impact the work of teachers and teacher educators in this area. Two of the five universities which produce music education graduates mention diversity and inclusivity in their mission statements, and lecturers at these institutions were able to articulate how these values might influence instruction. These philosophical values appear to have made little impact on music education programs at these institutions, however, as training for music educators was noted to be predominately monocultural in nature. It is evident that these values have been addressed superficially in policy, but as the majority of music education lecturers lack a conceptual framework for diversity, such ideals have not materialised in practice. Philosophical support for diverse practice was even less evident in primary schools. Only one of the fifteen teachers interviewed indicated that her school’s mission statement addressed diversity as a positive feature of school life, and that teachers at this school were encouraged to respond to increased cultural diversity in their teaching. Consequently, attention to diversity in this context had directly impacted the work of music teachers at this school.

Most teachers in the Brisbane case study had been introduced to several philosophies of music education in their training, but few had been encouraged to think deeply about their own reasons for what and how they teach. Interviewees were either eclectic in their approach, or strongly
supported the pedagogical ideologies that dominate in Queensland music education. The Kodály philosophy was noted as the dominant methodology in these primary schools (particularly in the Private system). It was evident that interviewees had not critically reflected to any great extent on the suitability of this methodology for their particular teaching situations, and appeared unaware of any possible shortcomings in contemporary contexts. One primary music teacher was greatly influenced by the philosophy of the International Baccalaureate program (in particular the importance of diversity and role of international-mindedness), and although his school did not employ the Primary Years Program, he did try to integrate the philosophical tenets of this program into his own teaching. As a result, this teacher’s pedagogical position had moved from a monocultural outlook to a significantly more diverse approach. However, this teacher indicated that his colleagues did not see value in the IB philosophy and did not favour him challenging the dominant methodologies which had been in place for many years. This interviewee had begun to develop attitudes and qualities supportive of cultural diversity, and indicated that he believed he could be a transformative educator, by helping to negate the hegemony inherent in the school’s music program.

In general, teachers were cognisant of the role of diversity and multicultural policy in Australian society. However, it was evident that important issues such as immigration and the integration of minority communities have influenced practice in Brisbane primary schools. A misunderstanding and mistrust of certain cultures from the Middle East and Asia has led to philosophical opposition to these cultures, and in turn to an absence of their musics in the classroom. It was inferred that at a philosophical level, Australia promotes multiculturalism and appreciation of diversity, but in reality the legacy of assimilation remains, influencing personal philosophies, musical preferences, and ultimately, practice in the classroom.

Even though multicultural philosophy has influenced important areas of education such as policy and curriculum, results indicate that the values of diversity and inclusivity are a low priority in Brisbane’s primary music classrooms. This study revealed that most teachers do not possess a conceptual framework for cultural diversity, and highlighted a profound lack of appreciation for the values and benefits of culturally diverse music education. Comments by interviewees imply a strong hegemony of Western music, and a devaluing of musics which do not confirm to the aesthetic ideals of the dominant paradigm. As a result, this absence of support for diversity at the
philosophical level has contributed to music programs in Queensland being overwhelmingly monocultural in nature.

In contrast, social and educational philosophies play a particularly influential role in teacher practice in Singapore’s music classrooms. Multiculturalism as the main social policy impacts all areas of public life, including music education. The government’s rather rigid form of multiculturalism in Singapore all but restricts students’ exposure to the major ethnic musics of Singapore’s cultural heritage, in addition to the acquisition of Western skills and knowledge. As multiculturalism in Singapore tends to centre on appreciation and tolerance of difference, musics are most often taught as separate entities that are assumed to have concrete defining characteristics. In addition, it is expected that the musical identities of Singapore students will fit into these cultural categories. Through this minimalist form of multiculturalism, there is no official recognition of the crossing of cultural boundaries, nor of intercultural blending.

Interviews provided evidence, however, that tertiary training for music educators has begun to focus on the changing nature of ‘culture’ in Singapore. This is in part the result of institutional philosophies which mention the value of diversity and appreciation for Singapore’s multi-ethnic arts scene, but most notably the influence of the personal beliefs of music education lecturers. Philosophically, lecturers understand that musical identities are fluid and complex. As a result, pre-service teachers have opportunities to experience a range of Asian musics and participate in intercultural blending of such musics. While it was not evident that this intercultural perspective has made a significant impact on the music education of primary students, it is probable that the next generation of graduates will be encouraged to move beyond the government’s ethnic categorisation system and explore musics which relate more accurately to their students’ own sense of cultural identity.

The philosophical endorsement of competition and meritocracy has been seen to impact music education in Singapore quite significantly. Interviewees commented on issues such as the practice of streaming of students for competitions, the pressure teachers felt in maintaining high performing groups, and the negative impact of a hierarchy of subjects. While music specialists attempt to give their students a comprehensive music education and generally appreciate the importance of diversity and depth of instruction, this unofficial hierarchy often leads to reduced instruction time and a devaluing of music as a subject overall. Paradoxically, music education
has also benefitted from the government’s encouragement of competition. As creativity has been linked to greater productivity and economic prosperity, the arts subjects have moved from being extra-curricular subjects of minor importance to co-curricular subjects with greater funding and exposure. This change has resulted in the development of arts cluster schools, the opening of a specialist arts school, and tertiary courses for those wishing to specialise in music education.

In this research study, International Schools in Singapore stood out as exhibiting significantly different characteristics from the other five educational contexts. A philosophical focus on diversity can be seen as an important part of the ethos of these schools. The mission statements and guiding principles of these International Schools all focus on respect for cultural differences, inculcating international-mindedness and developing cultural sensitivity. These values were seen to impact all areas of school life and were instrumental in promoting broad and inclusive music programs that allow for breadth and depth. It was evident that although interviewees had not experienced methods for teaching diverse musics in their training, they successfully negotiated their current educational environments to provide effective and meaningful opportunities which suited their particular groups of students. Due to the influence of school philosophies which focus on intercultural understanding, the music teachers in this context were encouraged to question the efficacy of popular methodologies, and as a result moved from a monocultural perspective to a more intercultural mode of practice.

Results of interviews reveal that in general, personal and institutional philosophies state and support the values of diversity and inclusivity more frequently in Singapore than in Brisbane. Consequently, these ideals impact the work of Singapore music teachers and teacher educators more positively in this setting. Singapore International Schools provide a powerful illustration of how strong, philosophical support for diversity and inclusivity can influence practice in the music classroom.

Only one Singapore government school in this research project had a philosophy which centers on developing cultural awareness. This school is a relatively new school, and at inception was an unknown quantity educationally. Local residents were initially hesitant to attend this school until it became more established, therefore many places were opened up to foreign students. As a result, this school now has a clientele representing many different nationalities. The Principal has emphasised the positive nature of diversity at her school and music teachers make it a priority to
address a variety of musics in their classes. It is interesting to note that in both Brisbane and Singapore there was only one instance of diversity being addressed philosophically in school mission statements in each context. Diversity and inclusivity are more valued at the tertiary level in both cities. However, it appears that this has translated into more positive outcomes for culturally diverse music education only in Singapore, due to other important influences in the Brisbane context.

Policy and Curriculum
As noted, multicultural policy in both Australia and Singapore influences expectations for the practice of music education. In both countries, this social policy has traditionally focused on the celebration of cultural difference, but rarely addresses how individual and collective identities evolve and interconnect. Despite both cities being culturally diverse and despite social and educational policies addressing the importance of recognising and acknowledging diversity and inclusivity, policy and curriculum documents in both cities exhibit cultural bias and musical hegemony.

The Queensland Arts Syllabus, Scope and Sequence and Essential Learnings documents promote the importance of identifying and valuing the musics of the many ethnicities in local communities, and the importance of bringing musics in the community to school settings. There are numerous references to diversity and inclusivity in these documents, but such rhetoric is not reflected in activities and repertoire to assist teachers with unit planning. The majority of specific learning outcomes centre on the understanding and acquisition of Western music concepts and skills and as a result, primary music teachers in Brisbane tend to expose their students to Western music genres and in some cases, exclusively. While several interviewees suggested that such a lack of specificity may provide increased flexibility in approach, Campbell notes that “professional policy statements that refrain from recommending specific musical repertoire may prove meaningless in the long run” (1994b, p. 73). From my conversations with primary music teachers in Brisbane, it would appear that this is the case with the Queensland Arts Syllabus, particularly with reference to exposing students to a variety of musics. Interviewees noted that they looked to planning documents for direction on how to practically implement the prescribed learning outcomes.
The *Singapore Primary Music Syllabus* and *Singapore General Music Syllabus* documents make fewer and simpler references to cultural diversity, but do specify certain genres to be covered. As the CMIO social policy greatly influences the breadth of musics to be explored in Singapore schools, only the musics of Singapore’s cultural heritage are endorsed in the curriculum for practice in classrooms. Thus, when addressing the directive to cover ‘global’ musics in the classroom, teachers believe it is adequate to expose their students to musics of the Asian region as they are not encouraged by the Ministry of Education to seek greater breadth. In interviews, lecturers rationalised that it would be more productive for students to become familiar with musics of those cultural groups which are dominant in Singapore and which can be experienced in their cultural context. In addition, there is recognition of the importance of teachers developing Singapore’s future audience base, in order to support the local arts scene. Such a limited view of multiculturalism neglects to provide primary students with an understanding of the many different cultures in Singapore, and denies the various important influences on cultural and musical identity.

