



**Culturally Diverse Music Education in North American K-12 Classrooms: The Role of Teacher Attitudes and Attributes in Facilitating Engaged Practices**

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Walden, Jennifer

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**Culturally Diverse Music Education in  
North American K-12 Classrooms:  
The Role of Teacher Attitudes and  
Attributes in Facilitating Engaged  
Practices**

Jennifer Walden BA, MA  
S2866987

Queensland Conservatorium  
Griffith University

Submitted in fulfilment of the  
requirements of the degree of  
Doctor of Philosophy

Jennifer Walden

## Statement of Originality

### Statement of Originality

*This work 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.*

(Signed

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## Abstract

Although a substantial volume of advocacy, policy, and research over the past five decades supports cultural diversity in music education, the occurrence of its practice in school programs remains strikingly infrequent. While it is clear that many music teachers are convinced of the importance of broadening their programs culturally, major barriers appear to exist in its translation into classroom practice, in teacher attitudes and attributes, and the degree of engagement.

This research examines contemporary realities of cultural diversity in music education over the past five decades. It identifies common objectives in the field along with descriptions of teacher practice toward reaching these aims. Its principal focus is on teacher attitudes and attributes and how these relate to teaching methods for specific aims, and which are considered key to engaged diverse music learning experiences both in traditional settings and in changing forms and recontextualized environments.

The research comprises of surveys, interviews, and observations of music teachers and students in classes involved in diverse music. Because my own practice has included cultural diversity for three decades, I have included an examination of this through critical reflection and video footage of my lessons. In addition, my years of experience as a clinician and consultant in the field, together with the substantial body of literature on the subject, provide the material for triangulating perceptions of overall aims, and the attitudes and attributes associated with these aims that ultimately lead to engaged practice.

To provide a better understanding of the importance of teacher attitudes and attributes, the research culminates in an overview of factors that can be considered conducive or non-conducive to engaged and vibrant culturally diverse practices, and their implications for future teaching practice.

*Keywords:* culturally diverse music education, cultural diversity, attitudes and attributes, teaching methods, engaged practice

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## Part One: Setting the Scene

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### Chapter 1. Rationale and Background: An Autoethnography

*In 1981, I landed in Taipei, Taiwan, to fulfil a student teaching requirement (to complete a Bachelor of Music Education degree) at Taipei American School. I was convinced I was ready and armed with all the musical knowledge necessary to teach. The music program at the school reflected an American, Western-based curriculum: concert band, orchestral strings, choir, and general music. Soon after my arrival I was at a night market in a Taipei suburb. The stimuli to the senses was significant, but nothing would leave a more lasting impression than the sound and sight of a Chinese opera being performed on an outdoor stage. Performers were in full costume and makeup and the musicians were playing instruments I'd seen only in photos. The unfamiliar movements, stage settings, and musical tonalities added to my growing sense of incomprehension. I realized how little I really knew. The most disturbing factor was that the audience knew exactly what was going on; they knew when to applaud and when a 'star' was doing something significant, and conversely, when action was slow and it was acceptable to talk. The very fact that I knew absolutely nothing about this broad spectacle drove me to unfold a mystery.*

*As I made my way to the Chinese Opera House in downtown Taipei twice each week, studying Mandarin and various Chinese musical instruments, a second realization came to me. Many of the students at Taipei American School knew little about the cultural gold mine that was around them daily. Often they would go from school to the American Club to home, rarely experiencing the rich culture of their host country. This is not surprising when one examines the history of music education in North American curricula, where students learn predominantly the music, history, and techniques of European composers, Western notation, and Western harmonic foundation.*

The above scenario was not uncommon. At that time, diversity in curricula, and specifically in music programs, barely existed. Surprisingly, as far back as 1967, the Tanglewood Symposium had brought to light the need for more inclusion of culturally diverse studies in schools in a lengthy document, recognizing that, "Programs of teacher education must be expanded and improved to provide music teachers who are specially equipped to teach high school courses in the history and

literature of music, courses in the humanities and related arts” (Hoffer, 2009, p. 76). Five years later, a special issue of *Music Educators Journal* entitled *Music in World Cultures*, was published. Two years following this publication, the editor of *downbeat* magazine wrote an article entitled *The First Chorus* in which he stated, “Consider this a first call for a Constituent Assembly to consider the promulgation of a ‘Music Bill of Rights’”, and the editor listed a number of items, including the following: “Requirements for a music teacher’s certificate shall include demonstrated ability in the following areas: instrumental and vocal world music (Western, Eastern, African, American)...” (Suber, 1974, in Merriam, 1975, p. 166).

It is surprising that the notion of culturally diverse music in education had emerged in the late 1960s, but its development displayed little progress even by the 1980s. What were the challenges? What was needed to change theory into practice?

*In 1985, I was hired to teach general music and concert band at Colegio Karl C. Parrish, an International school grades K-9 on the northern coast of Colombia, South America. The materials available were American publications and the curricular expectations at the school were identical to those written in the average North American curricular guidelines. There was no expectation to incorporate any of the host country’s music into the International school program; however (and ironically), most of the students were Colombian and the local music was an important part of many of their lives. After my experiences in Taiwan I knew there was much to be learned from the local community. Outside of work I studied Cumbia drumming and dance, Spanish language, and Spanish pop music. Although I incorporated some of this into the school music program, it was entwined into a Western-based curriculum. Again, I was left wondering how so much music could be occurring in a host country, yet not be recognized as something to be included in the school music curriculum.*

*Upon arriving in Syria (Damascus Community School) in 1987, my vision of a general music program and the possibilities for diversity was starting to take shape. It was also becoming clear that enthusiasm, confidence, flexibility, an open mind, positive attitude, determination, and expertise were key characteristics in making a teacher and a program successful. (Wiggins, T., 1992, p. 25; Swanwick, 1999, p. 44; Campbell, 2004, p. 237; Wiggins, J., 2001; Schippers, 2010, p. 52). As I had discovered at other International schools, materials for teaching music were teacher and student editions of Western-based textbooks. For the culturally diverse*

*component of the program I used all of my own resources. Students made a Chinese lion dance costume out of a cardboard box and used whatever drums and cymbals we had available for the percussion accompaniment. Cumbia music was played on the two traditional Cumbia drums I owned plus any available drums. Performances of different cultural musics/dances took place during common recess times in the courtyard of the school. As students gained skill and confidence, these ‘courtyard concerts’ became popular. Determined to incorporate more local music into the program, I studied the Arabic oud and played in an Arabic music ensemble, and learned doumbek rhythms and the dances that these rhythms accompany. This armed me with enough confidence to actually teach components of the genre to students in the school.*

*From my observations, the few music teachers who strived toward cultural diversity in the late 1980s were dependent almost entirely upon their own experiences and resources. The benefits of involving students in musics from around the world were significant. For instance, I observed students proudly sharing their newly acquired knowledge of local host culture(s) as well as making connections between their own music and the music of the genres about which they were learning. These benefits encouraged me to keep searching for learning opportunities in order to become competent in non-Western music genres.*

Although living overseas restricted access to published teaching resources, it forced educators to seek out first hand musical encounters. As recognized by Hood (1982), being able to make music by singing and playing instruments of a different culture in their local settings are paramount experiences (Hood, 1982). This is not to say that nothing in this time frame was available to teachers in North America. What had been mainly theoretical leading up to the 1990s began to take practical shape. The University of Toronto held a series of workshops in 1989 where Timothy Rice and Bruce McGregor attempted to bring together Toronto-based music teachers with musicians representing some of the area’s ethnic traditions. Their goals were to:

- 1) Share musical experiences, wherein teachers participated fully.
- 2) Allow teachers to try different methods of teaching (culture specific).
- 3) Have teachers interact with culture bearers.
- 4) Move ethnic music from “exotic” to the realm of familiar and participatory (Shand & Rice, 1989, p. v).

The 1990 Washington Symposium on Multicultural Approaches to Music

Education (co-sponsored by MENC, now the National Association for Music Education [NAfME], the Society for Ethnomusicology, and the Smithsonian Institution) constructed a series of seven resolutions addressing the issue of multiculturalism in music education. The emphasis on, and inclusion of, teacher training, curriculum, pedagogy, age range, contextual breadth, and genre-specific practices and transmission methodologies conjure an almost utopian declaration in its comprehensiveness. In theory, the recommendations were magnificent. However, could they be attained in practice? American educators and ethnomusicologists were asserting that music teachers should be "...enlightened as to the diversity of musical expressions that could be learned and taught..." (Campbell & Schippers, 2012, p. 89). Universities in the United States were melding ethnomusicology into their methods courses (Campbell & Schippers, 2012, p. 90), yet the implementation and practice in schools had not surfaced beyond a few notable institutions. This raises the question: what hindered its growth?

*I moved to Kuala Lumpur, Malaysia, in 1991 to teach music at the International School of Kuala Lumpur (ISKL). Malaysia's combination of Chinese, Indian, and Malay cultures lent itself to much exploration, learning, and integration into the curriculum. Professionals in Chinese opera, Chinese lion dance, and the playing of Chinese instruments were accessible and happy to share their expertise. I spent many hours speaking with and photographing Chinese opera performers as they donned their elaborate costumes and applied layers of precise makeup before performing. The opera musicians were equally as welcoming and equally as patient as I observed and asked questions, still trying to unfold the mysteries of the art. Lion dance troupes (stemming from martial arts troupes) allowed me to observe and participate in rehearsals as they prepared for performances. Although my formal training had been in classical guitar and Western concert band wind instruments, I was an avid percussion player and delighted to be able to learn techniques and patterns on the large Chinese drum, cymbals, and gongs, which accompanied the dance. During this time, I pursued learning more about Indian music as well, my curiosity landing me at the Temple of Fine Arts. This well-established community center hosted performances and offered classes in music (vocal and instrumental) and dance. I was able to find a sitar teacher who tolerated my very non-Indian background with enthusiasm and encouragement, introducing me to the complexities of the music. As for the Malay community, they mirrored the same welcoming*

*sentiments, as my colleagues (who had become committed to learning the diverse musicalities as well) and I absorbed all we could during gamelan lessons and komping sessions. We were tenacious, searching out the vocal style of dikir barat and any other local musics we could add to our teaching repertoire. Excursions to Medan, Indonesia (with students) to a one week 'music camp' provided us with instruction in Javanese and Balinese gamelan (including dance), gordeng sembilan, and angklung ensembles, learning side by side with our students. Further travel to surrounding environs extended my learning in the music of Bali, Lombok, Thailand, Vietnam, the Philippines, and Borneo. It became a customary series of events in my travels: reach a destination, find its local musicians, learn as much as I could in my time with them, purchase local instruments, and figure out the best ways to involve students in what I'd learned.*

*These rich cultural experiences provided me with an invaluable continuing education. Being immersed in different learning environments forced me to adapt and appreciate that my system of teaching was not necessarily the 'only' method of transmission. This extended into the school domain, as I continued to involve students in learning from what I had learned. Though I had initially relied on the music of cultures with which I was most familiar (Chinese lion dance, Chinese opera, Cumbia music and dance, and the doumbek with accompanying debke dance), the palette of choices had grown, and the music program was becoming truly 'diverse.' Students were soon performing music from areas of North and Southeast Asia, South America, West Africa, and the Middle East. The Western portion of the music program was still evident in the presence of a concert band and various Western-based curricular activities, but there was not a dominant geographical representation, per se. The school became recognized for its diverse approach to the arts: art and music teachers working at ISKL at the time were contracted to co-author a curriculum guide based on the diverse musical and visual arts spectrum being delivered. The school administration supported the program, purchasing instruments (Malay gamelan, bamboo instruments, percussion sets), developing teaching supplements, and providing funds for guest artists. When traditional instruments were not available, we used substitutions. The three music teachers working at ISKL at the time drove the program predominantly, committed to culturally diverse experiences for children.*

Concurrently, the face of the average North American classroom had changed: with a constant influx of immigrants to North American countries, classrooms

included students from north and south Asia, Africa, the Middle East, and South America. Philosophically, the push was to educate teachers to accommodate the growing diversity (Shand & Rice, 1989, p. v). But, in an atmosphere of Western music dominance, how were teachers to gain expertise when relatively little was offered to them? In practice, teachers appeared to come up with a number of reasons for maintaining their status quo (Campbell & Schippers, 2012, p. 90; Wu, 2012, p. 311). Although lack of training could still be a valid reason for resisting teaching world musics, professional development opportunities were increasing, if a person investigated.

*I attended a weeklong summer workshop on music of many cultures hosted by Pacific Lutheran University (Tacoma, Washington). Upon meeting the instructor and listening to her experiences, I felt as if I had finally found someone who had forged a similar path, though a decade earlier than I had. This was the first collegial validation I had encountered after years of incorporating the world's musics into my classes. So impressed I had come upon a university which supported such a program, I began a master's degree there the following summer. The faculty considered 'Chinese Opera in the Classroom' as a viable culminating project, and the Arabic oud as an acceptable instrument upon which to fulfill my performance component. This was driven mainly by the vision of three professors at the university, who were themselves convinced diversity in music education was the direction of the future, and who convinced the department that my work displayed a valid educational exemplar. The school continued to expand in its multicultural music education program, welcoming progressive ideas and supporting contemporary educational pursuits.*

Teaching World Music (TWM) held its second conference in 1992 in Basel, Switzerland, involving professors, music teachers, performers, administrators, and event organizers from around the world interested in diversity in music education. (This conference and group of specialists in the field grew into what is now an informal network known as "Cultural Diversity in Music Education" or CDIME). Discussions around methodologies, formal versus informal instruction, funding, and materials were at the fore. The 1994 International School for Music Education (ISME) conference in Tampa, Florida reflected the impetus toward cultural diversity in music programs, including a remarkable combination of educators, performers from around the world, and ethnomusicologists. This was a venue for some of the more influential scholars in the field; however, a consolidated body had not yet

formed and teachers still faced challenges around finding reliable resources, materials, specialists, and instructional training.

*I returned to Malaysia convinced that if one wanted to pursue information and/or experience in music cultures, it was still an independent task (Campbell & Schippers, 2012, p. 90). I continued my music studies in Kuala Lumpur, and when at home in Calgary in the summers, studied djembe drumming with a master from Senegal. This was my first experience in studying a musical genre outside of its local setting. It brought to light the potential wealth of resources waiting to be untapped if one just looked a little further (Campbell, 2004).*

By the mid-1990s, textbook companies and music publishing houses had caught onto the market value of world music inclusion in their publications. Books, school textbook series, CDs, websites, as well as privately published guides were plentiful (Wade, 2004). Teachers were now faced with weeding through a plethora of materials, somewhat blind to what were the most reliable publications. For every resource that paid careful attention to authenticity, context, cultural morality, values, instrumentation, and techniques, there was another that minimalized the integrity of the style. Fear of misrepresenting musical genres deterred teachers from including them; (this deterrent articulated by Campbell & Schippers, 2012, p. 93). Those strictly adhering to musical tradition struggled with the threat of ‘Westernization’ and change of distinct musical genres.

*With ten years of culturally diverse music teaching experience, I began giving workshops at conferences. Scholars continued to write about the necessity of cultural diversity in education. The number of teachers eager to learn how to approach the inclusion of culturally diverse music was small but growing. I ran clinics outlining how to teach young learners different musical genres and lead seminars on how to integrate culturally diverse music into the curriculum. However, the number of educators attending conferences and the number actually implementing diverse cultures in their classrooms showed a large discrepancy.*

In 1997, Hood wrote:

Late in the twentieth century, no serious musician of whatever professional commitment can any longer afford to remain ignorant of the music, for example, of China...or Korea and Japan, which it strongly influenced. As we near the 21<sup>st</sup> century, an admission of ignorance of the primary cultural features (and music is one of them) of India, Southeast Asia, the North and South American continents is an embarrassing confession for anyone claiming to be educated ( p. 107).

This was perhaps an audacious statement to make, but it was true.

*In 1996, I moved to Singapore to teach elementary music and beginning string instruments at Singapore American School. In a school very receptive to culturally diverse studies, the elementary music department flourished. A world drum group started, the school bought Indonesian gamelan instruments, funds were provided for many resource materials, and guest artists were brought in. Colleagues in the music department placed themselves out of their comfort zones, searching out resources, collaborating on their own learning, and developing meaningful, in-depth music playing experiences for the students (Cain, 2005, p. 104). The teaching environment provided for much experimentation and development of best practices. I developed two curriculum scaffold prototypes, which I used often in workshops and seminars. The question persisted: If this were happening so regularly in one school, what was holding back other schools? Academics were advising ‘culturally wide’ ranges of music, but why was it so isolated in practice?*

Schippers describes how “...our systems of training teachers, the virtual absence of in-service and life-long learning provisions, and the built-in conservatism of most national curricula, state guidelines, school programs, pedagogies and teaching materials are not conducive to change” (2010, p. 128). 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).

The events that occurred September 11, 2001 precipitated a significant step backward for culturally inclusive diversity in the United States. Where acceptance/tolerance had reached a level perhaps not seen before, the terrorist event threw the country into unnecessary, manufactured xenophobia (Loewen, 2007). Although the idea of embracing the world’s cultures through music suffered in America, the effects were not felt as profoundly in South East Asia, and specifically, at International schools. More than ever, the multi-ethnic classroom became a venue for teaching cultural understanding, tolerance, and sensitivity (Woodford, 2005, p. 76). The 9/11 event seemed to intensify the need to differentiate between the few ‘bad’ Islamist groups and the millions of good, decent Muslims.

Johnson, an American school administrator, made the observation in 2004 that –

Music educators have been criticized for their collective unwillingness to

adjust to these changes. This intransigence is reflected in music programs that are seen by many as being out of step with today's students...music educators have been accused of having little or no interest in the out-of-school musical lives of students and the cultures that define them. Although several factors contribute to this perceived conundrum, the dominance of the Western classical tradition in music education accounts in part for this state of affairs (p. 129).

In 2005 came the onset of YouTube, and suddenly the whole world was available within seconds. There was no difficulty in finding examples of a plethora of indigenous musics. The challenge of quality remained; which recordings were better than others? The need to hunt for and spend money on videos and CDs had vanished, along with the time required to seek out and order recorded materials.

*In 2003 I began teaching world music and strings at the American School of The Hague (The Netherlands) and was initially using many of my own resources. As the world music program developed, the school began purchasing instruments and facilitating hands-on learning about music from many diverse cultures (gamelan, samba, Middle Eastern styles, West Africa, Ireland, South East Asia). Interest in the program from outside schools was growing and teachers visited the American School of The Hague to learn more about the program. Still frustrating was the occasional description of the program including words like distinct and unconventional. This was the new millennium, but progress seemed to be years behind.*

In 2008, discussions at conferences like CDIME had shifted from authentic “correctness” to natural change, following trends that had been emerging in ethnomusicology since the 1990s. Participants examined how indigenous musics themselves were changing, and how musicians (Western and indigenous) were experimenting with sounds, technology, interculturalism, and fusion. It was now acceptable to include variety in musical interpretation and reinvention, and to include these in teaching environments. This freed the music teacher from fears connected with authenticity, ‘correct’ examples, and potential misrepresentation (Wade 2004, p. 16). This prompted the question: Would this freedom propel more music teachers into including culturally diverse music in their programs?

*After 26 years teaching in private International schools, I began my first experience teaching in public schools in 2009. Calgary, Alberta (Canada) is a city with schools filled with almost 30% visible minorities, mostly from the Philippines, India, and China (Statistics Canada, 2010). Surprisingly, the inclusion of culturally*

*diverse music remains deficient. Of any non-Western music being taught, West African drumming is the most popular as it is easy to find instruction and instruments. Ask most students if they have studied any music outside of Western band, choir, or English songs, and the answer is, "No." Yet I have found that one need spend only a short time investigating to find culturally diverse resources in the city itself.*

Anderson and Campbell posited that resources are still not developing fast enough, nor are they broad or global in scope: "...music teachers have been left largely to their own imaginative devices, to their own extended efforts to design lessons from random resources, and to summers spent reading scholarly writings on the music traditions of unfamiliar cultures" (2010, p. viii). The availability of such resources has certainly improved over the past five years, but it is not clear whether this increase in resources has made a difference to engaged practice with teachers accessing these resources and implementing them.

*Working at conferences across the province of Alberta, Canada, I have witnessed a growing number of teachers delighted with the opportunity to learn more about teaching non-Western music genres. They are enthusiastic, willing to take risks, and not afraid to make mistakes. They seem comfortable in knowing that even though they cannot recreate the entire context, their students will be involved in meaningful musical experiences (Omolo-Ongati, 2005, p. 66).*

However, when looking at the number of schools and teachers in the city of Calgary alone, it is curious that this number of teachers represents a small percentage. Patricia Shehan Campbell, at a CDIME conference in 2012, remarked, teachers are "...holding firm to the manner in which they have been taught." The inclusion of world music in education is certainly supported in theory, but seems to break down when it comes to practice. Schippers describes work done by Cain (2011), who presents this issue as an inverse pyramid, "...with a wealth of research at the top, a solid amount of policy next, awareness in teacher training much less already, and visionary practice in the classroom still very elementary" (2010, p. 128). I am left wondering what is needed to bridge this clear gap between research and actual practice, and specifically, what is needed to assist educators in taking the steps required to bridge the gap.

*Over the course of 30 years of teaching a culturally diversified music curriculum in overseas schools and Canadian public schools, I have encountered many diverse student populations and communities. Although it may have taken time*

*and some convincing, each school and community has embraced the program I have implemented – learning about, and engaging in, music activities that span many regions of the globe. In each location, I have found culture bearers ready and willing to share their experience and knowledge. I have found musicians living far from their homelands, teaching interested learners to play instruments and sing songs of their home traditions, and discovering other educators working creatively with music from other cultures; however, I wonder why not all teachers are including music from diverse cultures with the amount of research and resources available. This question is echoed strongly in the literature.*

Nettl urges music educators to –

...lead students to an understanding of music as a world-wide and varied phenomenon which will help them to comprehend all kinds of music and provide an entry into understanding other things about the world's cultures; and to help members of all societies understand their own music, however defined” (1992, p. 6).

Nettl's emphasis was not on solving political and social problems, but “...because these musics are there, and studying them will immeasurably broaden both our musical and our cultural understanding” (1992, p. 6). Nettl concluded by stating, “To say that it can't be done or is not worth great effort, and even some sacrifice of older canonic traditions, would be to neglect the full implications of the title of 'music teacher' or 'music educator'” (1992, p. 6). Hood is even more explicit (above, page 7) when he describes ignorance of diverse cultural features as an “...embarrassing confession for anyone claiming to be educated (1995, p. 107).

*Yet, with enthusiasm from my students and school communities worldwide, I am still being introduced as someone who is implementing 'unique' and 'exotic' musical genres into music programs. This leads me to wonder why this is considered uncommon and/or unusual, especially in today's ethnically diverse classrooms. In addition, while some teachers hold a fearful attitude toward implementing cultural diversity in their music classes, others exhibit the drive to face change and challenges. What inhibits teachers, and conversely, what inspires those ready to make changes and take risks?*

Grimmett is one of many to emphasize the central role of the teacher:

My point here is that the work of teaching takes on significance when teachers go beyond teaching mere subject matter content to recognize the significance they achieve when they use that content to introduce students to the richness

of the world in all its aspects. The significance of such work is that teachers are opening up students' eyes to an enlarged vista of the world, which suddenly becomes a very exciting place for them. And it becomes exciting because their teachers have infused their work with value, passion, and purpose; which teachers tend to do when they have educational leaders who know how to encourage such as approach (2015, p. 118).

Similarly, Ilari et al. observe that, "...while a multicultural music education experience may lead to cultural understanding and positive attitudes toward others, this depends on a number of factors, including teachers' attitude and teaching approach" (2013, p. 210).

Authors such as Nettle (1992), Ilari et al. (2013), Volk (1998), and Hood (1995) seem to be of one mind: it does not matter how steeped in philosophical knowledge the teacher is, how clear he or she is on methodologies, how organized the scope and sequence of lessons, how abundant the resources, or the availability of equipment and materials—ultimately, it is about what happens in the classroom. If the teacher does not exhibit interest, enthusiasm, and passion for the subject (in this case, diverse music), knowledge and skills of the subject matter, or investment in the students and curriculum, odds are that programs will falter. Sobel and Taylor profess this more explicitly, relating to teachers' character traits, knowledge, activities, methods, expectations, and relationship with students in the following:

The teacher is certainly pivotal to all that occurs in the classroom from what is taught, how it is taught, and what is expected. Teachers' knowledge and character influence each of the above along with how the classroom is managed. All of these contribute towards how students react to their teacher (2011, p. 98).

In addition, Volk writes that diversity *depends* on teachers: "Multicultural music education cannot happen unless the individual music educators in classrooms all around the country make it happen" (1998, p. 190). This perspective is echoed further in the College of Music Society's 2014 manifesto, which stresses the need for music educators to receive training in culturally diverse music at the pre-service level, as indicated in the following:

...in a global society, students must experience, through study *and* direct participation, music of diverse cultures, generations, and social contexts, and that the primary focus for cultivation of a genuine, cross-cultural musical and social awareness is the infusion of diverse influences in the creative artistic voice (Campbell et al., p. 2).

The document even expresses the belief that it is unethical to *not* include culturally diverse music in education in the social, cultural, and demographic realities of the 21<sup>st</sup> century.

Emerging from the above reflections is the concept that inclusion of cultural diversity in music education not only requires commitment from teachers, it demands that teachers consider rethinking their methods, approaches, and beliefs. Schippers outlines three approaches to new learning environments. First, the teacher maintains the way of teaching that he or she has personally experienced, often in the context or culture of origin. Second, the teacher completely assumes the style of teaching of the host environment. Third, the teacher adopts a mix of the two traditions of teaching, and possibly adds new elements inspired by others. Schippers recognizes the intelligent music teacher assesses the profile of his or her students, weighs the students' ambitions and possibilities for engagement, and proceeds accordingly (2010, p. 100).

In short, looking at my own experience and the development of culturally diverse music education over the past 30 years, the over-arching question appears not to be why, when, or what, but rather *how*. Educators are still faced with the essential challenge of practice and how best to engage students in culturally diverse music. Based on the above, the crux of this matter seems to lie in attitudes and attributes of teachers and their engagement with music and cultures. That will be the focus of this dissertation.

## **Chapter 2. Research Questions and Approach**

### **Research questions**

Based on the rationale as sketched out in the previous chapter, my main research question to be examined can be formulated as follows:

What are the key attitudes and attributes of music teachers aiming to realize engaged practices of culturally diverse music education in North American K-12 classrooms?

This leads to the following sub-questions:

1. What has been the discourse regarding teacher attitudes and attributes, aims, methodologies and pedagogies in culturally diverse music education over the past fifty years?
2. What are the aims of teachers implementing culturally diverse music programs and what are the obstacles they face?
3. What are some of the current practices, methodologies, pedagogies, and considerations perceived to be conducive to engaged practice in culturally diverse music education?
4. Which teacher attitudes and attributes can be identified as conducive toward the facilitation of student engagement with cultural diversity in the music classroom, and which are less so?

### **Approach and methodology**

For this research I used a fairly straightforward methodology: literature review, survey, semi-structured interviews, observation of teachers in practice, examination of my own practice (through reflection and video footage), and a brief autoethnography to underpin the rationale of the research and position myself in the field. I then coded these data in order to analyze them and attain an overall understanding of key attitudes and attributes for music teachers aiming to realize engaged practices of culturally diverse music education in North American K-12 classrooms.

I have made a deliberate choice not to follow the classic IMRAD structure (introduction, methods, results, and discussion), as the thesis as a whole covers a large amount of key and related material. Initial material is analyzed, examined, and discussed, then integrated with critically related issues through further analysis and triangulation. This requires a succinct order that guides the reader through an introduction, description of methodology, literature review, followed by the

development of 1) aims and objectives (and how they were derived from my own experience, the survey, and the literature review), 2) teacher practice (including my own practice), scholarly perspectives, and survey results in relation to these aims and objectives 3) resulting emerging themes of teacher attitudes and attributes, and 4) triangulation of aims and objectives, teacher practice, and teacher attitudes and attributes, to culminate in a concise table.

It is clear that I am placing the teacher central, as opposed to the learner or the materials. I am aware that “[R]ecent trends in pedagogical approaches have resulted in a paradigm shift towards learning and learner-centered education” (Chehore & Scholtz, 2008, p. 145). I have deliberately chosen to approach from the perspective of teacher attitudes and attributes; if a teacher knows his or her craft, has sensitivity to student engagement, and can sense the most effective educational approach, he or she is probably able to choose the right material and activities, and thus involve students in active, vibrant, and engaged learning. Teachers should be prepared “...to lend support to students as they learn their skills through ‘learner-centred’ education” (Sheldon, 2004, p. 225).

Relating this to music education, there is a shift from what educators *think* would be best for their students (skills, tasks) to a focus on what learners *need*. Cultural diversity is not necessarily at the forefront of a learner’s mind; there is a skill a teacher has to have in order to awaken interest in the subject, specifically, in cultural and musical diversity. Most teachers pursuing the inclusion of diverse musical genres share the belief that it is beneficial for students to experience cultural diversity as part of their learning process. Because I have observed music teachers practicing different approaches to diversity, and have been teaching culturally diverse music myself for more than thirty years, I am interested in what attitudes and attributes generate the most effective, engaging learning experiences for students. Therefore, while underpinning this research is the learner, the process involves observation of what the teacher does to engage students and how students react to the teacher in an ongoing dynamic process. As Fullan recognizes, “The key to system-wide success is to situate the energy of educators and students as the central driving force” (2011, p. 1).

Bresler and Stake list observation, emphasis on interpretation of both the participants and the writer, a contextual description of people and events, and validation of information through triangulation as important strategies for inquiry (2006). Seeberg outlines similar strategies, but also includes participation,

interviewing (in-depth ethnographic, key-informant, elite, and focus group), films (videos, photographs), kinesics (body language), unobtrusive methods, questionnaires, and surveys (2012). These approaches and strategies resonate with the approach taken in this research (diversity of options and openness to contextual variables), and may prove productive toward examining learning for the purpose of improving practice.

Barrett challenges current teacher evaluation practices: "...much current dialogue about teacher quality seems to lack depth and dimension, focusing on...observable behaviors in the classroom and teachers' impact on students' test scores" (2011, p. 1). She explains that American government standardized tests, upon which many school districts base their rating of schools, do not include any achievement ratings in areas of the arts. However, music teachers themselves are frequently evaluating their (our) teaching and methods, becoming "...introspective as we consider how we can hone our skills in communicating to children the many ways in which they can follow our lead and reap the joys that come from developing their musical selves" (Campbell, 1998, p. 222). Building on this, Barrett comments, "Our conversations often center on a related yet even more complex, and perhaps more idiosyncratic, concept of teacher excellence" (2011, p. 1).

What, then, are these ideas of excellence that depict 'quality' in music teaching, and specifically, attitudes and attributes that promote effective and engaged culturally diverse music teaching? As Volk articulates, "Regardless of methods or materials, the teacher is the factor that makes a difference in the classroom" (1998, p. 190). Therefore, in order to map teacher attitudes and attributes in relation to cultural diversity in the classroom, over the next several pages I will briefly discuss the seven elements of my methodology, as follows:

1. literature review
2. survey
3. observation of teachers in practice
4. semi-structured interviews
5. autoethnography
6. examination of my own practice
7. analysis and triangulation.

In this section, I will also include comments on terminology and a note about ethical clearance.

### **Literature review**

With a focus on the role of the teacher in engaged practice in cultural diversity in music education, I began my research reviewing knowledge and ideas of leading scholars and researchers. I consulted over 300 sources specific to culturally diverse music in education. At the core of these were sources that held immediate relevancy to my research (features, issues, approaches, and methods of engaged practice, as well as priorities, aims, and perceptions of engaged practice), followed by sources that were more tangentially related to my research (examining interdisciplinarity, environment, narrative, drama, and role-play), and finally, sources that also aligned with my research (cultural diversity in music education as a means toward awareness and appreciation of culture, broadening of curriculum, and expansion of methodologies). I examined, analyzed, and synthesized past and current thought, identifying strengths and weaknesses in the field, and areas of tension and gaps in research, while isolating key themes.

### **Survey**

An online survey with Survey Monkey was used to gain knowledge about culturally diverse teaching approaches from a more general perspective. Surveys were delivered electronically to approximately 180 teachers in public schools, separate schools, and overseas International schools, and took from ten to twenty minutes to complete.

Survey questions were derived from my own experience and insights as described in Chapter 1, along with findings from the literature review, and were aimed at obtaining a sense of teachers' attitudes and practices regarding cultural diversity in their music programs. A Likert scale was used for questions based on frequency and numerical amounts, checklists for questions in which more than one answer was possible, and open ended questions to gain a sense of teachers' personal perspectives and practices. This mixture of question types provided efficient gathering of statistical information (teacher and student ages, years teaching, class sizes, frequency of music classes, etc.), the opportunity for respondents to provide program information through a comprehensive lens (checklists), and for respondents to describe practice and programming in detail (open ended questions). Options on checklists were derived from findings from the literature review, discussions with music teachers over the past twenty years, and from my own experience. Throughout

the survey I implemented alternate form reliability, using differently worded questions to gather information about similar attitudes, approaches, and methodologies. With response bias in mind, I aimed to tailor each question as neutrally as possible. Although consistency checks were not extensive, six questions asked for similar information from different points of view (rephrasing) and response options were mixed up throughout the survey (Likert scale, open-ended, checklists). To validate questions, I had teachers who understand the topic read through the survey while making notes. These teachers also acted as a pilot group, and identified one question that required a change in terminology (question 15: “multicultural” replaced “traditional”). Teachers participating in observations and interviews did not complete the survey: the questions asked in the survey were similar to those asked during interviews.

In total, 102 teachers responded, but some chose to omit some questions (survey results include an indication of how many chose to omit – reflected in Chapters 5 and 6). This sampling of respondents represented a fairly broad and therefore relatively accurate representation of a teaching population: approximately 85% from schools in Alberta, with approximately 15% representing International schools, an age range from approximately 23 to 65 years, and a gender balance of 88% female, 12% male. The largest number of respondents teaches general music grades K-6 (78%), the next largest group being choir (40%), and the remainder teaching concert band (26%), jazz band (17%), strings (1%), and International Baccalaureate (IB) music (1%). With regards to the final data, it is not surprising that most respondents teach grades K-6. In most curricular guides for these grade levels, ‘general music’ is offered and therefore the curriculum is more open to diversity of musical choices. In grade seven, many schools narrow musical choices to concert band and/or choir.

### **Observations of teachers in practice**

In order to get a sense of how teachers were engaging students in culturally diverse music activities, I conducted classroom observations with sixteen teachers. Each observation lasted between forty-five and seventy-five minutes. Fourteen participating teachers informed me when they were going to be conducting activities with specific focus on culturally diverse musical genres. These teachers I observed once each. Two teachers shared their schedules and extended an open invitation to

visit when I had the time. I observed one of these teachers, whose classes are based on Guinean drumming, on three occasions, and a choir teacher twice. Prior to observations, I informed teachers that I would be taking notes at the back of the class, and that my interest was in how teachers are engaging students in culturally diverse musical activities.