In both cities, the majority of interviewees assumed the elements of Western music to be common to all musics, and thus felt it appropriate to use the ‘elements’ approach when exploring non-Western musics. Queensland music curriculum documents allude to the suitability of the elements approach and Singapore curriculum documents state outright the Ministry of Education’s conviction in common musical elements. This principle as embedded in the music curricula of both cities provides a hidden agenda supporting the hegemony of Western musical structures, and denying the characteristics of other cultures and traditions as points of reference.

The curriculum documents of the International Schools in this project are based on the suggested standards of the MENC, IB PYP, and British National Curriculum. All include references to exploring the musics of various time periods and cultural groups, however, references to non-Western musics neglect to detail specific genres to be studied, and are typically placed at the end of the documents. Such concessions to diversity may lead International School teachers to assume that Western art music is the most valuable to be transmitted and that non-Western musics (particularly non-notated musics) are an option, to be covered only if time permits. Evidence of practice in International Schools indicates, however, that philosophies which
strongly support the practice of diverse musics override the minimal references to cultural diversity in curriculum documents.

In this way, this research has revealed that Western music still overwhelmingly provides the framework and reference point for music education curricula in all schools in this project. Teachers in Brisbane schools identified their programs as essentially monocultural (centring on Western music genres) or monocultural with occasional multicultural moments, mainly due to the stated learning outcomes and assessment criteria being based on Western concepts and skills. Teachers in Singaporean government schools were more likely to classify their programs as multicultural as their curriculum documents provide more specific references to including Asian musics. Music education in International Schools can be described as either multicultural or intercultural, and tends to include greater cultural breadth and depth than curriculum documents recommend, even bordering on the transcultural on Schippers’ model. This is a striking finding in light of practices elsewhere, where diversity is less pronounced in practice than policies suggest.

Teacher Training
Music teacher training in Brisbane and Singapore has been similarly influenced by a history of British customs and traditions, as evidenced by the dominance of Western music in the curriculum and the types of instruments on which students typically choose to audition. Brisbane has more established music education programs which have traditionally prepared graduates to teach classroom and instrumental music, while the training of music specialists in Singapore is quite a recent occurrence. In general, music education degrees in Brisbane universities generally focus on Western music theory and practice although there are some electives offered in culturally diverse musics and ethnomusicology. In Singapore, the focus has shifted quite considerably from Western music to the musics of Singapore’s cultural heritage as well as the inclusion of community music and syncretic musics.

While there are sufficient numbers of graduates moving into music positions in Brisbane, a pronounced shortage of specialists exists at the primary level in Singapore, with many untrained teachers required to teach music. In addition, primary teachers (including those who consider themselves music specialists) must be trained to teach all primary subjects, which leads to a significant reduction in the time allotted to study music. It is possible in theory for students who
play non-Western musical instruments to be admitted to music and music education degrees in both cities. However, it is evident that this is only taking place with any consistency in Singapore. As the profile of Asian musics, contemporary musics and music technology has risen in Singapore, the focus of music teacher education has changed. Therefore, admittance into music and music education courses is now accepted by evidence of musicianship in a variety of areas.

In the Queensland context, one of the main challenges which was not acknowledged by any of the lecturers in this research study is the total absence of programs specifically designed to supply undergraduate teachers with practical advice, skills, and theories on teaching more than one musical culture in depth. As it is fairly common for music education students in Brisbane to be exposed to subjects that address Indigenous issues and special needs in the classroom, most music education lecturers in Brisbane were of the belief that diverse music experiences were adequately represented in music education programs at their institutions.

On closer inspection of course structures and performance opportunities, it became clear that there is in fact no possibility for tertiary music students in Brisbane to become bi-musical over the course of a four or five year degree. In addition, students are not provided any practical strategies or culturally appropriate methods for teaching non-Western musics. Significantly, no teacher interviewed had participated in a vocal or instrumental ensemble at university that was not part of the Western music tradition, and no participant had taken courses which specifically address diversity in the context of music education. Pre-service teachers may occasionally gain theoretical and practical skills in a non-Western genre, but unless this training is approached from a music education perspective, it becomes very difficult for early-career teachers to turn what they have learnt into age-appropriate and meaningful learning experiences for young children.

It was suggested by one interviewee that the likelihood of pre-service music teachers in Brisbane being exposed to diverse musics depended greatly on the personal preferences and educational philosophy of individual lecturers. As mentioned, only one lecturer in Brisbane had developed off-campus projects for his students to gain musical and cultural knowledge in Indigenous and multicultural contexts. It is encouraging to note that these activities were highly successful in bringing a largely homogenous group of music education students in contact with unfamiliar
cultural, social and musical situations, however, only a small percentage of music and music
education graduates were able to partake in these activities. As a consequence, music education
graduates in Brisbane have considerable difficulty conceptualising what diversity entails and
tend to think of diversity in terms of repertoire only.

With reference to the inclusion of Indigenous musics in the Queensland curriculum, a lack of
pre-service and in-service training in this area combined with minimal contact with Indigenous
culture bearers indicates that prospective music teachers in Brisbane are underprepared to
address such musics in their lessons. Although many teachers had the intention and desire to
explore Indigenous musics, they did not attempt to introduce them to their students for fear of
being culturally offensive or disrespectful. In addition, and despite a raising of consciousness of
Indigenous issues, there is the perception amongst lecturers that there are not enough educational
materials, music resources or personnel to provide music teachers with the training to expose
their students to Indigenous musics in their cultural context.

In Singapore, opportunities to experience diverse musics at the tertiary level are more plentiful.
At NIE students can develop their skills over a number of years and complete field studies in
non-Western musics. Japanese, Chinese, Malay and Indian musics are offered for study and
ethnomusicology is also offered as a major focus area. Music education students at NIE are also
being exposed to current music education philosophies which address the need for the inclusion
diverse music cultures, and the importance of culturally sensitive methods of transmission and
performance. At NAFA all students learn to perform on Chinese percussion instruments and
Javanese gamelan. Such training in non-Western genres has become so successful that some
music graduates are tempted to forgo teaching in the classroom in order to become CCA
instructors.

Graduates from NIE and NAFA indicated that they were particularly appreciative of the
opportunities they had to engage with a wider variety of musics in their tertiary courses and
noticed a pronounced difference between their approach to teaching music and the mind set of
those teachers who did not have such education. One interviewee described this exposure as “life
altering”. He recognised that his university education made a dramatic impact on how and what
he teaches, as well as in breaking established hierarchies and changing musical preferences. It is
evident that most music education lecturers in Singapore possess a well-structured framework for
cultural diversity, and that their philosophical beliefs influence their work. Conversely, music education lecturers in Brisbane do not place value on the importance of graduates becoming experienced in a number of diverse musical traditions and this was evident in the limited number and type of opportunities offered to students in this area.

In Brisbane, the influence of the Kodály philosophy on music teacher training and on music education in Queensland schools was suggested as one of the reasons why cultural diversity in music education was not widely practiced in Queensland. Several interviewees indicated that while pre-service teachers are exposed to other music education philosophies, they are generally given too narrow a focus in their training, which does not prepare them to be flexible enough to interpret different educational situations. In Singapore, music education students are exposed to a wider range of philosophies (including the ideas of leaders in the field of cultural diversity in music education) but it is evident that no one methodology dominates. In addition, lecturers in Singapore understand the importance of preparing students to source and work with community musicians, and to solidify home-community-school connections. Therefore, early career music teachers in Singapore have some confidence in this area when they first begin teaching and make efforts to preserve and increase such relationships. Conversely, the results of interviews with teachers in Brisbane suggest that prospective music teachers have not gained such skills and confidence in their tertiary training and as a result do not make attempts to utilise the musical expertise in their communities.