I followed the approach advocated by Bresler & Stake, who suggest, “When assuming the more common non-participant role, the researcher observes ordinary activities and habitat, the people, the exercise of authority and responsibility, the expression of intent, the productivity, and especially the milieu” (2006, p. 294). I was also guided by Phelps et al. wherein observation of the instructor’s teaching environment, practices, approach, and resulting experience for the students offered a clearer picture of which methods engage students and involve them in the musical experience (1993, pp. 162-163). With this advice in mind, I tailored my approach to that of a non-participant observer, recording the physical environment, class size, and age level, paying particular attention to the teacher’s intent and how this played out during the lesson with regards to instructions, student activity, and outcomes. I wished to cause as little interference or distraction in the classroom as possible, as it was important to observe the teaching/learning phenomenon in its organic setting. This point is illuminated by Bresler and Stake, who maintain that, “The qualitative researcher seeks to be unobtrusive, knowing that the more attention is drawn to the study, the more posturing there will be and less ordinary activity available for observation” (2006, p. 297). Taking this into account, in each observational setting I chose an area on the side or back of the teaching space, taking notes and getting a sense of what was happening between the teacher and students in each particular learning situation. Bresler and Stake also propose that, “Extensive use of observation in natural settings with little intervention encourages us to discern the complexity of music education” (2006, p. 291). Shuttleworth advises, “Observational research often has no clearly defined research problem, and questions may arise during the course of the study. For example, a researcher may simply notice unusual behavior and ask, ‘What is happening?’ or ‘Why?’” (2008, n.p., “Observational Research Methods”). Shuttleworth also posits that this opens the door for more probing. Although I did have my research questions in mind, during the observational process I was aware of remaining open to any unexpected occurrence and sought to understand each practice as thoroughly as possible. Overall, I felt that using these unobtrusive observational

techniques allowed for a more natural unfolding of events in each classroom.

Although I had an idea of what engaged teaching looks like in my own classroom, the standouts I observed and recorded were not preconceived. This required I maintain a level of detachment when researching and viewing the data, while at the same time being aware my personal viewpoints and how these may influence my perspective. My goal to remain open and without preconceptions was evidenced in my choice to accept and use criticism from participants to further develop my research and my practice. Part of the purpose of the research was to discover new ideas to improve my own practice.

During the data gathering process, interviews were conducted following observations where possible. Due to busy schedules of both participants and myself, some interviews were done prior to observations, and sometimes interviews occurred on different days. One participant requested she be interviewed but not observed. In an article examining teacher assessment, Barrett states, “Quality in music teaching is a complex and sophisticated notion not easily captured by platitudes and checklists” (2011, p. 1). In the culturally diverse music classroom the teacher’s skill, knowledge, enthusiasm, empathy, patience, intuitiveness, confidence, and approach affect the overall experience for students, and thus their level of engagement and learning. These attributes are fairly similar across the board; however, there is a noticeable lack of recognition of attitudes and attributes required for change, adaptation, and transformation. I used methods of observation and semi-structured interviews to gauge which of these attitudes and attributes result not only in student engagement, but also in developing engaged practice in culturally diverse music.

### **Semi-structured interviews**

I chose to use semi-structured interviews with teachers and students, beginning with more focused questions, and moving to questions that would encourage elaboration from the interviewee’s point of view. Bresler and Stake state, “Semistructured interviews, with topics or questions predetermined, allow latitude for probing and following the interviewee’s sense of what is important” (2006, p. 291). Utilizing this approach afforded me the freedom to add additional questions based on the interviewees’ responses. I used more focused questions at the beginning, and after a rapport was established, moved to open-ended questions that allowed the educators to articulate in more detail their experiences. These conversations lent themselves to

the divulging of information that may not otherwise have been shared.

I have identified participating teachers by their first names (and initial of last names in cases where first names were identical), with one teacher preferring an alias ('Michayla'). They were recruited for this research through: (a) approved school board email announcements; (b) my own personal network of colleagues; and, (c) requests announced to teachers attending my workshops. The participating teachers represent an age bracket of 30 to 65 years, an even gender balance (nine male, eight female), and all with at least five years of teaching experience. Schools at which they were teaching range from affluent to low socioeconomic background. Like myself, the vast majority of the participants received Western music training in post-secondary institutions. Ten teachers are working in schools in Canada, with the remaining seven employed in International schools. It is important to point out that the teachers participating in this research are by no means representative of music teachers in Canada, International schools, or anywhere else. Hence, they have all emphatically *chosen* to engage with bringing culturally diverse music to their programs, and cannot be considered a representative sample of music teachers at large. (See Table 1 on next page).

Andie	Canadian, female, age 35-40, teaches Guinean drumming and humanities grades 7-9 in a school in a low income, fragmented family neighborhood. Learned to play djembe in her home town in Canada, then travelled twice to Guinea to study further.
Bruce A	Canadian, male, age 40-45, teaches music K-9 in an affluent neighborhood school. Plays many instruments and frequently attends workshops to further his experiences in culturally diverse music.
Bruce H	Male, age 45-50, teaches music K-9 in an affluent neighborhood school. Originally a professional percussionist with experience in Zimbabwean marimbas and Cuban music. Has his own set of marimbas in the classroom.
Candace	Canadian, female, age 30-35, teaches choir grades 10-12 in an ethnically diverse school (45% English Language Learners). Originally a piano major, attends professional conferences to learn more about teaching diverse vocal repertoire.
Darrell	Australian, male, age 50-55, teaches strings and world music grades 5-8 in affluent overseas school. Originally a viola player, learned gamelan, erhu, and west African djembe at workshops and while living in Indonesia and Singapore.
David	Spanish, male, age 35-40, teaches concert band music technology, and film scoring grades 5-8 at affluent overseas school. Professional pianist and film scorer, accompanies choir at school.
Deborah E	Canadian, female, age 35-40, teaches music K-6 in affluent neighborhood school. Frequently attends workshops to acquire skills to teach more culturally diverse music.
Michayla	Canadian immigrant (from Hong Kong), female, age 40-45, teaches music K-6 at middle to low income school. Focuses predominantly on inquiry based learning. Frequently attends workshops to improve her skills in teaching culturally diverse music.
Deborah L	American, female, age 60-65, teaches music K-5 in affluent overseas school. Has learned many diverse styles of music through studying the music in each host country.
Gary	American, male, 60-65, teaches music technology and film scoring grades 9-12 in affluent overseas school.
Hanrich	Austrian, male, age 30-35, teaches strings 4-6 in affluent overseas school.
Jane	Canadian, female, age 50-55, teaches concert band, jazz band, and Guinean drumming grades 7-9 in charter school (arts-centered learning). Attends classes in Guinean drumming regularly.
Jim	American/Dutch, male, age 55-60, teaches concert band 5-12, jazz band, and IB music in affluent overseas school.
Kathy	American/Austrian, female, age 55-60, teaches choir grades 9-12 in affluent overseas school. Integrates broad repertoire into program.
Michael	Canadian, male, age 35-40, teaches in an alternate high school, plus runs an after school free guitar club in the city centre.
Paul	Canadian, male, age 40-45, teaches music K-6 in affluent neighborhood school. Originally professional musician (multi-instrumental), still performs at local events.
Shelley	Canadian, female, age 35-40, teaches music K-3 at affluent neighborhood school. Attends workshops to improve her skills in teaching culturally diverse music.

**Table 1** *Summary of Participating Teachers*

### **Autoethnography and examination of my own practice**

This thesis opens with an autoethnography which can be regarded as a historical reflection on my own practice of the past 35 years. In the main body of the thesis I also refer extensively to my own classroom practice to date, including approaches and issues that emerged from the literature review, the survey, and observation of my colleagues. Chang writes, “Autoethnography is an excellent instructional tool to help not only social scientists but also practitioners...gain profound understanding of self and others and function more effectively with others from diverse cultural backgrounds” (2008, p. 13). Described by Ellis and Bochner, it is “an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural” (2013, p. 133). By examining my own background and practices over the years, I hope to gain further perspective and relate my own experience to this. During the autoethnographic process, I look at my personal approach to diversity in music education and how it functions on a large-scale basis and at the same time examine how the large scale affects or relates to my practice. “In autoethnography, the subject and object of research collapse into the body/thoughts/feelings of the [auto] ethnographer located in his or her particular space and time” (Gannon, 2006, p. 306).

I included observation of my own practice in this research for the use of triangulation and grounded theory analyses (Charmaz & Liska Belgrave, 2012; Glaser and Strauss, 1967). In addition, I felt the data emerging from these observations could potentially enhance what is occurring in my own classroom. I also videotaped class sessions in which I was the teacher. Bauer and Gaskell provide guidelines for the use of video footage as a data resource, taking into account that researchers have to decide what sorts of action constitute what they consider useful, “...either in advance on theoretical grounds, or during and after the recordings on empirical and interpretive grounds” (2000, p. 7). Included in Bauer and Gaskell’s guidelines are practical and procedural issues, cautioning researchers to make sure their equipment will produce high quality sound and imaging, and warning researchers that “...the making of a video will inevitably distract your informants, at least until they get used to it” (2000, p. 8). This potential hurdle did not pose a problem: use of videotaping in my music classes for *in-class* purposes only is a common practice, whereby students present, watch, and critique their own presentations.

Videotaping my classes (quasi-action, participatory-based research) was based

on my own years of work in the field of culturally diverse music education. The focus was on Chinese music (Chinese lion dance and percussion), West African percussion, Indonesian gamelan, and Malaysian and Brazilian percussion styles. Although Bresler and Stake state this type of action research "...emphasizes the study of one's own practice, leading to possible improvement" (2006, p. 290), Cornwall and Jewkes summarize arguments against it: "...others adjudge it biased, impressionistic, and unreliable" (1995, p. 1,667). In the same article, they also legitimize the approach, based on the conviction that much depends on the researcher's choices and experience: "Similar methods can be used quite differently according to the choice methodology researchers make, which in turn is influenced as much by their attitudes as by their training" (p. 1,667). I interpreted this as a caution to researchers to be fully prepared, open minded, critical, and clear in their methodology.

### **Analysis and triangulation**

Set in an informant-driven rather than theory-driven environment, data was collected through the methods described above, in a nonintrusive, in-depth process. Because ethnographic fieldwork consists of spending time in observation of, and interaction with, a study population (Haig-Brown, 1995, p. 15), I aimed to make sense of the structures I observed and to unravel some of the intricacies. Geertz describes the ethnographer as being faced with "...a multiplicity of complex conceptual structures, many of them superimposed upon or knotted into one another" (1973, p. 10). From a predominantly ethnographic perspective, I aimed to bring clarity to the initial research question by answering the sub-questions of my research.

Initially, with the data collected, I isolated ten aims of cultural diversity in music teaching practice. These are outlined and discussed as subchapters of Chapter 5 and 6. Although each aspect overlaps and interrelates in practice, I have discussed them independently for greater clarity.

Through triangulation of themes, pattern identification, and extraction of themes, I tried to gauge what the data were saying with regard to effective practice (see following paragraph). Interviews were transcribed manually. I based my initial analysis around some key thematic ideas, which related directly to my research sub-questions. However, before applying codes (concept-driven), I recognized my preconceptions and tried to remain open to every facet of the data, following Gibbs: "We all have ideas of what we might expect to be happening and as social scientists

we are likely to have more than most as a result of our awareness of theoretical ideas and empirical research. Nevertheless one can try, as far as possible, not to start with preconceptions” (2007, p. 9).

As teacher’s transcripts were coded from interviews and observations, I developed a composite picture of each teacher. From interviews I noted their philosophies and attitudes regarding issues in teaching culturally diverse music, their own backgrounds in the field, and their ideas regarding depth versus breadth. During observations I noted how they directed activities, sustained engagement, their sensitivity to level of engagement, methods of presenting lesson activities, classroom management techniques, appropriateness of task difficulty, their enthusiasm for the subject, proficiency, ingenuity, and their choices regarding amount of context compared to amount of music making. I categorized similar patterns that emerged, identifying standouts from both interviews (attitudes and approaches) and observations (engaged practice). In addition, I identified standouts from the survey, with attention to questions regarding aims in teaching a culturally diverse program, and ideas of ‘successful moments’ (an open-ended question). Through triangulation of these standouts, the attitudes and attributes discussed in chapter 7 were derived. Although I had an idea of what engaged teaching looks like in my own classroom, the standouts that I observed were not preconceived. Part of the purpose of the research was to discover new ideas and improve my own practice.

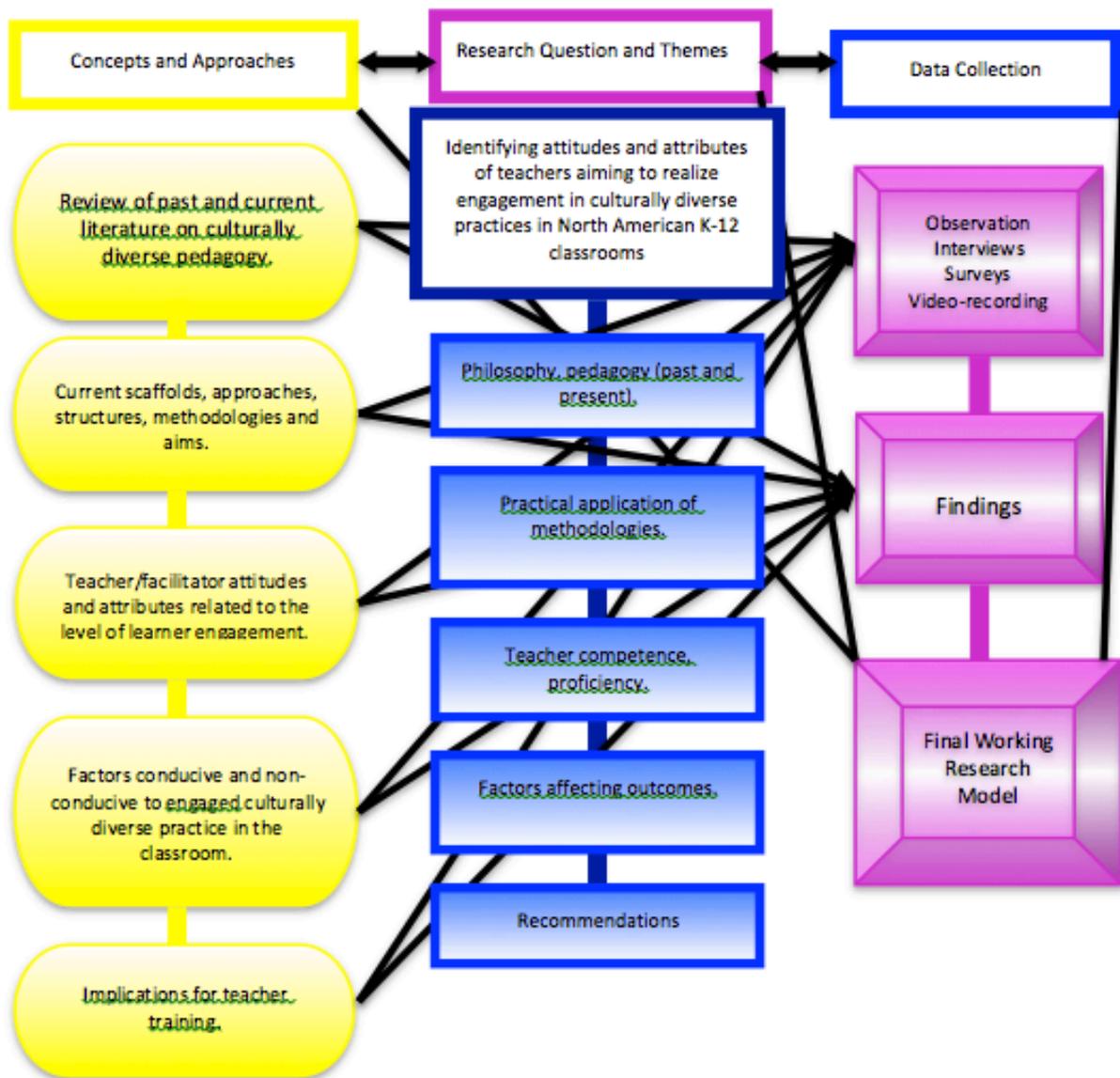
The next step in analysis was to triangulate these standout attitudes and attributes as they relate to the aims and approaches discussed in chapters 5 and 6, and key points from the literature review. Resulting from this analysis was the table at the end of chapter 7, which identifies factors conducive and non-conducive to engaged practice in a culturally diverse music program. For example, the 9<sup>th</sup> point in the table states, “Teacher seeks out opportunities to learn about diverse musical cultures in the form of lessons, courses, workshops, books”. This was derived from five sources: 1) descriptions from literature review of teachers who seek out professional development, 2) question #21 in the survey that identifies frequency of methods in which teachers learn about culturally diverse music, 3) standout points from interviews in which teachers discussed their own experiences and methods of learning diverse musical genres and their attitudes toward the importance of including diverse musical experiences, 4) responses from students interviewed regarding how their teacher

inspired them (“made it fun”) during music classes, and 5) the level of confidence and proficiency demonstrated by the teacher along with the level of musical engagement observed in classes.

For all open-ended survey responses, interview responses, and notes taken during observation, transcriptions were coded, using color highlighting (for each subheading) to identify themes and categories. These themes and categories required modification as new information was added, and as categories were conflated. As anticipated, the list of codes also required modification during analysis as new ways of cataloguing and new ideas were recognized in the text. Multiple response questions on the survey were analyzed through a multiple dichotomy, with as many columns as there were choices for answers. Percentages were derived from the number of responses in each column compared to the number of respondents. The entire analysis was carried out in a cyclical pattern, with new data collection occurring as existing data were being analyzed.

Following Chapter 5 is an examination of teacher attitudes and attributes and how these are integral to practices highlighted in Chapter 5.

My approach to the research questions is graphically represented below:



**Figure 1** Summary of Research Model

## **Terminology**

When I refer to the content of what I am doing I prefer to use the term ‘cultural diversity’ over ‘multicultural’ because it encompasses a broader, more generic understanding of diversity within co-existing societies, i.e., the existence of a variety of different societies or people of different origins, religions, music, and traditions, all living and interacting together. Survey and interview questions were crafted in 2013 when the term ‘multicultural’ was more widely used and therefore appears in this document as such.

My use of the term ‘engaged practice’ refers to the interest, curiosity, attention, optimism, and passion that students demonstrate in a learning process. Engaged practice represents the degree of student participation in meaningful learning activities, as well as the proportion of students involved in these activities.

Although ‘pedagogy’ and ‘methodology’ overlap and are often used interchangeably (Muschamp, 2012; Zheng and Davison, 2008), I refer to pedagogy as a descriptive scope and range of theories that consider the practical realities of each particular classroom, and to methodology as a prescriptive scope of theories that are assumed applicable to a wide range of teaching contexts. For example, researchers such as Zheng and Davison, define pedagogy as “...the teacher’s personal construct of teaching beliefs, attitudes, and practices that encompass all aspects of a teacher’s identity” (2008, p. 47), and methodology as “...the study of the explicit system or range of methods that are used in teaching” (2008, p. 47).

I have used the spelling of instrument names and genres in accordance with *Grove’s Online Dictionary of Music and Musicians*. If the terms I required were not included in *Grove’s*, I accessed *The Garland Encyclopedia of World Music Online*, and if not there I referred to the spelling used in the academic literature on the genre.

The working title of this research when I distributed consent forms was “‘That sounds awesome, but how do you do it?’ Translating culturally diverse practices into 21<sup>st</sup> century North American K-12 classrooms”, and appears as such in Appendices.

## **Ethical clearance**

For this project I received ethical clearance to interview, observe, and videotape teachers and students under Griffith University protocol #QCM/14/13/HREC (see Appendix B). Ethical clearance was also granted from the Calgary Board of Education and the Calgary Separate School District (ibid.).

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## Part Two: Current Thinking

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This section presents a summary of investigative reading on the topic of my research. It is organized according to components of the research sub-questions, examining classroom practice (implementation of activities in the music classroom), past and current trends in pedagogy and methodology, program aims, and teacher attributes. As I discussed in Chapter 2, I refer to pedagogy as a scope of theories of teaching and learning that take into consideration the students and the environment, and to methodology as a prescriptive scope of systems of teaching that are applicable to a wide range of contexts. In each section of the review, there are inevitable overlaps: pedagogy, methodology, and practice, although defined, are not isolated; the issues surrounding each are interrelated and interdependent.

### Chapter 3. Features of Engaged Practice

In 1992, Campbell summarized the process of music education and its relationship with cultural diversity:

The *process* of performing, composing, improvising and transmitting music is yet another way of viewing the business of music education. This emphasis on how music and music learning evolves is central to a teacher's consideration of instruction. It is also process - rather than product - that distinguishes many of the world's great music traditions... While musicians strive for a finished musical work in any tradition, their interaction with each other and with the musical components in the process of learning and rehearsing together is critical in defining both the music and the musical culture (1992, p. 32).

Twenty-two years later, Campbell's description is similar, the only change being terminology: "The process of musically educating children and youth requires a continuous commitment to multiple courses of action, from basic musical awareness experiences to the thoughtful creation and re-creation of music" (2004, p. 31). And, shortly following, "We are compelled to consider... their sound awareness of music" (2004, p. 31).

With reference to Campbell's phrase, 'continuous commitment to multiple courses of action,' I use the term 'engagement', as it encompasses what the teacher does to make sure as many students as possible are involved in each activity. Engaged practice requires that the teacher observes which practices work best for each student and group of students, continually reflecting on, and altering approaches, to ensure vibrant, engaging lessons. Teachers aiming for engaged practice care about their

students and the level of engagement they see occurring in the classroom. I distinguish this from disengaged practice, in which teachers do not care about the degree of student involvement in culturally diverse music. This typifies non-engaged practice, in which teachers include culturally diverse music, but use traditional Western practices and make no effort to develop methods of engaging students. In summary, it is not those who go through the motions of teaching that demonstrate engaged practice, but those who display they truly care about what they do who reflect engaged practice.

In this chapter, I will identify thirteen characteristics of culturally diverse, engaged practice. These characteristics emerged as I reviewed the literature while keeping in mind process and musical engagement in activities, creativity, and sound awareness.

### **Preparing the classroom environment**

This section examines discourse on the environment in which culturally diverse music is taught and how it may affect engagement in learning. For instance, Schippers describes his thoughts as he set up the World Music School in Amsterdam, after witnessing transmission methods: “I learned a great deal about the need to listen to those for whom we aim to create an attractive learning environment” (2010, p. 9). What is needed to create an ‘attractive’ setting for learning? How do we capture attention, engage children, and maintain passion for learning? Davies writes, “If we can bring our students into an exciting and different setting then any work that goes on will be enhanced” (2012, p. 14). Walker, taking this perhaps to an extreme, states:

There would be no educational point in training children to sing like the choristers of King’s College, Cambridge, without King’s College Chapel, Cambridge, and its rituals and beliefs. And the Balinese ‘Ramayana’ vocal declamations would be as out of place in King’s College Chapel as would the sounds of King’s choristers singing in a Balinese ritual drama (1996, p. 12).

Walker’s opinion appears unyielding; certainly, environment is important, but Walker’s statement insists one must be geographically *in* the traditional contextual setting. This renders many musics ‘out of place’ if the setting is a school music room. But, does it render the music unsuitable to include in a program aimed at engaging students in cultural diversity? T. Wiggins speaks to this from a more realistic point of view. Similar to Walker’s opinion, T. Wiggins states, “If anyone is to learn more than just the notes of another music, they need to take on board to some extent the whole

learning environment and the traditional method of instruction” (1996, p. 28). The operative phrase is, ‘to some extent’, because, as T. Wiggins further qualifies:

Unfortunately, we cannot surround children all of the time with the mix of music which they might hear in another location. The ideal would be an environment in which a pupil could absorb as many aspects and ideas as possible over a longer period of time - but even the occasional whole day or weekend would be an advantage (1996, p. 28).

Therefore, how does the teacher create environmental stimuli that engage cultural learning? Grant and Ray turn to recruiting families as collaborators in designing the classroom environment (2010). Their suggestions include: displaying world maps indicating children’s countries of origin; recording children’s songs based on community themes; videotaping children’s dance demonstrations (and having audio and video recordings available for families to see); setting up a family-based classroom museum with families contributing artifacts on a rotating basis; and, creating a bulletin board exhibit of photos of ceremonial dress or clothing worn in respective native countries (2010, p. 139).

The ideas brought forth by Grant and Ray can be altered to suit each teacher’s needs. Because many teach in diverse cultural communities, students ‘own’ and bring their personal cultural ‘maps’ with them to school. For example, the music teacher can have students bring in anything they have relating to the culture being studied, including clothing, instruments, fabrics, and photographs. According to Grant and Ray, “respecting and honoring the different families represented in the school through teaching practices and classroom environment” will also support the principal of “family involvement as a part of healthy child development and learning for children from diverse families. Your work will also benefit your entire classroom, as all your students learn to accept and appreciate each other’s similarities and differences” (2010, p. 138). In the same vein, J. Wiggins advocates that we “think about learning environments as they exist both in and out of school settings” (2001, p. 17). This could mean bringing other teachers, family members, and community members into the music program as featured guests. “When we choose to make visible the gifts of those around us,” McKnight and Block claim, “we discover several things...working together we begin to take creative responsibility for our families and our lives” (2010, p. 122-123).

### **Incorporating culture bearers**

Closely connected with classroom environment is the use of culture bearers, which range from family members sharing their home cultures in the classroom to professional artists performing for a large audience. Howard et al. summarize the experience of a teacher who, “having had no prior experience with these musical cultures...contacted local culture bearers with hopes of deepening the experiences of his students with culturally relevant pedagogical strategies” (2013, p. 8). The teacher noted that the presence of these culture bearers “introduced the students to the musical dialect of different African-derived cultures”. It offered, “an opportunity to make observations on the culture-specific pedagogical methods employed”, and it also offered “the subtleties of the playing, singing, and dancing—music education practices that he could later use in his own teaching” (2013, p. 9).

For this teacher, the experience provided an opportunity for students to see and hear a style of music they may not otherwise be exposed to, and it provided useful pedagogical material and practical activities for the classroom.

In two projects conducted at different times with different musical genres, learning from a culture bearer produced similar positive outcomes. In the first, Copland Kennedy observed a group of older students working with Native American musicians. Much of the communication came from signals from the leader. A student reflected on practices used by the instructor:

When the leader makes horizontal circles with his drum, like stirring the pot, that means everyone should sing; when the leader points to his ear, it means ‘I can’t hear you;’ when the leader points to his eyes, it means ‘look at me’; and when the leader raises his drum (or feathers) up high in the air and then down again it signifies the last time of singing the response. Butch told us that the signals are further refined in the Unity Drummers, where every person is given a nickname. When the leader makes a gesture connected to a person’s nickname (i.e., a bashful face for someone whose nickname is Bashful) that is a signal for Bashful to sing (2009, p. 173).

The second project involved an American teacher who studied drumming in Ghana and wanted to design performance and cultural activities for her students in America. After working with her students on drumming activities, she had a guest drummer from Ghana (her teacher) conduct a three-day residency at the culminating point, resulting in the following: “Students made music together, joining in with the artist-in-residence. They learned to recognize different calls from the drum rhythms and to change their dance movements accordingly to fit the music” (Howard et al.,

2013, p. 9). Similar to the experience with the Native American artists, students became accustomed to non-verbal cues specific to the genre and to each leader. The experience broadened the students' knowledge of technique, listening, and ensemble playing in methods that are not specifically Western. Students were able, in T. Wiggins' words, to 'absorb ideas' in something closer to a "whole learning environment and the traditional method of instruction" (1996, p. 28).

### **Stereotyping and tokenism**

As beneficial as this picture of family inclusion is, when 'cultural mapping', community involvement, and culture bearers appear, teachers need to be aware of how cultures are being portrayed. Perfunctory gestures of cultural recognition may create the appearance of inclusiveness; but in reality, these emblematic references can lead toward tokenism and stereotyping. Benham brings attention to the adverse effect of focusing on characteristics of one ethnic group's music simply because it is the 'culture of the week'. Teaching in this vacuum can result in "personal understanding of cultural diversity based on surface distinctions...rather than an understanding of alternative perspectives or worldviews" (Benham, 2003, p. 24). It is important that educators are aware of how cultural material is presented and subsequently internalized by students. Is a biased view portrayed? Are some cultures marginalized by method of presentation (tokenism)? Are students receiving information that potentially encourages stereotyping? It is necessary that teachers reflect on their practice and the messages their practice may convey. Menkart advises, "...if our goal is to challenge stereotypes—creating an inclusive curriculum and addressing institutional racism—then we need to reexamine our overall plan" (1999, p. 19). Key to the success reviewed by Howard et al. and Copland Kennedy was each teacher's vision of how culture bearers would enhance the program, instilling cultural relevance while exhibiting teaching strategies useful for teachers. However, success did not come instantly. "The teacher learned by trial and error how to make a project of this magnitude work logistically and musically" (Howard et al., 2013, p. 9).

Bradley's research brings to light tokenism regarding choral music and repertoire. She explains that although culturally diverse approaches to choral music have bolstered cultural diversity to choirs, "repertoire choices featuring musical cultures from around the globe often are made in the spirit of 'spicing up' concert programs of predominantly western art music" (2006, p. 12), or as Campbell (1994) labels it – 'musica exotica'.

A caution regarding stereotyping and tokenism is essential. These issues lead us to the question of *how* to sustain a culturally inclusive environment. In the preceding paragraphs, suggestions for the classroom and family involvement were reviewed (Grant & Ray, 2010; McKnight & Block, 2010; J. Wiggins, 2001).

Research specific to stereotyping and tokenism presents similar but perhaps more comprehensive guidelines for educators in the following:

*Value students' individuality:* Remind students of aspects of their individual identity, as recommended by Ambady, et al. "Perhaps one solution for combating and breaking down stereotypes must start with individuals working to combat negative self-relevant stereotypes, nurturing multiple identities, and recognizing their individuality" (2004, p. 407).

*Actively take part in a group's culture:* Brannon and Walton conducted a study to determine the effectiveness of involvement in a different culture's traditions, specifically researching if "actively taking part in that group's culture—freely enacting cultural interests—may reduce prejudice" (2013, p. 1). Results were positive, with one example determining that "the experience of being connected to a Mexican American and freely working on a Mexican cultural task led to more positive intergroup attitudes half a year later" (2013, p. 9). Gay refers to this as legitimizing students' cultures and life experiences (2010, p. 55). These conclusions bode well for music programs that regularly include diversity in the program: students are led to positive attitudes toward different cultures by being actively involved in culturally diverse music activities.

*Convey that diversity is valued:* Communicate a culturally diverse outlook that clearly values diversity. According to Purdie-Vaughns et al., "group members draw information from situational cues that hold relevance for the value and the status accorded to their group" (2008, p. 616). Teachers need to be aware of cues they may be transmitting, owing to the belief that "[W]hen cues signal affirming contingencies or evaluations that are not identity-contingent, trust can be sustained" (Purdie-Vaughns et al., 2008, p. 626). As echoed by Gay, teachers can use the cultural legacies, traits, and orientations of students as filters through which to teach them academic knowledge (2010, p. 46).

*Support students' sense of belonging:* Teach students that it is normal for any child to worry about belonging in school; it is not unique to them or their group and these worries are transient. Researchers Walton and Cohen worked with first-year

university students to help instill that "...hardship and doubt were unique neither to them nor to members of their racial group but rather were common to all 1st-year students regardless of race" (2007, p. 94). Results displayed that "On nearly every outcome assessed, this intervention benefited Black [*sic*] students. Immediately afterward it improved their sense of fit on campus" (2007, p. 94).

*Confuse them beyond stereotyping.* The idea is to use substitute instruments from so many different cultures that stereotyping cannot occur. Webb describes, "As teachers, it is important that we help students understand and go beyond stereotypes. What our teaching ought to do is to complicate not reproduce generalities, to open up the never-ending basket of differences" (2012, p. 30). From a diverse musical point of view, this means (to a certain extent) having students play melodies and rhythms from many places in the world, but on substituted instruments. Timbral considerations are important; students are encouraged to find similar instruments as substitutes, i.e., metal keyed instruments (metallophones) for gamelan substitutes (*saron, kenong, and kempul*), snare drums for *caixa*, and frame drums for the *bodhran* and First Nations drums (to name a few). It sometimes occurs that the required sound simply cannot be substituted (i.e. Southeast Asian pitched gongs); however, if the goal is to engage in meaningful musical experiences playing music from different cultures, using a variety of instruments to best replicate sounds steers students toward the desired outcome.

### **Accessing resources**

While on the subject of availability of instruments – the issue can become either an obstacle or an opportunity for teachers. Campbell laments "...it is again a sorry instructional situation when essential equipment is scarce; a single drum to share among members of a large group seems a poor practice" (2010, p. 202). This is true; however, teachers wishing to engage students despite a lack of resources may choose to find solutions. For example, Huisman Koops presents the idea of instrument-making:

While it may be beneficial for students to experience instruments from musical traditions around the world, the reliance on purchased materials found in this strategy can be limiting. An alternative approach to an authentic instrument experience is to consider how children in the culture being studied may create their own instruments (2010, p. 26).

Matsunobu echoes this approach: "Instrument-making is a powerful way to teach and learn music, especially world music" (2013, p. 190).

Often children come into my classroom with something they have created themselves, telling me they have made a musical instrument. As Huisman Koops iterates, “Taking the materials on hand to create instruments demonstrates resourcefulness, creativity, and skill in crafting” (2010, p. 26). Not only does it foster and build these characteristics, but “Creating drums from household materials and using them for a drumming lesson is an alternative to using costly drums, and could promote a discussion of the practice of making instruments” (Huisman Koops, 2010, p. 26). Uptis suggests that creating percussive instruments enhances success in instrument-making because sounds can be created quickly and with ease: “...many classroom made or homemade instruments are percussive in nature, and therefore easier to experiment with and to play” (1990, p. 110).

An extension to this is using buckets of different sizes: large plastic garbage bins make for great *surdos*, graduated down to small buckets which, depending on what is used as a mallet, create a series of contrasting timbres. This series of lessons in practicality “...could also help students to relate to how children in another culture enjoy making music with found sounds and so better understand the idea of creating ‘more from something’ or ‘something from nothing’” (Huisman & Koops, 2010, p. 26). Hardware stores are great resources for instrument substitutes and for materials for making instruments (as are garage sales and back alleys where materials are left for free). The lesson learned is that of resourcefulness, which inherently becomes a lesson in how people adapt to make things work for them. It is very useful in collaborative music, science, and social studies lessons as well: students work on inquiry based projects which require planning, asking questions, and finding solutions.

Matsunobu describes a case study in which participants created their own *shakuhachi*. In a truly organic process, they planted and harvested the bamboo, cut the *shakuhachi* lengths, and drilled the holes. “Findings indicate that instrument-making contributed to the formation of attachment to the instruments, the development of place-based musical thinking, and the creation of an enriched music-learning environment” (2013, p. 190). Matsunobu cites work done by Coleman, who felt that “...if a child lives the art of music from its primitive beginnings, makes his own instruments and plays upon them, and discovers for himself each stage in the development of musical instruments, how can he help being musical?” (1927, as cited in Matsunobu, 2013, p. 191). Although criticism over authentic sound may arise, Matsunobu claims Coleman’s “...intention of introducing instrument making as a way

of understanding foreign music can provide a grounding for today's discussion of world music pedagogy" (2013, p. 191). Matsunobu also feels that Coleman's "attempt at highlighting the intimate relationship between 'hands and mind' through instrument-making may also be of great contribution to the field of music education" (2013, p. 191). Uptis found that students felt less inhibited playing their own home made instruments "...because children sometimes don't think of their own instruments as 'real,' and therefore there is no 'real' or 'proper' way to play them, either" (1990, p. 110).

As utopian as the above descriptions may seem, instrument-making does not always produce stellar results. This is not the fault of the activity itself: activities are potentially more successful when based around a focal point. Uptis had students creating sounds and improvising on their instruments, fostering an atmosphere of exploration and experimentation with *sound* (1990). Students in Uptis' classes were clear on their goals of sound production and ensemble playing. I have collaborated on instrument-making projects where students in grade three created 'world' instruments. They first researched the instrument and its place of origin, how/when it is played, and how it produces sound. The most successful instruments in terms of sound were idiophones and membranophones (rattles and drums). Chordophones worked mainly with the use of elastic bands. The aerophones were difficult to create, as many depended on either reeds, being able to buzz the embouchure, or blowing across the blowhole correctly to create a sound. This was frustrating for young students who had not experienced playing any instruments beyond percussion. The other issue was that of how the instrument *looked*. Some students created impressive replicas of their chosen instruments, but no sound could be produced on them. Others replicated simply the way the sound is produced, with the end product looking nothing like the intended instrument. With the insight to move away from unfocused learning projects toward delineation and clarification of the purpose of each project, teachers can guide students toward deeper engagement and possibly greater success. Visual replica or aural replica? Both? If so, what are the most realistic expectations at each student age range?