Teachers at International Schools in Singapore indicated that they received very little education in diverse musics in their tertiary training. The interviewees were quick to point out that their music education training was inadequate overall and that they had to make large adjustments when they entered the field as early-career teachers. Most of their knowledge and skills were gained through years in the field and by observation of more experienced colleagues. In general, these teachers did not subscribe to one methodology, were aware of the importance of being flexible in approach, and had committed themselves to lifelong learning in order for their teaching to be relevant to the lives of their students. All interviewees agreed that courses specifically aimed at teachers addressing diversity and inclusivity in music teaching would have been beneficial for them at the tertiary level.
Overall, the comparison of tertiary training for music educators in Brisbane and Singapore highlights significant inequalities and inadequacies. As Dunbar-Hall stresses, “the teachers we train can influence not only the way music is taught but even more importantly the ways in which it is perceived” (2002c, p. 192).

Despite evidence of institutional philosophies and curriculum documents supporting cultural diversity, the actual practice of educating future music teachers in Brisbane is overwhelmingly monocultural with few indicators for improvement in this area. In general, it can be seen that music teacher training in Brisbane offers “fragmented and superficial treatment of diversity” (Ballantyne & Mills, 2008, p. 88). The almost total absence of training in diverse musics for pre-service teachers in Brisbane has major implications for primary music education. As teachers are graduating with a striking lack of skills and confidence in this area, there is every chance that they will continue to perpetuate current programs which privilege Western musics as the most valued to be transmitted. Without an understanding of the place and role of diversity and inclusivity in music education, and the development of qualities and attitudes indicative of transformative music educators, it is probable that primary students will be educated to perceive ‘music’ as being Western music and develop a “binary opposition between ‘own music’ and ‘others’ music’” (Drummond, 2010, p. 118) which Drummond suggests is almost impossible to overcome.

What is missing in this portrait of music teacher training in Brisbane is the identification of examples of exemplary practice to be used as a guide for educating the next generation of music teachers. It may be wise for music education lecturers and program conveners to identify and study programs at some of the world music departments at institutions in Sweden and the Netherlands, such as the Malmö Academy of Music (University of Lund) and the Amsterdam Conservatoire (for example), where world musics are taught on an equal footing with Western musics, in an intercultural or even transcultural manner (Schippers, 1996). It would also be beneficial for universities to build on the few positive experiences noted in this summary, and in particular to expand upon off-campus exposure to unfamiliar musics, in order to provide frequent and consistent opportunities for the development of cultural competency.

In Singapore, specialist music teacher training is relatively young. However, there is strong evidence that a foundation has been laid and a commitment made to providing pre-service
teachers with a comprehensive experience based on the exploration of diverse musics, particularly in the Asian context. As future music educators in Singapore are graduating with experience and skills in a wider variety of musics and have confidence in seeking and communicating with culture bearers and community members, it is likely that Singapore primary students will gain a more inclusive music education. There is evidence that Asian musics are beginning to be considered as important as Western musics in Singapore and students are given opportunities to develop knowledge and skills in several musical cultures. Regrettably, as the government’s CMIO policy impacts curriculum and teacher training quite significantly, a more global understanding of musical diversity beyond an Asian perspective cannot be assured in Singapore in the near future.

Practice
Results from this research project suggest that there are several key influences on the quality, depth and breadth of primary music education in Brisbane and Singapore. While many similarities between programs have been identified, factors such as funding, resources, Principal support, institutional and professional philosophies, teacher training and teacher preferences have led to significant differences in practice, especially with regard to the inclusion of diverse musics. The most important observation was that it was not just these factors which directly affected practice, but more so the combination of factors, and that some outweighed others.

One of the most important factors affecting practice in Singapore music classrooms is whether music specialists are in charge of developing and teaching programs. Results from interviews with teachers and teacher educators have highlighted that the quality of programs run by specialists far exceeds the standard of programs taught by non-specialists with little or no experience, training and/or even interest in music. Specialist teachers who have graduated in the past eight years have been exposed to philosophies which promote diverse and inclusive programs and which place value on culturally sensitive methods of teaching and learning. It is evident that specialist teachers are experienced in working with their Principals to gain various types of support, to source materials, and to make connections with community members in order to expose their students to a greater breadth of musics. By contrast, untrained teachers are much less confident and tend to rely on a narrow focus of rote singing and basic Western theory; rarely branching out to include performance opportunities, structured listening activities or non-
Western musics. Consequently, programs in Singapore government schools are likely to be monocultural if run by non-specialist teachers, and multicultural if taught by a specialist.

In contrast, programs at the Singapore International Schools in this research project are all taught by specialists. Despite interviewees having very different experiences in their teacher training, all International School programs examined were of high quality and provided a focus on musical diversity. Additional factors such as institutional philosophies, strong professional development opportunities, and an educational climate supportive of intercultural understanding have been the main factors affecting the quality of these programs, which were described as either multicultural or intercultural.

It is interesting to note that all primary music programs in Brisbane in this project were also taught by music specialists. However, a focus on musical breadth and cultural diversity was not identified as resulting from specialist instruction. In general, music specialists in Brisbane maintain quality programs in Western music, and thus most programs were classified by interviewees as monocultural or monocultural with occasional multicultural elements. The factors which were identified in International Schools as being positive with regard to cultural diversity and inclusivity can be identified as being absent or lacking in the Brisbane context. A deficiency of philosophical support for diversity, few professional development opportunities, a lack of communication between schools and culture bearers, as well as few resources to support the teaching of diverse musics, has led to primary music programs in Brisbane almost being the antithesis of programs at International Schools in Singapore.

In some contexts, Principal support was crucial to the success of programs which included diverse musics. Singapore government school teachers indicated that Principals were able to control important factors such as timetabling, funding and the hiring of music specialists, and thus having a Principal who supported the arts as a niche area was essential to the success of culturally diverse instruction. While teachers at the other schools in this project all felt they had strong support from their Principals, only schools in the Singapore context could expect equal support for diverse musics.

Teachers at International Schools in Singapore and Private schools in Brisbane indicated that they had more than adequate funding and classroom resources. International School teachers
were able to draw on these resources to purchase instrument sets, books and recordings, and to invite guest artists to perform. These resources were used for instruction in both Western and non-Western musics. Ensembles such as gamelan, angklung and West-African drumming groups were as valued as Western bands and orchestras, and considered permanent fixtures in the music departments. While Private schools in Brisbane had access to healthy funding and plentiful resources, these were almost exclusively directed towards supporting the transmission of Western music, with experiences in diverse musics being occasional and short-lived.

Another significant influence on practice, which was apparent in each educational context, is the historical hegemony of Western music. Despite philosophical rhetoric providing support for cultural diversity in music education in both countries, it is only in Singapore that this has permeated into practice with any consistency.

A strong dominance of, and bias towards Western musics exists in both the State and Private systems in Brisbane. There is little doubt that this is due in part to ingrained hegemony of British and European culture, and a legacy of assimilationist social policy. In general, teachers feel it is their duty to teach the musics of Australia’s cultural heritage, which the majority believe to be British and European musics. As such, there exists strong support for Western instrumental ensembles such as bands, choirs and orchestras in Brisbane. Music teachers have most likely been educated in a monocultural manner, leading to the hegemony of Western music being reified and replicated in the school system. This was particularly clear in the context of Brisbane Private schools which work hard to maintain excellence in Western vocal and instrumental performance, and have which have traditionally favoured the Kodály methodology.

In Brisbane, results revealed that musics from Middle Eastern, Asian or Australian Indigenous cultures are rarely included. Modal systems, modes of transmission and attitudes to music making in these cultures are perceived to be more removed from a Western mindset, making it difficult for teachers to appreciate these types of musics. Interviewees often assess Middle Eastern and Asian musics according to a Western framework, and thus hear intervals and microtones as being “out of tune” and “foreign sounding”. The teachers who branched out to include more culturally diverse musics felt they lacked training, knowledge and practical skills, and were concerned that their attempts may be considered tokenistic. As these teachers had little
contact with culture bearers they felt quite isolated in their attempts to explore unfamiliar musics. It is a significant observation that no tradition of non-Western performing groups currently exists in the Queensland school system, and that this situation is unlikely to change in the near future.