### **Creating significant musical moments**

J. Wiggins, in a section of her book entitled 'A "Doorway In"' (2001, p. 70), advises teachers how to choose music for lessons: first finding a piece with an

element that stands out, then using the piece in its entirety. “*The point is that the one obvious structural element that appears to be driving the work can be considered a ‘doorway in’ to your students’ understanding of the whole work*” (2001, p. 70). This is a valuable technique when surveying musical examples for use in lessons. Is there something that really stands out which may grasp the listener’s attention? For example, I bring to your consideration the use of the *ketuk* or *ceng ceng* in gamelan, the distinct sound of the small gong in Chinese opera, the entry of the *dung chen* in Tibetan chanting, the use of finger cymbals in middle eastern music, and the intermittent *cabasa* in “Suddenly Last Summer,” by The Motels (Davis, 1983). It may seem a small component upon which to initially focus, but it is remarkable to witness how students also have their small ‘favorite moments’ in a piece. Campbell adds that students also zero in on *how* their favorite songs are sung; these compact moments are very significant to them: “The pauses, sighs, elongations, and changes of inflection and volume that the singer controls all convey tremendous meaning” (2010, p. 224). Swanwick reinforces that teachers can facilitate this focused listening in the following:

One aim of the music teacher is to bring music from the background into the foreground of awareness. Whenever music sounds, whoever makes it and however simple or complex the resources and techniques may be, the musical teacher is receptive and alert, is really *listening* and expects students to do the same. The smallest meaningful musical unit is the phrase or gesture, not an interval, beat or measure (1999, p. 44).

Swanwick uses terms like ‘phrase’ and ‘gesture’ to avoid Western musical terms. To me, however, these imply longer units of sound. Sometimes it is simply one moment of sound that captures the listener. Conversely, it could also be a small unit of silence, for example – looking at the beginning of the “Jaws” theme (Williams, 1992), and having students identify that it’s the *silence* that makes it so powerful. The *anticipation* of the next note builds the suspense, like waiting for the next utterance in *Noh* theatre, the next move from a war general in Chinese opera, or the next strike of a *taiko* drum as the listener is held in suspended silence.

### **Accommodating different places, different practices**

Music teaching methods vary from one culture to another. When diverse musics are transmitted in an educational setting, the instructor is in a position to make decisions regarding what type of practical transmission will work best, such as the use of aural/oral methods, or analytical methods. It ultimately becomes an organic process

based on student progress and teacher intuition. T. Wiggins describes the learning processes in Ghana (aurally transmitted). For the most part, the music is played at speed and students do their best to learn the rhythms. Because students are familiar with this music, they know how it should sound and have an advantage over other students not familiar with the music. T. Wiggins describes his own experience:

It has also been interesting to monitor my own learning of Ghanaian drum music. Although I have some previous experience, new rhythms are unfamiliar, I must acquire appropriate playing techniques and I must put everything I have learned into practice at some speed. For most Ghanaians their traditional music is something they hear very frequently. In the same way that they have acquired ability in one, or usually more, languages, they know how the music should sound (1996, p. 22).

Ladzekpo gives a similar description, explaining that, “In Africa, you just sit with a group of drummers and you listen, then you join. If you can’t manage, then somebody will take the instrument, show it to you and give it back: ‘Now you do it’” (1992, p. 61).

T. Wiggins later recounts how his ‘classmates’ react:

The boys who also arrive early will be frustrated by my efforts and will try to show me how it should be. This will always be at full speed and will probably be a variant of what I am trying to do. It may also start from a different point but to them it is ‘the same’; i.e., it is a manifestation of an unheard central paradigm for this section of the piece. They are most surprised when I am not able to copy their actions immediately—don’t I know this piece? (1996, p. 22).

To some, these are interesting anecdotal accounts. To music teachers it may reveal useful information, and especially to teachers in today’s schools where the student body represents multiple cultural backgrounds. First, T. Wiggins is describing *exactly* what it may feel like for the students we are teaching. Although they may have had some previous experience, the new concepts are unfamiliar. They must put everything they have learned into practice at some speed (though in Western practices, we tend to find a tempo that enables some degree of success at first). For teachers, the music may be something we have heard frequently and are used to. For our students, chances are it is new. T. Wiggins’ second observation refers to the Ghanaian boys who are frustrated with his efforts. *They* know how it goes, and how it may wander from the ‘original’ and all its stylistic tendencies—but how is an outsider who has not grown up with this music supposed to know? *How are our students supposed to know?* How do we manage students who do know the genre and

are getting frustrated with others? How do we let ourselves become the student in situations where our students know the genre better than we do? These are important questions when approaching culturally diverse music in our culturally diverse classrooms.

T. Wiggins examines the tendencies of Western teachers, explaining how "...it is usually teachers who analyze, present the information in conceptualized form, and correct mistakes (although they may be exhorting pupils to listen to what they are playing)" (1996, p. 24). He compares this approach to that of teachers in an aural tradition:

In a typical African setting the teacher (if there is one) may play, then leave the pupil to copy and understand in their own way. Any conceptualization is by the individual pupil and it is most unlikely that this will be in a form which can be verbalized (1996, p. 24).

Consideration of both oral and analytical approaches provides the teacher with more insight for planning. Because students get used to styles of teaching and learning, being aware that students may not be comfortable right away with a teaching style is important. Ladzekpo tells an often-quoted story of his experience when working with non-African students:

I had just come from Africa, and I was asked to teach a group of students one of our traditional rhythms. So I just started, showing how the different rhythm patterns went and how they interrelated. I thought things were going quite well. But then the students started to ask questions. At one point, I had to run out and ask my brother Kobla, who was more experienced: 'What do these students mean? They are asking where the *one* is in this rhythm.' This is not a concept in our music: we see the rhythm as a whole. In the end, we just decided that the one was on a particular beat in the bell pattern, and everybody was happy (1992, p. 61).

For some, this may have been a surprising change. For Ladzekpo, it was a change that enabled the music to continue, within a context that allowed for better clarity for the students. It is this very negotiation of intercultural understanding that allows teaching practices to function across and within diverse musics.

In the effort to enable better clarity for students, changes in the teaching tradition and/or learning style may be necessary. How far do we allow these changes to occur? An article by Prescott, et al. describes a project in which American students were taught how to play a number of Chinese instruments, including the *guzheng*: "Exercises of progressive levels of difficulty were provided by the teachers for each instrument. For example, the first exercise for the *guzheng* focused on proper hand,

arm and finger motion while playing a scale in octaves (see Figure 1)”, (2008, p. 376). The authors continue, describing the second exercise, in which “...additional pitches were added to the pattern from Exercise 1 in 16th notes in order to involve additional fingers and both right and left hands (see Figure 2)”, (2008, p. 376). What may be surprising is the choice to use Western notation (figures 1 and 2 are in Western notation) over cipher notation, usually used in Chinese music. Students are capable of adapting to cipher notation. A strong argument could be made against the exclusion of a traditional system when its inclusion can also engage students, without difficulty, in the musical experience.

### **Negotiating context and practice**

Emerging as another challenge in culturally diverse teaching is the recognition of and balance between how a given culture sees its music and how students relate to music. For learning to occur, students benefit from beginning with the familiar and moving to the unfamiliar. Uttered succinctly by Blair and Kondo:

Our teaching practices must be *authentic* to the people whose music we are teaching, but it is also important that it be authentic to the students we are teaching... This is further complicated by the fact that, to learn, students must make a connection to prior experience (2008, p. 50).

How do teachers facilitate these connections? J. Wiggins suggests how to avoid presenting music as a succession of concepts out of context in a section entitled, “Teaching Concepts, not Labels” (2001, p. 27). In one example, she recommends students move and play with the idea of duple and triple meter instead of teaching 4/4 and 3/4 (2001, p. 27). Campbell includes the practical fact that – “It may be unnecessary to develop additional classes to explore the music of a different culture; rather, we need only inject new or less-familiar music to illustrate musical elements or stylistic features (1992, p. 31). Campbell makes reference to this in 2004, where she approaches contextual inclusion with a focus on elements of music with each listening example, as opposed to the music being simply an example from “another country” (pp. 41-48). I agree with Campbell’s approach to this broadened inclusion of musics, using familiar methods. For example, Campbell refers to the popular teaching methods of Orff, Kodaly, and Dalcroze, which, when supplemented with diverse choices of musical examples “...find new freedom in the repertoire that is introduced” (1992, p. 32). Campbell describes the Kodaly technique and its transferable principles of moveable *do*, rhythmic syllables and hand-signs, plus shorthand notation system,

commenting that these –

...could transfer to the traditional and art music of Asian-, African-, Latin, and Native American cultures as well. The musical vocabulary employed by a culture in its children's songs, folk and folk dance music, and instrumental and choral works may be better understood through the application of the Kodaly techniques (1992, p. 32).

To extend this concept, teachers can transfer the use of solfège to cipher (number) notation. I regularly experience success with this activity with students, most of whom are able to seamlessly switch from solfège to cipher notation.

In detailing Dalcroze Eurhythmics with its movement and rhythm activities, Campbell describes how easily these are transferred:

The eurhythmics techniques of "follow", "quick reaction", and "canon" can apply aptly to styles as diverse as the rhythmically dynamic Jamaican soca (soul calypso) style and the rhythmically subtle Japanese koto concert repertoire. Walking the pulse, conducting the meter, and changing directions as each new phrase appears are Dalcrozian responses for music of any style, period, or form.

When an unfamiliar selection from a little-known tradition becomes the stimulus for movement, the challenge to respond correctly to a different but equally logical musical structure is considerable. The reward, however, is greater intimacy through natural body movements that express musical understanding. The techniques of Dalcroze Eurhythmics may provide the difference between simple exposure to and integral, intensive experiences in the world's musics (1992, p. 32).

All of Campbell's suggestions are very useful for the teacher who is not sure where to begin or how to continue. Listening to music, with the encouragement from the teacher to move different ways to it, allows students to experiment with different ideas for movement. Campbell also suggests the use of Orff instruments for xylophone cultures from Southeast Asia, particularly Indonesia, Cambodia, Laos, and Thailand; much of sub-Saharan Africa; and some Latin American-Caribbean (1992, p. 32), claiming these "...cultures are natural repositories of music that can be performed on Orff's familiar xylophones and metallophones. The possibilities for exploring the world's musical styles through one or several of Orff's components are rich, readily available, and ripe for experimentation" (1992, p. 32). However, as enthusiastic as Campbell's advice may be, Palmer advises caution when making these transfers. He describes the simplification of choral works and symphonies, adding that

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Music from other cultures has also suffered alterations that diminish the music; for example, Orff instruments, even though retuned, have been used as

substitutes for Gamelan. At the very best, all these must be recognized only as a means to the original, if the original is part of the same instructional scheme (1992, p. 36).

It is interesting that both Campbell's and Palmer's opinions come from the same time period (1992). Currently, Campbell's practical advice, and Palmer's cautionary advice (to recognize substitutions as means to the original), still hold true. The reality is that most schools have Orff instruments and a variety of percussion instruments (from different parts of the world – if they're fortunate). Schools do not typically have full sets of gamelan instruments, or full complements of Thai *ranat*, Brazilian *samba* instruments, or *balafon* marimba ensembles. Based on practical application and observation, we can speculate that with some imagination, resourcefulness, and sensitivity to contextual inclusion, instrument substitution can work in a classroom setting. With today's technology it takes mere seconds to bring up video footage of music occurring in its traditional setting on traditional instruments. Students themselves are capable of making decisions about which instruments can be used as substitutes. As pointed out by Schippers when witnessing a musical activity on non-authentic instruments, "They got it. It came to life as what I would not hesitate to call an 'authentic' musical experience" (2010, p. 3).

Research on storytelling, says Flanagan, "...strongly suggests that humans in all cultures come to cast their own identity in some sort of narrative form" (1992, p. 198). The use of narrative can be an invaluable tool for including contextual material about a culture. Sikes and Gale explain:

We make sense of the world and the things that happen to us by constructing narratives to explain and interpret events both to ourselves and to other people. The narrative structures and the vocabularies that we use when we craft and tell our tales of our perceptions and experiences are also, in themselves, significant, providing information about our social and cultural positioning (2006, p. 1).

Telling stories can captivate children's attention and allows them to make connections with characters, events, and experiences. More specifically, as Stoye outlines, there is a number of ways in which storytelling can enhance intercultural understanding and communication: stories can –

- allow children to explore their own cultural roots
- allow children to experience diverse cultures
- enable children to empathise with unfamiliar people/places/situations
- offer insights into different traditions and values

- help children understand how wisdom is common to all peoples/all cultures
- offer insights into universal life experiences
- help children consider new ideas
- reveal differences and commonalities of cultures around the world (2003, “teachingenglish.org.uk”, n.p.).

Political issues potentially find their way into contextual studies in music. As we lead our students through studies of musical cultures with goals of better understanding these cultures, “The motivation should not be to solve national and interethnic political and social problems, or condescendingly providing entertainment for the unwashed to draw them to the Western canon” (Nettl, 1992, p. 6). True, if we as teachers are driven by political issues, the objective of musical learning may be neglected. As voiced by Shand and Rice, “...teachers interested in multiculturalism often emphasize social, political, economic, and historical issues, little realizing the importance and function of the arts in building and defining communities and in breaking down barriers between those communities” (1989, p. v). Although this is somewhat of a broad accusation, the message is clear that friction can be steered toward resolution *through* the arts, and it is an advisable practice to recognize this with students. Jorgensen speaks of this friction with regard to different musical beliefs and practices, recognizing that “It is challenging to inculcate carefulness and fidelity with respect to musics taken from other cultures and a sense of reciprocal responsibility to those cultures” (1998, p. 86). Jorgensen then reiterates that teachers can make this an integral part of the curriculum: “...responding to these challenges enables music educators to fashion a musical education that directly addresses some of the difficult issues of our time” (1998, p. 86). In fact, as recognized by Woodford:

Music teachers are probably uniquely positioned to help break down or bridge institutional, social, and cultural barriers to the free exchange and cross-fertilization of ideas in the public sphere through their use of an increasing diversity of music in the classroom (2005, p. 76).

Including context in skill acquisition makes for more comprehensive class sessions for children. There are many simple yet effective methods by which to involve children in experiencing contextual differences from a foundational level. Returning to O’Flynn’s notion of ‘intermusicality’, he describes how the resourceful, versatile teacher may formulate activities under this domain:

The idea of intermusicality can also help teachers negotiate aspects of curriculum design and practice that suggest different types of musical

discipline, depending on the activity concerned. This requires a considerable degree of versatility when organizing such highly diverse activities as classroom singing, instrumental ensembles and group/individual composition (2005, p. 200).

As much as there is written and discussed about context, it is ultimately a decision made by the teacher, who thinks it through and makes the final decision. For some teachers, the goal of active engagement in music making is foremost, as seen in the next section.

### **Playing instruments and singing**

"When teachers place productive musical actions at the center of the music curriculum, students experience the practicality of several related forms of musical knowing immediately and regularly," according to Elliott, 1995, (p. 270). If the application of 'learning by doing' exists anywhere, it is certainly in the field of music education. "Music is about stuff you do.... If ever there is a message that children send to us through their behaviors, it is that they prefer action to passivity...children want to experience music for themselves" (Campbell, 1998, p. 204). Hood speaks of musical involvement in a similar way: "Of course, the very best way to train the ear is by learning to sing and play musical instruments yourself...*making* music is the most direct mode of music discourse" (1982, p. 34-35). Rose writes, "...young children are captivated by songs in which they can sing, clap or dance along" (1995, p. 49). Assuredly, when children walk into the music room and see the promise of active, music-making activities, their level of excitement increases. Boyce-Tillman articulates this in a discussion around students' needs for access to well-being through "...playfulness, acceptance of creativity as a universal human trait leading to growth and change, the necessity for a measure of chaos in the process, and a notion of transcendence as part of the 'peak experience' within the creative process" (2000, p. 91). This notion of chaos presents a credible case to do the following: learning to live with an amount of chaos in the music room and finding the best balance of freedom and boundaries. As emphasized by Wheatley, "Chaos and change are the only route to transformation" (2006, back cover).

As outlined by Han, who teaches Chinese gong/drum ensembles, percussion instruments are a good choice because other Chinese instruments like *gu zheng*, *pipa*, *yueh chin*, or *erhu* will take years to learn well (2010). Han also alludes to the time factor, and how teachers are not allotted large amounts of time with each class: "For a

schoolteacher who has a few hours in a semester to devote to multicultural music, Chinese gongs and drums certainly have an advantage over other instruments” (2010, p. 54). This is true of instruments from most countries. Percussion instruments, and specifically, non-pitched percussion instruments, are the most accessible for all beginning learners. To produce a ‘good’ tone on, for example, an *erhu*, *rehbab*, *seranghi* or almost any non-percussion instrument, can take weeks and requires the student practices independently. Certainly given the time allotted for music classes in schools, percussion instruments are efficient ‘tools’ for class use. As Uptis reinforces, percussion instruments are “...easier to experiment with and to play” (1990, p. 110). Considering students generally enjoy playing percussive instruments, it stands to reason that much can be accomplished with the use of drums, in either regular music classes or in drum groups. Students who are not interested in joining Western-based ensembles may find that drumming provides an outlet for their creative energies.

When vocal music from diverse cultures is included in a program, “...we are granted with opportunities to learn about the cultures of others, and gain a better understanding of our own” (Ilari et al., 2013, p. 202). Supporting this claim, Candlin remarks that songs “...offer insights into the culture and especially the stories and myths of different societies, providing a window into the frames of reference and values of the peoples whose language we are learning” (1992, p. ix). Bradley has reservations not about the usefulness of diversity, but the way in which it becomes more of a ‘decoration’ in performances:

Multicultural approaches to choral music education, which have gained widespread acceptance within the discipline over the past two decades, have brought a wealth of musical diversity to our choirs. Unfortunately, though, repertoire choices featuring musical cultures from around the globe often are made in the spirit of ‘spicing up’ concert programs of predominantly western art music (2006, p. 12).

I have observed vocal music programs that are deemed ‘multicultural’ merely by the addition of one or two non-Western repertoire pieces. Bradley has a good point, and one that merits reflection when teachers are considering their approach to diversity in their programs. Recognizing that inconsistent conclusions appear in vocal music research, Ilari et al. state, “Even if research findings concerning the relationship between singing and cultural understanding are mixed, we argue that there is value in enhancing students’ cultural understanding through singing multicultural songs” (2013, p. 202). Mixed findings or not, singing is another method in which to engage

students in diverse musical experiences. Following are ideas about teaching culturally diverse songs as well as documentation of a variety of practices.

Because it involves words, singing introduces another dimension of learning. Using syllables first, then words next, is not uncommon in teaching new songs. Campbell and Lum interviewed musician Chum Ngek, who described being taught traditional music by his Cambodian grandfather (2008). This involved first being able to keep a steady beat, followed by singing repertoire melodies without words (on a ‘nai’ syllable). When he was able to do this, he began learning rhythm patterns on the big drums:

Chum Ngek maintains that the best students of Khmer music are able to concentrate on and listen to what the teacher is saying, can keep a solid and steady beat, and have respect for their teacher. Chum Ngek begins with the basics when he teaches music to his students. He believes that students should master the basics before moving on to fancier variations (2008, pp. 27-28).

Although the account is not detailed, it outlines a pedagogy based on conceptual elements. The difference of course is that the context has not been altered whatsoever—the music is already occurring in its traditional setting. This system of learning a melody first on syllables, then transferring it to actual words was used in a project in the United States, in which English speaking students learned Chinese songs: “...children sang more accurately on a neutral syllable than they did when words were also incorporated in the teaching of the music” (Gackle & Fung, 2009, p. 67). Gackle and Fung explained, “Teaching the text separately from the music is a pedagogical tool which is frequently used by voice teachers and choral directors alike. First, the melody is taught using a neutral syllable (without regard to specific words or pronunciation)” (2009, p. 67).

Additionally, Gackle and Fung refer to work done by Phillips, explaining, “Phillips (2004) espoused this technique with any new choral selection. He further suggested that if words and melody were introduced at the same time, invariably, diction would suffer even in the best choirs” (as cited in Gackle & Fung, 2009, p. 67). The work done by Gackle and Fung involved Chinese songs sung by English speaking singers, summarized in the following:

Teaching concepts and skills from parts to whole was critical in the young singers’ learning of the Chinese songs. Singers learned musical phrases (parts) first using solfege or sight-reading using a neutral syllable such as ‘doo’ [du]. This helped them to learn the ‘overall musical sense’ of the piece (whole) (2009, p. 71).

Interestingly, similar concepts seem to apply when children learn the words to a song in their own language. They sing the parts they know well using the correct (or what they feel to be correct) words, and during phrases where the words are uncertain, children hum the melody or sing it on syllables. Teaching words to a song in an unknown language through melody on syllables first, then words, helps students internalize the melody before they tackle the words; the procedure follows a more natural song learning tendency.

With regards to original text, Campbell advises:

While a song may be translated into English and its music kept intact, there is an added dimension when the original language intermingles with the song's rhythm and melody. Musician-educators whose ears are fine-tuned to discriminate fractional sound variations are often at an advantage for learning the phonemes of new languages as well (1992, p. 31).

Palmer, in agreement with Campbell's point of view, warns, "Translating texts into one's language can also act as a barrier to learning about the other culture" (1992, p. 35). In more detail, Palmer explains –

Language and culture are so intertwined with the historical experience of a people that to reject their words is to turn away from their habits and customs, their daily rhythms, their attitudes and values, the very substance one wants to observe and absorb (1992, p. 35).

Gackle and Fung describe the difficulty faced when trying to use a Western language based practice to teach an Asian language: "With regards to lyrics, we attempted to teach spoken text phrases (as had been done with Latin, French, German, etc.), but quickly realized that word-by-word approach, rather than phrase-by-phrase, was needed with the Chinese text (parts)" (2009, pp. 71-72). The words were then put into phrases and ultimately into the music, the authors noting, "Substantial repetition was needed in learning the 'parts'" (2009, p. 72). This brings up an important point when working with languages based on tones and mixtures of syllables different from Latin based languages. Students may require that the lyrics be broken down into word-by-word pronunciation, as described above.

We should not forget the power of *listening* to music and its influence on learning and internalization. Campbell suggests that foreign language songs are –

...best learned by listening—at home, in the car, at school, with the ears perceiving and packaging the music and language as one. Once it is aurally channeled and internalized, we become confident and ready to transmit the

song, including both words and music (1992, p. 31).

Abril, in a study comparing conceptual and sociocontextual approaches with two singing groups, comments that the "...lessons for the music concept group used the formal elements of music as the framework from which students could acquire knowledge, understanding, and skill" (2006, p. 33). He gives a synopsis of practices used in the concept-based singing group:

In addition to active music-making experiences, students discussed various music concepts as they related to the songs being studied. The instructor provided students with cultural information about the songs that was limited to the songs' geographic origins, language, and the meaning of the text (2006, p. 33).

Abril found that the group of students learning from a conceptual point of view did not display as much contextual knowledge as the sociocontextual group at the end of the study. He then claims that music teachers "...in the United States commonly apply a similar approach to teaching multicultural music (Norman, 1999; Robinson, 2002; Yudkin, 1990)" (2006, p. 33). This approach, of briefly identifying place, language, and meaning of text, provides little contextual material for students. Bowman stresses the importance of contextual inclusion in each lesson: "It is imperative to remember that with this opportunity to share the music of Korea comes the responsibility to place it within the context of culture" (2008, p. 51).

Bartolome recounts how the musical director transmits new songs to a Sierra Leonian choir:

First, the song leader or choir director performs the song while the choir listens. Then the choir learns the words, repeating each line of text after the leader. Next the melody is taught by rote, with the choir singing each line, then two lines at a time after the leader. Finally, the choir performs the song with the leader and has the opportunity to ask questions. In this way the choir is able to learn words and melody without any written notation, in a strict aural/oral fashion (2013, p. 242).

In Bartolome's account, singers are learning in their own language, which makes for quick acquisition and comprehension of intention and meaning. The singers have been learning in this aural/oral fashion for many years and are proficient in it. In contrast, singing in a foreign language introduces challenges of context, harmony, pronunciation, and accompaniment. How are these challenges addressed? In recent years, instructional articles (which include scaffolding directions, transcriptions, and references to recordings) have increased in availability. They are useful in their

accessibility yet maintain integrity of the tradition being explored. Equally as helpful, authors regularly give resources for further learning and exploration.

Campbell and Lum (2008), and Lau (2007) outline sequential lesson ideas for singing culturally diverse songs, with transcriptions included for songs. Although both articles recognize the importance of context, it is approached from two different perspectives. Campbell and Lum advise that when introducing the song, the teacher provide background information including purpose, context, type, instrumentation, cross-section of people who sing it, and places it is sung (2008). Students then listen to a recording, focusing on what they hear, for example – instruments and melody. Next, the meaning of the song is discussed, followed by accompaniment (with substitute instruments if no instruments traditional to the culture are available). If students are capable of the words, they sing the piece, and if not, the teacher chooses parts that can be sung (Campbell & Lum, 2008, pp. 27-28). Campbell and Lum emphasize contextual importance frequently in their guidelines. One of the key points in this methodology is the recognition of the song being in a foreign language. It takes thought, preparation, and intuition on the teacher’s part to extrapolate parts of a piece which (a) students are capable of singing; (b) maintain the integrity of the genre; and (c) engage students enough to make it meaningful.

In contrast, with Chinese music, Lau speaks to the issue of context and tradition from a practical point of view:

When teaching Chinese folk songs, use melodic and percussion instruments to accompany the singing; do not accompany the Chinese folk songs with triadic chordal accompaniments. The melodic instruments can play the same melody as the vocal part, or a simplified version of it based on the skeleton tones (2007, p. 26).

This is simple but very effective advice: students are not led to believe that Chinese songs are accompanied with chordal harmonies. It leads into her next step, with students singing the ‘tonal framework’ (transcriptions given). As a natural segue, Lau suggests, “Later, you may want to have them compose songs in the Chinese pentatonic style” (2007, p. 26), with directions of how pentatonic scales are formed. Lau’s activities finish with a comparative look at how melodies are created from three-tone patterns in Chinese folk songs in contrast “...to the chord-outlining patterns in the Western diatonic or pentatonic folk song melodies,” and “the nonharmonic and horizontal structure of the Chinese folk songs to the harmonic and more vertical structure of many Western folk songs” (2007, p. 26). Although Lau

advocates for an accompaniment that is not triadic or chordal in nature, it is not uncommon for Chinese musicians themselves to add Western practices of harmony to Chinese pieces. When teaching traditional folk songs, I believe it is best to initially experience a representation of a piece closer to its original context to ensure students are not making false assumptions. Bowman speaks to this in reference to teaching Korean songs (2008). With a focus on the vocal part (with phonetic guidelines for pronunciation), Bowman explains that because Koreans are a singing culture, it is important that students learn to *sing* the songs above anything else. This represents the songs in their ‘truest’ form.

Ilari et al. encourage inquiry based research for older students. Practice is based on students leading their own research:

The presentation of multicultural songs can be fun and motivating if teachers make the learning “hands on” and student-centered...it is possible to assign research projects...For example, teachers can have a group of students find multicultural songs on their own, learn their musical and extra-musical characteristics, rehearse and present them to the class, using the same approach that popular musicians use, that is, learning to play by ear (2013, p. 212).

Ilari et al. refer to Green’s work, which investigates teaching practices that include aural imitation, experimentation, and improvisation (Green, 2001). During my many years of working with students in general music classes, concert bands, string orchestras, and vocal and percussion groups, I have come across a broad spectrum of students: those who engage better when the music is notated, to those who hear it and know how it ‘goes’. If a teacher tries to adhere to analytical practices alone, many of the students may lose the sense of enjoyment in making music and become disengaged. Students are filled with ideas for music and come up with remarkable ways to work with sounds. Learning to play by ear is an effective practice, and, “Unsurprisingly, this is how many musical cultures that are outside of the Western European tradition have transmitted (and continue to transmit) their musical heritage to the younger generations” (Ilari et al., 2013, p. 212).

Regarding vocal music and cultural diversity, there appear to be three important points. First, it is important educators do not assume that including a few songs from different places constitutes cultural diversity. Second, language and methods of learning songs relate to contextual understanding and make the experience

more meaningful if attention is paid to both. Third, culturally diverse vocal music can create engaging exploration activities for students.

### **Working with Western instrumental ensembles**

More and more, arrangements for concert bands and string orchestras are written with ideas drawing from culturally diverse perspectives. While some ensemble directors may feel tied to a Western repertoire because of the nature of the instruments involved, this is little reason not to branch out. “The benefits include bringing students to a close connection with the sonic properties of some of the world’s beautiful musical expressions” (Campbell, 2008, n.p.). There are a number of ways to do this. Schmid outlines practices that bring non-Western musical ideas into the concert band.

Improve intonation by starting with a tonic/dominant (do/sol) drone as is played by the tamboura in North and South India (synthesizers work well for this because they don't have to breathe); have the band or orchestra play the scale slowly, tuning each note in relationship to the drone (1992, p. 42).

In my experience with young bands, this exercise strongly promotes listening and tonal adjustment. “This procedure also works well for tuning chords. Point out the connections to bagpipe drones or Appalachian dulcimer drones” (Schmid, 1992, p. 42). The drone can be played on metallophones as well, with a steady rolled open fifth.

Schmid includes rhythmic warm-ups using ideas from African drumming:

Warm up for rhythmic unity by using an idea that comes from African drumming. Have students put their instruments down and free their hands for clapping or slapping thighs. Have one of the percussionists repeatedly play a simple one- or two-measure ‘anchor’ pattern (this pattern is played throughout) that is derived from the rhythmic feel of the piece you are about to play, then ask the students to tap their feet to the basic beat while they clap the anchor pattern (1992, p. 42).

The next set of ideas from Schmid includes scales and meters, which he suggests “...can be compared with those used in one of the pieces being studied” (1992, p. 42). Schmid explains that a “pentatonic piece based on the common do-re-mi-sol-la scale could be contrasted with the Japanese pentatonic that uses mi-fa-la-ti-do, then ask students to invent other pentatonic scales” (1992, p. 42). With reference to meters, Schmid advises, “Odd meters such as those found around the Eastern Mediterranean and rhythmic cycles such as the tala of India would give almost any ensemble a good rhythmic workout” (1992, p. 42). It is interesting that Schmid

chooses the term, “odd”, when chances are if there are students in the class from the Indian subcontinent, some will actually be familiar with *tala* beat divisions and not consider them odd at all.

Campbell suggests that when the music is too difficult for these ensembles to play on their traditional instruments, students can *listen* to skilled musicians play music from India, Ireland, Brazil, Japan, or Tonga. “They could also try playing the music of other cultures on their instruments, where an immediate ‘arrangement’ would transpire as new timbres replace the timbres of the original rag, jig, or other piece” (2008, n.p.).

These ideas from Schmid and Campbell are not difficult to implement. It is a question of taking time to organize listening examples, introduce the new sounds within some context, and motivate students to try.

If possible, another effective practice in bringing culturally diverse music into a Western instrumental ensemble is that of traditional instrument inclusion. Generally, arrangers write parts for traditional Western instruments assuming that the school has no instruments from other cultures. Floor toms and bass drums generally substitute for any large or low drum. Western gongs, cymbals, wood blocks, and most accessories are used as substitutes for Asian gongs, temple blocks, and cymbals. Music played on the Arabic *oud* may be transferred to violin or cello. However, with a little effort, searching the Internet, and a sojourn to ethnic areas of the nearest city, traditional instruments can be found and incorporated into the ensemble for an enriched sound. Students can either play what’s written in the arrangement, or better yet, have the piece restructured to give these instruments featured sections. Chinese instruments added to a Chinese-based concert band piece enhance the unique sonorous qualities. A simple small Chinese gong brings to life the more ‘original’ sounding intention of the piece. Middle Eastern music arranged for Western string orchestras lends itself to the addition of traditional percussion instruments (and the *oud* if possible). West African percussion, when included in concert band arrangements inspired by West African melodies, creates a life all its own for the piece. The music is not necessarily notated for these added-in sections. Students are taught by rote, and are free to add in their own ideas.

It may seem incongruent including rote transmission in notation-based practice. This is sometimes referred to as ‘non-formal’ instruction (Green, 2011, p. 148). Dionyssou chronicles practice carried out in Corfu, Greece (2011). Youth can

join bands in communities without prior knowledge of how to play an instrument: they watch and try and learn. Teachers don't have any formal methods training and often have no idea how to *teach* their instrument. In this most unlikely way, it works for many youngsters and they love the idea of playing in a parade or festival as soon as possible. She writes:

JUST JOIN AND PLAY [*sic*]:...Interestingly enough for music educators, while the education offered in the Philharmonic Societies is often conservative and out of date by contemporary scientific standards, and while formal teaching in the wind bands is often described as old-fashioned and unadventurous, band musicians usually learn to perform simply by seeing others playing, by playing along and imitating them (2011, p. 145).

According to Dionyssou, there are students who are pleased with the education they had and feel they learned all they needed to know, and there are those who feel there are insufficiencies in their musical training, with non-systematic teaching and one teacher with a lot of students in one room. No one shows them technique, how to breathe, or how to produce different sounds (2011, p. 145).

Although the practice described by Dionyssou seems perhaps haphazard, there are important messages for teachers. One: if students are motivated by something (in this case, performing and parading), they will do what it takes to be part of a performing ensemble. Two: there are many different styles of learning, and this 'osmosis' style fits with some students. Often students mix learning strategies, unaware they are doing so, nor are they always able to articulate their strategies. They read the notated parts (analytical), but rely as well on listening and following the melodic lines they hear played by someone else (holistic). One of the students in Dionyssou's research states, "The conductor doesn't tell us how to interpret each phrase and whether we need to play it piano or forte or whatever, but inside us we knew how we should play it" (2011, p. 145). Perhaps this intrinsic notion of how something should be played, along with the amalgamation of learning strategies is related to students choosing to create something on their *own* terms.

### **Engaging in composition**

J. Wiggins' chapter on composition brings up some thought-provoking points, commenting, "Many people view engaging in the process of composing original music as something that is set aside for a select few. Many believe the amount of expertise required to compose music makes it something that children cannot do" (2001, p. 84). This is surprising, given that children who I have engaged in

composition activities have come up with terrific ideas, are happy to play music on their own terms, and enjoy listening to each other's work. Paynter notes "...the compositional efforts of school pupils are bound to appear primitive" (2000, p. 27), but feels that it is the teachers who give too little regard for the practice of composition. "All too easily we may leave students with the impression that, whilst we believe it is good for them to 'have a go' at composing, that is not on the same intellectual plane as learning about 'great' music" (2000, p. 27). J. Wiggins puts it in a parallel perspective:

Most children are not ready to write novels, either, but schools do consider the process of writing to be a basic element of the curriculum. In the same way, while students may not be ready to compose a symphony, they can certainly learn to engage in the process of creating original musical ideas (2001, p. 84).

Children usually respond enthusiastically when they have the opportunity to engage in creating something themselves. The inclusion of composition activities provides teachers and students with outlets for discovering new ideas and pathways in music. Blair and J. Wiggins give credit to instructors who recognize this: "That these students had this opportunity to think in sound and to invent original musical ideas is rooted in the teacher's understanding of the importance of engaging in such processes" (2010, p. 20). For example, Paynter summarizes a compositional exercise in which students composed a piece that was (unintentionally) in Dorian mode. He implies that "...their intuitive Dorian tune might have started them on an exploration of modes generally (including Indian ragas), leading to the conscious use of that knowledge to create more modal pieces" (2000, p. 27). To detail his explanation, Paynter adds:

Or again, the strongly characteristic folk dance style (Greek?—hinting at the syncopations of the *kalamatianos*), or Israeli? e.g., the tiny decorative downward movement at the end of the first phrase which we do not hear the second time round) could lead to further compositions deliberately exploiting characteristics of other ethnic musics, much as Bartok and Janacek did (2000, p. 27).

These connections can be and are discovered in music classes. When involved in compositional activities, children naturally refer to concepts they have learned, such as melodic lines, rhythms, and stylistic nuances from music of different cultures. At first, the students think they might be 'copying' and ask, "Is it allowed?" They then realize it is all part of the process of working with sound and letting it evolve into something new. Learning is extended when the teacher links activities "...to creative

and artistic questions arising from students' composing and performing" (Paynter, 2000, p. 27). De Vries observes that compositional activities offer "more freedom, (and) more room for the children to make musical decisions" (2010, p. 196).

Paynter, being the strong advocate of composition, voices how teachers can help facilitate deeper learning if they are well versed in many types of music. He writes:

In musical education—from the viewpoint of the teacher—the greater variety of music we know, and the more we practice listening to the way combinations of musical materials work, the easier we shall find it to discuss pupils' compositions (2000, p. 20).

It is indeed a powerful tool when teachers have a broad background of listening experience. Having the ability to engage, encourage, and guide pupils, with examples of, and connections to, diverse music, moves students' work forward with broader creativity and sonic variety. "That discussion will encourage them to think for themselves about what sounds right and why it might be considered to be so, and to know that they have *only themselves to convince*" (Paynter, 2000, p. 20). Giving students personal ownership of their composition allows them to rework, reconsider, and change the composition where they feel necessary. "They must also understand that, in spite of feeling satisfied at the moment when a composition is completed, they may, nevertheless, have misjudged it" (Paynter, 2000, p. 20). However, trust in the teacher and confidence among themselves that they are creating something worthwhile drives the activity forward. Paynter outlines educational practices that expedite trust, examining the reactions of the teacher when a piece has first been presented:

So much depends upon the first presentation of the completed piece. We see this happening in the classroom: it isn't until the moment when a finished piece is presented that the teacher and the composer(s) know whether or not it succeeds as music. That is why this is such an important moment in which to comment on what everyone now hears as a 'piece' (2000, p. 20).

Paynter is on target when he speaks of commenting immediately on what happens in a student's (or many students') piece(s). Students want to know how it sounds to others. They may or may not have intentionally inserted fragments that occurred during the performance: validating the intentional ideas and recognizing the sublime element of the unintended brings to light one of the joys of music. Sometimes things happen which were completely unanticipated. This can occur in the classroom,

within the larger school environment, or, as outlined in the next section, in the course of experiences with the surrounding community.

### **Building a sense of community**

Close to 90 years ago, Erb outlined the aim of a community music campaign: “To create so widespread an interest in such a diversity of musical activities that every individual may find an outlet and may be stimulated into musical expression” (1926, p. 446). Erb also claimed, “It is the business of community music to afford to each individual the fullest opportunity to come into contact with this beneficent influence in the most effective way” (1926, p. 446). More recently, Schippers examines community music in which “music builds on structures and enculturation processes that are naturally supported in the community (as opposed to superimposed)” (2010, p. 97), and advises that “...formal music education may well increase its effectiveness by observing, emulating, and collaborating with community music’s most successful incarnations” (2010, p. 97). This warrants taking a look at what community music promotes and examining how it operates within each community and within a school community.

Higgins clarifies this further:

Community music facilitators offer routes toward suggested destinations and are ready to assist if the group journey becomes lost or confused, but they are always open to the possibility of the unexpected that comes from individuals in their interactivity with the group” (2012, p. 148).

Successful facilitators are energetic and committed to making music, for “community music demands the creation of new enthusiasms or the revival or modification of old ones” (Erb, 1926, p. 445). Perhaps the most important point is that “When speaking about artistic and pedagogical approaches, the fact that community music involves active participation tends to be emphasized above all” (Schippers & Bartleet, 2013, p. 456). Indeed, actively *making* music is one of the major draws that keeps people (students) engaged. And in community music, these people come from many facets of society, “...be they a class of young children, members of a youth garage band, inmates in a detention center, or adult members of a drum circle” (Higgins, 2012, p. 148). Therefore, if, “Community Music [*sic*] properly includes all forms and phases of music which serve the Community and grow out of it” (Erb, 1926, p. 442), then music programs in schools have much to learn from it.

Schippers and Bartleet affirm that community music activities “can provide music educators working in schools with models of a range of teaching practices, especially in those contexts where notation is not used” (2013, p. 469). They recommend that the “teaching/learning strategies used in community music groups can be equated with what is known as ‘informal music learning’” (2013, p. 469). Considering notation-based music is cumbersome for some learners who may otherwise possess excellent musical ideas, it makes sense to provide music making activities that do not require reading notation. Implementation of this strategy in schools (many of which already have programs based on notation) means reaching more students and thus enriching more learners with opportunities for creative expression. Also outlined by Schippers and Bartleet, community music “...can assist in curriculum implementation (for example, provide teaching content; allow access to ensembles for student performance opportunities; link to topics being studied, such as music with specific cultural background)” (2013, p. 469).

School systems in Canada represent somewhat of a dichotomy in that they profess to nurture many types of learning styles and address the needs of every student, and yet these same schools often have predominantly Western-based music programs. If the mandates of *community* music programs were adopted into school music programs, chances are that many more students would be involved in actively making music at school. Courses based on student interest, taking into account areas of skill, and unencumbered by formal learning procedures, open doors for many more learners when added to the curriculum.

Establishing a diverse learning environment within the school extends to establishing a diverse learning community. McKnight and Block point out, “What we seek exists around us,” (2010, p. 116) and in more detail –

The culture of community is initiated by people who value each other’s gifts...It takes time, because [serious] relationships are based upon trust, and trust grows from the experience of being together in ways that make a difference in our lives (2010, p. 116-117).

It reminds us that there could easily be just what we need right in our very own school community. In addition, if it isn’t exactly what we *think* we need, chances are it will come to be what we can use. It may take time, but building trust, building the confidence to take chances, and having those people along with you for those chances create a culture and community that once established, becomes a norm.

In practice, how does a teacher facilitate enculturation within a school? One answer is exposure. This does not mean formal concerts two or three times each year, participation in yearly festivals, or specialized tours with only the most skilled musicians. Uptis captures this in the following:

...when major school performances are the only evidence of children's musical endeavors, or when one senses that they are in some way only attempted to please parents or to show the school is concerned with the arts, then such performances are a travesty (1990, p. 47).

In offering an alternative, Uptis describes a recess concert series – a weekly, informal event that still maintains a sense of musical integrity. Anyone in the school can perform, and anyone can attend for whatever length of time they choose.

Even though the audience was a forgiving one, it does not mean that we did not attempt to achieve some sort of satisfactory standard of performance. While I certainly did not require that every note be perfected or that every intended dynamic gesture be portrayed, I did ask that the performers (including myself and other adults) be sure that they had practiced their piece enough times that they were comfortable with the performance (1990, p. 46).

This encapsulates part of what many educators feel to be effective practice: allowing anyone to have the opportunity to perform, in a setting where people are there to enjoy the music. This practice has worked well in different settings, i.e., 'courtyard concerts' wherein students play in the courtyard of the school during break times; 'road shows', with students traveling to different classrooms to present what they have learned; and Chinese Lion presentations, during which students parade down hallways with the Chinese lion, drums, and cymbals and entertain the school as students come out of their classrooms to watch. Another beneficial practice is having students provide music for school occasions, such as Earth Day, Terry Fox Run, Science Olympics, fundraisers, and so on. The strength of these informal and frequent presentations is that the school population in general grows *accustomed* to music occurring around the school, and for the schools in which I have taught, accustomed to *diverse* music occurring around the school.

### **Including longitudinal planning**

One of the rewards of spending a number of years at one school was witnessing the musical growth of students individually and as a whole. Building their knowledge base of musics of many cultures gave rise to demonstrations of enhanced

and refined skills over the years. This learning is articulated in a conversation between Kwami and Ghanaian master drummer Agbeli:

I can teach you about three drum phrases and you can learn how to play them very well. But having mastered these phrases, you will develop an interest in drumming so that everywhere you go and wherever you hear someone drumming, you will approach him (or her). You will then learn other drum patterns in addition to those I have taught you. At any time I in particular hear *Agbadza* being played anywhere, I go there to listen to other drum phrases to add to those that I already know. So my experience deepens (Agbeli, 1989, p. 104, as cited in Swanwick, 1999).

This holds true to what teachers may see, as students progress from familiar to unfamiliar. I have witnessed drumming students improve over a few years, building their skills within the ensemble and occasionally bringing new rhythms they have learned elsewhere to the group. To elucidate, Oldfather et al. remark that the process –

provides no map to follow, no teacher's manual, no scope and sequence chart. Individual teachers gradually evolve their own approaches as they get to know their own students' interests and needs and discover what feels comfortable for them. Just as students construct understanding in school, teachers construct a sense of how they want to teach (1999, p. 57).

Biernoff and Blom recount experiences of Australian students learning to play music of an Afro-Caribbean steelpan ensemble with an indigenous instructor:

Denis, the teacher of the Afro-Caribbean steelpan ensemble, learnt music through playing in bands. When he wanted to learn an instrument new to him, he 'sat at somebody's feet and learnt, and left, then, and went away to do it' (2002, p. 25).

Instead of expecting this from his students, who did not grow up in the music culture of steelpan, the instructor implements a step-by-step structure: "Working with ten-minute time frames, Denis focuses students on accurate interpretation of the rhythms of calypso, soca, reggae, etc., through playing, hearing and feeling" (Biernoff & Blom, 2002, p. 25). An effective addition to his practice is that he is "...constantly active within the ensemble. During rehearsal sessions and performances he sometimes plays, sometimes instructs, often introducing new challenges to a performer in the middle of a concert performance" (Biernoff & Blom, 2002, p. 25). It may seem surprising to imagine challenging a student in the middle of a performance, but it can be done if the teacher knows the student's ability and level of confidence. It is important to consider the student carefully, however. Biernoff and Blom include one of the student's reactions to Denis' teaching style:

She commented on the different learning required when there is no score, when ‘it’s all by ear and you are expected to pick it up really quickly, like instantly.’ She has found herself unable to settle into any feelings of complacency because of Denis’s way of constantly introducing her to more complex routines on the instrument, a procedure he deliberately undertakes with all of the students (2002, p. 25).

I have students who would thrive on this type of challenge and others who would crumble. Because the process is based on building, experimenting, and discovering, teachers using this method “...never say: ‘This is how it is!’ They merely suggest ‘This may be how it functions’” (Steffe & Thompson, 2000, p. 4). The fact that a teaching practice is predominantly aural/oral makes a difference: because instruction is based on students listening to and watching the teacher, it is not so shocking to imagine something new occurring in a performing environment. When the teacher knows the students are capable of more complex routines—that is the time to move them ahead. J. Wiggins refers to this as scaffolding, with reference to Bruner and colleagues:

The role of experts in providing support for novices in a learning environment has been characterized by Jerome Bruner and his colleagues as *scaffolding*. (Wood, Bruner, and Ross, 1976). As a novice works side by side with an expert, the novice performs those portions of the task in which he or she is competent, and the expert fills in and provides support or scaffolding where necessary (2001, p. 14).

Chances are students will play at a level they never imagined themselves capable of. Moving students forward in a positive, encouraging manner “...leads teachers to see learning through children's eyes, and therefore, to become more responsive teachers” (Oldfather et al., 1999, p. 7). Elliott articulates the ‘knowledge-building’ aspect of this type of learning. He describes a methodology in which the teacher develops and contextualizes students’ musicianship as they learn to interpret, perform, and listen to four ‘distinct but related’ musical cultures. The teacher then adds one more related musical culture, and in doing so, “the teacher takes another major step toward promoting the students’ understanding of MUSIC [*sic*] as a diverse human practice” (Elliott, 1995, p. 208). Elliott refers to this as ‘curriculum-as-practicum’, stating that it “...contextualizes or situates learning. The practicum is a knowledge-building community that actualizes concepts authentically so that students not only learn comprehensively, they learn *how* to learn” (1995, p. 270). This is certainly true. Exploring ‘distinct but related’ genres of music allows students to make

sense of and catalogue musics in their own minds, based on the direction of the teacher. The merit of this learning is that, when furthering activities in similar styles of music, students have begun to create their own ‘tools’ and references. Students accustomed to probing deeper into a music’s origins may well ask questions beyond ‘where does it come from?’

### **Considering the overall view**

Venturing into new directions in a music program is a potential obstacle for teachers who are anchored to a set of methods that has been working well for years. The addition of culturally diverse music may be new for some, but this does not mean that music teachers must abandon or revamp their practices entirely, as Campbell articulates:

Teaching music from a multicultural perspective hardly means discarding the old, the tested, and the true. In the general music class, such techniques as speech rhythms, rhythmic syllables, moveable do, stem notation, melodic mapping, instrumental performance, listening grids and call charts, part-singing, eurhythmic movement, and improvisation may be readily employed in teaching the world's music traditions (1992, p. 32).

Blair and Kondo support Campbell’s advice, explaining –

We may borrow familiar tools that facilitate learning in musics of our own culture. For example, we may listen to unfamiliar music while engaging in a familiar activity like solving a melodic contour puzzle to familiarize our ears to the new sounds. After completing such a task, we may describe ways that the music is the same and different. We may try to determine its form and realize it has similar patterns or a completely new structure, unlike anything we have previously encountered. We may wonder about the tonality, why the music only uses five tones for its ‘scale’ for example, and work to figure out the notes used. We may think that a given piece is ‘sad’ music because of its minor mode, only to learn that people within its culture of origin consider this sound to be ‘happy’. By using the ways in which we solve musical problems with our own music, we can find similarities between the familiar and unfamiliar, while also discovering the uniqueness of the new sounds. And in exploring the new music, we begin to notice particular qualities in our own familiar music-things often overlooked or taken for granted (2008, p. 53).

O’Flynn takes the ideas presented by Campbell, Blair, and Kondo, a step further under the title of ‘intermusicality’, summarizing that people absorb and learn music in a variety of methods, and that music education needs to reflect this:

In its broadest sense, intermusicality can be applied to our understanding of musical life in any given society: people pick up and learn all kinds of music in a variety of ways. Thus, it is not a matter of associating particular learning methods with delineated styles of music (traditional/oral, classical/literate, popular/technological) as there are numerous countertendencies in each case;

rather, music education needs to be regarded as one multifarious yet interrelated field (2005, p. 199).

Paynter describes how we should be examining music as a manifestation of thought and perceptual judgement (1997). Relating to Blair and Kondo's description of emotional reactions to music, Paynter explains that the visible, deep-felt reaction to music occurs *because* of something, not just because, and that teachers should be developing this insight with students (1997, p. 8). Paynter lists a "Hierarchy of musical perception" (1997, pp. 8-9), including awareness of music and its sensuous features which capture our interest, preference (knowing what we like), social and cultural relevance, technical understanding (structural devices), and music as a complete whole, which "...speaks of perfection" (1997, pp. 8-9). Campbell's ideas are consistent with Paynter's when she writes:

Music serves children in many ways. They group together to socialize through music, but they also take music into themselves at their most private of times. They receive it from many sources, and they learn to sing it, play it, and dance to it. They interpret it for its messages to them and absorb and rework it in new configurations as their very own music (2010, p. 216).

As articulated by Chen-Hafteck, "The first and foremost 'attraction' of music is not its theory, but its intangible special experience that engages our body and mind" (2007, p. 231), also described by Barrett as "...transcendent moments" (2011, p. 2). Campbell continues her description of how children see music and interact with music for its –

...visceral appeal, for its calming or stimulating properties, and for the associations it has with nearly anyone or anything they can name. Music seeps into their play their social activities, their work, and their worship and is with them as they do what they do and as they think aloud or in silence about the various experiences they know (2010, p. 216).

Succinctly voiced by Schippers, "The core of music is not correctness but its power to move people" (2010, p. 169).

Paynter is critical of teachers for interfering too much with 'teaching' music:

Very young children are excited by music; they move to it and delight in it for its own sake. Why, when they go to school, do we allow that lively perception of music *as music* to be spoiled by unnecessary teaching? (1997, p. 17).

Paynter then professes – "It is much better simply to present children with

music to listen to and to enjoy: music of many kinds, complete pieces, and ‘live’ as often as possible (e.g., the teacher’s own playing)” (1997, p. 17). Certainly, this is understandable; why not have students experience music as it is, without prior instruction? Paynter continues:

There is wide and compelling agreement that it does have properties which communicate to us if we are willing to receive them on their own terms. *That* is what has to be learned: how to accept music preeminently as music. It doesn’t require verbal explanation; it doesn’t even require a *title* (1997, p. 17).

My argument would stem from Paynter’s adamant claim that teachers simply get in the way and take away from the inherent enjoyment of music. With respect to teaching music from culturally diverse sources, how are students to become aware of and engage in different musical genres, and know enough about them to, as Paynter states above, “...receive them on their own terms?” (1997, p. 17). This is where teachers aiming for engagement in culturally diverse music can make profound differences.

Thus, as can be seen from the literature, thirteen characteristics emerge that delineate practice (classroom environment, culture bearers, accommodating different practices), process and engagement (stereotyping and tokenism, resources, community, context, longitudinal planning, overall view), creativity (generating significant musical moments, composition, and awareness of sound in culturally diverse music education (playing instruments, singing, working with Western based ensembles). Each characteristic involves planning and consideration from the teacher’s perspective, with the aim of optimum student engagement in meaningful musical experiences. My next section will address issues with respect to the implementation of engaged culturally diverse programs, musical and educational perspectives of teachers and students, and different viewpoints of methodology.

## **Chapter 4. Issues, Approaches, and Methods for Engaged Practice**

Many elements take the stage in the pursuit of engaged practice both in terms of approach to cultural diversity and teaching methods, interconnected in multiple ways, such as: issues in terminology, student backgrounds and perspectives, Western music perspectives, systems of learning and teaching, context and authenticity, sonic elements, depth versus breadth, notation, group and individual learning, listening methodology, pedagogical frameworks, approach to teaching methods, assessment, and themes. Authors put forward ideas, theories, and methodologies, but it is up to the teacher, who ultimately works with the children, to derive from these an engaging practice.

Some teachers are not sure which of these ideas, theories, and methodologies offer the best curricular choices and learning experiences for their students. This has many far-reaching implications, vis-à-vis their use of terms, views of their students' cultural heritages, ideas on Western hegemony, approaches to different systems of learning and teaching, views on context and authenticity, treatment of sonic elements, choices regarding depth versus breadth, use of notation, approach to group and individual learning, structure of pedagogical frameworks, approach to teaching methods, methods of assessment, and use of themes. Adhering to a single philosophy is limiting, but an additional challenge is that teachers "...must deal with a natural tendency to privilege the music that is 'theirs', and they must also deal with an educational system, reinforced in their teacher-training, which tends to acknowledge only one learning paradigm" (Drummond, 2010, p. 119). Drummond continues on to say that this Eurocentricity (or even double Eurocentricity if both 'their' music and the music they are teaching is Western based) "creates challenges if there is also an educational goal to include the musics of other cultures" (2010, p. 119).

### **Issues in terminology**

It is not unusual, even in this millennium, to hear programs I am running regarded as 'exotic'. Exotic to whom? Removing ourselves from this concept that Western is 'normal' has many dimensions, which forces us to consider to what degree our own perception is narrowed. As we reach a philosophical place of comprehending the need for contextual understanding in music, the desire for detail finds its doorway in. As a caution to educators, O'Flynn questions the implications of commonly used terms like 'multicultural' and 'world music'. In his opinion, these terms carry

“...implicit assumptions about (a) the possibility of a universal system of music education; and (b) a taxonomy of ‘exotic’ music(s) subsumed within a ‘pan-Western’ view of music and musicality” (2005, p. 103). These ideas raise points to consider in music education, which seems to use these terms interchangeably and without argument.

Drummond, with little tongue-in-cheek, ventures to entitle “Western Art Music as North-west Asian Court Music,” in that it “...takes away nothing of its identity, its appeal to those who claim it as theirs, nor its impact as a cultural experience. It can be thought of as an additional name, not as a replacement” (2010, p. 121). Drummond’s idea reinforces the movement toward musics all being on the same playing field—or put much more succinctly by T. Wiggins: “In the end, the point is that *all* musics are world musics and we must present them in a similar manner asking for the same open mind and inquiring manner whatever the music may be or wherever it may come from” (1992, p. 23).

### **Student backgrounds and perspectives**

One of the more effective ways to gain the attention and respect of students and promote their engagement in activities is to recognize their perspectives, choices, and backgrounds, and in this way move toward giving them as diverse a musical experience as possible. In Johnson, Jr.’s chapter on “Challenging the Hegemony of the Western Classical Tradition” (p. 129), he talks about the diverse cultural backgrounds of our students warranting examination of curriculum and pedagogy in order to build on this diversity (2004). Swanwick emphasizes the critical role of the music class, first stating, “...musical pathways of children and adults alike are many and various. Educational systems have to recognize this diversity” (1999, p. 40), and later, by reinforcing that the class is a venue where music activities occur “...in relation to music over a cultural range wide enough for students to realize that they each have an ‘accent’” (1999, p. 40). Campbell supports claims that young children already have musical pathways: “They have opinions about music, perspectives, about where and when they listen to and ‘do’ music, and for what reasons. They have decided what music is, what it is not, and how much of it to allow in their lives” (2010, p. 5). Nettle addressed this issue in 1992:

Of course, by definition, people always first learn their own culture, and they learn others by comparing them to what they already know. But one must make clear from the beginning: the music one first learns is our ‘normal’ music (whatever ‘our’ means), but it is emphatically not ‘the’ normal music of

the world (p. 6).

Nettl adds this interesting twist regarding ‘the’ normal music, but its meaning rings true: what we begin within our homes exists as our normal. For music teachers, the two important issues are being presented—that young children already have musical ideas and identities, and that we as teachers have musical biases, as do the students who walk into our classrooms. These biases make up part of who we are. “One of the most significant uses to which people put music is to express an identity” (Wade 2004, p. 16). As discussed earlier, identity begins in childhood. But, are teachers paying enough attention to these identities? Taking into consideration the perspectives of students and teachers, Campbell addresses the importance of validating students’ musical backgrounds and preferences...

Some children may be disappointed or even frustrated with the extent to which adults lay their musical choices upon them, without so much as a nod to children’s own music. Children’s musical preferences deserve to be acknowledged, however, as this is the repertoire in which they are already steeped; it is part of their selfhood, their own identity. Their music may warrant our inclusion in a class session, lesson, or program. As we plan for our lessons and learning experiences with them, we must understand something of our children’s musical selves. We need to know them in order to teach them and to acknowledge and validate them through a recognition of who they musically are (1998, p. 213).

A perceptive teacher can get to know students’ preferences in the first few music classes. By simply playing several examples of many styles of music, one gains a sense of which music moves which children. Tapping into their games also provides insight into their preferences. Harrop-Allin suggests that, “The first step is to recognize that what children are doing in their play is a form of music. The next is to identify that the musicality displayed in their games is recruitable for pedagogic practice” (2011, p. 158).

Leonard recognized in 1989 that these issues of identity, diversity, and musical choices exist, articulated in the following:

The problem is that the school music program often operates in isolation from musical experiences available in the social context. It often moves along as a self-contained entity with little or no relationship to or cognizance of the musical experiences students have had before they begin school, are having while in school, or will have after they leave school (p. 3).

The sobering question is – has any of this changed much in 25 years? Folkestad speculates that little research has been done on the fact that the majority of

music learning is done outside of schools. He is under the impression that "...the great majority of all musical learning takes place outside schools, in situations where there is no teacher, and in which the intention of the activity is not to learn about music, but to play music, listen to music, dance to music or be together with music" (2005, p. 24). Are teachers taking the time and effort to consider what is happening musically in their students' lives, and to consider the spectrum of musics from which to choose if he/she only takes a moment to find out the cultural backgrounds and preferences of his/her students?

On the other hand, Walker speculates that the inclusion of students' choice of music can be taken too far:

Put simply, we do not need music as a subject in schools if all we do is to provide an institutionalized replication of what the entertainment media presents to our pupils. As music educators, our function is to educate, not act as passive observers and 'dedicated followers of fashion' merely facilitating the *ad hoc*, serendipitous, musical experiences of our students out of school (2007, p. 293).

There is a fine line between recognizing what students listen to and allowing this preference to dominate the curriculum. Knowing what students listen to provides insight into their own choices, potentially validating their preferences. It is subsequently a way of connecting to their world, and thus a common point of departure into further areas of learning. For example, Fitzpatrick encourages music teachers to examine the curriculum, iterating that by "authentically aligning our music curriculum with the music that our students value, we can find better ways to connect more effectively with their personal identities" (2012, p. 54). This alignment, according to Omolo-Ongati, should also take into consideration that "...we are teaching music *within* diverse cultures not teaching *about* them. We should therefore concentrate on the musical cultures as a component of the culture of the people we are teaching" (2005, p. 65). Certainly in today's world, technology has rendered 'connecting' with students' personal preferences almost instant, and it is these connections that build trust, enthusiasm, engaging experiences, and sense of community.

Biernoff and Blom explored the notion of multiple identities when they observed musicians teaching their own traditional musics to students not of the same culture. The authors recognize that "...when traditional music is played by someone from within its culture, meanings are carried which are different from those carried

when that music is played by someone who is not from that culture” (2002, p. 27). Similar to Omolo-Ongati’s assertion, Biernoff and Blom summarize: “In other words, we can step into the shoes of another culture but its skin will never be our own” (Biernoff & Blom, 2002, p. 27). Draisley-Collishaw explains that those who are brought up surrounded by Western musical ideas will naturally interpret music based on their own understanding: “In the process of interpreting...students and educators inevitably will attach Western ideas to non-Western musical events” (2004, p. 16).

When culture bearers share their expertise in a classroom, students may not react to the music in the same way as the culture bearer. Best results occur if the idea of meaning is made clear to students during or before the session. Even on a small scale, students are able to understand that one piece of music holds different meanings for different people.

Nettl suggested that children develop a sense of ‘the normal’ music from their initial culture (1992). An expanded view of this comes from Rose, who summarizes how schools themselves are places of cultural production, and not places solely of knowledge passed on, based on the dominant culture: “...schools are sites in which lived cultures are actually played out and produced. Teachers and students are actively involved in the negotiation of their own cultural meanings and values” (1995, p. 42). Negotiation often produces intriguing results: why *not* add a *didjeridoo* to the concert band if a student plays one and wants to participate. These negotiations of cultural meanings and values may pose as catalysts for engaged, meaningful discussions and possibly re-creations in class, reminding students that humans, and consequently, their musics, are ever evolving. As Rose maintains, “Indigenous music, viewed by some as immutable, is produced continuously. Growth and change are primarily the result of dynamics and new means of interaction between various musical styles and traditions” (1995, p. 40). In fact, as Schippers points out, “...musical concepts original to individual cultures are increasingly difficult to identify or have even become irrelevant” (2010, p. 35). As radical as this may sound, it is possible.

Biernoff and Blom also interpret this melding, recreating, and multi-faceted transacting in the following: “A sense of belonging is important to identity, yet many people are having to create new senses of belonging that can hold more than one history. And always, identity must be negotiated within and against the dominant discourse” (2002, p. 27). Campbell and T. Wiggins explain this double-faceted

essence of some children's musical lives, stating that the continuation of their traditions gets complicated when they are learning within a second culture, and add:

Children of these societies live in two worlds, code switching in and out of two cultural systems, their values, and their languages. They know the music of their first nation from birth and in all of the customary rituals and practices that thread through the seasons of their childhoods... Their cultural histories are complicated and continuing, and they struggle with their multiple identities at large and in music (2013, p. 9).

In fact, students can be part of curriculum building, given that the school is a venue for re-creation, negotiation, and melding. As we pay attention to our students' backgrounds, they are paying attention to what's around them as well. Campbell points out how schools are more and more inclining toward the inclusion of non-Western ensembles, such as west African drum groups, samba groups, salsa bands, and world music choirs that include music from a large variety of locations. These are not necessarily started by students of these ethnic groups, but by students who are attracted to the type of music (2004, p. 22). Creating an extra-curricular (or co-curricular) drum group and/or singing group in the school is one possible channel in which to engage students who do not play a concert band or orchestral string instrument, and who are not in the choir, but who really want to be part of a musical ensemble. Drumming and singing groups are often successful because little home practice is required; an acceptable sound is produced within a few sessions and students are able to be part of a musical ensemble without having to fit into the regularly scheduled (and often Western) ensembles.

Hoffman puts the issues of identity into the following questions: "Whose story do we sing, and what characters do we represent? Do those represented through our musical story have the opportunity to see the relationships possible between themselves and Others?" (2012, p. 65). This is a useful perspective as the teacher faces a group of students and considers how a music is being presented. Hoffman elaborates on this, asking, "Do we define Others through negative connotations or seek to learn about what we do not find familiar?" (2012, p. 65). Although this question is posed as an "either – or", the thrust of it prompts the educator to engage students in *learning* about something before criticizing it—before creating a dividing line between themselves and the philosophical Other. This question carries implications that teachers face as they bring cultural diversity into their curricula. How do we address the questions of engaged practice with regards to which musics to

include, how often, to what degree, and through what methods?

Linked directly to Hoffman's final question is research done by Pieridou-Skoutella, addressing the issue of privileged and excluded. Pieridou-Skoutella outlines how music education in Cyprus is "...dominated by nationalistic ideologies, (and) is disconnected from children's daily musical experiences" (2011, p. 137). The result is that rural children seem to have internalized the idea of local cultural inferiority, hiding the fact that they know and enjoy their traditional folk music and songs (2011, p. 137). From Pieridou-Skoutella's perspective, and from questions raised by Hoffman, it appears that curricular choices potentially have a negative effect on how students perceive themselves and their musical identities. Perhaps if we dig deeper into engaged practice and how culturally diverse programs are structured, this dilemma can be circumvented.

### **Western music perspectives**

Although the amount of literature published in favor of culturally diverse music in schools could lead one to believe it is a common goal for many music educators, different views still exist on the subject. Jorgensen claims that we "...might revisit the multiplicity of cultural perspectives within the Western classical tradition" (1998, p. 85). She states that some music teachers feel that a culturally diverse perspective is gained only by studying non-Western musics, but that in this "...they are mistaken. The Western classical tradition embraces various sorts of music, some more related than others. This tradition, with all its flaws, represents a vital element of Western civilization and contemporary life around the world" (1998, p. 85). True, Western music has its own history and facets and does represent an element of Western classical tradition. However, we must also consider the message we give students if the program focuses *entirely* on Western music, (which seems to be the preferred curricular focus for many teachers). It is also important to consider the cultural background(s) of the student body. Jorgensen feels that it doesn't matter whether you were born in a Western country or an immigrant to one, there should be a degree of Western music teaching to help everyone better understand the culture, and that only when "...they understand this culture, and grasp its roots, can they begin to change it for the better. Realizing this, music educators will seek to open Western classical music to all their students and critically examine its many facets" (1998, p. 85). She compared this focus on Western music as equal with focus on culturally diverse music:

Surely, music education ought to be as much about enabling as many as possible to have access to these classical musics, even changing their face if necessary, as it should be about widening the public's musical perspectives to include a host of other traditional and popular musics of the world (1998, p. 86).

J. Wiggins iterates a similar point: "Students with schemes for Western music can certainly learn to use part of what they know about their own music to begin to understand how some non-Western musics are put together" (2001, p. 64). She also claims, "Conversely, in American schools where a majority of the population has been raised in a particular non-Western musical culture, a music teacher would have to reverse the process" (p. 64). These statements carry some truth (students using 'part' of what they know), but it is important that teachers do not assume from them that all musics can be taught and understood from one perspective alone.

Even though we pay attention to other cultures' musics, Paynter reminds us, "...the highest achievements of Western art music still seem to represent a body of *knowledge* by which we may assess the worth of any music" (2000, p. 27).

Additionally, Walker remarks:

If we do not acculturate our students into the art music traditions of Western culture, and as a result they are acculturated by the entertainment media into the latest pop music styles and genres, then, potentially, we face a situation where Asia becomes the home of Western classical music (2007, pp. 286-287).

Although some teachers believe the above statements, I simply do not agree with either of them. They seem strongly Eurocentric, implying a superior nature to Western musical knowledge and a sense that 'losing' Western art traditions to Asia poses some sort of threat.

On the opposite end of the spectrum, scholars write about the emphasis on Western music as a hurdle. The strong influence of Western music, referred to by Johnson as "...the dominance of the Western classical tradition in music education" (2004, p. 129), is one of the obstacles faced in culturally diverse music education. As Elliott notes "...many performance-based general music programs restrict students to a limited repertoire of musically unchallenging works from one or two Western musical practices" (1995, p. 271). Schippers makes a similar observation:

Most formal music education can be described as representing a view of music that is predominantly atomistic, notation-based, and relatively static in its approach to tradition, authenticity, and context. It can be regarded as still following nineteenth century German ideas and values (2010, p. 107).

Even though the Western classical tradition has much to commend, Johnson realizes, “sole preoccupation with this art form by a music teacher seems unduly myopic and underscores the need for an emancipation of musical styles” (2004, p. 133). Certainly, freedom from Western hegemony is needed to move culturally diverse music education forward. Rose points out possible reasons for this imbalance, suggesting – “Without appropriate ‘thinking and doing’ skills, teachers are disempowered and unprepared to resist dominant ideologies and modes of reproduction” (1995, p. 50). I wonder, however, if this statement is too broad to actually distinguish the characteristics required to ‘resist’ dominance. For example, Woodford criticizes music teachers for not being *active* enough with regards to what is happening in the grand picture in education and how diverse, collaborative, and engaging music programs would better reflect teacher awareness of this grand picture. He claims teachers operate in isolation, ignoring important issues and sticking to the music they believe is the ‘proper’ music to learn. In this way, music teachers believe they are the preservers of tradition. They stick only to the ‘masterworks’ (2005, p. 59).

#### **Issues of transmission systems**

There is an enormous variety of systems of learning and teaching across the world: didactic, learner driven, community based, performance-based, knowledge-based, and longitudinal, to name some. There is a great challenge to bring these as engaging practices into the classroom.

After looking at the arguments regarding elements and context, another perspective is that of examining how the music is transmitted and perceived in its original culture. This structure was proposed decades ago (1958) in a panel discussion chaired by Mantle Hood, entitled, “The Scope and Aims of Ethnomusicology” (p. 59). This brings to mind the advantage of immersing oneself in a culture in order to best understand it. Observing a culture teaching its students is a compelling method by which to understand transmission. In addition, observing a culture watch a music performance of its own tradition reveals how the music is received and valued. From a Western point of view, we naturally have our own ideas about music; however, as Howard iterates, “...perceptions imbued from Western music may have little place in the world. Concepts of the language of music are culture-specific. Modes and scales, melodic phrases, metric structures, and so on often need to be understood in local contexts” (1992, p. 68). Although the first part of this statement may seem abrupt, it is important, as a music teacher, to keep in mind that not every perception of a culture’s

music ‘fits’ into another culture’s. O’Flynn reminds us that “critical here is the inclusion of music(s), musical practices and ways of thinking about music that are closest to the culture in question (and to subcultures within the society concerned)” (2005, p. 197). He adds that “...systems of music education best advance with due regard to the social realities in which that education takes place” (2005, p. 197). O’Flynn then places these ideas into a perspective of ‘intermusicality’, recognizing that in addition to recognizing the importance of heritage and cultural practices, “...there is also a need to consider the diversity and everyday reality of music-making and music transmission” (2005, p. 199). O’Flynn emphasizes, “In other words, we need 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). The reality of incorporating this into an engaging music pedagogy can appear daunting to teachers. The challenge of context, and within this context—transmission systems—presents another responsibility and dimension on which to ruminate. Nonetheless, before assuming the challenge overpowering, there are answers forthcoming.