In general, teachers in both State and Private schools in Brisbane assumed that there was only a need to explore culturally diverse musics if the school population was itself culturally diverse. Most teachers felt they would include musics of Islander or Aboriginal students in their classes to “suit them” or that these children would “enjoy some of their own music.” Several questioned the relevance of introducing culturally diverse musics in schools with little ethnic diversity. That all students regardless of their educational, social or cultural status might benefit from intercultural music education was something few participants had considered. When asked to consider current practice in relation to Schippers’ (2010) continuum, all interviewees described their programs as either monocultural, multicultural or somewhere in-between. As the majority of teachers interviewed had a limited philosophical understanding of the principles of diversity and inclusivity, I believe most overestimated the multicultural nature of their activities, and that practice in general is more closely aligned with the monocultural end of the continuum. Factors such as multicultural policy and specialist teacher training which were identified as changing the focus of music education in Singapore have not caused music teachers in Brisbane to challenge an ingrained dominance of Western music in primary music education.

As noted, a strong preference for Western styles and instruments has been an important influence on the history of music education in Singapore. Music teachers and music teacher educators indicate that while a strong preference for piano performance and the assessment of proficiency through the ABRSM examination system still exists, the musics of Singapore’s ethnic heritage are slowly gaining a higher profile and more exposure in the education system.

Results from interviews indicate that specialist music teachers who have been educated through tertiary programs at NAFA and NIE are working towards changing the dominance of Western music traditionally supported by the older generation of teachers. Interviewees suggested that a change of mindset would definitely come with time, as more specialist teachers are moving into senior positions at primary schools and being charged with developing and overseeing music programs. Such a shift in focus has already occurred in the Co-Curricular Activities program.
CCA groups have traditionally been Western-oriented, providing participation in ensembles such as symphonic band and string orchestra, but the recent inclusion of groups such as angklung, kompang and gu zheng has increased the breadth of exposure for students in government schools.

As mentioned, International Schools are in general larger and better resourced institutions, and students receive approximately twice as much instruction in music each week compared to government schools. Teachers in this educational context indicate that implementing lessons which include culturally diverse genres is common practice, as musical diversity is well established and strongly supported by administration and parents. International School teachers most commonly introduce their students to Western, Asian and West-African musics, and provide opportunities to develop musical immersion into one or more types of music genres over the primary school years. Interviews revealed that several teachers were attempting to bring a dynamic interchange between musical cultures in their lessons.

Teachers indicated that the prevailing philosophical ethos of their schools is the primary influence on their teaching. In policy and in practice, International Schools make obvious that they value diversity and strive to impart cultural empathy and develop cultural competence in their students. Teachers believe that individuals who choose to live in a country with different cultural norms and expectations are generally receptive to, and interested in interacting with ‘the other’. Another important factor in teacher practice are the ample opportunities for teachers to learn more about non-Western musics through interaction with culture bearers and participation in professional development workshops. Several teachers indicated that they would probably not have grown as much as educators had they not come to teach internationally, and would most likely be delivering a narrowly-focused program had they remained in their country of origin.

While many music teachers expressed anxiety about the concept of authenticity and were reluctant to make attempts that might be classed as tokenistic, authenticity was not considered a great concern for teachers in International Schools. Interviewees were realistic about their ability to teach musics that are not from their own culture. Their ultimate aim was to provide their students with an engaging experience which yields general understanding, and to ensure a realistic degree of proximity to the – invariably recontextualised – performance practice in its
present cultural context. These teachers were cognisant of cultural expectations in transmission and performance, and acknowledge that it is acceptable that musics change and evolve when practiced in different contexts. I observed that International School teachers possessed confidence in this area as they frequently interacted with culture bearers and were keen to learn how to present diverse musics to primary-aged children. It can be inferred that greater familiarity, more frequent practice and more support from those with cultural knowledge has led to greater confidence in the practice of diverse music in Singapore International Schools.

In sum, results from interviews with State and Private music teachers have revealed that primary music education in Brisbane is predominantly monocultural, with teachers demonstrating a strong preference for Western musics. Personal interest has led to some teachers employing a wider choice of musics, however, this has been random and inconsistent. Considerable deficiencies at the level of music teacher pre-service and in-service training have contributed to a limited role for culturally diverse musics in practice.

The breadth of musics is increasing in Singapore government schools, with programs generally described as multicultural. The influence of social policy and diversity as specified in curricula documents as well as in teacher pre-service and in-service training has moved music education from a monocultural position to the practice of multicultural musics and occasional intercultural blending. Cultural definitions as part of the CMIO policy have been identified as restricting a fuller understanding of diversity in this context.

Singapore International Schools have been identified as exemplifying quality practice in culturally diverse music education. Teachers in this educational context indicate that implementing lessons which include culturally diverse genres is common practice, as musical diversity is well established and strongly supported by administration and parents. The most important influences on practice were strong philosophical support for diversity and inclusivity, abundant resources, positive relationships with culture bearers, and frequent opportunities for professional development. These factors have led to music education in Singapore International Schools being defined as between multicultural and intercultural on Schippers’ (2010) continuum.
It is clear that despite recommendations for a more inclusive approach initiated at the Tanglewood Symposium in 1967, music education as a discipline has been slow to address issues of cultural diversity. What is required, offers Harrison, “is a clearly articulated approach that puts policy into practice and challenges the status quo. This means that every aspect of music education from philosophical underpinnings and structures to pedagogy, content and teacher education requires scrutiny” (2005, p. 119).

Considering the main characteristics of each educational context, the overall features of both settings can be summarised as in the table below:

Table 2: Key Factors in Music Education in Brisbane and Singapore

<table>
<thead>
<tr>
<th>Key Factors</th>
<th>Brisbane context</th>
<th>Singapore context</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philosophy</td>
<td>State and Private schools: In general, school mission statements do not make mention of diversity. A strong hegemony of Western music exists in conjunction with a devaluing of musics which do not confirm to the aesthetic ideals of the dominant paradigm. The Kodály philosophy is the most popular method employed, especially in the Private system. Philosophical support for competition maintains high-quality Western ensembles such as bands and choirs. Diversity is addressed philosophically at the tertiary level, however, this does not significantly impact the types of opportunities offered to trainee music teachers.</td>
<td>Government Schools: In general, school mission statements do not make mention of diversity. A strong preference for Western music is evident amongst the older, non-specialist teachers. Conversely, early-career specialist teachers display philosophical appreciation for diversity and inclusivity in music education. No music education philosophy predominates. Philosophical support for competition and meritocracy influences music education both positively (cluster schools, an arts school and specialised training for teachers) and negatively (subjects hierarchies and streaming of students). Philosophical support for diversity is stronger at the tertiary level. This is evident in the types of musics trainee teachers are exposed to and the types of practical opportunities offered, which are both multicultural and intercultural in nature. International Schools: A philosophical focus on diversity is an important part of the ethos of International Schools. The guiding principles of these schools focus on respect for cultural differences, inculcating international-mindedness and developing cultural sensitivity. These values are reflected in the</td>
</tr>
<tr>
<td>Policy and curriculum</td>
<td>State/Private schools: Western music provides the framework for policy and curriculum documents. An ‘elements approach’ is suggested through textual codings in curriculum documents. Multiculturalism directly affects music education policy. Curriculum documents contain numerous references to inclusivity and diversity but specific activities and music genres are not detailed.</td>
<td>Government schools: Western music provides the framework for policy and curriculum documents. An ‘elements approach’ is specified in curriculum documents. Multiculturalism (albeit a restricted interpretation) directly affects music education policy. Curriculum documents contain references to inclusivity and diversity with some Asian music genres and activities being specified. International Schools: Broad references concerning the exploration of musics of various time periods and cultural groups are included, but not specified.</td>
</tr>
<tr>
<td>School System/Support</td>
<td>State/Private schools: One 30 minute lesson per week. Sufficient numbers of trained specialists. Support from Principals is expressed as adequate. Teachers are considered to be professionals who are capable of developing and teaching their programs unaided. Principals and parents rarely expect or request the inclusion of culturally diverse musics.</td>
<td>Government schools: One-two 30 minute lessons per week. Tuition time often reduced preceding examination periods. Pronounced lack of specialists. Principal support varies greatly depending on the particular strengths of each school. Principal support in schools that consider music to be a niche area can greatly enhance the quality of programs, including the exploration of diverse musics. International Schools: Two 45 minute periods per week. Additional ensemble experiences often added. Sufficient numbers of well-trained and experienced specialist teachers. Strong support and involvement from Principals and parents.</td>
</tr>
<tr>
<td>Resources</td>
<td>State schools: Limited-to-sufficient numbers of resources for teaching Western music; few resources for teaching diverse musics. Infrequent communication with culture</td>
<td>Government schools: Limited-to-sufficient resources for teaching Western and Asian musics. Plentiful resources for teaching Western and Asian ensembles in the CCA program. Specialists develop long-standing connections</td>
</tr>
</tbody>
</table>
| Teacher attitudes | State and Private Schools: In general, teachers feel it is their responsibility to teach the musics of Australia’s cultural heritage, which the majority believe to be of British and European origin. Diversity and inclusivity are values of low importance.  
Most teachers and teacher educators possess a lack of appreciation for the values and benefits of culturally diverse music education.  
Educators are cognisant of the role of diversity in Australia’s cultural identity, but ignorance and misinformation has led to the music of certain cultures being excluded from music lessons.  
It is a general assumption amongst teachers that it is only necessary to explore culturally diverse musics if the school population is itself culturally diverse. Teachers display a limited  
| Government schools: Non-specialists consider ‘music’ to be Western music and thus tend to focus on singing folk songs by rote and listening to recordings.  
As specialist teachers are more confident and skilled in addressing diverse musics, they are bringing about a change of attitude and a more diverse and inclusive approach, especially in the CCA program. |
<table>
<thead>
<tr>
<th><strong>Teacher training</strong></th>
<th><strong>Established systems of music teacher training producing adequate numbers of graduates.</strong></th>
<th><strong>New and evolving systems of music teacher training producing insufficient numbers of specialists.</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Music teacher training has been influenced by British customs and traditions.</td>
<td>Music teacher training has been influenced by British customs and traditions.</td>
</tr>
<tr>
<td></td>
<td>Music education focuses on the acquisition of Western musical knowledge and skills with few opportunities for more diverse options.</td>
<td>The focus of music education has shifted from the acquisition of Western musical knowledge and skills, to a more equal exposure to Asian, syncretic and community musics.</td>
</tr>
<tr>
<td></td>
<td>Teachers are exposed to a limited range of music education philosophies. The Kodály methodology predominates.</td>
<td>Teachers are exposed to a broad selection of music education philosophies including those by leaders in the field of cultural diversity in music education. No one methodology dominates.</td>
</tr>
<tr>
<td></td>
<td>No possibility currently exists for teachers to develop bi-musicality over the course of a degree.</td>
<td>Opportunities for teachers to develop bi-musicality in Western and Asian musics are available over the course of their training.</td>
</tr>
<tr>
<td></td>
<td>Few opportunities for trainee music teachers to learn skills in teaching non-Western musics.</td>
<td>Plentiful opportunities to learn skills in teaching non-Western musics.</td>
</tr>
<tr>
<td></td>
<td>Limited opportunities to engage with Indigenous musics.</td>
<td>Teachers are often competent enough in Asian musics to become directors of CCA groups.</td>
</tr>
<tr>
<td></td>
<td>Limited assistance with making connections with culture bearers.</td>
<td>Limited opportunities to learn about musics from other continents.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Teachers are assisted to make connections with culture bearers and community groups.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Practice</strong></th>
<th><strong>State and Private schools:</strong> Programs are primarily vocal-based and centre on learning about the fundamentals of</th>
<th><strong>Government schools:</strong> Quality of programs including exposure to cultural diversity depends greatly on whether specialist teachers</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>understanding of diversity and tend to think in terms of repertoire only.</td>
<td><strong>International Schools:</strong> Teachers display positive attitudes toward cultural diversity in music education. School values which support diversity appear to influence the breadth and depth of music education these schools. Teachers believe musical diversity makes lessons more exciting and challenging for the students.</td>
</tr>
</tbody>
</table>