Campbell suggests that pedagogical inclusion of transmission systems should be designed by specialists:

How music is taught/transmitted and received/learned within cultures, and how best the processes that are included in significant ways within these cultures can be preserved or at least partially retained in classrooms and rehearsal halls. Those working to evolve this pedagogy have studied music with culture-bearers, and have come to know that music can be best understood through experience with the manner in which it is taught and learned. These ‘world music’ educators, working as ethnomusicologists and educators, have ventured to the borders of their fields to blend the expertise and insights of the two into a pedagogical system that is sensitive to transmission systems within the culture (2004, pp. 26-27).

Therefore, the depth of engagement depends on what the teacher is willing to undertake. This will be discussed further in the section on teacher attitudes and attributes (Chapter 6). For engaged practice, teachers can either choose to explore for themselves in the field, or try to source not only musical material but also appropriate pedagogical approaches to present cultural diversity in the classroom.

### **Context and authenticity**

Over many decades, a significant number of scholars have contributed to the discussion of context and its role in culturally diverse music education. Literature on

the subject is ample and includes arguments for and against the degree to which context should be included. I will review some key points in the following.

In 1989, Shand and Rice held a workshop in Toronto, Canada, after realizing that "...the music of Canada's ethnocultural groups was not included in the education of Canada's music teachers", and with the hope that "...both music teachers and those concerned with multiculturalism would attend" (p. v). At the workshop, Leonard warned, "...there is danger that the relationship between the content and structure of the instruction and the social and cultural uses of music may become blurred or, in extreme cases, become almost non-existent" (1989, p. 3). Later, in 1995, Elliott outlined problems resulting from teaching methodologies that pay little attention to cultural context, including misrepresentation of the culture, failure to take advantage of the potential benefits of culturally infused music teaching, and the promotion of a conception of music as isolated sonic events instead of meaningful musical experiences. In 1999, Swanwick agreed that focus on content alone does not –

...involve us in any of the metaphorical levels. This is only one way of analyzing musical experience. We have to be careful about this, for by attending to one or two dimensions, perhaps pitch and metric relationships, we necessarily push other things into the background (p. 47).

In 2000, we see that Dunbar-Hall outlined the predicament in Australian schools, stating the concept approach "...encouraged musical plurality, but promulgated it through a contravening universalist teaching paradigm" (p. 132). In 2001, J. Wiggins pointed out that if the teacher does not provide context, the students will create their own, which may not be accurate (pp. 36-37). By 2007, Chen-Hafteck voiced the issue of context and meaning in music: "A multicultural music education approach that focuses exclusively on the music and musical concepts is inadequate. It does not seem to serve the true value of music at all and is therefore not relevant and meaningful to students" (p. 228). In 2008, Blair and Kondo agreed, "The further removed the cultural context of the music from the cultural experience of the learners, the more difficult it is for them to make meaningful connections to the new experience" (p. 50). And, by 2012, Bradley remarked that –

...the belief that music's sonorous qualities have meaning without reference to the historical and cultural contexts from which the sounds emerge lulls educators into misguided pedagogies focused on performance, where attention to notes and rhythms takes priority over important cultural meanings" (p. 193).

Challenging Eurocentric perspectives, Nettle suggested in 1992 the following:

...the belief that music is mainly something simply to like or dislike is a peculiarly modern Western one, and it is important for us somehow to impart the notion that music is something to be understood, something to be seen as part of society. The code word is, I believe, **contextualization** [*sic*] (p. 5).

Although the statement may seem audacious, it warrants consideration. As Nettl posits: “Whether I like the music or not, how *does* this music ‘fit’ into its cultural environment?” (1992, p. 5). From the perspective of engaged practice, discussion about this aspect creates opportunities for students to formulate connections between how music fits into their own lives and how music fits into lives of people in other cultures, regardless of musical preference.

Chen-Hafteck describes an approach that involves regular collaboration with classroom teachers “...to help students develop knowledge in a **holistic** [*sic*] way. They [music specialists] are there to provide additional music learning opportunities that require more professional knowledge” (2007, p. 231). Done well, this can produce positive results when collaboration is supported and valued within the music curriculum. The caution to music teachers is the potential placement of the music component in this so-called holistic environment as a ‘decorative’, secondary thought, perhaps leaning again toward, as Chen-Hafteck writes above, ‘inadequate’ (2007, p. 228 ). Campbell describes this as being “...integrated in trite, unthinking, and haphazard ways into the general curriculum to enhance the learning of other subject matter” (1998, p. 181). It is perhaps Bradley who articulates this issue with the most gravity, asserting, “Educators who present sanitized contexts for the music they teach or who avoid contexts altogether contribute to the ongoing devaluation of the arts in education. A people’s music holds their histories, their belief systems, their humanity” (2012, p. 194).

Context remains a multi-faceted issue. Although some teachers may feel they have engaged students in sufficient contextual studies, Abril points out that teachers “...should not assume that experiences with multicultural music are sufficient to promote tolerance, acceptance, and/or value in students” (2006, p. 39). He warns that if students are not engaged in sociocultural, (i.e., contextual) discussions, they “...may react negatively to the unfamiliar musical styles or cultures. Interactive dialogues surrounding sociocultural or musical concepts resulting in a greater number of students articulating their knowledge and understanding surrounding these respective domains” (2006, p. 39). The teacher is not limited to discussion alone:

involving children in some of the traditions, movement, beliefs, artwork, stories and anecdotes that go along with the music enriches the contextual experience as well (Sobel & Taylor, 2011, p. 117).

Clearly the debate over context has been persisting for decades and remains an issue in current discussions. Three standpoints emerge: those who believe emphatically that context is paramount; those who promote focus on conceptual elements exclusively; and those who accept that classroom practices always reflect a recontextualization of diverse music styles and learning is not an either/or situation. Engaged practice has transformed into a balance of the two, along with the recognition of how the experience has changed in the classroom environment. Teachers in this third group realize that engaged practice is more about making intelligent choices of how context, concepts, and recontextualization can best create dynamic, engaged learning experiences.

Closely related to context is the issue of authenticity. Indeed, “[A]ll teachers of world musics, even those highly experienced, are confronted with matters of authenticity and compromise” (Palmer, 1992, p. 32). The dictionary defines *authentic* as “...real or genuine: not copied or false: true and accurate: made to be or look just like an original” (Merriam-Webster, 2011). This is a much debated, discussed, and written about component of diversity in music education. As Royse summarizes, “Part of the challenge for branching out to include musical styles less familiar to school groups is authenticity, especially when addressing musics outside of Western culture” (2010, p. 90). Although Royse’s comment comes from a Western instrumental ensemble perspective, this statement holds true for any type of diverse approach to music education.

Taking a step into history, Leonard, in 1989 listed guidelines regarding authenticity:

- The music must be presented authentically in content and style of performance.
- The initial presentation of experience with an ethnic music should show how that music is used in its social context.
- Avoid perverting the style of music (Western style arrangements of the piece).
- Avoid simplifying the music into nothingness.
- Use authentic music and not some outsider’s contrived version (p. 7).

The first, third and fifth points, claiming presentation must be authentic and neither ‘perverted’ nor ‘contrived’ are perhaps outdated. Twenty-five years ago, discussions at conferences regarding authenticity revolved around the ‘Westernization’ of culture’s musics. Collective expressions of disapproval arose when recordings were played in which the ‘original’ had clearly been altered, electronic instruments added, mistakes removed, and/or set to Western harmonies, drum kit added, and/or recorded in a studio with little or no sense of original setting. Authenticity appeared to mean exactly what the dictionary implied: “...made to be or look just like an original,” and was not to be tampered with.

A crucial feature, however, was not the central focus at the time. Kartomi had written in 1981 that, "...it is highly doubtful that any completely isolated cultures exist in the world today. Thus, there is a strong likelihood that all musics are syntheses of more than one cultural influence" (p. 230). Further, Nettl, in 1985, emphasized, "...in reality, dynamic processes are continually present and the music is constantly in flux" (as cited in Palmer, 1992, p. 32). In 1991, Appadurai wrote of ‘ethnoscapes’, which he describes as worldwide landscapes of identity, and which are no longer familiar, i.e., "...groups are no longer tightly territorialized, spatially bounded, historically unselfconscious, or culturally homogenous" (p. 191). From another point of view, Shelemay outlined how some ethnomusicologists themselves influence changes in the music when they are in the field, but that this has not really been considered. He writes, “Most discussions of ethics have tended to focus on interpersonal relations during and after fieldwork, and only incidentally to address the impact on the musical tradition itself” (1996, p. 39).

More recently, Woodford writes, “There is little recognition that cultural groups are dynamic entities that are constantly changing in response to both local and global pressures and social interactions” (2005, p. 77). This is resonated by O’Flynn, who writes: “As desirable as it may be to argue for the unique cultural heritage of particular musical systems, we are ever more likely to encounter crossover ideas and genres in an age of accelerated globalization, cultural hybridization and mass mediation” (2005, p. 200).

By the time the 2008 Cultural Diversity in Music Education (CDME) conference occurred in Seattle, Washington, dialogs had changed. Many of the same professionals who had denounced musical examples that weren’t ‘authentic’ or ‘truly

original' had amended their standpoint, and discussions rose around the acceptability of change in musics. As Hutchison remarks in her description of acculturation, "Although cultural groups remain distinct, certain elements of their culture change and they exchange and blend preferences in food, music, dances, clothing, and the like" (2008, p. 286). The implications for teachers wanting to engage students in culturally diverse music are significant, and as follows: (a) there is less pressure to locate 'authentic' recordings or transcriptions (this is in itself enough to discourage some teachers); (b) the idea that students have to perform the music only in its 'authentic' tradition has diminished (considering musicians from the original culture have themselves changed the music significantly); and (c) although some versions of a piece may be very different from the original tradition, the teacher can engage students in discussions about how cultures evolve and change, including how their music changes.

Although freedom from enslavement to the 'true and accurate' original in diverse musics is evident, the issues of initial presentation and oversimplifying are still valid considerations that should be part of every teacher's planning process. Leonard's first point, of an authentic presentation of the music in content and performance style, exists in a transitional area: Can we really judge true authenticity, and/or obtain true authentic performance recordings? As explained by Huisman Koops, "As soon as music is removed from the context in which it was created, absolute authenticity is no longer possible" (2010, p. 24). Palmer reiterates, "When a music is transferred out of its original culture, it loses some of its essential qualities" (1992, p. 32). Huisman Koops gives responsibility to the teacher to judge the musical example, suggesting that – "...teachers must evaluate how far on the continuum a musician can go without negating potential educational benefits of teaching the music in the classroom or distorting the music in a disrespectful way" (2010, p. 24). The continuum to which Huisman Koops refers was designed by Palmer, who referred to authenticity as "absolute" at one end, and "compromise" at the other (1992, p. 32). Palmer upholds, "...that compromise may be inevitable is not at issue. The primary question is to what degree compromise is acceptable before the essence of a music is lost and no longer representative of the tradition under study" (1992, p. 32).

Huisman Koops speculates whether "...the teacher might decide that exposure to a musical practice is more important than complete accuracy and make some

modifications” (2010, p. 24). Earlier in her article, Huisman Koops ruminated on these modifications in the following:

I wondered how many teachers change aspects of music from cultures other than their own to make them “easier.” What is lost when we alter and adapt musical materials from other cultures? Do we do more harm than good sometimes when we treat this material superficially or with alterations? How much accuracy and cultural context is necessary and appropriate, and how do I balance that with the hundreds of other concerns as a music teacher? (2010, p. 23).

Huisman Koops also mentions Kivy’s twofold model of authenticity, which pays attention to the history (intent, sound, and practice) and personal (interpretation and expression of the performer) (as cited in Huisman Koops, 2010, p. 25), and the work of Edidin, who feels that musical meaning is located in the work itself. An inauthentic experience results in a diminished understanding of the experience (as cited in Huisman Koops, 2010, p. 25). Huisman Koops’ critiques both these approaches, claiming they “...may also deny students the understanding of how music changes when it travels geographically and evolves over time”; they rely on “...knowing historical performance practices, obtaining historically accurate instruments”; they assume that “...there is an ‘authentic ideal’ that is worth pursuing in the classroom”; the command of “...historical performance practices may be incomplete or inaccurate and historical instruments expensive or unavailable”; and finally, “...there is not one pure authentic ideal for performance of a historical piece” (2010, p. 25). Although it seems a lengthy criticism of these approaches, the value of it lies in its realistic message regarding authenticity: it is not an exact science and educators should not get stifled by it. Summed up by Schippers, teachers hold “...the responsibility to deal intelligently with the dynamics of tradition and authenticity in order to create rewarding learning experiences in contemporary contexts” (2010, p. 60).

The authenticity issue extends to performance ensembles as well as general music classes. Royse points out – “Ensemble directors are faced with philosophical questions about the appropriateness of performing world musics such as those in the Indian classical or Balinese gamelan traditions, on standard band or orchestra instruments” (2010, p. 90). Royse elaborates: “Some educators feel that traditional musics must be performed on indigenous instruments and only after teachers get extensive training in the style” (2010, p. 90). How realistic is it to expect this from

teachers? This type of attitude could potentially stifle teachers completely, ultimately discouraging cultural diversity altogether.

Authenticity presents a true conundrum. How do music teachers approach the issue of authenticity within a balanced, realistic perspective? There certainly exists the extreme, where the piece is so distorted, perverted, compromised, and/or contrived (Leonard, 1989, p. 7) that it loses its original meaning. Instead of agonizing over the proximity of each method to ‘authentic’, the teacher can perform some analyses by examining the methodology and deciding where it is heading:

- 1) Is it as close to authentic and traditional as possible?
- 2) Is it pulling ideas *from* a tradition (looking at traditional but letting it change)?
- 3) Is it aimed at giving students a chance to try the authentic instruments of the genre?
- 4) Is it using a recorded example and live examples under the context of themes? (Palmer, 1992).

Further reading presents an intriguing point of view from ethnomusicologists. Campbell researched music education and ethnomusicology, stating, “...interestingly, authenticity was deemed by some of the ethnomusicologists interviewed as having minimal importance.” (1995, p. 68). Shelemay furthers this view of authenticity in terms of how it is approached by musicologists in the following:

Musicologists do not generally question whether they should be active in the process of transmitting musical tradition; rather they simply debate how closely they should adhere to historical precedent and in what manner the questions arising from lacunae in their sources can or should be answered” (1996, p. 37).

Furthering her description, Shelemay includes ethnomusicologists, considering that – “Most ethnomusicologists have been trained as undergraduates in music departments subscribing to this philosophy” (1996, p. 37). This is significant for teachers addressing or struggling with the issue of authenticity. If we consider Shelemay’s point of view, based on the debate among musicologists and ethnomusicologists as to how closely they should conform to historical precedent, Campbell’s findings, whereby authenticity is not foremost on the minds of ethnomusicologists (1995), and Merriam’s view, from the standpoint of understanding human behavior as opposed to accuracy (1975), teachers are perhaps offered some freedom in terms of how accurately they must adhere to what is thought to be ‘authentic’ tradition.

As we have seen, much is written and debated on the subject of context, musical concepts, and authenticity. The overarching outcome, when these are realized in engaged practice in the classroom situation, is the teacher's imagined list: What is necessary in this program? What is relevant? What is feasible? What is desirable? In turn, if what is desirable cannot be realized, the answer is, "This is what I *can* do."

### **Sonic elements**

Instead of becoming stymied over the issue of contextual inclusion versus conceptual elements, 25 years ago Swanwick chose to reconsider the term 'elements', as in the following: "Musical elements—that is to say the sensory impact of sound materials, expressive characterization and structural organization—have a degree of cultural autonomy which enables them to be taken over and re-worked into traditions far removed from their origins" (1988, p. 107). Twenty years later, Blair and Kondo see musical elements as a bridge to understanding music of other cultures, as they write: "For example, children who understand Western musical concepts such as melody, rhythm, form, and texture are able to use these ideas to compare ways in which two different kinds of music organize sound" (2008, p. 53). Some people do believe in the interchangeability of musical elements, but this is dubious. A teacher conveying this assumption risks sending the message that knowledge of Western musical elements suffices to ground students in their musical learning. Ignoring the inclusion of context and sensitivity, and how a culture perceives its music, can lead students to believe that everyone shares the same sonic experience no matter the genre of music. This would be as erroneous as, for example, assuming that everyone interprets music in a minor key as 'sad'.

Nettl suggests "...the musical variety of the world can teach much of a general musical nature – the universe of forms, timbres, instruments, textures; the uses and functions of music; (and) processes such as composition, improvisation, and transmission" (1992, p. 6). Although Nettle includes musical elements, the scope is broadened beyond strictly sonic elements and leads the listener to a more contextual framework. From a similar perspective, O'Flynn speculates, "...do we try to find a common set of musical and educational principles that can be applied or adapted to particular societies, recognizing the plurality of musics around the world?" (2005, p. 195). In finding these 'principles' that are based on a system of beliefs as opposed to elements, O'Flynn is also broadening the scope of learning to include context and meaning in music. However, T. Wiggins warns against assumptions made about

structural taxonomy: “It might at first appear that this is an ideal way of considering different musics; it is not culturally defined and does not involve extra-musical meanings” (1992, p. 19). He further illuminates –

Unfortunately it isn’t quite that simple. The role of the musical structure *is* culturally defined and valued. Western classical music places great emphasis on musical structure per se, and we must beware of the temptation to look at other styles of music in the same way (1992, p. 19).

The implications of these declarations can be onerous. With the underpinning aim of engaged practice, must each teacher, therefore, upon learning the skills and context of an unfamiliar music, also acquire knowledge of each musical genre’s distinct conceptual elements, and how each culture evaluates its own music, before introducing it to the students, on top of every other teaching demand? Is this really possible? T. Wiggins acknowledges that “...we cannot make pupils members of another society, we have to try to give them as complete a picture as possible”, and that “this should be a prescription not a proscription” (1992, p. 29). Most professionals striving to make alterations and improvements would agree with the following by T. Wiggins: “Ideas for what is possible are far more helpful than directives about what should not be done. This complete picture needs a wide view of the whole activity” (1992, p. 29).

In our world of Western dominated music pedagogy, chances are that students will enter the music classroom armed with some knowledge of Western musical elements. Although this knowledge works as a basis for some musical genres, it does not mean it works for every genre. The concept of working from what the students know supports the move toward engaged practice. Thus, one of the challenges is to work from this point and push its boundaries past Eurocentricity.

### **Depth versus breadth**

A long-standing discussion in culturally diverse music teaching is that of depth and breadth. Is it better that the students know a little about the music of many cultures or a lot about the music of a few cultures? There is not a clear division of one being better than the other. Nettl presents the argument that, at first, it is better that the students are made aware that there are many musics existing in the world:

The idea is not to teach *the* music of these cultures, and for the students to know them, but to teach something about them and for students to know they exist and are worthy of attention and respect. Emphatically, it is better to know a little than nothing. The first thing our students need to get is a sense of ‘what’s out there’ (1992, p. 5).

Nettl's approach has merit. If students are taught primarily about Western musical genres, chances are this limited view will create a sense that these genres are the only music worth examining. From Nettel's point of view, students are best made aware that there are many valued, viable musical genres from every part of the world, and that each genre has its own significant place and function. However, some authors disagree, or at least warn the educator against too much breadth. Bowman, speaking specifically of the music of Korea, advises: "It is imperative to remember that with this opportunity to share the music of Korea comes the responsibility to place it within the context of culture" (2008, p. 51); and, "As educators, we cannot be mere culture grazers" (p. 51). Nam calls this 'culture grazing' a 'supermarket approach' claiming that when "...children are exposed to many different cultures at once, [it] may limit cultural understanding" (2007, cited in Ilari, et al, p. 209). Jorgensen is realistic in pointing out that it is impossible to achieve a detailed working knowledge of all the musics of the world, as she writes, "At very best, one could hope for only a superficial knowledge about them, if mapping the musics of the world is the primary objective" (1998, p. 78). Jorgensen refers to Swanwick's promotion of 'rubbing up against' music artifacts (1998, p. 77), but hesitates: "I'm not sure, however, if a sort of musical mapping is what we are after as a basis for elementary and secondary music education" (1998, p. 78). She elaborates by saying that it "would be regrettable, therefore, if music teachers were to survey the musics of the world in the face of inadequate knowledge, oversimplify these musics, and reduce them to stereo-typical proportions" (1998, p. 79). Jorgensen feels the only way to *really* know a music is to completely immerse oneself in it, articulated thusly: "One is more likely to come to know that music if one passes beyond a superficial study of it to dig into it, spend time with it, and come to know it intimately" (1998, p. 78). Nam, in agreement with this goal of depth over breadth, recommends that teachers involve students in more in-depth studies of fewer cultures to promote better understanding of each culture (2007).

Allsup and Shieh warn music educators against generalizing: "There is... never one musical practice that encompasses an entire culture" (2012, pp. 49-50). This is echoed by Draisey-Collishaw, who addresses the concept from a Western classical point of view: "It would be impossible to pick one work by a single Western composer to represent all of the unique idioms, forms, genres, eras, and philosophies, not to mention subcultures, found in Western society" (2004, p. 19). As an example,

Jorgensen writes, “Witness the many references to African drumming by music educators, as if there were a single sub-Saharan approach to drums and drumming” (1998, p. 79). In an attempt to perceive this from a Western point of view, Draisey-Collishaw contends: “Any attempts to so broadly generalize Western music would result in cries of outrage from Western musicians. There seems to be a tendency to overlook the fact that every culture has a great diversity of musical forms” (2004, p. 19).

Music educators, whether promoting classes at school, workshops, or instructional guides, may be considered guilty of generalizing. The popular title, ‘African Drumming’, (for courses which include some type of percussion from an area in sub-Saharan Africa) is widespread and musically inaccurate: the music may come not only from a particular country (Guinea, Senegal, Ghana, Gambia, and so on), but also from specific ethnic groups *within* each country (Soussou, Ewe, Wolof, Mandinka). The reason is not necessarily to generalize or marginalize: course titles give participants an idea of what they are signing up for. Upon examining the advice of Huff: “Use easy, familiar words and themes people understand” (2002, bcit.ca: “Principles of Effective Advertising”), it is not surprising that a music educator would avoid terms like, “*learn atsimevu, kidi, sogo,*” for a course in Ewe drumming. Few students are familiar with specific cultural drum names and will not be drawn to take a course named as such.

Amongst all the writing about depth and breadth is a very important factor—that of time available in a particular educational setting. Jorgensen refers to the dichotomy occurring for teachers, given –

...the reality of temporal constraints in their instructional situations, teachers know that what is achieved in breadth is often gained at the cost of depth, and vice versa. They typically feel pressed to achieve a working knowledge of one musical tradition, let alone others as well (1998, p. 78).

This issue is also raised by Draisey-Collishaw, who voices how the shortage of time affects student growth: “When music is taught within the time constraints of a music class, students can, at best, gain only a superficial knowledge of the music to which they are exposed” (2004, p. 20). More specifically, T. Wiggins confirms – “Within schools pupils may study music for one or two hours a week” (1996, p. 28), and contends:

World music is thus constrained by its western setting to an intensive period of tuition and perhaps a lesson which most pupils will enjoy, followed by either

nothing or a week of solitary practice. For many aural musics this is unsatisfactory and unrealistic (1996, p. 28).

This may not always be the case. It is not uncommon for music teachers to find their programs diminished by less frequent sessions and shorter time allotments with each class. The challenge is to maintain engaged learning in diverse music (while also recognizing the integrity of each genre) within a fragmented and/or constrained school schedule. Campbell called attention to this in 1998: “We can grieve and gripe about the minimal music time, but with our best foot forward we may be better off taking steps to determine how better to use the allotted time we have” (p. 220). Her advice is convincing, as she continues: “Making the most of minimal time necessitates running the class efficiently, with every moment jammed with musicking and directed listening experiences” (p. 221). Scheduling restraints create obstacles for teachers and warrant adaptive and creative solutions. Engaging teachers make the best of the conditions provided, including choices about different approaches. As Uptis writes, “Sometimes music teachers are criticized for adopting and adapting parts of different approaches in what is perceived as a piecemeal fashion” (1990, p. 140). She continues:

But I suspect that other teachers who do this, as I, do so because they see the value in whatever parts they adopt for the children they are working with at a given time. This adaptation of ideas, techniques, and activities is something that I encourage (1990, p. 140).

In fact, despite the criticism of which Uptis speaks, this is exactly what effective teachers are doing to enhance engaged learning in their multi-faceted classes.

T. Wiggins examines the use of musical *concepts* in order to extend breadth of musics taught, giving an example of a musical form. He explains that the “...teacher may follow a technical approach to examining a musical concept such as hoquet in its various manifestations of time and place” (1996, p. 28). This type of conceptual approach is described in depth by Campbell, in *Teaching Music Globally: Experiencing Music, Expressing Culture* (2004). Campbell takes the teacher and students through a series of listening and playing activities based on elemental concepts of music. Following this method, focus is on the conceptual element and not one specific type of music.

How is contextual information included sufficiently when breadth is the goal?

T. Wiggins suggests that –

...the amount of supporting cultural information which can be included within such a regime will be limited, but the thoughtful teacher can still maximize it by making resources available for pupils to follow up their musical experience and by making links with other teachers who may be interested in looking at aspects of a particular culture (1996, p. 28).

T. Wiggins is edging toward a more all-inclusive approach to teaching genres, which includes the involvement of other subject teachers as well. This allows contextual information to be included without the music teacher's exclusive provision of contextual learning experiences, and thus, as brought to our attention by Jorgensen, affords the music teacher more time to deal directly with the musical content (1998).

While authors suggest teaching under the umbrella of musical concepts and collaboration with other teachers to incorporate more breadth, Jorgensen suggests finding *new* universals: "Certainly, it seems well worth the philosophical and empirical effort to search for universal principles that might or should apply to music education the world over" (1998, p. 85). Jorgensen asks, "Should music educators look for sorts of universals different from those invoked in the past? If so, what might these be?" (Jorgensen, 1998, p. 85). This is an interesting challenge in which some music teachers may already be involved, although their level of awareness in these choices may differ. Universals could perhaps lead into themes, and as teachers search for universals, the path may lead more toward cultural uses and functions of music as opposed to technical concepts. One of the advantages of teaching from themes, such as function and use of music in culture, is the shift away from Western hegemony, which often governs methodologies through an elements approach (harmony, melody, rhythm, and so on).

Ultimately, the decision regarding depth and breadth rests on the teacher. T. Wiggins suggests that – "...the generalist music teacher will want pupils to have some understanding of the techniques for the creation of music which are used in different parts of the world", recognizing that "...it is impossible to study all the music of the world," and that "...the choice of genres is a decision best left to individual teachers according to their own knowledge, providing there is a suitable breadth" (1996, p. 28). In a broader conclusion, Schippers and Cain point out: "In the end, the question is whether the music reflects the population of the classroom, the society at large, a geographical cross-section, world music's 'greatest hits', as many musics as possible, a careful selection representing different sounds and approaches, or coherent themes"

(2010, p. 163). Schippers and Cain bring to light the use of themes, the importance of considering one's audience, putting thought into which musics shall be studied, and the composition of the community in general. With all of this said, the most important point they bring up is that the question of depth and/or breadth "may need to be answered differently for every situation, as each combination of particular circumstances inspires specific choices" (2010, p. 163). For teachers, this is the reality of their daily work. One culture's music may be examined deeply and another's looked at only briefly, and this may depend on the teacher's experience, knowledge, and the time allotted within the school timetable. Ultimately, the decision is based on the approaches that work best to create engaged learning for each group of students and each changing situation.

### **Notation**

Schippers addresses the much debated issue of notation with attention to the term *preliterate*, which –

...reveals a more subtle form of prejudice. It assumes that musics that do not use notation are not sufficiently evolved to do so. In fact, there are many forms of music of great refinement that do not need notation or that even actively reject it, such as African percussion and Indian ragas (2010, p. 19).

This is echoed by Paynter, who agrees, "in any case, an improvisation is just as much a 'work' as it is a notated composition" (2000, p. 27).

Where Schippers speaks to the refined character of a piece, notated or not, Swanwick points out that notation and analysis of it says little about the *aesthetic* dimension of music: "Analysis is always in some way a process of reduction and so it is here, in the sol-fa melody. This bit of notation tells us nothing about the potential expressive character of the music" (1999, p. 47). Campbell voices a similar inclination regarding notation and character of music: "Notation, a marvellous technological invention, is not all-knowing; it cannot replace direct contact with the music. We can best become familiar with little-known music through the direct route: by listening" (1992, p. 32).

Opinions differ, from large-scale curriculum guides to small groups of instructors. The Alberta Music Curriculum devotes a section to reading and writing music, advising that instruction covers (Western) notation, including note names, rhythms, tempo and style indications, and dynamics. Although one section of the curriculum does state, "Notate and perform original compositions (does not have to be

formal notation)” (1989, p. 13), the guide prefixes each (Western) notation reading requirement with “students *will be able to*” (1989, p. 11). The British Columbia (B.C.) curriculum guide introduces Western notation in grade two, advising that students “identify connections between invented notation and standard notation for simple rhythmic patterns” (2010, p. 20). It is peculiar that the term ‘standard notation’ is juxtaposed as different from ‘invented notation,’ when both are essentially invented. As students progress through the B.C. curriculum, they are required to build on their notation reading skills, again based on Western notation.

In fact, a search of five American states’ curricular guides (Arizona, 2006; Kentucky, 2010; Maine, 2007; Texas, 2007; Utah, 2008) conveyed almost identical results: Western notation reading skills are part of each curriculum’s learning outcomes. Specifically, many use term like ‘traditional’, ‘essential’, and ‘standard’ when referring to notation and musical elements, as if Western music were the basis for all musical learning. Recently, NAFME published its revised “National Core Arts Standards” (2014). The new standards reflect the potential for more diversity, with phrases such as ‘using standard or iconic notation’, ‘music from a variety of genres, cultures, and historical periods’, and ‘the historical/cultural context of the work’. Upon close examination, however, terms such as ‘simple chord changes’, ‘harmonic sequences’, ‘understanding of harmony’, and ‘read and perform using standard notation’ (for performing ensembles) still linger. Interestingly, one of the standards for grade eight performance states: “Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent” (p. 3). The irony of this statement is that many teachers avoid culturally diverse music for fear of misrepresentation and not being authentic *enough*. It potentially places an unrealistic amount of pressure on the instructor to accurately replicate a culture’s music, which, as this literature review discusses, is not a realistic objective.

In general, most schools have in place a curriculum structured around NAFME national standards, to varying degrees. Although these standards have been revised as of June 2013, most schools still adhere to the previous NAFME Standards, of 1994). Upon examining curricular guides, the standards, benchmarks, and overarching goals in music programs tend to fall into the following categories:

**1) Prescribe (advocate, endorse)** – cultural diversity is integral to the curriculum, with standards and benchmarks clearly establishing the inclusion

of music from around the world. For example, orally transmitted traditions are equal in mandate to notation-based traditions, studies in conceptual elements are not restricted to those based exclusively on Western music; they include beat/rhythm (rhythmic cycles), melody, structure, timbre, and texture. It is recommended teachers include different notation systems and to explore contextual phenomena with each genre of music.

**2) Stimulate** – cultural diversity is encouraged in curricular benchmarks.

Terminology includes phrases such as ‘music from many world cultures,’ and ‘using a variety of forms of notation,’ though emphasis is not necessarily on learning notation. Elements are listed as ‘beat/rhythm, melody, form, timbre, and texture’.

**3) Leave room for it** - cultural diversity is intimated in curricular benchmarks but not mandated. For example, terminology states ‘using standard notation or iconic notation,’ and ‘from different cultures.’ Elements are listed as beat/rhythm, melody, form, timbre, and harmony (harmony being predominantly a Western music element). Sequential learning of Western notation is outlined and references are made to harmonic studies based on building triads.

**4) Exclude it** – terminology is exclusively Western based, sequential guidelines for learning Western notation begin in grade one or earlier, music ‘history’ refers to Western classical music history, study of ‘composers’ refers to European classical musicians.

The revised NAFME June 2013 National Standards reflects a move toward cultural diversity, the previous standards being exclusively Western music based (#4), and the current version leaving room for more cultural diversity (#3). Most International schools use the NAFME Standards as a guideline. One school involved in this research is currently considering guidelines written by American Education Reaches Out (AERO), which includes the following in its philosophy:

Instruction facilitates student-to-teacher and student-to-student communication through music, words, and notation. Over time students develop a broader perspective by studying music from a variety of cultures and historical periods, including – in international schools – the music of the host country (2006, p. 1).

What are interesting about this excerpt are the mixed points of view it conveys. In the first sentence, it lists notation but says nothing about the development of aural/oral learning skills, which ironically, as per the second sentence, could be the dominant method of transmission in the host country's music. This is not to say the philosophy is incorrect; it is an example, however, of 'leaving room' for cultural diversity instead of 'prescribing' it.

Although not all teachers may follow curriculum guides implicitly, the Western nature of the guides is an indication of the degree to which Western music governs the official program of studies. At the same time, it is interesting to examine music educators' views on the subject of notation. When interviewing four instructors who were teaching different styles of music in classes, Colley found that "[T]eachers' views on the importance of music literacy within this small sample of four run the gamut from 'absolutely essential' to 'not encouraged'" (2009, p. 63). We are forced, as music educators, to question why music curricula still place so much emphasis on notation. Uptis warns against this emphasis: "I have seen altogether too many youngsters give up on private music lessons because they couldn't read music, and therefore hated practicing what their teacher had assigned" (1990, p. 60). I have also seen concert band and Western orchestra students stifled, frustrated, and despondent with the task of learning to read music. Fortunately, I have seen some change, initiated by teachers aiming for optimum student engagement, and sometimes by students themselves. Colors, letters, numbers, and graphic cues are written into the notation as tools to assist the struggling reader.

Much of Western music education teaches about the 'great' composers (all of Western European descent), studies their scores, and attempts to emulate their styles of writing. In a subtle way, we have learned to assume that if a style of music does not have notation, and specifically Western notation, it is not in the realm of these 'greats'. Music educators are left with the question, then, of how to approach teaching music without subscribing to this message.

Despite the negative connotations attached to Western notation in the paragraphs above, notation in its many forms does have its merits. Wade views the intent of Western notation, explaining, "A musician who wants to prescribe in writing what someone else is to play or sing needs a detailed, prescriptive type of notation. That is the intention of Western staff notation" (2004, p. 19). From a strictly practical point of view, Howard recognizes that – "Even if we understand the way things used

to be done, we must be realistic: rote learning takes time, and time is increasingly lacking in our mad world” (1992, p. 68). Howard is not understating this; when I conduct workshops covering diverse cultural musics, an hour spent learning patterns is not sufficient for participants to completely internalize each rhythmic and melodic structure. A successful workshop includes handouts, which contain reminders and cues for participants, in the form of Western, cipher, sargam, and/or graphic notation. Upitis, although articulating her opinion against forcing students to learn Western notation, does admit, “Having said all this, I nevertheless am constantly pleased with my own ability to read and write music” (1990, p. 60). She explains, “...when I hear a new melody playing in the ear of my mind, it is a wonderful thing to be able to pick up a pencil and hastily sketch out the line or jot down a few notes” (1990, p. 61) specifying that this is when there is a *need* for notation. Upitis relates reading ability to learning a piece orally: “Although I could find, by ear and hand, a trio part if I had heard it many times, I am able to play a great deal of music more readily because I can read the notation used by the composer” (1990, p. 61).

If notation must be learned, then there must be effective methods of teaching it which engage learners. Wilson iterates Pestalozzi’s (1746-1827) often quoted approach to learning notation: “[L]earn sounds before signs and...make the child sing before he learns the written notes or their names” (2008, p. 10). Two centuries later, Hargreaves’ point of view is similar: “Children should be encouraged to experience and enjoy music first, so that the acquisition of formal music skills can occur *inductively* as a natural outcome of this process” (1986, p. 60). This brings to mind language and written language learning. For example, in Java, children learn to read based on a text they know well “and gradually come to recognize the words and letters that represent this text” (Schippers, 2010, p. 82). Upitis’ view on this is emphatic: “It would be unthinkable, in fact impossible, to read text before speaking the language” (1990, p. 60). Therefore, instead of placing the responsibility of notation in the instructor’s hands, why not entrust the task to students? As outlined by McPherson, “An activity that can prepare young beginners for learning to read staff notation is to encourage them to invent their own notations to represent pieces they already know” (2006, p. 158). This idea is not necessarily new; Upitis, in 1990 declared, “The need to develop a system almost always develops when children compose their own music. It is this function of notation, as a means of recording one’s own compositions that compels children to learn notation...” (pp. 61-62), and

Campbell affirmed, “One of the most motivating ways for children to discover notation’s importance is to apply it to the documentation of their own songs, singing games, and musical utterances” (1998, p. 217). In further detail, Campbell iterates that engaging students in activities in which they share their compositions compels them to “...puzzle out the notation that ‘stands for’ what they have performed. It can be highly motivating for a child to be able to give their musical codes–notation–to another child to sing or play” (1998, pp. 217-218).

A favored activity in many elementary classes is composition time. Students invent a variety of notational methods, from elaborate drawings to colorful symbols and graphic representations. Often, students refer to these compositions more than once, using parts from them, and reworking ideas created previously. Paynter’s description of notation, though in reference to ‘serious’ composers, describes this very situation: “Notation is an imperfect science and composers have a habit of making alterations or leaving things in a sketchy state” (2000, p. 27). This is detailed further in a footnote (Paynter, 2000, p. 27), explaining how composers were known to leave material in skeletal notation in order to have ideas upon which to build. This afforded them freedom to present a ‘new’ piece each time, when it was a rework of the same piece.

### **Group and individual learning**

Notation, and its place in music instruction, is closely connected with considerations regarding holistic and atomistic methodologies. As Badley and Nelson remind us, it is natural for teachers to instruct in ways similar to which they themselves were taught (2012, p. 27). For most North Americans, this means a focus on Western music and using didactic teaching methods. T. Wiggins points out, “Within western culture the process of transmission is often formal, with organized classes and individual tuition, but for most aurally transmitted musics this is not the case” (1996, p. 21).

This dichotomy was recognized in a series of lessons in Turkish music taught by an indigenous teacher to university students in America. Biernoff and Blom outline the Turkish teacher’s reactions:

The complexity of teaching music that involves a new language and its pronunciation, new modal systems (tunings different from those of the West) and new rhythms is quite demanding... While the university students work largely from notation, students from the Turkish community usually prefer to learn by ear (2002, p. 26).

Indeed, teaching musics that do not require instructors positioning themselves in front of students, where patterns are learned through imitation and listening, and where music is played for the sake of playing music, presents a style of instruction very different from what Western based teachers grew up with.

Van den Bos clearly delineates two approaches, which he entitles *holistic* and *analytical*. In describing holistic, he explains, “All the separate difficulties met and abilities needed are not seen as important aspects of music teaching. Music teaching focuses on playing the music, not on playing the instruments” (1995, p. 171). Hood identifies that holistic learning is the dominant style of non-Western cultures, distinguishing that, “In most cultures of the non-Western world, the study of music and dance depends on the processes of imitation and learning by rote” (1982, p. 39).

Van den Bos, referring still to the holistic approach, clarifies that technique is not labored upon and the process involves the teacher demonstrating and students following/imitating (1995). Hood examines this oral communication process in non-Western traditions:

Whether the music under study has only an oral tradition or a written-oral tradition, the learning process does not include questions from student to teacher. It is not merely the possible connotation of disrespect...but also the fact that the tradition depends on nonverbal, musical imitation—true music discourse (1982, p. 39).

The perception of contextual presentation and musical discourse is also found in children’s singing games, where, along with copying in order to learn each task, “Skills are also gained within a holistic framework and never fragmented or taught in isolation from the game as a whole” (Marsh & Young, 2006, p. 301). As these authors explain, this describes what may be referred to as ‘playground learning’, where children join in and progressively acquire skills required to be part of the game. Playground learning may be one of the elements that leads to engaged practice, such as when teachers include repertoire that students know from their play into activities in music class; they are validating the children’s experiences, preferences, and learning styles. Incorporating this technique of holistic musical game playing in the classroom to develop skills increases the level of enjoyment and therefore engagement. In both cases, students are potentially more motivated to participate. In Van den Bos’ summary of holistic characteristics, children learn the rough idea first and add detail as they progress (1995). This has its own variations when working

with non-Western cultures. From personal experience (in Lombok, Indonesia, with Sasak people), a different skill set is required. In order to learn a melody (*balungan*) on a saron, the student must listen and watch the teacher play the complete melodic line, without pauses. This is particularly difficult when a learner is accustomed to internalizing only six to eight notes at a time. If the teacher is asked to play just *part* of the melody again, chances are that the teacher will proceed to play the entire melody again, at speed. This is a very valuable experience for educators, as it reveals how frustrating it may be for students who experience difficulty learning patterns; if it is too difficult, or played too much too quickly, the experience becomes potentially overwhelming, frustrating, and unattainable.

How much of our learning capabilities are based on *how* we are taught? An interesting observation was shared by Professor Rod Squance (personal communication, April 7, 2014), at the University of Calgary. In his first few weeks of learning *gender wayang* with his Balinese teacher in Bali, Squance claims the process was painful, as he had to simply sit and imitate his teacher, at speed, without breaking the melody into short parts. The method was foreign to Squance and presented challenges he'd not encountered in previous lessons. After the initial few weeks, Squance found himself finding ways to gather information and apply it quickly, so as to follow the teacher. His peripheral vision would watch his teacher's hand movements and anticipate the distance of the next interval. His brain and hand-eye coordination were adapting to this different method of learning, and becoming better at it. Similarly, students observed in a Sierra Leone choir, "...having highly developed aural skills from years of learning by rote, were familiar with the routine and picked up the song with astonishing rapidity", according to Bartolome (2013, p. 242). This sends a strong message to teachers: if you allow students to experience different types of learning, chances are they will adapt and progress with remarkable flexibility.

In contrast to holistic methods of teaching music, atomistic methods prevail in many Western- based music classes. Van den Bos lists characteristics of holistic and analytic methodologies:

“The holistic and the analytic point of view compared”

HOLISTIC	ANALYTIC
“playing the music”	“playing the instrument”
music remains in natural context	music “split up” in separate abilities, i.e., embouchure and respiration, posture, rhythmical control, playing technique, reading written music, musical theory, expression and recitation
repertoire is starting point	separate abilities are starting point
“real” repertoire	“pedagogical” repertoire
concentric curriculum	linear curriculum
oral transmission	transmission by (staff) notation
the teacher shows, the student imitates	the teacher guides and controls the student
learning action is implicit	learning process is explicit
teacher’s role is passive	teacher’s role is active
teacher must be a good musician	teacher must be a good methodologist

(1995, p. 173). These are followed by “Benefits and advantages of the holistic and analytic points of view” (1995, p. 175).

HOLISTIC	ANALYTIC
+ musical meaning is preserved	+ controlling teaching process is easy
+ music remains in natural context	+ detailed diagnosis of pupil action is possible
- controlling teaching process is difficult	- musical meaning can easily be lost

Van den Bos claims that the drawback to analytical learning is that the musical meaning can be lost. Certainly in classes focusing on Western concert band, so much time is spent simply getting a reasonable sound out of the instrument and learning to read repertoire parts that it isn’t until the band is able to play an arrangement that the musicality of a piece can be realized. Hood reinforces, rather critically, that, “The application of scientific methods in talking and writing about music is a European development. We Western musicians tend to be analytical, curious, intellectual, and, in the circumstance of learning to perform non-Western music, much too talkative” (1982, p. 39). Perhaps contributing to the analytical nature of which Hood speaks are the exercises and ‘pedagogical repertoire’ pieces created specifically for young learners, distinguished by Van den Bos above. It brings one to question whether a more holistic approach may be effective, or at least considering combining holistic with analytical, referred to by Green as “non-formal” (2011, p. 148).

Certainly having students engaged in music making as soon as possible is a popular goal. However, is it possible to teach a traditionally analytical genre using a

holistic method? Van den Bos responds that in Western music, oral teaching methods (holistic) last a few lessons, but cannot continue. Why? He explains, “After the playing technique has improved, music reading and training of separate abilities again become dominant in music education” (1995, p. 177).

In contrast to this claim, Dionyssou’s research on parade bands of Corfu reveals a fully holistic approach to instruction (2011). Students in the band play Western concert band instruments, copying their peers and leaders with no formal instruction, and whereby – “...band musicians usually learn to perform simply by seeing others playing, by playing along and imitating them” (2011, p. 145). Unlike most concert bands, these groups offer no formal instruction on technique or musicianship, but students love the end result—being part of parades and presentations in the community. One student explains, “The conductor doesn’t tell us how to interpret each phrase and whether we need to play it piano or forte or whatever, but inside us we knew how we should play it” (Dionyssou, 2011, p. 148). Not all students thrive on this method of teaching, Dionyssou comments. There are two types of students – those who are pleased with the education they had and feel they learned all they needed to know, and those who feel there are insufficiencies in their musical training, with non-systematic teaching and one teacher with a lot of students in one room. No one shows them technique, how to breathe, or how to produce different sounds. The dissatisfied students claim they learn by accident (2011).

The research completed by Dionyssou brings up the issue of multiple learning styles, also referred to as differentiation in learning (Tomlinson, 2014). It is important that the instructor takes his/her students’ learning styles into consideration while choosing teaching methods, remembering that at one end of the spectrum sit analytical learners, at the other, aural/oral learners, and everything in between.

Learning is rarely one or the other, as noted by Folkestad:

It is far too simplified, and actually false, to say that formal learning only occurs in institutional settings and that informal learning occurs only outside school...the most important issue might not be the content as such, but the approach to music that the content mediates (2005, p. 26).

From this, we can conclude that engaged practice would involve utilizing a number of different methodologies and accommodating different learning styles present in each situation.

### **Listening methodology**

A substantial amount of activities in music is based on listening to audio examples, and, in optimum cases, live examples. Paynter, in 1967, advocated the use of a broad sonorous scope in music pedagogy: “We must provide sound-sources of great variety and these should be available for investigation by small groups of children or by individuals” (Mills & Paynter, 2008, pg. 8). T. Wiggins spoke of the same approach in 1992, remarking that the opportunities students have to learn and experience through creation and performance of their own music is enhanced through listening, enabling them to acquire new ideas and inspiration. He says, “[T]here should be the widest possible range of musics heard in the classroom...” (p. 21). Campbell (2004) recognizes the same sense of investigative listening, recommending that a world music pedagogy should involve development of sound awareness, broken down into three phases: listening (active, engaged, enactive); creating; and, integrating. Supporting this, Elliot writes of the benefits of developing listenership and musicianship “through engaging students in: performing-and-listening, improvising-and-listening, composing-and-listening, arranging-and-listening, conducting-and-listening, and listening to recordings and live performances” (2005, p. 7). Anderson and Campbell refer to *guided listening*, where recordings and live performances both shed light on the sight and sound of instruments (2010, p. 4). A common thread in all of these methods is that they are teacher guided, and therefore the teacher must be aware of, and have access to, appropriate listening examples.

### **Pedagogical frameworks**

In establishing a framework for an engaged, culturally diverse music program, we provide scaffolding that makes the venture into thinking through a new or changing program less daunting. Often it is the first step, which seems the most daunting, especially to teachers who have been entrenched in and trained in one style of instructional philosophy. These rigid and formal pedagogies are convenient and organized, writes Woodford,

But if the assumptions underlying them are outdated, flawed, or false, and if those methods stifle the individual creativity and thinking of students and teachers alike, then they serve no one well, except perhaps those wishing to dominate and control (2005, p. 30).

Indeed, this is a convincing caution against being overly strict about curricular and pedagogical guidelines. In general, teachers do not enter the field in order to

‘control’ the program. There are, however, programs that follow prescriptive pedagogy, in which student progress is based solely on their ability to play specifically graded pieces. Paynter makes reference to this as well, observing that “the immediacy of the experience is given scant attention in the classroom, the emphasis being still, as it has been for so long, on pupils absorbing inert information about music” (2002, p. 217).

Identity, cultural background, transmission systems, biases, terminology, and philosophical perspectives feature in many approaches advocated by numerous scholars. For example, with diversity and identity as focal points, Sobel and Taylor present curricular guidelines in the form of an organizational framework focused on linking students’ perspectives and cultures to local cultures (2011). Hargreaves and North list similar considerations, with the addition of “sociomusical stratification” (2001, p. 193). Anderson and Campbell outline approaches based on student activities, i.e., musical concepts, performance, guided listening, and integrated learning (2010, p. 4). Similarly, Benham encourages educators to focus less on insular units examining specific people and their music, and more on “addressing the more fundamental elements of educational programming to achieve a continuous attention to diverse cultures in the way of pedagogical process and content” (2003, p. 24).

Folkestad presents pedagogical considerations from the perspective of formal versus informal learning, examining where the learning takes place, learning processes, who is making curricular decisions, and whether the intention is toward learning to play or actually playing (1998, in Campbell et al., 2005, p. 26). Rose poses questions to consider when putting together indigenous music with a formal curriculum: analysis/philosophy (to whom and what does the curriculum speak?); content (what musics are included? Is it balanced and holistic?); resources (what’s available and how are resources developed?); methodology (does it affirm indigenous cultures?); and evaluation (does the curriculum meet aims and objectives?) (1995, p. 50). Schippers remarks on the ease with which diverse music instruction and culture bearers can be found in local communities, the benefits of workshops and study leave, choosing which musics to include in the program, the issue of context and recontextualization, thematic approaches, curriculum development, and diversity of learning styles (2010, pp. 168-169).

Is one system better than another? Is it necessary to choose one and go with it? Given the ideas that each author has crafted from experience and research, producing equitable, realistic guidelines, it is up to the teacher to review what has been written, consider his/her teaching situation, and, aiming for engaged practice, mold a program which best addresses student needs. This includes obtaining a sense of the learning population, recognizing their 'stories' and preferences, becoming familiar with different ideas on pedagogy, broadening the base scope of teaching styles and resources, and taking the plunge.

### **Approach to teaching methods**

Leonard puts forth an interesting proposal that music should be like sports: we grow up playing/learning some sports, we may even play some of these sports recreationally, but many of us simply become good critics of the sport and watch them live or on TV. "We should bend every effort to develop the same type of discrimination and critical ability with regard to ethnic musics and their performance among our students" (1989, p. 4). Volk explains further:

If the huge melting pot of music is for everyone to enjoy, then understanding all the ingredients is a natural pursuit of any education in music. Music education, by latching on to diversity, by being comprehensive in its coverage of musics of the world, will ensure that the tastes of the public are based on choices made from acquaintance with all that constitutes the art of music (1998, p. 83).

It is the final part of this statement ('the art of music') that conveys one of the intentions of culturally diverse music education. Students learn about different musical genres and from this are able to form learned, knowledgeable opinions based on what they know. They build their frames of reference from their experiences, and continue to build on these frameworks under the guidance of a teacher. It would therefore make sense that the teacher considers beginning with a sense of student backgrounds and preferences and the school timetable and curriculum, and then constructs a loose framework of methodologies as a starting point.

In 1995, Rose outlined questions to consider regarding a culturally diverse methodology, asking the following: "How do curricular materials, strategies, language and attitude affirm or disaffirm indigenous musical cultures? Is the methodology facilitative, directive or interactive; reproductive or productive; transmissive, transactive or transformational?" (p. 50). At first, this may come across as literary terminology, intimidating enough to steer the inexperienced teacher from entering the

realm of diversity. Given some thought and time, it is a succinct list that reminds the teacher, in a short read, of noteworthy considerations that move a program toward engaged practice.

### **Assessment**

In the business world, “Feedback provides a clear expectation of performance. Learning what they do well increases a team member’s confidence. They are more likely to try more, stretch themselves and share their skills” (Hoffman, 2013, [hraligneddesign.com](http://hraligneddesign.com), “Key Benefits of Effective Feedback”, n.p.). Feedback is just as valuable in education. Even though “...high-quality instruction, innovative technology, motivation, high expectations, and passion,” (Frey and Fisher, 2011, pp. 2-3) are regarded as important characteristics for successful teachers, “...they are not sufficient to ensure that learning occurs” (Frey and Fisher, 2011, pp. 2-3). Fullan recognizes that “...feedback to students during learning is probably the most powerful teaching strategy we can use. Learning from mistakes is the key” (2013, p. 27). Therefore, in addition to the positive traits described by Frey and Fisher, ongoing feedback and assessment are vital to a successful learning experience.

According to Hattie and Timperley, however,

...Feedback has no effect in a vacuum; to be powerful in its effect, there must be a learning context to which feedback is addressed. It is but part of the teaching process and that which happens second—after a student has responded to initial instruction—when information is provided regarding some aspect(s) of the student’s task (2007, p. 82).

As classes are often filled with music making activities, it is convenient for the teacher to provide frequent feedback. Based on the perspectives above, it is reasonable to conclude that if the teacher provides feedback each time students play or sing through a musical piece or section of a piece, chances are progress will occur more rapidly. Good teachers worldwide, in Campbell’s opinion, “...understand through experience and/or training music’s structural and expressive content, and listen carefully to the performances of their students for what feedback they can provide” (2004, pp. 4-5). This is common, perhaps, in Western pedagogy, but does not occur in all traditions. For example, in Japanese *shakuhachi* pedagogy, says Hebert, “...teachers are not expected to provide enthusiastic affirmation, cheering their students on toward achievement of sequentially arranged and clearly delineated objectives” (2012, p. 112). This model places the responsibility of motivation on the students. Similarly, in a book on Javanese *gamelan*, Pickvance explains that in the

past, “It was left to the student to decide what his objectives were and when he had achieved them” (2005, p. 17). These two examples demonstrate how some practices depend less on instructor feedback and more on intrinsic self-motivation and evaluation.

I do not devalue these processes and I believe students adapt to different teaching and learning styles. However, I do observe that when students know what they have done well and/or what they have done incorrectly, and are given the opportunity to immediately rectify the mistake, success comes quickly as does student confidence and incentive to continue. In order for the teacher to make this type of assessment effective, research shows it is important to “...establish learning goals, check for understanding, provide feedback, and then align future instruction with the students’ performance” (Frey & Fisher, 2011, p. 3).

J. Wiggins lists techniques for assessment, suggesting teachers gain information by observing what students do as they participate in making or listening to music. For example,

...listen to the music they make and watch the ways they move as they make it. Be aware of who is singing and/or playing accurately; who needs more support; who can find the beat, meter, B section, and who cannot (2001, p. 73).

J. Wiggins details this further, advising teachers to use “your eyes and your ears; connect with students to try to understand the situation from their perspective” (2001, p. 73). This is a common trait I noticed with each participating teacher—in taking the time to observe and interpret student ideas and to provide feedback, these teachers were building confidence in students and stimulating further engagement and creativity within the activity.

### **Themes**

Campbell speaks to the use of general themes in music classes, suggesting that “...children deserve to experience music that is used for work and worship, for solitude and meditation, for bringing solidarity to a community, and for conveying emotions that range from elation to grief” (1998, p. 207). T. Wiggins recognizes human rites of passage (births, deaths, weddings) in many cultures as being accompanied by music, questioning, “Is there any culture in which music does not have a role in the essential rites of passage? The music on such occasions fulfills many functions” (1992, p. 18). This is detailed by Campbell when she asserts that –

...teachers can ensure that the school music repertoire is representative of the larger world of styles and functions. A string of lessons on music for births (and birthdays), babies' lullabies, weddings, funerals, the new year, springtime, harvest, and the wintry season of 'lights festivals' (for example, Christmas, Channukah, Divali) sends the message of musical functions that are widely valued yet diversely celebrated (1998, p. 207).

Campbell suggests festivals of light as a theme, not only for the array of music it incorporates, but also for the perspective it offers students regarding cultures' significant celebrations. An overarching study of festivals of light can begin with, for example, Divali in November and include Channukah, Christmas, Eid al Fitr (depending on when it occurs during the year), Ukrainian Christmas and New Year, Chinese New Year, and so on. Along with studies of each celebration's music is the study of customs and traditions that accompany each festival. Students become aware of common traditions as they explore what each culture embraces during festivals, such as decorations, clothing, food, artwork, and music. Just as importantly, students learn that values such as family, peace, and empathy for one's fellow man are also cross-cultural.

Schippers brings forward further ideas for themes, including music and the supernatural, music and the royal courts, music and the middle classes, music and travel, music and fusion, music and technology, music and love, music and nature, music and dissent, and music and commerce (2010, pp. 175-179). These thematic ideas are iterated in part by a number of others in the field. O'Flynn refers to 'music and the royal courts' and 'music and the middle classes' under the umbrella of 'intercultural music education', and specifically, 'classical' and 'vernacular' music (2005, p. 198). O'Flynn recommends teachers look closely at the *practice* of each culture. He stresses that to begin with –

...music educators need to be aware of existing music practices in the social worlds for which they will programme. Depending on the country or region concerned, this will include one or more types of classical music(s) (e.g. European, Indian, Chinese) and one or more types of vernacular music (traditional, popular and hybrids of these) (, 2005, p. 198).

On the same theme, I bring attention back to Drummond's suggestion that the term 'Western art music' be replaced with "Northwest Asian court music" (2010, p. 117), which funnels Western classical music into Schippers' broader theme of 'Music and the Royal Courts'.

Schippers' theme of 'music and travel' includes "...enriching musical life by

adding new cultural presences or influences; and cross-fertilization by in-depth exchange among musicians” (2010, p. 177), with examples including “...Debussy being fascinated and inspired by Indonesian gamelan at the Paris World Exhibition in 1889” (2010, p. 177). Campbell describes similar ideas based on ‘local to global’ interests: “Tuvan throat-singers from Central Asia and Afro-pop bands from Ghana and Nigeria are examples of musicians whose musical cultures have been raised out of their local expressions to the global phenomena they have become” (2004, p. 232). Campbell also mentions Celtic traditions from Ireland, Scotland, and Wales, Afro-pop, South Asian club scene in the UK (*bhangra* music with techno pop textures), and acculturation found along the Silk Road. Campbell explains – “These and multiple other musical expressions are the results of people-to-people interactions, such that musical changes happen through the influences which people give and take to one another’s traditions” (2004, p. 234). An example of this occurring within a school comes from Cain and Schippers: “Conscious of the fact that when musical genres travel from their culture of origin they are frequently reformulated, the teachers encourage flexibility in the way the gamelan is used” (2010, p. 169).

Campbell summarizes nationalistic genres under ‘nationalism and musical identity’ reminding the reader how many peoples are identified by a style of music, dance, song, instrumental piece or an instrument, i.e., Ireland and the Celtic harp, or Scotland and the highland bagpipes (2004, p. 236).

Mills and Paynter also refer to the theme of ‘music and nature’, bringing attention to work done in 1970 by Paynter, wherein students experimented with items that were not musical instruments (nature sounds), and organized these sounds into a composition (2008, p. 8). Similar to this is ecomusicology: musical and sonic issues in literature and performance and their relation to ecology and the natural environment. It combines musicology with critical literature about the ecological environment.

The theme of ‘music and love’ can be found in Walker’s *dramatic themes*, which refer to romance and relationships and how classical music is mixed with pop to evoke emotional responses (2007).

Schippers’ ‘music and fusion’ theme is an especially interesting area of study for students, as the intermixing of cultures’ styles fascinates them. Students also bring their own musical ideas into cultural studies, creating a fusion ‘as it happens’ (2010).

In Alberta curricular guidelines, the theme of ‘music and dissent’ collaborates

well with the study of politics and government, as students explore songs and compositions inspired by resentment and disapproval (2007, Alberta Education, Programs of Study. Retrieved from <https://education.alberta.ca/media/1126804/ss9.pdf>).

From the perspective of Western concert band, Schmid works from a thematic perspective when including diverse repertoire pieces (1992). As well as themes outlined above (Campbell, 1998; Drummond, 2010; Paynter, 1970; Schippers, 2010; Walker, 2007; Wiggins, T., 1992), Schmid includes seasons, community cultures, and dance forms. On the theme of dance Campbell brings up the very important point that

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In many of the world's cultures, and particularly in sub-Saharan African cultures, across the Pacific islands, and in Caribbean, Central, and South American nations, music and dance are inseparable. The performance of popular music, as well as of art and traditional music, are intended to be enjoyed for the visual aspects of the performance—the dance and sometimes theatrical effects—as well as for its musical sound (2004, p. 225).

Campbell's words force teachers to think about how often we separate concepts in the effort to teach one particular item. She states that the "...compartmentalization of the arts is a phenomenon of Western culture, while in much of the rest of the world the arts are meant to be a blended experience" (2004, p. 225). This compartmentalizing may occur for a reason, as O'Flynn points out:

Obviously, the younger the children, the more desirable it is to streamline their musical learning experiences into coherent programmes. With older learners, however, it would be possible to engage consciously with two or more systems of musical learning and musical performance (2005, p. 198).

The use of audio-visual and theatrical themes poses another approach to diverse musical styles. Campbell proposes: "Audio and video clips of music theater (opera, Broadway musicals, Chinese (Peking) opera, Japanese *kabuki*) and dance performances from Armenia to Zaire provide children with brief yet lasting images of music as it is linked to various functions" (1998, p. 207). Paynter refers to students creating program music to a story. A music theater perspective also provides opportunities for students to explore movement, costumes, makeup, and staging (1970).

I have taught units on Chinese opera, Chinese lion dance, Indonesian *wayang kulit* (interrelated with Western shadow puppets), and storytelling, where students

were involved from the beginning of each project, examining context, replicating music, creating costumes, exploring movement, learning stories, examining history, and so on. Students were engaged and eager to continue exploring gamelan pieces (on Orff instruments), movement ideas for the Chinese lion, puppet manipulation, theater makeup, costume ideas, and colors. Viewing video footage of Javanese and Balinese dancers encouraged students to copy intricate movements, all of which were quite successful in exploring themes that piqued the students' interest and subsequent engagement in learning.

Although not entitled 'Music and Science,' Paynter and Aston outline what could be themed as such, in work done with sound experimentation (1970). Students first explored how many different sounds they could create on a cymbal and organized these sounds into a composition. Students then experimented with a piano, followed by a string instrument. With the acquisition of non-Western instruments, this activity could encompass explorations of instruments from many different cultures.

The use of themes provides a number of 'doorways in' for music teachers; doorways that surpass idiosyncrasies distinct to one or two cultures and that provide an encompassing perspective common to many cultures. The themes examined above stem not only from qualities common to humanity and its cultures, but also from the production of sound and reactions to sound after it has been produced: how it is heard, felt, mimicked, 'seen', and interpreted. They initiate unbiased routes through which to approach sound and ways in which cultures manage sound.

### **Thematic questions for discussion**

In efforts to include contextual discussions in learning, Wade suggests questions about cultures' musicians:

- Who makes music with whom?
- Who learns music from whom?
- Who is permitted to be a teacher?
- Who can perform where?
- Who can perform for whom?
- Is anyone prohibited from making some particular type of music and if so, why?
- Who plays which instrument and why?
- Do musicians have high cultural status (i.e., is their music making highly valued by a group)?
- Do musicians have high social status (i.e., a high ranking in the society)? (2004, p. 2).

An effective question is: How have we recontextualized the music? Students

break it down into who, what, when, where, why, and how? This enables students to identify the changes that a musical style has undergone after it has traveled from its origin to the classroom. Just as critical are questions about a culture's *listeners*, also included in Wade's suggestions:

- Do they prefer to listen alone, or is listening a social activity?
- Is it more expensive to listen to one kind of music than another, and if so, what does that mean for the listener?
- Are certain types of listeners associated with certain types of music?
- Is a listening audience restricted by gender or religious belief or membership?
- Does a listening context foster immediate interaction between performer and listener? (2004, p. 2)

In a more condensed form, Johnson puts forward similar questions to present to students: "How was this music produced? For whom? By whom? In what context? For what purpose? With what influences?" (2000, pp. 284-285). According to Johnson, these questions allow students to look at musical interactions in specific contexts, adding that this approach is "ultimately more inclusive of the many ways music exists in the world today, and more relevant to practices of both culture and music at the beginning of the twenty-first century" (2000, pp. 284-285). Wade's viewpoint in utilizing such questions centers more on the musicians themselves: "Many questions about musicians embed them in their musical context" (2004, p. 2).

I have placed themes at the end of this chapter because they emerge as a very logical answer to the question of approach, context, and engaged practice. Reflecting on what has been stated above, it appears that activities based on themes create a successful way of circumventing context dominated by Eurocentrism, in that they are not focused solely on one type of music: they examine the function of music within many cultures. Themes create context but do not dictate it. They keep attention away from an exclusively conceptual approach, allowing for context but not forcing it.

### **Summary**

Considering the views in the above chapter, key characteristics in developing effective methodology for engaged practice in culturally diverse music education appear to be context and the issues surrounding it (depth versus breadth, authenticity), and notation versus aural/oral transmission (atomistic versus holistic). Many authors (Bradley, 2012; Blair & Kondo, 2008; Campbell, 2004; Chen-Hafteck, 2007; Elliott, 1995; Harrop-Allin, 2011; Howard, 1992; Jorgensen, 1998; O'Flynn, 2005;

Swanwick, 1999) believe too little contextual inclusion leaves students with simple facts, which does not allow for deeper understanding, may result in students reacting negatively toward a culture's music, and may lead to stereotyping and tokenism. From a realistic and practical point of view, Campbell (2004), Green (2011), Nettle (1992), Schippers (2010), and Wiggins (1992), promote breadth as a way to open students' minds to many different cultures, suggesting strategies that provide these opportunities even within fragmented school schedules and limited resources. As discussed by a number of authors (Allsup and Shieh, 2012; Bowman, 2008; Draisey-Collishaw, 2004; Nam, 2007; Jorgensen, 1998; T. Wiggins, 1996), depth ensures students are not led into general and brief 'supermarket' approaches and are making better connections to music and its place in culture. However, students are therefore involved with only a few genres of music. Campbell (2004), Jorgensen (1998), and T. Wiggins (1996), bring forth methodologies that aim toward including multiple genres without marginalizing core elements (concepts, themes, universals). Authenticity is a challenge for music teachers and has come under scrutiny by authors such as Leonard (1989), and Edidin (1998) and Kivy (1995) (in Huisman Koops, 2010).

Although Western staff notation has been dominant in music education, it is not crucial to include it in music programs (Campbell, 1992; Swanwick, 1999; Paynter, 2000; Upitis, 1990). Many curriculum guides in North America still list Western notation literacy (atomistic) as an explicit or implicit goal, but teachers are becoming more aware that the requirement to learn notation is sometimes the reason students do not continue with music. Notation does have its place, in the form of staff, graphic, or iconic (Campbell, 1998; Colley, 2009; Howard, 1992; Upitis, 1990; Wade, 2004), but formal notation should be learned progressively, like a language (Paynter and Aston, 1970; McPherson, 2006; Schippers, 2010). Much non-Western music is transmitted aurally, or holistically (Biernoff & Blom, 2002; Campbell, 1992; Hood, 1982; T. Wiggins, 1996), similar to playground games (Marsh & Young, 2006), and popular music. Depending on which system(s) we experience, we tend to develop skills for that system (Bartolome, 2013; Dionyssou, 2011).

The tension between these issues seems to leave inconclusive answers. However, in summarizing Campbell (1995), Huisman Koops (2010), Palmer (1992), and Schippers (2010), a common thread of advice emerges: teachers should not become stifled by efforts to establish fully authentic experiences, nor shy away from teaching particular music styles for fear of inauthenticity, but find an acceptable

degree of compromise and effective, formative assessment practices. Exposure is more important than complete accuracy, and in this same vein, teachers are well advised to find a balance between depth and breadth (that can fluctuate within the program) to realize engaged practice.

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## Part Three: Contemporary Practice

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### Chapter 5. Priorities, Aims, and Perceptions of Engaged Practice

The myriad views on, and approaches to, engaged practice described in the previous two chapters provide a rich background to examine translations of these ideas into the classroom. In this chapter, I will focus on contemporary practice. First, I will present the outcomes of a survey identifying the priorities, aims, approaches, and perceptions of success from over 100 music teachers. Subsequent sections are divided according to the themes derived from the outcomes and are supported by key ideas from the literature, my own experience of over 30 years, detailed survey results on specific aspects of engaged culturally diverse music teaching, and the results from my observations of, and interviews with, 17 music teachers (see Chapter 2).

As described in Chapter 2, I conducted an electronic survey between November 2013 and March 2014 in which I aimed to assess both the practical concerns and the underlying ideas and aims of contemporary culturally diverse education programs (see Appendix A and D). Over 100 music teachers in Canada, the United States, Europe, and Australia were surveyed regarding the benefits of seven broad thematic areas. These areas of significance were identified based on my own experience as described in Chapter 1: thirty years of development and practice in teaching culturally diverse music, conversations and workshops with music teachers, and discussions with professional colleagues. The following data indicate common aims in culturally diverse music programs, as well as the percentage of teachers who recognize each as an important aim. Question 19 asks, “What are your aims in a culturally diverse music program?”

General student appreciation and awareness of other cultures	85%
Deepened understanding of shared musical elements	70%
Broader choice of musical styles and sounds	64%
Student appreciation and awareness of their own cultures	57%
More curricular choices and activities for students	40%
Broadened playing techniques for students	39%
Broadened sense of playing and vocabulary	35%

(Respondents choosing to omit this question: 13%)

From the survey, although general student appreciation and awareness of other

cultures clearly ranks at the top for most teachers, many teachers also recognize the value of a broader scope of styles, sounds, activities, playing techniques, and vocabulary in their programs. With ethnic diversity growing within each class of students it is encouraging to see almost 60% of teachers recognizing the value of students learning about their *own* cultures.

In addition to these seven domains, five other areas were identified from the literature review, survey, observations, and interviews included in this research. I examined responses to question 20 (What have you found really “works” in the classroom?), recording each response, comparing ideas and attitudes, methods of practice, deriving themes, and integrated these with comments added to question 19. The following five areas emerged as important domains:

- experiencing a breadth of methodologies of learning music across the world
- stimulating creativity
- engaging community
- practicing interdisciplinarity
- embracing world music pedagogy.

In examining these domains further, I chose to conflate some headings that are closely related. I integrated ‘Deepened understanding of shared musical elements’ into the last section on pedagogy, and combined ‘Broadened playing techniques for students’ with ‘Broadened sense of playing and vocabulary’.

Some of the teachers raised questions when asked, “What are your aims in teaching multicultural music?” Bruce A and Bruce H questioned the term ‘multicultural’ itself. Bruce A considered, “It’s a loaded question, really: what is multicultural? Music is from all around the world. We have many cultures right here in Calgary.” Bruce H explained:

...as a music teacher from Grand Prairie (Alberta), we have to define ‘what is multicultural?’ I am a student *of* world musics, so whatever I’ve learned I am using in my teaching... When you talk of authenticity, what’s authentic? What’s authentic in Calgary is much different than what’s authentic in Havana, Cuba (personal communication, February 13, 2014).

The term, ‘multicultural’ is interpreted from many points of view. Explain May and Sleeter, “Although multicultural education in the United States initially grew out of civil rights struggles and was connected with challenges to racism in education, it has been widely filtered through people’s interpretations of ethnicity” (2010, p. 4).

Both Bruce A and Bruce H's responses reflect candid opinions of this complex issue: 'multicultural' music on one hand refers to the music of many cultures, and this, to both Bruce A and Bruce H, means anything from around the world including whatever makes its way to the northern Alberta town of Grand Prairie. To clarify, Bruce A gives examples such as folk songs, Christmas carols, and music that are considered 'Canadian'. He explains that many students no longer learn these at home because: (a) families do not engage in singing or music making; (b) families have immigrated to Canada and are not familiar with these genres; or (c) classroom teachers no longer carry the curricular responsibility of teaching music and therefore leave every musical experience up to the music specialist. In Bruce's opinion, some music teachers are inclined to lean toward Canadian (or American) based material in order to help the first generation immigrant students gain a sense of belonging in their new country.