International Schools: Few teachers exposed to the teaching of diverse musics in their tertiary training, but the majority have gained extensive knowledge and skills since teaching in the International system.
Western music. Western ensemble performance predominates in instrumental lessons.

Programs are monocultural with occasional multicultural elements.

Exposure to multicultural musics is sporadic and short term.

No tradition of non-Western performing groups in schools, and no indication that this will change in the near future.

are in charge.

Non-specialists usually maintain a monocultural program while specialists develop programs which are usually multicultural.

Multiculturalism is evidenced in the types of musics explored in music classrooms, however, exposure is usually restricted to musics of the country’s main ethnicities.

A strong preference for piano and stringed instruments is slowly changing, with ethnic instruments gaining a higher profile.

As the result of changing attitudes, CCA groups have expanded to include Indian, Malay and Chinese ensembles in addition to Western ensembles.

**International Schools:** Students are most frequently exposed to Western, Asian and West African musics.

Students are given opportunities to develop bi-musicality over their years in primary school and are occasionally introduced to syncretic hybrids.

Programs are between multicultural and intercultural.

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Such an analysis enables positioning the six educational contexts in this research study with regard to culturally diverse music instruction on the continuum below:

**Figure 2: Educational Context Continuum**

<table>
<thead>
<tr>
<th>Monocultural</th>
<th>Multicultural</th>
<th>Intercultural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brisbane State Schools</td>
<td>Singapore Government Schools</td>
<td>Singapore International Schools</td>
</tr>
<tr>
<td>Brisbane Private Schools</td>
<td>Singapore Music Education Institutions</td>
<td></td>
</tr>
<tr>
<td>Brisbane Music Education Institutions</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

It is a striking outcome of this study that all types of schools examined in the Brisbane context tend to be more monocultural in approach than their Singapore counterparts. This supports the
idea that conscious and subconscious values and attitudes have a major impact on educational practices.

**Summary of Conclusions**

Juxtaposing current literature with contemporary practices in schools and teacher training environments has revealed the following insights into the current state of cultural diversity in music education in Brisbane and Singapore:

1. A profusion of research in the past twenty years has highlighted the importance and potential of culturally diverse music education.
2. Contemporary philosophical frameworks have been developed to accommodate the role of diversity and inclusivity.
3. An abundance of social and educational policies exists, highlighting the importance of culturally diverse music education.
4. Primary music curriculum documents acknowledge the importance of diversity and inclusivity as philosophical values, however, Western music provides the framework for these documents, and diverse musical experiences are often not specified.
5. A ‘hidden curriculum’ promoting Western music as the most valued can be detected in Queensland music documents through the use of textual codings.
6. In Brisbane, very little of the rhetoric in policy and music curriculum documents translates into culturally diverse practice at the school level.
7. In spite of the acknowledged importance of reflective practice, primary music teachers in Brisbane are poorly prepared to deal with cultural diversity, both philosophically and practically.
8. In Singapore, evidence of culturally diverse practice exists and is expected to increase; especially as new tertiary music education programs encourage practice in culturally diverse musics.
9. Due to a recent shift in focus in music teacher education, prospective classroom music teachers in Singapore are significantly better prepared to deal with cultural diversity, at both the philosophical and practical levels.
10. The hegemony of Western (Classical) music remains dominant in underlying values and attitudes which results in a large percentage of practices encountered in these ‘culturally
diverse’ environments (particularly in the Brisbane context) being strikingly Eurocentric and monocultural.

From these findings, a visual representation of the relative strengths and weaknesses in cultural diversity in music education can be derived, which is certainly representative of the Brisbane situation and to some extent for Singapore: An inverse pyramid outlining strength of support for culturally diverse music education for primary aged students (Diagram 2). This pyramid signifies that support is strongest at the level of research, but diminishes at each level through to practice in the classroom, which is found to have the weakest level of support for cultural diversity. This constitutes both a striking and a slightly concerning conclusion.
Diagram 2: Strengths and weaknesses in culturally diverse music education
Section Three: Recommendations

The discussions above lead to a number of recommendations for policy writers, curriculum planners, music teacher educators, school Principals and teachers themselves, in order to make an impact on reversing entrenched obstacles to embracing cultural diversity in music education. Therefore, this study recommends that:

- Pre-service and in-service teacher training programs assist music teachers to develop a professional philosophy and the skills of critical reflection.
- Teachers utilise skills of philosophical inquiry and critical reflection to evaluate their individual teaching situations, to respond with relevant and effective learning experiences, and to modify their practice when necessary.
- Changes be made at the levels of policy and curriculum development so that concepts, skills, learning outcomes, and practical activities regarding cultural diversity are specified, in order for teachers to gain a clearer idea of what these entail in practice.
- Music teacher training shift focus to include the study of non-Western musics on an equal footing with Western music; not just from an ethnomusicological standpoint, but as a vehicle for pre-service teachers to establish traditions in such musics.
- On-going in-service training and professional development opportunities be provided with priority. In order to measure their efficacy, it is imperative to monitor the development of cultural competency at the beginning of teacher training, on graduation and at periodic intervals throughout teachers’ careers.
- Education authorities provide teachers regular contact with knowledgeable professionals who can supply theoretical direction and practical advice for the implementation of culturally diverse music programs. Such professionals can identify and present examples of exemplary practice to both teachers and teacher educators, and provide support for establishing links between schools, community musicians and culture bearers.
- Philosophical support for diversity is made tangible in terms of culturally sensitive resources and ‘world music’ performance opportunities for school communities.
- All stake-holders collaborate to change the ingrained hegemony of Western music at the philosophical level, so that the practice of cultural diversity in music education becomes the norm and not the exception.
This study further recommends that future research focus on the following:

- Developing a course of study to prepare pre-service teachers to gain the knowledge and skills needed to develop a professional philosophy of cultural diversity in music education (in the context of an overall professional philosophy) and ways of critically assessing their work. This could be framed in a spiral curriculum which revisits interrelated concepts over the duration of music and/or education degrees. Such a curriculum might be further developed into a program for in-service teachers with emphasis on periodic professional development in this area.

- Identifying and documenting the advantages of including specific content and practical activities in culturally diverse musics in school curricula. This might include assessing the effectiveness of examples which both include, and neglect to include, details for teaching diverse musics.

- Undertaking an in-depth study of the strengths of tertiary programs which successfully address cultural diversity in music education and the types of activities and subjects which assist pre-service teachers to become prepared for teaching a wider variety of musics in a culturally sensitive manner.

- Identifying and analysing examples of school programs which successfully incorporate diverse musics: especially those which have established programs in non-Western genres.

- Identifying and documenting the advantages and challenges in classroom settings of developing bi-musicality in younger students.

- Identifying the reasons why the majority of music education programs are hesitant to include the study of diverse musics in any depth and document possibilities for changing this situation.

- Documenting methods for identifying, contacting and communicating with community and parental resources and methods of developing and maintaining long-lasting relationships.
REFERENCES


### APPENDIX A

#### Overview of Interviews

<table>
<thead>
<tr>
<th>Interviewee Pseudonym</th>
<th>Date of Interview</th>
<th>Place of Interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mallory</td>
<td>July 16, 2009</td>
<td>State School number 1, Brisbane</td>
</tr>
<tr>
<td>Laurena</td>
<td>July 14, 2009</td>
<td>State School number 2, Brisbane</td>
</tr>
<tr>
<td>Annette</td>
<td>July 15, 2009</td>
<td>State School number 3, Brisbane</td>
</tr>
<tr>
<td>Renata</td>
<td>July 17, 2009</td>
<td>State School number 3, Brisbane</td>
</tr>
<tr>
<td>Mariam</td>
<td>August 1, 2009</td>
<td>State School number 4, Brisbane</td>
</tr>
<tr>
<td>Drake (phone interview)</td>
<td>April 22, 2010</td>
<td>State School number 5, Brisbane</td>
</tr>
<tr>
<td>Timothy</td>
<td>January 9, 2009</td>
<td>Private School number 1, Brisbane</td>
</tr>
<tr>
<td>Jack</td>
<td>July 20, 2009</td>
<td>Private School number 2, Brisbane</td>
</tr>
<tr>
<td>Samuel</td>
<td>July 20, 2009</td>
<td>Private School number 2, Brisbane</td>
</tr>
<tr>
<td>Kelsey</td>
<td>July 28, 2009</td>
<td>Private School number 3, Brisbane</td>
</tr>
<tr>
<td>Susanna</td>
<td>July 26, 2009</td>
<td>Private School number 4, Brisbane</td>
</tr>
<tr>
<td>Winnie</td>
<td>June 16, 2010</td>
<td>Private School number 5, Brisbane</td>
</tr>
<tr>
<td>Jimmy</td>
<td>July 27, 2009</td>
<td>University number 1, Brisbane</td>
</tr>
<tr>
<td>Michael (phone interview)</td>
<td>March 26, 2010</td>
<td>University number 1, Brisbane</td>
</tr>
<tr>
<td>Callen (phone interview)</td>
<td>February 16, 2010</td>
<td>University number 2, Brisbane</td>
</tr>
<tr>
<td>Katherine</td>
<td>June 29, 2009</td>
<td>University number 2, Brisbane</td>
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<tr>
<td>Stan</td>
<td>July 21, 2009</td>
<td>University number 3, Brisbane</td>
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<td>Dougal</td>
<td>June 9, 2010</td>
<td>University number 4, Brisbane</td>
</tr>
<tr>
<td>Janelle (phone interview)</td>
<td>June 15, 2010</td>
<td>University number 5, Brisbane</td>
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<td>Lan Mei</td>
<td>February 17, 2009</td>
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<tr>
<td>Mohammad</td>
<td>February 17, 2009</td>
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<tr>
<td>Melvin</td>
<td>March 24, 2009</td>
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</tr>
<tr>
<td>Melinda</td>
<td>August 3, 2009</td>
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</tr>
<tr>
<td>Hua Li</td>
<td>March 25, 2009</td>
<td>Government School number 4, Singapore</td>
</tr>
<tr>
<td>Alice (CCA instructor)</td>
<td>May 11, 2009</td>
<td>Government School number 5, Singapore</td>
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<tr>
<td>Lynette</td>
<td>June 22, 2009</td>
<td>Government School number 5, Singapore</td>
</tr>
<tr>
<td>Marian</td>
<td>May 26, 2009</td>
<td>International School number 1, Singapore</td>
</tr>
</tbody>
</table>
Linda                June 8, 2008                International School number 1, Singapore
Marcella             June 2, 2008                International School number 1, Singapore
Julia                June 2, 2008                International School number 1, Singapore
Margaret             June 10, 2008               International School number 2, Singapore
Cherry               October 9, 2008              International School number 2, Singapore
Heidi                 June 12 2008                International School number 2, Singapore
Carolina             June 3, 2008                International School number 3, Singapore
Leisel                June 10, 2008               International School number 4, Singapore
Warren               June 10, 2008               International School number 4, Singapore
Lorenzo              June 22, 2009               University number 1, Singapore
Chai Hee              February 5, 2009             University number 1, Singapore
Ernie                March 27, 2009                University number 2, Singapore
Tom                  March 27, 2009                University number 2, Singapore
APPENDIX B

Interview Questions: Primary Music Teachers

Practice
1. What grade levels do you teach?
2. Do all students at your school learn music?
3. What form do music classes take (practical, theory, history, composition)?
4. Are these classes part of the regular curriculum or are they extra or co-curricular?
5. Is music taught by classroom teachers or specialists?
6. What resources do you have to support teaching a variety of musics?
7. Does any one type of music or region of the world receive more attention in your classroom?
8. How do you go about (or might you go about) obtaining the necessary information/training/resources in order to teach a variety of musics?
9. What support do you receive from your principal, other teachers and parents, to teach a variety of musics?
10. Does the ethnic composition of your classes influence the musics you teach?
11. Do you use culture bearers (those knowledgeable about a particular musical culture) to gain practical knowledge? ie those already in school or from outside.
12. Do you make use of guest musicians or take field trips to performances?
13. What types of support would be beneficial in order for you to expand the types of musics you teach?
14. Do you think using the elements of Western music (beat, rhythm etc.) are an appropriate base for examining non-Western musics?
15. How important are issues of authenticity to you? Do you feel comfortable about making an attempt to approximate musics even though you may not have the original instruments to use or lack specific practical knowledge?

Teacher training
1. Do you think your pre-service education adequately prepared you for life in the music classroom?
2. Have you been able to apply your training specifically to your teaching or have you needed to make changes to suit your individual teaching situations?
3. Did your pre-service education address cultural diversity? If so to what degree?
4. Was this training theoretical or practical in nature (or both)? What was the weighting of theory and practice?
5. Did this training centre on specific cultures or regions of the world?
6. Have you sought out post-graduate courses or conferences which centre on practical applications for cultural diversity? If so, did you come across any which were particularly helpful/useful?
7. Have you ever been encouraged to engage in research as a teacher?
8. Do you think teachers should be encouraged to take part in research to keep up to date with what happens in classrooms?

Policy
1. Who decides what you will teach?
2. Is there much room for individual input and is there some degree of flexibility?
3. How closely do you follow the curriculum?
4. Do teaching expectations at your school relate directly to the curriculum?
5. Does the curriculum specify the importance/significance of cultural diversity?
6. If not, why do you think this is the case?
7. How feasible is it to implement this part of the curriculum (cultural diversity) considering the constraints of everyday life in the classroom?
8. Does your school have its own policy on addressing cultural diversity in the classroom?