Interestingly, gaining a sense of belonging is also what many immigrant parents want for their children as they assimilate into a new culture. Chakrabarti reflects on first generation parents: "Being an immigrant group from a country in which education is critical to escaping poverty, they take their child's academic and cultural education seriously" (2008, p. 10).

This process of enculturation aligns with Candace's philosophy. In a school made up of 43% immigrant students, teaching the Canadian national anthem became a project when Candace realized most students didn't know it. This is not unusual, considering the diversity within each classroom in many public schools in North America. School populations in Calgary alone range from 20% to 90% Caucasian, some with almost half English Language Learners (ELL). Many of these students are negotiating two or more identities in terms of music, family, and social lives. Teachers participating in this research certainly believe in a diverse music program, but their hands are tied, in some respects, when it comes to engaging learners in Canadian material, in recognition of student needs. At the same time, in recognizing student needs, teachers are building intercultural understanding as it relates to the immediate, already diverse environment.

In the following pages, I will explore these issues through analysis of interviews with the 17 teachers involved in this research, with short reflections on my own practice, student responses, survey results, engaged practice of participating teachers, and finally, I will look at the implications for success in terms of each aim.

## **Student awareness and appreciation of other cultures**

Clearly a common aim for many respondents in this research, it appears that teachers recognize the potential for music programs to inculcate a general awareness of different cultures and appreciation for these cultures. The following paragraphs explore this potential from the perspective of scholars and teachers, identifying practical approaches and methodologies.

### **Scholarly perspectives**

For years, says Karlsen, culturally diverse music education has been taught, “in order to pinpoint diversity and promote general intercultural understanding” (2011, p. 9). Research conducted by Chen-Hafteck on the benefits of including culturally diverse music discloses, “...music plays an important role in enhancing cultural learning, which has consequently led to cultural awareness and change of cultural attitude among some of the students” (2007, p. 229). Experiences in culturally diverse music contribute to our understanding of how different musical genres are taught and learned, says Dunbar-Hall, reinforcing that this approach “carries with it the potential to introduce the learner to the aesthetics of a music, and to provide a foundation in experience from which they can be observed” (2000, p. 135). I also observed that as students learn more about cultures other than their own, they begin to reflect on their own traditions and form perceptions of how they themselves recognize music within their own lives. Students offer contributions in class of how components of their own cultures relate to the ideas covered in class. In this same vein, Drummond advises that teachers “...should see our work in music education as a celebration of pluralism, an ongoing opportunity for the development of a new awareness of the richness of human life, and a new understanding of its possibilities” (2010, p. 23).

Most recently, Grimmatt summarizes the need for educational institutions “...to create opportunities for firsthand encounters with historical and current education policy documents that might inform students’ understanding of the current multicultural context” (2015, p. 118). Specifically, Grimmatt explains, teachers could use musical, literary, mathematical, scientific, or social cultural documents “...to help students learn how to relate and work more effectively with other persons whose cultural, racial, religious, and economic backgrounds are different from their own” (2015, p. 118). Utopian? Perhaps. Reminding us previously in the literature review

that appreciation doesn't just 'happen,' Abril warns that teachers "...should not assume that experiences with multicultural music are sufficient to promote tolerance, acceptance, and/or value in students" (2006, p. 39). Abril discusses the vital role contextual exploration plays in understanding a culture's music, and its importance as an integral part of the journey toward student appreciation of cultures. Excluding context diminishes depth of understanding and ability to make connections to other situations, musical and non-musical (Abril, 2006, p. 39). This issue is covered extensively in the preceding literature review, with two main contrasting points of view emerging. Authors such as Blair & Kondo (2008), Campbell (2004), Chen-Hafteck (2007), Elliott (1995), Harrop-Allin (2011), Howard (1992), Jorgensen (1998), O'Flynn (2005), and J. Wiggins (2001) present views that substantiate contextual inclusion as a path toward awareness and appreciation, as summarized by Swanwick: "Even if the students do not take identical meaning and relevance, their knowing something about the cultural context is essential" (in Huisman Koops, p. 26, 2010).

In contrast, others maintain that as important as context is, teachers should not find themselves hindered with issues regarding the amount of contextual material, procedure, frequency, and authenticity. For example, Schippers warns against adding too much contextual information at the expense of the learner's interest: "...it is important to remember that not all context is relevant and that random context does not make for a more or convincing lesson" (2010, p. 57). Biernoff and Blom put more focus on the teacher and his or her ability to best choose how context is dealt with: "Within these discussions on whether music is universal, pluralist, autonomous, contextual, and cultural there is an inherent acceptance/understanding of boundaries, crossed or waiting to be crossed, through which music educators seek a way" (2002, p. 24). I agree that teachers, equipped with knowledge, adaptive skills, and a sense of cultural integrity strive to delineate these boundaries, bring diversity to the program with engaging, integral strategies, and avoid getting caught up in issues of context. As Schippers advises, "Be aware of tradition, authenticity, and context, but do not get stifled by these concepts. Read about them, think about them, and boldly present the recontextualized version" (2010, p. 169).

Perhaps less at the fore of awareness and appreciation, but certainly evident, are the issues of prejudice, stereotyping, and tokenism when exploring cultural diversity. Bradley points out "...multicultural music education as a product of

discourses of both music and multiculturalism is likewise a racial project that produces and reproduces racialized understandings of the music of the world” (2006, p. 10). Conceivably the activities that the survey indicates teachers are including could be part of the ‘discourse’ of which Bradley speaks. These represent many avenues through which to provide contextual experiences for students—avenues that are not “...limited to the songs’ geographic origins, language, and the meaning of the text” (Abril, 2006, p. 33), or as Draisey-Collishaw articulates, “...briefly analyzing its musical components, and giving a little background about the song, before moving on to the next topic” (2004 p. 18). Similar ideas are shared in the previous literature review, with authors describing brevity in context as ‘marginalizing’, a ‘supermarket approach’, and ‘culture grazing’. What they are cautioning against is a quick-fix approach, which encourages stereotyping and gives students little more than some basic facts that are quickly forgotten or that approximate tokenism. A preferable avenue toward minimizing stereotyping, tokenism, and racism, leads us back to the (balanced) inclusion of different activities and resources to inculcate better understanding of context.

Leading students toward understanding of context, the teacher can consider the function of music *within* its culture. O’Flynn points out, “Some of the ways that people make music and/or make sense of music in a particular culture or subculture might be unique to its own specific context” (2005, p. 193). In the literature review, Wade suggests two questions to discuss with students: one that encompasses how musicians function within their own culture, and the second, how listeners function within the culture (2004, p. 2). Johnson offers a more abbreviated list that encourages students to consider both musicians and listeners and their musical interactions: “How was this music produced? For whom? By whom? In what context? For what purpose? With what influences?” (2000, pp. 284-285). This type of list is very effective as a frequent ‘go to’ reference in class.

Involving children in some of the traditions, movement, beliefs, artwork, stories, and anecdotes that go along with the music enriches the contextual experience as well (Sobel & Taylor, 2011, p. 117). Williams states, “Through film, we may have a better understanding of ourselves as people. Seeing a film about someone from a different culture...might give students insight into how other types of people experience the world, thus giving them a fuller view of themselves in the context of this world” (1995, p. 1). Frank adds, “To help students critically evaluate the cultural

practices and products of their own culture and those of another country, teachers can gather books, poetry, newspapers, magazines, radio clips, television shows, movies, video clips, or music—or have students gather them” (2013, p. 10).

Storytelling, reflects Howard, et al. “...is an art as well as an instructional pathway” (2013, p. 5). This instructional pathway, elaborates Stoye, “...is a unique way for students to develop an understanding, respect and appreciation for other cultures, and can promote a positive attitude to people from different lands, races and religions” (2003, n.p.). This resonates with McLaren, whose research in empathy finds “Storytelling is...a wonderful way for children to intentionally put themselves in the place of others and imagine what another feels, thinks, or might do next. Good stories increase all aspects of empathetic skills” (2013, p. 215). Heathfield, recognizing that many teachers work with “students from more than one cultural background while others teach largely monocultural groups of students” (2011, p. 1), points out that in both cases, “there is opportunity to celebrate diversity through the telling of traditional tales, whatever the age group and profile of our students” (2011, p. 1). Much is written on the subject of stories, but what I fundamentally find, and as voiced by Fox Eades, is that “...children love hearing stories told aloud” (2006, p. 13).

Stemming from storytelling is the opportunity to engage students in role-play: to act out the story and become the characters in the story. With music as the motivating stimulus and where emphasis is on the open-ended process rather than the product, students explore different relationships and roles. States Frank: “We want our students to be able to describe how the concept of culture relates to their own experience” (2013, p. 8). Role-play, Frank explains, gets “...students involved interactively in a lesson to allow them to empathize with members of other cultures” (2013, p. 8) because it addresses what is important to humans, reasons for differences and similarities, reasons why people don’t think and act the same way, why we have rules and how they are learned, and what factors shape how we see the world and other people.

In the preceding literature review, Paynter speaks of providing “...sound-sources of great variety and (that) these should be available for investigation” (1967, p. 8). Listening activities furnish students with a variety of sounds and combinations of sounds, as well as provide “an interesting mirror of the history, literature, and culture of a country, which can be seen in song texts and in musical style” (Failoni,

1993, p. 97). Listening to these musical styles, writes Jensen, also serves to “...promote social skills that enhance awareness of others and tolerance for difference... They serve as vehicles for cultural identity” (2000, p. 5). On this subject, considering the lightning-quick pace of information gathering via the Internet, it takes literally seconds to retrieve a listening example, and this can be carried out by students: “Children of the digital age know technology as integral to their daily life: it is not an isolated entity any more” (Campbell, 2010, p. 220). Encouragingly, Campbell and Lum claim, “Teachers are readier than ever before to seek out Web sites and other media to provide sound and video clips for immediate use” (2008, p. 27). Given the instant availability of worldwide musical examples, technology has proven itself as an ally in bringing many styles and sounds into the classroom. Coming from a time when recordings were scarce and sometimes expensive, the onset of resources such as YouTube is a welcomed addition to the music teaching profession. As much as I celebrate Campbell and Lum’s claim regarding teachers readiness to use the Internet, I question what percentage are using it to access examples of music that represent a culturally diverse spectrum of styles and sounds (and is a topic for a different discussion altogether).

Dance and movement activities provide opportunities for students to listen and move to music. Voiced by Desmond, “...much is to be gained by opening up cultural studies to questions of kinesthetic semiotics and by placing dance research (and by extension, human movement studies) on the agenda of cultural studies” (1993, p. 54). This is supported by Olvera, who reviewed a study of dance as a vehicle through which to improve (for example) cardiac rehabilitation: “Cultural dance helped expand participants’ knowledge of dance and culture outside their own culture in a positive environment and through physical activity” (2008, p. 354).

This short review has covered a large number of different activities aimed toward awareness and appreciation of cultures. It would stand to reason, articulated by Roucher & Lovano-Kerr, “After students have interpreted the work of art, they may make meaningful connections in a number of ways, such as through a unifying theme, issue, question, problem, or idea” (1995, p. 21). But it doesn’t end there: Nguyen and Symanski find that “...formal and cultural contexts build to a more complex understanding and appreciation of the art” (2013, p. 85). Thus, in relation to student awareness and appreciation of other cultures, a number of major themes emerge: intercultural understanding, the role of context, the tension between providing a

diverse range of contextual activities or a few detailed activities, and the function of music in culture. Ideally, the approaches teachers choose to apply inevitably engage students in making connections and finding similarities, developing empathy, and better understanding of diverse cultural musics and their environments.

### **Teachers' practice and survey results**

Many of the themes discussed above emerged in the survey results. Respondents to the survey were asked to check all of the activities in which they feel they engage students with the aim toward increasing awareness and appreciation of cultures (Q 11). Percentages represent the amount of respondents who include the listed activity in their program.

Discussion about the culture	78%
Stories from the culture	71%
Video footage of the culture	61%
Photographs of the culture	45%
Information is embedded in each lesson	43%
Artwork from the culture	38%
Culture bearers	21%
Textiles from the culture	5%
No inclusion of contextual information	3%

(Respondents choosing to omit this question: 15%)

In examining survey results, activities appear to fall into three sections of frequency. Discussion about the culture, stories, and video footage are very widespread among teachers, whereas slightly less than half make use of photographs, artwork, and embedded information, and very few teachers use culture bearers or textiles, or they include no contextual information at all. The widespread use of discussion, stories, and videos is not surprising, as these activities potentially cover a lot of different material. Videos can be located easily through the Internet and provide detailed audio-visual information; stories are very popular at each grade level and serve as a catalyst for role-play, reflection, and empathy; and discussions, besides being triggered by many of the activities listed, provide the opportunity for students to give personal input and to articulate connections. The second group of activities includes photographs and artwork, two groups of items that may seem redundant if the teacher is using videos. Responses indicated that 43% embed contextual information into each lesson, which demonstrates that almost half of the teachers are

taking the time to plan lessons integrating contextual information with other activities occurring concurrently.

The final group of responses list little use of textiles, which seems surprising considering fabrics are not difficult to find in large, multi-ethnic cities. The use of culture bearers seems low, but this is not because it is an unpopular approach: it is more difficult to organize and fund. The 20 or so teachers who *are* using culture bearers represent a small group of very resourceful educators. In addition to input from standard questions on the survey, respondents provided comments giving further insight into their practice. One states, “We also complete assignments on aspects of culture.” Another teacher explains she has students look for themes, and as “part of our inquiry, we try the ‘compare and contrast’ approach: are there similarities and differences between one music and another?” Lastly, one respondent added that there is “minimal time spent on this,” which is possibly a comment added to the 3% “*No inclusion of contextual information*” in the survey.

As a means toward expanding awareness and appreciation of cultures, teachers interviewed and observed apply activities similar to those mentioned in the survey. To follow, I will elaborate on teachers’ philosophical viewpoints, methods of approaching context (narrative, video, making connections, function of music in culture), and the tension between breadth and depth (including stereotyping, tokenism, and racism).

I bring to attention the responses of three participating teachers when asked about their beliefs regarding cultural appreciation and awareness: Deborah L reacted in surprise, saying, “I just thought it was obvious that it’s important that we expose kids to as many different cultures, styles, and genres as we can. It teaches global citizenship. ‘Listen. What do you hear? Be intelligent, be a musician, be respectful of other things’” (personal communication, March 27, 2014). Deborah E also believes strongly in giving students a broad cultural experience: “It’s my job to bring the students ‘other’ music. I’m not covering all the music there is if I’m not doing something outside of what they already see” (personal communication, June 6, 2014). Bruce H articulates, “There’s no reason they can’t have the chance to learn this music” (personal communication, February 13, 2014).

From interviews and observations, contextual inclusion as a means toward awareness and appreciation is important to approximately 60% of the participating teachers. As much as teachers believe in engaging students in intercultural

understanding, in some cases the actual implementation of approaches to reach this understanding runs counter to what research recommends. My attention shifts to four teachers who maintain they do not take the time to include context in their lessons. One of the issues iterated by Candace and Deborah L is lack of time to fully integrate contextual information in classes. Deborah E and Shelley articulate they know little contextual information about some of the cultures and therefore hesitate to include it for fear of being incorrect. Bruce A describes his grade K-3 students as too young to understand context, and Bruce H says his students are not interested in contextual discussions; they just want to play. I see these ‘reasons’ (lack of time, student disinterest, fear of misrepresentation, and age-appropriateness) as indicators that teachers actually have alternative priorities in their schedules and programs of study which supersede taking time to include context. There is no doubt that scheduling in public education leaves limited time for music, but when done efficiently, it is possible to interweave context into each lesson.

For example, although Candace speaks of having too little time, she is actually finding time by giving some responsibility to the students. During choir rehearsals, if there are questions about the current piece being sung, Candace has students look up answers on their mobile devices and then share information with the choir. Josh, one of her students, states, “...we learn about the culture, the styles, what the music means to the culture, and how it all relates to the culture.” Pallavi (a classmate) confirms, “We sang two different songs last week (spiritual and west African), and there’s a completely different feel to each one. We learn how to present each one differently” (personal communication, May 6, 2014).

Although Candace feels she is not including enough contextual information, her students are able to articulate a fairly broad scope of contextual learning. This leads me to believe the short, engaging discussions that Candace encourages are actually helping students gain insight into context. As remarked by Frank – designating students with the responsibility of finding information also provides them with the opportunity to critically evaluate cultural practices (2013, p. 10).

Also on the topic of context and awareness, storytelling appears to be used frequently by Michayla, Jane, Andie, and Deborah L. Michayla generates stories herself: “I create a narrative. [It] is one of the easiest ways to sell the idea to the kids” (personal communication, February 3, 2014). It is not surprising that Michayla uses this technique to engage students: as voiced by Fox Eades earlier, and as many

teachers have witnessed, students *love* to hear stories. In aiming toward diverse cultural awareness, the use of *culturally diverse* stories is a step toward awareness of different cultures (Fox Eades, 2006). Michayla also describes a second phenomenon that occurs: “A lot of times, kids, as open minded as they are, because it is foreign, they laugh, not because they want to be rude, but because they don’t know how to react to things that are new or different” (personal communication, February 3, 2014).

Michayla is making an honest reference to the way some students filter new information: it can be very strange to them and they laugh together. But, because Michayla empathizes with and recognizes their reaction as normal, the initial strangeness wears off and the activity can progress toward students’ appreciation of cultures that initially seemed strange. Jane recalls this occurring with her young drummers when she tells stories from Guinea: “Any time I can, I add stories that go with the rhythms. But some stories don’t really work in translation. I try and explain then that these concepts don’t really mesh with our thoughts; that they make sense in their traditional culture but maybe not as much in ours” (personal communication, January 31, 2014). Jane includes explanation in her storytelling, anticipating the differences students may encounter and making clear the fact that cultural characteristics don’t always make sense when placed in new contextual settings. Andie’s use of narrative combines personal accounts and folk tales, explaining, “I usually talk about my teacher and my own experiences in Guinea, and the stories that go with the music” (personal communication, May 22, 2014).

Whether these teachers are aware of what is occurring or not, they are on track with the recommendations of Wolfensohn and McGee, who advise teachers presenting different music to the class to “Allow students to talk among themselves...Encourage students to be as frank as possible, creating a comfortable environment where they can share...Discuss the best way to react” (2007, p. 16). With this in mind, at the same time as teachers are developing broader awareness of cultures through engaged practice, they are also setting the path for appreciation of these cultures.

Bruce H talks of his students being ‘polite’ about watching video footage even though they are far more interested in playing instruments. For example, a few students leave their instruments momentarily to glance quickly at video footage, but are quick to run back to their marimbas to play, having paid little attention to the video or been introduced to any discussions about context. Their interest in *making* music clearly supersedes their interest in the video footage.

One of Jim's views on context in his high school International Baccalaureate (IB) classes is that of connection: "I want them to understand the concept of music and how it connects with their lives. What does it mean to make that connection of (a) how is it special to you, (b) how is it special to someone else, and (c) what makes it special for both of you?" (personal communication, September 19, 2014). Michayla has similar aims: "I want them to actually think about how things *connect*" (personal communication, February 3, 2014).

In facilitating these connections, Michayla has her students research commonalities between themes that people sing about. They find songs from different parts of the world based on a particular theme, present these, and then discuss their findings with the class. In making these connections, students are recognizing similarities and differences. Paul emphasizes, "It's about listening and responding, and responding to others without even thinking about it. There's this connection that creates a whole different ball game" (personal communication, October 3, 2014). Whether it is the personal connections Jim and Paul have students identify, or thematic connections Michayla leads toward, all three teachers are making the choice to have students, in consensus with Roucher & Lovano-Kerr's observation (above), engaging in "meaningful connections in a number of ways" (1995, p. 21). Four teachers regarded function of music in culture as a viable means toward appreciation. Jim uses a series of questions to elicit discussion about how music is positioned in each culture. Through narrative, Andie helps her students further understand how the music fits in its original context: "Often we explore where the music sits in time, what the rhythms mean" (personal communication, May 22, 2014).

This is echoed by Jane, whose discussions in her class about west African stories led to comparisons of how the stories fit in one setting but appear strange in another. Kathy, in her choir sessions, instructs students to visualize the initial intention of each song and, as well as adapting the pronunciation of words, has students discuss what the song was originally written for. Surprisingly, specific reference to the function of music in cultures does not emerge as an outstanding component, although literature supports not only including it but also provides suggestions for how to approach it in class (O'Flynn, 2005; Wade, 2004). Deborah E and Shelley refrain from adding contextual material for fear of misrepresentation, or because they themselves 'don't know enough about it.' Bruce A communicates that his grade K-4 students are young and therefore he doesn't include

much contextual information. What is interesting is that upon talking with their students, Deborah E's grade five students iterated, "We learn about different kinds of music from other countries—with different kinds of instruments," (in this case – Manlai, personal communication, June 3, 2014), and according to (student) Aiden, "We do lots of different genres of music and all kinds of instruments from different places. We just learn more every year" (personal communication, June 3, 2014). When asked what types of music they learn about, Shelley's students responded with countries: "South Africa. India. Brazil. Canada." Responding to what he liked about learning about music from around the world, Shelley's student Matt indicated he enjoyed "playing many different instruments" (personal communication, June 3, 2014).

Bruce A's grade two students collectively informed me they learn about "Dances from Ukraine, called the Barn Dance. Songs like the one with the drums from Africa. And instruments from different places" (personal communication, May 20, 2014). If I interpret these responses with respect to context, it is true there is little indication students are getting a sense of contextual placement. Yet if these answers are examined from an awareness perspective, I see clear indication that these students are developing an awareness that diverse music exists around the world. The next step is to integrate age-appropriate contextual material.

Surfacing from the examination of contextual inclusion is the issue of detail and diversity (depth and breadth). According to the literature, the addition of contextual information makes for more enriched experiences for students, and although the degree of contextual inclusion in relation to its effectiveness cannot perhaps be quantified, there are features of context and re-contextualization that teachers can benefit from exploring while keeping in mind which practices will best engage their students. It is evident from the survey that many activities are available and being implemented, with seven activities listed along with two additional ideas in the comments. Conversely, David and Gary's film scoring classes encourage students to explore a breadth of sonic elements from many different cultures as they choose sound to enhance visual representations. There is not a definitive answer; however, with awareness and appreciation of cultures as a priority, and as per the advice of T. Wiggins (1996), and Schippers and Cain (2010), teachers may well find time, resources, and the inclination to include an appropriate degree of context in their

music programs. In doing so, they can move toward crafting engaging experiences for students that achieve a balance between depth and breadth.

### **My own practice**

I did not start teaching with the idea of culturally diverse activities in mind. I initially imagined teaching in the way I had been taught, following Western-based elementary teacher's editions and assuming that concert band, jazz band, and orchestra were universal norms for high school. My focus changed upon my first experience overseas, with the striking realization that there was more music in the world than my own education had presented to me. I became motivated by curiosity, enthusiasm, and passion for different musics, and found myself formulating ways to bring musics of the world into my classroom. There were no teacher's editions, curricular guides, or convenient resources available, nor did I ever consider these existed at the time. I followed my instincts and determination to implement diverse experiences for children, fervently seeking out lessons on the host culture's traditional instruments and observing as many live examples as I could. I questioned, photographed, videotaped, and imitated, devising ways to bring these experiences to my music students. I took students to see performances in the community when I could, and invited community members into the school. Often I substituted instruments and had students create costumes and props when needed. By the late 1990s, more literature was becoming available on the topic of cultural diversity in music education, illuminating a sense of what others were doing in the field and enabling me to formulate informed decisions about my own practice. I continued to gather, read, and try things out, and as I worked in various schools, I developed a number of approaches for implementing cultural diversity in music education. These developments did not come without mistakes, reflection, research, redirection, and trial and error.

The aim driving these approaches was to steer students toward intercultural understanding by providing as diverse a cultural scope as possible, which involved students in music making and at the same time offering a sense of contextual placement: how the music functions within each culture. My intention remains to this day that students, when encountering cultures other than their own, build awareness that –

1. There are other cultures that feel as strongly about a type of music or celebration as each student does about his/her own;
2. There exists no hierarchy, where one music or culture is better than another;
3. Celebrations and festivals, when examined for *what* they recognize, often recognize similar values; and,
4. We all have different traditions and backgrounds, all with special customs and values: some are the same, some are different, but all are valid.

As opposed to beginning each cultural study using a prescribed approach, I choose from an eclectic variety of initial and subsequent activities. Even then, the path I have in mind may be diverted or completely changed for various reasons: student disengagement (warranting I alter the activity); a student brings in an instrument or artifact that leads learning in a different direction; exploration of something in their classroom that has interdisciplinary implications (see Chapter 6 ‘Interdisciplinarity’); there is a festival occurring (in one or more of the students’ cultures); and/or students bring up a question or topic that takes the class on a different learning path.

The activities in which I choose to engage students are similar to those described in the survey and to those of participating teachers. Regarding context as a means toward awareness and appreciation of cultures, I keep in mind the volume of literature emphasizing the importance of context, including Abril (2006) and Bradley (2012), who caution that by avoiding context (or ‘sanitized’ as Bradley states), teachers cannot expect students to develop tolerance, acceptance, and/or value of cultural diversity.

On the other end of the spectrum, I try to gauge the amount of contextual material I include. The best gauge of this is the students themselves: if the lesson I am teaching is too heavily focused on context, the students let me know that they are ready to be engaged in making music. Schippers describes something he calls ‘random context’, i.e., extra additions that actually make the lesson less convincing and less interesting (2010). I make choices depending on the students, time, and the genre: some styles of music are explored in depth, whereas others are part of a unit encompassing aspects of different genres. This is realized through an extended choice of activities that in themselves fluctuate between detailed and broad. Sometimes I go into more in depth with contextual activities, choosing from stories, role-playing, video footage, themes, artwork, movement, textiles and clothing, and a large amount

of music making. Often this is followed by examination of how each music functions within its own culture and how we have re-contextualized the music. I will briefly describe these activities in the next paragraphs.

Involving students in stories promotes a positive attitude to people from different countries, ethnicities, and religions, as endorsed by Stoye (2003). Students relate to characters and build their own sense of intercultural understanding through recognition of each story's elements and commonalities in plot. Similar to Michayla's observation, I find that stories are an effective way of engaging students while at the same time increasing their interest in the culture from which the story originates. I may plan a particular story ahead of time, or the idea may come up in the middle of a lesson. For example, if we're exploring music of the Caribbean and I see students need settling, have perhaps lost focus, or I think that a story would be an effective and engaging way to reinforce a concept, I'll read *The Jolly Mon* (Buffett, 1988) and play the recording that goes with it. If role-play of a story means reaching more students and having them engaged, then I will steer the activity in that direction to first, reach students who love acting out stories, and second, offer students another creative way of experiencing another culture. Role-play, as an extension of stories, encourages students to incorporate their own interpretation of each situation. Although role-play does not always directly include musical activities, I have observed that children love to act out the stories they have heard and I have made the choice to use the time to encourage this deeper interaction with their experiences with different cultures, as articulated by Frank (2013).

My experience with video footage is that it efficiently provides insight into sounds, instruments, musicians, settings, and (sometimes) audience. Viewing video footage broadens awareness of what is happening, and has happened, in music cultures. My aim is similar to T. Wiggins', when he states in the literature, "...we have to try to give them as complete a picture as possible" (1992, p. 29). It provides students with an audio-visual sense of similarities and differences between the music they know and what they are seeing and hearing on screen, is in alignment with Frank (2013), helping them evaluate aspects of their own culture and those of another country or countries. Current technology makes it easy to answer questions and dig deeper into explorations. I often make choices during class to suddenly jump up and show students, for example, that the *gu-zheng* we're playing has relatives, such as the *koto*, *đàn tranh*, *mi-gyaung*, and *kayagum*. As much as these examples are aimed at

rounding out student understanding, there are times when my judgment is inaccurate; occasionally, students have been given too much information too quickly and all they recall is ‘some long string thing’ of which they saw multiple examples. These moments remind me to slow down and temper my enthusiasm in order to promote engaged, focused learning.

Although some students find specific dance styles challenging, experiencing different types of movement and the skills involved in executing them well leads students to an appreciation of what is required from dance styles around the world. Supported by the works of Desmond (1993) and Olvera (2008), I often include cultural dance and movement in classes. Sometimes it is just a quick five minute activity stimulating kinesthetic connection to and awareness of variety of musical sounds, and sometimes it is a unit focusing on a particular genre of dance (see Chapter 6: ‘World music pedagogy’).

Geographic location is an efficient way to give students an idea of where traditions originate and where they are in relation to current location and/or original countries of students. However, as much as “Teaching locational knowledge builds on children’s natural interest in knowing where things are” (Catling, 2013, p. 62), Catling also advises, “Young children quite reasonably have difficulty with the nested hierarchy relationship, so tend to see Sheffield, England, and Europe as separate places. It takes time for them to understand their relationship” (2013, p. 62). When I use geographic awareness as a starting point for a lesson, I aim to guide students through explorations of location with age-appropriate perspectives. This is partially driven by my own curiosity in wanting to know where things come from. I observe my students and I think, ‘They are smart enough and perceptive enough to understand. They deserve to know and see that each music lived and lives somewhere.’

Listening, (‘guided listening’, encouraged by Anderson and Campbell, 2010), allows students to experience certain styles of music that may be too difficult for them to actually play or sing. I make the choice to include listening so students can experience new sounds and in turn add to their own ‘sound bank’ that becomes part of their own musical identities. This pluralism is emphasized by Gay who advises teachers to use many cultural experiences and perspectives in their programs (1994). Just as a quick reference to video footage can make a difference in student understanding, so can a listening example. Taking the time to talk about listening

examples in terms of familiar elements, as well as who, what, where, when, and how, helps put the music in a context other than, ‘something strange from somewhere else’ (I refer back to ‘some long string thing’). If the focus is on a conceptual element, activities include examples of that concept from different areas, with less emphasis on (but not excluding) contextual focus and more on the conceptual element. The exercise of listening also builds awareness of skill levels of musicians from different areas of the world: for example, sometimes footage of concert performers includes the audience’s reaction, which opens up conversation about how the music is received in the particular setting. Sometimes I use the sound as a starting point: just listening to a piece and asking, “What does this sound like?”, “What might it be for?”, and “Where might we hear this music?”

Themes that are applicable to many societies offer a broad range of musical choices as the focus is not entirely on one region in particular. Often, themes in my classes are generated from discussion about current classroom subjects, which makes for possible collaborative projects with other classroom teachers. Human rights, socio-political issues, studies of government, and different worldviews are common topics in junior high years (grades seven to nine), and can surface in protest songs. I find that explorations based on harvest festivals, for example, can expose students to widespread musical destinations and genres, and students can relate to these from aspects of their own cultures. Themes provide students with examples and ideas from a broad cultural spectrum of musical experiences.

Photos, artwork, fabrics, and traditional clothing provide supplements to studies of diverse cultures and broaden awareness in a visual sense. Having students bring in items and gather information as an assigned task provides motivation and makes the exploration more meaningful. Supported by Harris and Marx, gathering information and conducting inquiry “provide students with opportunities to relate to real-world situations, make connections to their own interests, and engage deeply with subject matter” (2009, para. 2).

Although very useful, teachers must be careful of stereotyping and tokenism when using these types of visual artifacts. If simply displayed without explanation, the result may be, as Bowman says, ‘culture grazing’ (2008), or what Nam refers to as a ‘supermarket approach’ (2007). In the past, students of mine have demonstrated how quickly this can occur, giving me cause to rethink my approach and consider how I can restructure the lesson to avoid stereotyping. They remind me of the importance of

making sure items are ‘placed within a cultural context,’ as Nam mentions (2007), to ensure these terms take on meaning and position in students’ experience of cultures. Taking the time to talk about visual examples helps to put concepts within a context other than, ‘something strange from somewhere else’. In consensus with the writings of Wade (2004) and Johnson (2000), I ask questions to bring contextual information to the fore and to discourage students from fabricating their own contextual hypotheses or assumptions about a culture, such as:

- What the environment might look like inside and outside (houses, buildings, etc.);
- Which fabrics are everyday, which are used for ceremonial/festival purposes, and which may be historically traditional but not worn today, what students might wear, what you would see people wearing if you visited the particular country; and,
- What the artwork means to the culture, what it depicts, who creates it, why it was created, and how does visual art, dance, or drama relate to the music concerned?

These discussions provide a cultural scaffold (Kostell, 2012, p. 130) with which students can build their own sense of intercultural understanding and awareness.

When I worked in International schools, I observed that some host country students were aware of aspects of their culture but did not engage in them, and others who were more involved in cultural activities, such as music, dance, drama, and artwork. I was reminded that I could never assume just because students were from the host country that they were also cultural ‘experts’. This sense of assumption and stereotyping generated learning opportunities in my International school classes that have become prevalent in my practice in Canadian public schools.

To elicit discussion of musical context I post a list of questions (similar to those of Wade, 2004, and Johnson, 2000), including:

- Who traditionally makes/plays the music (professionals, amateurs, men, women, young, old)?
- What instruments or voices are involved and what is the function of the music?
- Where does the music take place (geographically, locally, outside, inside)?

- When is the music played (enjoyment, festivals, and rites of passage, time of day or night)?
- How is the music played or sung (technique, nuances)?

These questions lead to discussions on how the music has been recontextualized, and in turn, encourage students to think about how a particular music functions in its own culture and how it has subsequently changed in our classroom. In line with research by Brannon and Walton, I find that "...actively taking part in that group's culture—freely enacting cultural interests—may reduce prejudice" (2013, p. 1). In my opinion, results are twofold: engaging students in music making from a global perspective leads toward awareness and appreciation of cultures while at the same time potentially reduces stereotyping and prejudice.

When I reflect on the growth of students within two to three years of explorations of festivals, stories, musical terms, and instruments, I see significant changes in their ability to recall terms, make connections and insightful comparisons, ask probing questions, and answer with perceptive thought processes. Students who have been learning music through diverse cultural styles for a few years become enthused about different cultures and music, and have developed a sense of awareness and appreciation of these cultures. It becomes the norm, not the exception. This is evident in the questions some students begin to ask, such as: where each music comes from; if it is attached to a religion; what instruments are played; how the music is sung; who makes the music; what the music is for; why the music is important; what stories are attached to each festival; how do they learn their music; do they use any kind of notation; and what kind of dance goes with the music? Part of what drives this enquiry is that when I am teaching I cannot imagine students not knowing how things emerge from and connect together across so many cultures. It is often what will turn a lesson in an unplanned direction—when a student asks or mentions something that inspires exploration, like the 'strange bow and arrow instrument' she saw on TV that results in the class researching and building a *berimbau*. Gradually students grow accustomed to addressing these topics in my classes, and help newcomers understand that the whole experience is not just 'Weird Sounds from Walden'.

### **Implications for success in student awareness and appreciation of other cultures**

It is evident from the literature, survey, discussions, and observations that awareness and appreciation of other cultures is an important aim in culturally diverse teaching. In general, teachers philosophically believe in what they do, and strive to develop engaged practices that work in their classrooms, adapting these approaches to each new situation effectively and with continued attention to intercultural understanding.

There appear to be three major forces at work regarding the themes of intercultural understanding: the role of context, the tension between detailed contextual activities versus a broad range of activities, and the function of music in culture.

First, points of view on the role of context as a means toward awareness and appreciation of cultures vary within the literature review, survey results, teacher's practice, and my own practice. From a context-intensive perspective, some literature emphatically states the need for context (Blair & Kondo, 2008; Campbell, 2004; Chen-Hafteck, 2007; Elliott, 1995; Harrop-Allin, 2011; Howard, 1992; Jorgensen, 1998; O'Flynn, 2005; and J. Wiggins, 2001). Survey results give a sense that approximately 70% of respondents engage students in discussion about cultures, stories, and video footage in order to construct a sense of context in culture. Because I believe strongly in the inclusion of context, my own practice reflects frequent use of these three as well.