Philosophy
1. In your tertiary training, were you exposed to any specific philosophies of music education? If so, which ones?
2. Were you encouraged to employ any of these philosophies in your teaching?
3. Were you encouraged to develop your own personal philosophy of music education?
4. Do you have a personal philosophy or set of principles on which you base your teaching? If so, please describe.
5. What is your opinion of the role of cultural diversity in the music education of primary students?
6. What reasons could you give to support the inclusion (or not) of culturally diverse music
forms in music lessons?
7. Do you think music teachers should respond musically to increased global connectedness and changes in cultural demographics in the classroom?
8. Do you think it is possible for those outside the culture concerned to fully appreciate the musical forms of that culture?
9. Which type of music (if any) do you think is the “best” or of the highest standard, or is there, in your opinion, a hierarchy of music?
10. Thinking back to the way you were taught music, do you think you teach in a somewhat similar manner to your teachers or do you think there are small or significant differences between the way you were taught and how you teach today?
11. Where would you place your teaching activities on Schippers’ Cultural Diversity Continuum?
12. Would you consider your music program to be an example of a program which successfully incorporates culturally diverse musics? If so, why and if not, why not?
APPENDIX C

Interview Questions: Brisbane Music Teacher Educators.

General
1. What Music Education programs are in place at your institution?
2. What specific careers do these programs prepare graduates for?
3. Are students exposed to any specific philosophies of music education, and if so which ones?
   Are they encouraged to employ these in their teaching?
4. Are trainee teachers encouraged to develop their own philosophy of music education?

Cultural Diversity in Teacher Training

1. Who decides the content of the music education courses at your institution? What impact do State Government educational policies have on the planning of such courses?
2. Is there any university policy which addresses the relevance or importance of cultural diversity in general or more specifically in music education?
3. Do the students at your institution receive any education in world musics? If so which types of music, and to what extent? What types of world music ensembles are offered for practical experience?
4. Are world musics taught with reference to their cultural context and using culturally sensitive transmission systems (eg. gamelan taught aurally or through the use of cipher notation)? Are these hands-on experiences or are they taught through listening activities only?
5. Do you believe teachers graduating from your institution are adequately prepared to teach a variety of musical cultures, as stipulated in the aims and objectives of the State music syllabus?

“All learning contexts should acknowledge, support, and value diversity” ... and through the arts, “students should be able to communicate effectively within and across different cultures”. In their learning, it is expected that students will aurally and visually identify and respond to music, as well as sing, play, read and write music from “various cultural and historical contexts”.

Teachers should provide opportunities for students “to reflect on their own works and those of others drawn from a variety of cultural contexts” and when planning learning experiences music teachers are advised to consider the “cultural, religious, and spiritual beliefs of individuals or groups of students”.

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6. Do students experience the teaching of culturally diverse musics in their practicum?
7. Do you receive, or might you expect to receive adequate support from your institution’s administration and the Queensland Department of Education should you wish to diversify the music programs offered to include more musical cultures?

Personal experience
1. Do you have any practical training in world musics?
2. If applicable, please explain the ways you go about exploring different musical cultures and obtaining information and resources in order to be able to teach them to your students. Do you use culture bearers (those knowledgeable about a particular musical culture) to assist with teaching practical skills?
3. How important are issues of authenticity to you? Do you feel comfortable about making an attempt to approximate musics even though you may not have the original instruments to use or lack specific practical knowledge?
4. What is your personal opinion of the role of cultural diversity in the music education of music students?
5. What would you identify as the greatest challenges music teachers face regarding the inclusion of cultural diversity in music education?
6. Which type of music (if any) do you think is the “best” or of the highest standard, or is there, in your opinion, a hierarchy of music?
7. Would you consider your music education programs as successful in incorporating culturally diverse musics? If so, why and if not, why not?
8. Where would you place your institution’s programs on Schipper’s Cultural Diversity Continuum?
APPENDIX D
Interview Questions: Singapore Music Teacher Educators.

General
1. What music teacher education programs are in place at your institution?
2. In order to qualify for entry into these programs, what musical experience must applicants have? If entry to these programs require a certain performance standard on an instrument, on which types of instruments do applicants typically audition?
3. What specific careers do these programs prepare graduates for and will graduates teach music only or are they expected to teach others subjects as well?
4. Do you think the pre-service education your students receive will adequately prepare them for their jobs as music teachers? Are there areas of their education which should be enhanced or changed?
5. Are the students exposed to any specific philosophies of music education, and if so which ones? Are they encouraged to employ these in their teaching?

Cultural Diversity in Teacher Training
1. Who decides the content of the music education courses at your institution?
2. Is there any institutional policy which addresses the relevance or importance of cultural diversity in music education?
3. Do the students at your institution receive any education in non-Western musics? If so which types of music, and to what extent?
4. Are non-Western musics taught with reference to their cultural context and using culturally sensitive transmission systems? Are these musics ever taught by listening activities only?
5. Do you believe teachers graduating from your institution are adequately prepared to teach a variety of musical cultures, as stipulated in the aims and objectives of the National Curriculum?

“Pupils should: develop an understanding of and an open mind for music of local and global cultures”.

“Pupils will be able: to discover the social, cultural and historical contexts of music and its relationship to other art forms”.

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6. Do students experience the teaching of culturally diverse musics in their practicum?
7. Do you receive, or might you expect to receive adequate support from your institution’s administration and the Education Ministry, should you wish to diversify the music programs offered to include more musical cultures?

Personal experience
1. Do you have any practical training in non-Western musics?
2. Please explain the ways you go about exploring different musical cultures and obtaining information and resources in order to be able to teach them to your students. Do you use culture bearers (those knowledgeable about a particular musical culture) to assist with teaching practical skills?
3. What is your opinion of the role of cultural diversity in the music education of primary students?
4. How important are issues of authenticity to you? Do you feel comfortable about making an attempt to approximate musics even though you may not have the original instruments to use or lack specific practical knowledge?
5. What would you identify as the greatest challenges music teachers face regarding the inclusion of cultural diversity in music education?
6. Which type of music (if any) do you think is the “best” or of the highest standard, or is there, in your opinion, a hierarchy of music?
7. Would you consider your music education programs to be example of programs which successfully incorporate culturally diverse musics? If so, why and if not, why not?
8. Where would you place your institution’s programs on Schipper’s Cultural Diversity Continuum?
APPENDIX E

MENC Goals and Objectives Project (1969): Eight Priority Goals

The Music Educators’ National Conference will:

1. lead in efforts to develop programs of music instruction challenging to all students, whatever their socio-cultural condition, and directed toward the needs of citizens in a pluralistic society;
2. lead in the development of programs of study that correlate performing, creating, and listening to music and encompass a diversity of musical behavior;
3. assist teachers in the identification of musical behaviors relevant to the needs of their students;
4. advance the teaching of music of all periods, styles, forms, and cultures through grade 6 and for a minimum for two years beyond that level;
5. develop standards to ensure that all music instruction is provided by teachers well prepared in music;
6. expand its programs to secure greater involvement and commitment of student members;
7. assume leadership in the application of significant new developments in curriculum, teaching-learning patterns, evaluation, and related topics, to every area and level of music teaching; and
8. lead in efforts to ensure that every school system allocates sufficient staff, time, and funds to support a comprehensive and excellent music program.
APPENDIX F

The 10 Statements of the Second Tanglewood Symposium: Tanglewood II-Charting the Future

1. **Humans and Music.** Humans are inherently musical. Music serves to connect people to one another within and across communities. Without musical engagement, the development of intellectual, emotional, and spiritual aspects of life will be greatly impoverished.

2. **Music and Meaning.** Music is a powerful mode of human expression through which people create individual, cultural and social meanings. The full force of recognition comes when meaning is integrated with teaching skills and knowledge.

3. **Development of Musicianship.** A major purpose of music education is to validate the many forms of music making found in local communities and to prepare students to take their place in a globalized cultural environment. Therefore, in the preparation of music teachers, musicianship needs to be conceived broadly as the ability to perform, compose, arrange, improvise, and understand a broad array of repertoires and expressions.

4. **Quality of Musical Experience.** A primary issue in music learning is the quality of the experience. Quality musical experiences are the result of developing skills infused with creativity, critical thinking, imagination, artistic sensibility, and passion. They should be engaging and personally relevant to the student and fulfilling for the teacher.

5. **Equity and Access.** A society is best served when resources are distributed equitably and fairly. All persons are entitled to musical instruction and participation regardless of age, religion, class, nationality, race, ethnicity, disability, culture, gender and sexual orientation, and residence. It is incumbent upon the profession to work toward such equity and access.

6. **Curricular Change and Innovation.** Cultural meanings and values are embedded in every aspect of the teaching/learning process. Curriculum is constantly evolving to meet community and student needs, and should reflect a balance between established traditions and innovations.

7. **Research Relevance.** Findings in many academic fields, related directly to education and outside its traditional purview, broaden and deepen our understandings of teaching and
learning. Research in the cognitive sciences, sociology, and other studies like musicology and ethnomusicology, are of particular importance to music education processes.

8. **Music Faculty Responsibilities.** All music faculty in institutions of higher education share the responsibility for nurturing and encouraging the development of a broad musicianship in all of their students, especially those preparing for teaching careers.

9. **Admissions and Graduation Requirements.** Admission standards and graduation requirements for music education students should take account of the broadest view of intellectual, academic, and musical skills and competencies. Less traditional qualifications can prove invaluable in the vast array of learning environments in which they will teach.

10. **Mentorship and Professional Development.** The first years of a beginning teacher’s career are crucial for retention and professional development. School districts, universities, and the profession must provide the time and resources to support mentoring relationships.
APPENDIX G

Updating the ISME Policy on Cultural Diversity in Music Education for the Twenty-First Century

- **Underlying values**
  Every music is built on explicit or implicit values and attitudes. These systems of belief resonate (or dissonate) in the transmission of music at all levels: preconceptions about the role and nature of music and education in various cultural contexts; ideas about how music can be understood and appreciated; relative importance of social, spiritual and aesthetic functions of music (with implications for appropriation); approaches to tradition, authenticity and context; mechanisms of dealing with difference between people (the ‘Other’); and the role of transmission/education in sustaining musical diversity.

- **Choice of material**
  Because time is limited, all music curricula make choices on inclusion and exclusion of particular musics, which can be informed by various criteria: ample representation of the music of the dominant culture; representation of all cultures present in the classroom or area; sampling as many musics of the world as possible; or choosing a few music cultures as examples of different approaches. Selection on other criteria can also take place, such as relevance to other topics or subjects, themes, or interdisciplinary aspects of the music. Increasingly, technology is a major resource and support for accessing quality material.

- **Pedagogical approaches**
  Pedagogical approaches to music from diverse cultures constitute a key success factor in creating meaningful musical experiences in education. This can entail building on established ways of institutionalised learning; emulating traditional/indigenous approaches to learning; using new technologies to create vibrant learning experiences; exploring hybrids on the spectrum from formal to informal learning; acknowledging old and new contexts; involving culture bearers in the process of teaching and learning; or applying other strategies.

- **Empowering learners and teachers**
The key to vibrant practices of music education from a truly global perspective lies in encouraging and empowering music teachers and learners to engage with the diversity of music. This does not require every music teacher to be master of a hundred traditions, but it does entail thorough training programs that lead to open-mindedness and an ability to engage with other music, transmission systems, and underlying values in an intelligent and sensitive manner, alone or in collaboration with other musicians and educators.

**Recommendations:**

- *Governments* are invited to design policies and facilitate education programs that represent a global perspective based on equality of all musics, creating a place for the individual and the communities at large: the local and the global, the familiar and the unfamiliar.

- *Training institutions* are invited to examine and adapt their training programs to ensure that future music educators have the tools to address the cultural diversity that will be the reality of their professional lives, ensuring experiences, expertise and resources are made available for this.

- *Schools* are invited to consider their music education program as part of their responsibility to nurture future generations of creative, tolerant, and culturally aware citizens, and apply resources to empowering teachers and students to celebrate cultural diversity.

- *Teachers* are invited to assess their own confidence and skills in dealing with cultural diversity, and enthusiastically pursue more inclusive ways to address and contextualise the music of the pupils, the environment, the nation and indeed the whole world.
# APPENDIX H

Schippers’ Twelve Continuum Transmission Framework (TCTF)
(Schippers, 2010, p. 124)

## Issues of context

<table>
<thead>
<tr>
<th>Static tradition</th>
<th>Constant flux</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘reconstructed’ authenticity</td>
<td>‘new identity’ authenticity</td>
</tr>
<tr>
<td>‘original’ context</td>
<td>Recontextualisation</td>
</tr>
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</table>

## Modes of transmission

<table>
<thead>
<tr>
<th>Analytic</th>
<th>Holistic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notation-based</td>
<td>Aural</td>
</tr>
<tr>
<td>Tangible</td>
<td>Intangible</td>
</tr>
</tbody>
</table>

## Dimensions of interaction

<table>
<thead>
<tr>
<th>Large power distance</th>
<th>Small power distance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual central</td>
<td>Collective central</td>
</tr>
<tr>
<td>Strongly gendered</td>
<td>Gender neutral</td>
</tr>
<tr>
<td>Avoiding uncertainty</td>
<td>Tolerating uncertainty</td>
</tr>
<tr>
<td>Long-term orientation</td>
<td>Short-term orientation</td>
</tr>
</tbody>
</table>

## Approach to cultural diversity

<table>
<thead>
<tr>
<th>Monocultural</th>
<th>Multicultural</th>
<th>Intercultural</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Transcultural</td>
</tr>
</tbody>
</table>
APPENDIX I

Informed Consent Form

Philosophy, Policy, Practice
Visions and Realities of Cultural Diversity in Selected Primary Music Classrooms in Brisbane and Singapore

Researchers’ details
Name: Associate Professor Huib Schippers
School: Griffith University (Queensland Conservatory of Music)
Phone: +61 7 3735 6131, Fax: +61 7 3735 6262
Contact Email: h.schippers@griffith.edu.au

Name: Ms. Melissa Anne Cain (student researcher)
School: Griffith University (Queensland Conservatory of Music)
Contact Phone: 65-9761 6793 / 61-7-3871 1125
Contact Email: mcain@sas.edu.sg

Note: This research is being conducted as part of researcher’s PhD studies through Griffith University.

About this research
The purpose of this research is to investigate the occurrence, place and role of cultural diversity in a selection of music programs in Singapore and Brisbane, Australia. One of the main objectives is to report the challenges and obstacles teachers face (such as training, resources and support) when trying to include a variety of music cultures in their programs.

What you will be asked to do
You will be asked to provide information relating to your experience in the field of music education. More specifically, I will be asking you about your knowledge of the study of culturally diverse musics by primary aged students, teachers or trainee teachers in your geographical area. I will be collecting data by asking you to complete questionnaires and interviews (by email and/or direct contact).

Who are the research participants?
The participants in this research include teachers, students, administrators, parents and those involved in the training of music teachers.
The expected benefits of this research
Those expected to benefit from this research include academics, policy developers, educational authorities, teachers, administrators, and ultimately the children themselves, as results of this research will provide important information about the challenges involved in the delivery of world musics in the music classroom. Samples of schools which have experienced success in this area will be included.

Risks to you
It is anticipated that the potential risks to participants are nil, as possible contentious statements on cultural diversity or the implementation thereof will not be identifiable.

Your confidentiality
The identity of participants will not be disclosed in the reporting or publication of any data. Data resulting from research will be recorded on the researcher’s private computer and will be shared with the researcher’s supervisor before publication. Data will remain in safe storage at Griffith University for five years. Once emails have been transcribed, they will immediately be disposed of.

Your participation is voluntary
As a participant in this research study, please be advised that your participation is completely voluntary and you are free to withdraw from the study at any time without comment or penalty.

Questions / further information
For further information about and questions relating to this research, please contact the researchers listed at the top of this form.

The ethical conduct of this research
Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the research project they should contact the Manager, Research Ethics on 3875 5585 or research-ethics@griffith.edu.au

Feedback to you
After your collaboration in this project the data will be collected and processed, and provisional results will be forwarded to you within six months of your participation. A summary of overall results will be provided at the end of this thesis.

Privacy Statement
The conduct of this research involves the collection, access and / or use of your identified personal information. The information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes.
However, your anonymity will at all times be safeguarded. For further information consult the University’s Privacy Plan at www.griffith.edu.au/ua/aa/vc/pp or telephone (07) 3875 5585.

**Philosophy, Policy, Practice**

**Visions and Realities of Cultural Diversity in Selected Primary Music Classrooms in Brisbane and Singapore**

**CONSENT FORM**

**Research Team**

Name: Ms. Melissa Anne Cain  
School: Griffith University (Queensland Conservatory of Music)  
Contact Phone: 65-9761 6793 / 61-7-3871 1125  
Contact Email: mcain@sas.edu.sg

By signing below, I confirm that I have read and understood the information package and in particular have noted that:

- I understand that my involvement in this research will include me providing information about the study of non-Western musics;
- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit to me from my participation in this research;
- I understand that my participation in this research is voluntary;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I am free to withdraw at any time, without comment or penalty;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on 3875 5585 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project; and
- I agree to participate in the project.

*Note: by returning this survey you are providing your consent to this project.*

Name

Date