My use of stories is similar to the practice of Michayla, Jane, Andie, and Deborah L, and reflected in the views of Stoye (2003) and Heathfield (2011), in that I observe that narrative draws students into the lesson and initiates discussion on cultural similarities and differences. It is interesting that although the use of narrative appears to be an effective practice toward awareness and appreciation of cultures for these fundamental reasons, not as many teachers interviewed tend to include it. One of the reasons for this—and I suspect it is the main reason—is *time*. Second to this is inclination: some teachers like to include stories when possible, but others pursue different paths of learning for their students.

From a less context-intensive perspective, some scholars advise that teachers consider an 'appropriate degree of context', (T. Wiggins, 1996; Schippers & Cain, 2010). What I observed from Bruce H, Bruce A, Shelley, and Deborah E was the decision (for differing reasons) to engage students directly in making music at the expense of contextual inclusion. While these teachers acknowledge their inclusion of

context is lacking, from observation and from interviews with their students, a step toward *awareness* has been made. This is encouraging, considering most public school music classes are short and infrequent; letting students know a little of ‘what’s out there’, (as Nettl, 1992, iterates) reaps fuller benefits than I imagined. Reflecting on my own practice with grades K-2 and revisiting the idea of ‘appropriate degree of context’, I realize the inclusion of context with this age level is sometimes naturally less detailed.

Lastly, there appears to be limited attention to function of music in its ‘original’ context and, as importantly, how the music has changed in the classroom environment (and in other environments). This surprises me, as I find the suggestions of Johnson (2000), Schippers (2010), and Wade (2004) regarding recontextualization address a fundamental area of awareness —what the music *was* and how we have changed it.

### **Broader choice of musical styles and sounds**

In my observation, cultural diversification in a music program broadens the choice of styles and sounds of music, and in doing so, a music program potentially becomes more culturally diverse. In offering non-Western ensemble opportunities and culturally diverse music activities in class, students are receiving a larger perspective of sonic and cultural examples, extending the range of sounds and genres they are hearing and engaged in, and thus potentially generating a broader picture of the world’s musical sounds, while presenting worldviews and cultural values from a musical perspective.

### **Scholarly perspectives**

Offering advice to teachers, the Center for Excellence in Teaching (CET) recommends, “As you plan your course, and each class, prepare multiple examples to illustrate your points. Try to have these examples reflect different cultures...to include all students in learning” (University of Southern California, n.d., p. 4). This outlines an important point of departure as teachers plan lessons with the goal of engaging an optimum amount of students. With diverse cultural musics as part of the plan, the potential for rich musical learning and creating is broadened. In fact, Elliott argues, “that limiting students to one musical practice counts as an extraordinary form of cultural and creative censorship” (n.d., p. 1). Thus, not only should a broad choice of styles and sounds be considered to provide multiple examples and include all students

in learning, but also to avoid restricting growth in creativity and cultural learning.

Focusing on practice, Gay describes an approach to culturally diverse education that combines content and process, articulating, “In practice, it means using culturally pluralistic content, experiences, and perspectives in teaching other knowledge and skills” (1994, n.p.). More specifically, Campbell speaks of countries and geographical areas such as “Southeast Asia, particularly Indonesia, Cambodia, Laos, and Thailand; much of sub-Saharan Africa; and some Latin American-Caribbean” (1992, p. 32), as having “natural repositories of music that can be performed on Orff’s familiar xylophones and metallophones. The possibilities for exploring the world’s musical styles through one or several of Orff’s components are rich, readily available, and ripe for experimentation” (1992, p. 32). I agree wholeheartedly with Campbell’s suggestions: having children play music from different countries on Orff instruments is certainly possible and maintains a broader spectrum of musical choices.

A related tangent to broadening the spectrum of styles and sounds is the appreciation of musical ability or high standard of musicianship in other cultures. The ability to recognize excellence in many areas, including musical expression, Wyman explains, is “...to be able to identify quality, and to recognize its constituent elements, whatever its origin, allow[ing] us to respond with consideration, intelligence and context” (2004, p. 109). Wyman outlines the means to learning this recognition: “...the ability to make that discernment is honed by interaction with cultural history, with all cultural expression” (2004, pp. 108-109). Allowing students to listen to and observe diverse examples of music and musicians helps build appreciation for what is considered ‘good’ in cultures other than their own; making a holistic evaluation of quality. At the same time, it is crucial to remember that the relationship between ethnicity, musical tastes, and musical talent are becoming less defined. We see a shifting of musical styles, and with it, acquisition of high level skills in music cultures not associated with each musician’s ethnic background. Musicians have emerged as professionals in genres far from their own cultural heritages.

### **Teachers’ practice and survey results**

In order to present a clear picture of what survey results are suggesting, I reiterate that 63% of respondents who are including culturally diverse music in their programs consider a broad choice of musical sounds and styles as a viable aim. The same group of respondents listed the activities in which they involve their students (Q

11), the results indicating that in order to reach this aim, activities are carried out in the following areas:

Listening	92%
Playing instruments	87%
Singing	84%
Movement	74%
Composing/improvisation	35%

(Respondents choosing to omit this question: 15%)

Two respondents added comments, where one iterated that most of the work done in music class is in preparation for performances, and the other voiced that instrument work is primarily Orff based. The top activity listed on the survey is listening, followed closely by playing instruments and singing. Listening encapsulates the largest scope of sounds and styles. This is probably because it is easily accessible and efficient in providing examples of music that otherwise may not be explored. Playing instruments broadens student experiences of sounds and styles through different rhythms and combinations of rhythms, melodic direction, and textures. An important consideration in this area is that of instruments close to the origin versus substituted instruments (I refer below to the survey question that examines the amount of culturally traditional instruments in schools). Because singing styles are many and varied, the addition of songs from diverse sources provides a mixed choice of vocal styles, melodies, and languages. Movement appears as a popular activity, though not as common as the top three. This could be due to lack of experience in dance from the teacher’s perspective. I am lead to wonder if the movement activities in which 74% of respondents do involve their students are typical of cultural dance styles, or improvised.

Q 15 asks respondents, “What percentage of your school’s classroom instruments are multicultural (e.g., djembes, samba instruments, Chinese percussion, etc.)?”

More than 80% instruments are multicultural	2%
60-80% instruments are multicultural	6%
0% instruments are multicultural	7%
40-60% instruments are multicultural	12%
20-40% instruments are multicultural	26%
1-20% instruments are multicultural	46%

(Respondents choosing to omit this question: 17%)

From these results, it is clear that the average classroom does not have a large percentage of culturally diverse instruments. In aligning this with the information portrayed in the question regarding activities, I propose that many of the instrument playing activities comprise of engaging students in playing on substituted instruments. The scope of styles and sounds is perhaps achieved through listening to what instruments close to the origin sound like, then playing the recontextualized version in the classroom on substituted instruments.

When discussing inclusion of culturally diverse music in the classroom, Jane, Andie, Bruce A, Bruce H, and Candace indicate they want to see students first and foremost *engaged* in making music, citing broader choices of styles and different playing/singing techniques as two important aims. This is visible in their classes, as Bruce A ties in west African percussion to his program, Bruce H has students playing Zimbabwean marimba music for part of their music learning experience, and Candace strives to build variety in her choir program (in her words, a ‘balanced meal’). Andie and Jane work in a school system that traditionally offers only band and choir in junior high (grades seven to nine). Because they both can teach Guinean drumming and the administration supports the inclusion of this in the program, the scope of choices available to students at their schools is broadened from only band and choir to band/choir/Guinean drumming. Although Jane, Andie, and Bruce H focus on music from one geographic region in their non-Western music classes (myself included when I do a long-term unit on one area), I observed a variety of styles and sounds within each genre being covered. This reinforces the work of Allsup and Shieh (2012) and Draisey-Collishaw (2004), which cautions against generalizing within regions.

Shelley initially approaches broad choices of instrument sounds through a children’s game that includes identifying instruments from 35 different countries. As students get better at identifying instruments, they become competitive in seeing who can identify not only what the instrument is, but also what it looks like, how the sound is produced, and where it is from. This experience becomes a catalyst for further learning or further connections made as the school year progresses; when different countries, types of music, or instruments are mentioned during the year, students refer back to what they remember from the introductory game.

With regards to broad musical choices and consideration of standards, Shelley

and Deborah L describe their resolve to include quality music, maintaining high standards and expectations. Deborah L explains, “What I want to do is keep the bar high, and just use *good* music no matter where it comes from” (personal communication, March 27, 2014) Shelley adds, “At this age, I want to expose them to the music so that their ceiling isn’t right here (gestures chest level), it’s here (gestures above head level). Hopefully by the time they leave, they’ll remember what we did, and that there is a world of music out there” (personal communication, May 2, 2014).

From a music technology point of view, Gary and David stress focus on a broad choice of musical styles and sounds, and, in Gary’s words,

To be creating effective tonalities and sonic additions that fit the film without tying students to one menu of musical choices. It’s not that multiculturalism is just talked about; students are engaged in dealing with genres and deciding what works with them. They are using these musics as part of the palette they can paint with (personal communication, September 19, 2014).

Students use a composition program (LOGIC Pro X) that contains many choices of instrumental sounds. During my observation of students creating film scores, one student couldn’t locate a *dung-chen* (Tibetan horn) sound. He demonstrated how he solved this by altering the recorded sound of a Western instrument (tuba) to create something closer to the sound of the *dung-chen*. Another student was working on the film “Son of Babel,” about Iraq. He has had to research indigenous Persian instruments and import the sounds of those that aren’t available into LOGIC. Students in Gary and David’s classes integrate diverse sounds from many cultures into their film scores. Also accessing technology to broaden the choice of sounds is Paul, who explains his use of GarageBand: “As we move forward I’ll look at Eastern music and its scales. I use GarageBand to listen to the different rhythms and scales from different cultures” (personal communication, October 3, 2014). As teachers, Gary, Paul, and David reflect what Campbell (2010) observes about digital age students: technology is integral to their daily lives. Their work taps into the technological knowledge students already have and makes use of this knowledge to enhance the scope of styles and sounds with which students are working. Students are able to research, manipulate, and obtain countless recordings of sounds through this technology, and in turn to put together combinations of styles and sounds otherwise impossible.

The main theme that arises from these observations and findings is that while inculcating an awareness of and appreciation for diverse cultural musics, as found in

Chapter 5 (‘Student awareness and appreciation of other cultures’), students and teachers are engaged in a broad variety of explorations of sounds and styles through playing, singing, listening, and technology.

### **My own practice**

As observed in other teachers’ practice, the diversification of styles and sounds can be pursued through a number of different musical experiences. In my practice, I aim for this diversification through playing music from different parts of the world (on whatever classroom instruments are available), learning terminology and songs in a variety of languages, listening to music that has roots in worldwide locations, and moving to music in a broad spectrum of styles. The development of these activities has been a three-decade process (and still continues), involving observation, research, implementation of different teaching practices, successes, failures, and reflection on what works best in the classroom. When I began teaching, the spectrum of choices I could offer went only marginally beyond what I knew of Western music. It has taken over 30 years to build up my current repertoire of diverse musical styles and sounds. As Schippers advises: over time, learn a few genres well and add on as you are comfortable; “Do not try to master too many musics” (2010, p. 168).

With the aim of broadening choices of styles and sounds in beat and rhythm activities, I tend toward rhythms from percussion genres including West Africa, Brazil, China, Southeast Asia, India, and the Middle East. When I first started learning about some of these genres, I would bring ideas to the classroom with the assumption that my students would ‘get it’ right away. Not taking into account that my students were young, some inexperienced with playing rhythms, and likely very few had ever heard music from the genre about which I was so enthused, my goal to have students immediately replicate these rhythms and their juxtaposition to each other failed. Students were frustrated with the difficulty of some rhythms and the intricacy of putting together two (or more) rhythms, and I was frustrated that my grand plan of having children play many wonderful rhythms right away had been unsuccessful. I negotiated how to create playing experiences at a level at which students could find success while also maintaining the integrity of the genre. If this meant starting with playing a basic steady beat, then that is where I started the students. This challenges Demorest’s claim: “[A]ttempts to simplify material by reducing it to beat-keeping or high-low comparisons of isolated pitches may make

learning more difficult by removing important contextual cues that would help students organize what they are hearing” (2011, p. 202); however, it creates a music making experience that progresses from what students *can* do. I cannot seem to allow myself to say, ‘Well, it’s too hard—we’re going to ignore it,’ so I find ways such as listening and imitating and doing our best so that they are engaged in a musical experience. As students progress, the experience becomes more comprehensive. Aligning with the work of Bamburgh, (1991), students listen to the music in context, learn components of the rhythm of which they are capable, and extend their learning when ready.

I follow similar methodologies when exploring melody, form, and singing styles. Using world instruments (or substitutes, as suggested by Campbell, 1992) upon which melody can be played, students experience high and low sounds, upward and downward movement, and intervallic relationships found in diverse choices of music. I am emphatic about finding examples from different parts of the world because these ideas *exist* in music from different parts of the world. They may not share the same nomenclature, but these ideas are audible and students are intuitive enough to hear them and make intelligent decisions about them.

Because form and structure occur in many genres of music, I have students identify repetition and contrast, and in turn, identify the form of the music through playing, singing, and listening to diverse musical examples. To introduce students to a wide range of singing styles, I search for pieces that are appropriate for each age group with regard to pitch range and language.

This issue of proficiency in musical cultures other than one’s own presents itself often in my own classes. Because I involve children in many different cultures’ musics, and because some of these children spend three to seven years with me as their teacher, some of them stand out as proficient in genres far from their own cultures. This requires that I make decisions about where I want to see student learning progressing: the development of skills in many cultures or their own cultures? Ultimately, I choose a combination of both, and I do this because I believe students hold potential to be good at many things; the more to which teachers expose them in education, the broader their learning palette and opportunity for exploration of their own talents and interests. Campbell speaks to this as she observes schools adding more non-Western ensembles in recognition of student interest and skill level (2004).

Steering students toward a more culturally pluralistic experience extends the range of sounds and genres they are hearing and engaged in, thus potentially generating a broader picture of the world's musical sounds and presenting worldviews and cultural values from a musical perspective. Resourcing activities from an exclusively Eurocentric base suggests an inaccurate, biased hierarchy of what is acceptable music (Western) and what is considered 'other'. Imagine the limitations brought on by a diet based on one food alone, or the confining sense of a physical fitness program based exclusively on one type of activity!

### **Implications for success in broader choice of musical styles and sounds**

From the survey, interviews, observations, and my own practice there is little doubt that teachers enthusiastic about diversity in music programs are aiming for a broad choice of styles and sounds to incorporate into their music programs. In general, results show that teachers are pursuing this aim through listening, playing, and singing, with movement, thematic approach based on world instruments, and technological exploration less common. Like myself, and from what the survey reveals, these teachers are learning and adding new diverse musical experiences to their programs as they themselves learn them.

Two things I had not considered as vehicles toward broadening styles and sounds were the use of a children's game to act as a yearlong anchor for diverse exploration of instruments and world cultures, and the in depth use of technology in classes.

### **Student awareness and appreciation of their own cultures**

With a growing percentage of the population in Calgary public schools originating from countries other than Canada, and 60 different countries represented in most International schools, the amount of different cultural backgrounds in each classroom is significant. From what is written about cultural identity, and what teachers can offer students negotiating their original identities along with new identities, it is clear that examination of and experiences involving students' cultural roots can lead them to better understanding of their own backgrounds.

### **Scholarly perspectives**

In recognition of the cultural diversity in schools, Joseph remarks "...students enter our classrooms with their own culture, language and bias. Hence, we need to be culturally responsive to our students at all educational levels" (2013, p. 129). This is

emphasized by Omolo-Ongati, who suggests that teachers remember “...we are teaching music *within* diverse cultures not teaching *about* them. We should therefore concentrate on the musical cultures as a component of the culture of the people we are teaching” (2005, p. 65). From what I have outlined in the previous paragraph, these statements ring true; multiple cultures are represented within each group of students itself. If we consider these multiple cultures along with Wade’s claim that – “[O]ne of the most significant uses to which people put music is to express an identity” (2004, p. 16), then the music teacher is in a position to play a vital role in nurturing students’ senses of self. Campbell and T. Wiggins explain how some children encounter a double-faceted identity:

...children of these societies live in two worlds, code switching in and out of two cultural systems, their values, and their languages. They know the music of their first nation from birth and in all of the customary rituals and practices that thread through the seasons of their childhoods ... Their cultural histories are complicated and continuing, and they struggle with their multiple identities at large and in music. (2013, p. 9)

Segueing from this, Fitzpatrick reinforces that by “...authentically aligning our music curriculum with the music that our students value, we can find better ways to connect more effectively with their personal identities” (2012, p. 54). I observe this in my classes with individuals and also with groups of students from common ethnic regions. Traditions for some of them are carried out at home and friends’ homes with anticipation and enthusiasm, albeit in a new setting. Students value these traditions from their countries of origin, and at the same time, are listening to and enjoying different music with their peers (in or outside of school). Appreciation of these different identities and the musical styles that go along with (and/or perpetuate them) creates a collaborative, culturally aware environment, which in turn “allows the voice of a music’s originators to be heard along with those of the teacher and learner, and the owners of a cultural artefact are acknowledged and empowered” (Dunbar-Hall, 2000, p. 135).

Specifically referring to young children, Harrop-Allin summarizes: “The first step is to recognize that what children are doing in their play is a form of music. The next is to identify that the musicality displayed in their games is recruitable for pedagogic practice” (2011, p. 158). Campbell reinforces the importance of this: “Children’s musical preferences deserve to be acknowledged...as this is the repertoire in which they are already steeped; it is part of their selfhood, their own identity”

(1998, p. 213). This also operates reciprocally: between teacher and student exists an exchange of musical sharing which is acknowledged and valued through engaging activities.

Contrary to what has been reviewed thus far in support of acknowledging and resourcing students' cultural backgrounds, Jorgensen argues it doesn't matter whether a person is "immigrant or native born, young or old, all who live in this country (USA) have the right to understand and participate as fully as possible in Western culture" (1998, p. 85). Her reasons are twofold: one – instruction in Western classical music often includes only the privileged elite, and two – she believes:

Only when they understand this culture, and grasp its roots, can they begin to change it for the better. Realizing this, music educators will seek to open Western classical music to all their students and critically examine its many facets (1998, p. 85).

Jorgensen's statement is valid in its description of the exclusivity of private instruction in classical music. I also agree that it is important to educate students about Western culture; however, not exclusively and not as a premise for 'grasping its roots'. Banks voices individuals who identify, and commit to, the national culture "only when they believe that they are a meaningful part of the nationstate and that it acknowledges, reflects, and values their culture and them as individuals" (2001, p. 9).

We live within such diversity that learning about *many* musics gives credence to the many cultures surrounding us; validation of our students' cultures promotes understanding of their own cultures as well as those surrounding them. As summarized by Banks, "Multicultural citizenship education allows students to maintain attachments to their cultural and ethnic communities while at the same time helping them to attain the knowledge and skills needed to participate in the wider civic culture and community" (2001, p. 8). It is important to not make the assumption, however, that multiculturalism promotes interculturalism. It is up to the teacher, summarizes Schippers, to make a conscious choice toward interculturalism, i.e., "Music is seen in relation to other musics, compared cross-culturally" (2010, p. 123). It follows that the teacher who brings attention to dynamic cultural interchange, promotes attachments to cultural communities, and helps students make cross-cultural connections is moving students toward the goal of interculturalism.

Religion is closely connected to culture, which, tied in with the arts and narrative, creates an aspect of learning in which teachers "help students develop their

own culturally sensitive skills to be successful in our diverse, multicultural, and global world, enriching not our classroom, but our nation as well” (Lundgren & Lundy-Ponce, 2007, n.p.). In a school-sponsored gospel choir, Darden observes, “While the music originates from church, the choir is learning principles of performance, vocal control, and other artistic concepts by participating. The words of faith are viewed as secondary” (2006, p. 1). My perspective on religion in music classes aligns with that of Darden (above) and Haynes, who points out the “crucial difference between the teaching *of* religion and the teaching *about* religion” (1999, p. 3), the latter referring to the study as opposed to the practice. Haynes, along with the First Amendment Center (USA) and the American Federation of Teachers, published a guideline for teaching religion in public schools, as follows:

- The school’s approach to religion is *academic* and not *devotional*.
- The school strives for *awareness* of religions but does not press for student *acceptance* of any one religion.
- The school sponsors *study* about religion, not the *practice* of religion.
- The school may *expose* students to a diversity of religious views, but may not *impose* any particular view.
- The school *educates* about all religions; it does not *promote* or *denigrate* any religion.
- The school *informs* students about various beliefs; it does not seek to *conform* students to any particular belief (2008, p. 3).

Nonetheless, teachers with whom I work in the public school system, and especially grades K-9, hesitate to bring any religious references to their classes. This does not surprise me. Although the Calgary Board of Education (CBE) allows for the inclusion of religion to promote “...an understanding of and respect for the beliefs of others” (Calgary Board of Education Administrative Regulation 3067 – Religion in Education, 2010, p. 2), it mandates “that no program emphasizes a particular religion, notwithstanding the School Act definition of alternative programs” (p. 1). With this directive, some teachers are hesitant to venture into any religious areas. In excluding religious based music, dance, and stories, a large cultural resource is lost due to unnecessary apprehension.

### **Teachers’ practice and survey results**

Q 19: What are your aims in teaching a multicultural music program?

General student appreciation and awareness of other cultures	85%
Deepened understanding of shared musical elements	70%
Broader choice of musical styles and sounds	64%
Student appreciation and awareness of their own cultures	57%

More curricular choices and activities for students	40%
Broadened playing techniques for students	39%
Broadened sense of playing and vocabulary	35%

(Respondents choosing to omit this question: 13%)

Out of the two comments added to the survey question, one reveals that the presence of one large ethnic group of students has triggered exploration into, and addition of, their cultural music. For example, one respondent commented: “My students are 90% East Indian background. My goal is to become familiar with their own authentic instruments – *tabla*, *harmonium*, etc., while at the same time exploring other musical genres, cultures, and traditions.” A little over half of the respondents identify student appreciation and awareness of their own cultures as one of their aims toward engaged practice in culturally diverse music. This, along with the high percentage of teachers aiming at a general appreciation and awareness of *other* cultures, indicates that teachers are indeed recognizing the culturally diverse makeup of their classes. Perhaps the teachers with considerably large ethnic populations (like the respondent with 90% East Indian students) represent those who aim toward including instruction in students’ own cultures.

When asked, “How do you approach units/lessons in multicultural music?” Twenty-eight percent of the respondents included religious celebrations. I include this portion of the survey because religious celebrations are integral to the music of many cultures. Although there is a wealth of material in religious celebration music, teachers hesitate to include it in their programs, and thus a small amount (under a third) of the respondents refer to religious music in classes.

Q 14: How do you approach teaching a musical genre with which you are just becoming familiar?

I teach what I know, as I learn it (‘one day ahead’)	74%
I learn along with the students, in collaborative settings	44%
I have students research the subject as well as myself	30%
I never teach a subject with which I am not completely familiar	11%

(Number of respondents choosing to omit this question: 24%)

One respondent reported a combination of answers: “I teach what I know, learning ahead, but I also explore along with the students.” Another, whose program is shaped by cultural exploration explained, “I teach the same materials each year but

vary the songs. We have specific cultures we explore.” From a more conservative point of view, one claims to “research and collaborate a complete unit before teaching it.” The final comment details the use of inquiry: “I myself do substantial research once the inquiry question is in place. Many of the pieces are chosen for a specific purpose—uncovering a concept or teaching a skill, connected to the inquiry question.” I include this portion of the survey because sometimes ‘students learning about their own cultures’ means the teacher must find and present materials after discovering the students’ backgrounds in each class. The outstanding approach identified is to stay a ‘day ahead’, which is not surprising, considering the profession has thrived on the instructor knowing more than the ‘apprentice’ for many years. However, it is important to note that almost half of the respondents are comfortable with learning along with the students, which creates an engaged, collaborative learning atmosphere. This would be especially evident in a situation where students are sharing aspects of their own cultures with the class.

When Candace’s high school choir is working on African American gospel music, she has her African American singing students model what she calls a ‘rich, dark singing tone’ for the group. She notices how quickly the rest of the students are able to copy the demonstration and change the overall sound. Candace feels fortunate to have students whose voices approximate the sound she is looking for, as she is aware it cannot be assumed all students from a culture are skilled in their own traditional arts. Mentioned earlier in Chapter 5 (‘Student awareness and appreciation of other cultures’), Candace also faces the task of helping the many immigrant students in her school assimilate into Canadian culture and, in alignment with Jorgensen (1998), spends time engaging the class in activities based on both student cultural input and Canadian input.

Shelley and Deborah L incorporate student input when possible. Shelley invites her grade one through three students to bring in music from home: “I just try and get a feel for who’s coming from where, and if they’re comfortable to share that information then I’ll try to use it” (personal communication, May 2, 2014). Shelley also inquires what languages are spoken at home: “And the students will say, ‘Oh, we speak \_\_\_\_\_,’ and ‘We speak \_\_\_\_\_,’ and then they ask each other, ‘What do you speak?’” So I’ll then say, “Some speak English, others speak Mandarin, Cantonese, and we are going to be looking at music from these places” (personal

communication, May 2, 2014). L frequently taps into the cultural backgrounds of her students, welcoming them and inviting their families to contribute.

Teachers see students learning about their own cultures as important, but it did not emerge as an outstanding objective from more than three teachers involved in the research. This resonates with what was outlined in Jane, Andie, Bruce H, Hanrich, and Darrell's practices: they are teaching specific genres in their programs, governed somewhat by the instruments they have and the title of the course for which students have enrolled. Expanding the program to include music of their students' heritages would mean setting aside the genre they are teaching (for Bruce H), acquiring new resources with which to teach each new genre, and renaming and creating a completely new course (for Andie and Jane).

### **My own practice**

I have spent 75% of my teaching career in International schools where it is common to have students from many different countries within each class. Students of International schools put together their identities piece by piece, gathering fragments from each country and each school, while retaining aspects of their own heritages. In my autoethnography, I spoke of rich cultural traditions occurring within International schools' host countries that were not being acknowledged in International schools' music programs. Something that struck me after a few more years of teaching was the assumption that the curriculum, based on National Standards in America and excluding the world's music cultures beyond Western traditions, was productive and appropriate. It was uncomfortable to continue following a largely Western-based curriculum in a room full of students who represented ten to fifteen different cultures. I felt I was marginalizing their cultural traditions and their personal music preferences, sending an unspoken message similar to what Hoffman describes as "implicitly teach[ing] our students that some musical heritages, some stories, are privileged while others are not included in our curriculum" (2012, p. 65).

In order to incorporate musical genres of students' cultures into the program, I researched, consulted with families, and formulated methods of transmission that would best promote understanding and appreciation of cultures within the class. When I started doing this, students were surprised and seemed to find it awkward, but as the idea caught on more students wanted to share. To create a cross-cultural learning environment as described by Grant and Ray (2010) and J. Wiggins (2001), I drew from student experiences and allowed students to infuse their own experiences into

activities, realizing the positive difference it makes in their appreciation and awareness of peer and personal identity. These experiences proved useful when I moved back to Canada. In 1979 when I left Canada, public schools were predominantly white/Caucasian. Upon my return 26 years later, I was faced with a culturally diverse array of students in each classroom: 30% to 50% of students were immigrants or children of immigrants.

To begin learning the cultural identities of these students, and much like the practice of Shelley, Deborah L, and Candace, I inquired as to where their families were originally from, their language(s), which were first- and second- and third-generation immigrants, religion (if any), cultural activities they may have been involved in, and music their families listened to at home. It is important to recognize that in today's schools, the spectrum shifts from students with strong ties to their original country to those fully assimilated into the new culture. In addition, FNMI (First Nations, Metis, Inuit) students have their own identities. I summarize the spectrum as follows:

- Recently immigrated to Canada, strong ties to home country
- Recently immigrated to Canada, few or no ties with home country
- Born in Canada, (usually second generation immigrant), strong ties to home country
- Born in Canada, (usually second generation immigrant), few or no ties to home country
- Born in Canada, third or greater generation, strong ties to home country
- Born in Canada, third or greater generation, few or no ties to home country
- Multi-ethnic backgrounds, with varying ties to two or more cultures
- First Nations, Metis, Inuit with varying ties to their origins.

Through activities connected to students' knowledge of cultural dance, instruments, vocal styles, religious festivals, and stories, a degree of awareness, appreciation, and identity potentially emerges. Sometimes lessons become a collaboration of both student input and my own knowledge. For some students who know little about their own background culture(s), they latch on to aspects in which they are particularly interested. This did not always happen as quickly as I initially imagined it would. As I mentioned above, some students chose to disengage when I encouraged them to share. I realized my approach was over enthusiastic for some, i.e.,

in my determination to include and celebrate diversity, I made demands that some students were not ready to meet. Now, with a more intuitive and modified approach, I encourage these collaborative efforts because: (1) I learn about students' perspectives on their identities, with a glimpse of how they navigate through today's diverse world; (2) It reinforces that perfection is not required to achieve a meaningful musical experience; (3) I am challenged along with the students to step into something I may not have ever done before or may have tried only a few times; and (4) I learn new ways to transmit new musical genres to students.

Whether from the original culture or substituted, playing instruments gives students the opportunity to explore music based on their own cultures. Often I include discussions about instruments, such as purpose, materials, who plays them, how they are played, and what regions of the country are home to the instruments. Percussion instruments are the most accessible: although technical demands may vary, students can usually create a sound quickly on these (Upitis, 1990). Because I am not a strong vocalist, my preference is to use recorded examples for explorations in singing styles. Occasionally I have students who can demonstrate (similar to Candace's practice), but in younger grades this is not often the case. From my observation, students find some singing styles very 'strange,' but once they grow accustomed to the sound their reactions become more of interest than derision. To diminish the potential for stereotyping and in consensus with the advice of Brannon and Walton (2013), I believe it is important to approach each culture's singing styles with some inclusion of context. This gives classmates the opportunity to find similarities and make connections.

Festivals and religious celebrations are an area rich in resources and activities. My focus is not on conforming students but *informing* them. I set up a chronological calendar for the year, including (but not static) major festivals and celebrations recognized by the ethnic/religious groups represented in each class. Through activities involving music, dance, stories, and discussions about decorations, food, clothing, and customs, students identify aspects of their own traditions while classmates learn why the event is so important to their peers. To increase the effectiveness of these activities, I post a list of what each festival/celebration recognizes, as many festivals are historically based on harvest, and many religious celebrations share values such as good over evil, darkness over light, knowledge over ignorance, hope over despair, peace, and the importance of family. This chart remains a common point of reference

for all grade levels. While educating students on their own cultures, it also reinforces many common values humans share, no matter what religion. Part of what drives this is the underlying question I often ask myself during lessons: “Is this relevant to what we are doing and/or to their lives? How can I demonstrate its relevance?” While educating students on their own cultures, it also reinforces many common values humans share, no matter what religion. It is interesting to me that religion is the least frequent method of approaching culturally diverse music units (in the survey), and that only one of the grade K through nine teachers interviewed made reference to including religious festival music. The two high school choir teachers are similar in that they engage students in the musical component of religious repertoire and are not concerned about the religious aspect, which, if one reads the official documentation on religion in public schools for Alberta, is perfectly acceptable. In my experience as a teacher, I have rarely encountered resistance from families when I include religious based arts in my classes.

Welcoming input from students does not guarantee every contribution by every student results in a positive, enriched learning experience. As Campbell and T. Wiggins remark above, some students are constantly ‘code switching,’ and struggling with ‘multiple identities’ (2013), and in my observation, not always received in a manner they anticipate. I iterate the story of a second grade Muslim boy, who, upon his return to Canada from celebrating Eid Al-Adha in Pakistan, shared his story of raising his own goat and (with great pride) the privilege of also being able to help slaughter it. This exemplifies what can occur: some understand the significance of the slaughter, some don’t care, and some are horrified. However, the situation can be used, as Lundgren and Lundy-Ponce outline above, to “help students develop their own culturally sensitive skills to be successful in our diverse, multicultural, and global world” (2007, n.p.). With stories as a basis for identifying values, students affirm their own morals and often discover these are close to other cultures’ sets of morals. There is no right or wrong answer, and it is important to engage students in these discussions.

I believe the combination of teaching students about some of their own culture’s music, festivals, and religions, and having students contribute what they may know to these lessons generates cultural pride and offers the opportunity for students to re-examine their own music from a new perspective. This aspect of learning is discussed on page 61, with references to Agbeli (1989), Biernoff and Blom (2002),

Oldfather et al. (1999), and Steffe and Thompson (2000). As iterated by Blair and Kondo in the literature review,

...we can find similarities between the familiar and unfamiliar, while also discovering the uniqueness of the new sounds. And in exploring the new music, we begin to notice particular qualities in our own familiar music-things often overlooked or taken for granted (2008, p. 53).

This type of deeply rooted musical understanding mixed with formulating new ideas is not uncommon with students today. For example, as I write, there is a group of five grade 5 students putting together a *bhangra* dance performance for the end of year assembly. They all have roots in the Punjab area of India, but are Canadian citizens (all were born in Canada but one). Speaking only in English (though they all speak Punjabi), they use terms such as ‘beat, rhythm change, section, verse, high part, low part,’ and other terms that are associated with Western music. As the Hindi film music sounds (Imran Khan, “Satisfy”), they use typical *bhangra* dance moves mixed with hip hop moves. These are the same students who have played, moved to, and listened to music of Guinea, Senegal, Ireland, China, north India, maritime Canada, native America, Indonesia, and Malaysia during their school year. When the dance moves begin to go out of synch, the group decides someone should play a drum to keep a steady beat for sections practiced without the music. They quickly pull out the Guinean *kenkeni*, ‘because it is like the *dhol*,’ they say. One student plays it using a mixture of techniques, the goal being to project a steady rhythm to which the others can dance. The dance improves as each student listens to the steady beat. In choreographing a new section, students crash into each other and finish the rehearsal laughing hysterically.

The current cultural makeup of students in many North American schools is broad, and thus, educators are teaching culturally diverse music within a culturally diverse entity to begin with. Emerging from the literature, survey responses, my own practice, and participants’ responses are a few key points of view toward engaged practice: (a) it is beneficial to teach some music of the host country to help immigrants assimilate, integrate and negotiate identities, which contrasts with (b) it is beneficial to also teach the music of cultures of students in the class, and (c) there is a tension between inclusion and exclusion of religious music. I believe there are two forces at work concerning public school teachers grades K through nine and the inclusion of religious music. First, teachers exclude religious music because they do

not want to face parental complaints. Their position is that if they avoid it, there won't be any issues. This is unsubstantiated if teachers read most policies provided by public and private school boards. And, in my experience of including religious festival music in my classes, I have received only positive feedback. Second, teachers are afraid of misrepresenting an aspect of a religion in the same way they are afraid of misrepresenting an aspect of a culture, and for this reason, they avoid it altogether.

### **Implications for success in student appreciation and awareness of their own cultures**

From the above findings, it appears that in order to successfully cultivate awareness and appreciation of students' cultures, teachers need to be ready to learn the cultural backgrounds of their students, their interests in aspects of their cultures, their festivals and religions, and what students know and don't know about their own cultures. Subsequently, teachers need to be ready to research and learn about these cultural backgrounds and religions (including school policies on religion), and consider the students themselves as resources. Finally, teachers need to set in place effective methods of integrating teacher knowledge and student knowledge into lessons while shedding their apprehension about religious inclusion.

### **More curricular choices and activities for students**

In order to broaden the spectrum of music activities and ensembles available to students, one avenue to consider is the inclusion of non-Western musics. In offering courses that encompass a breadth of musical styles, students are given the opportunity to engage in music making experiences outside of standard concert band and choir, and teachers are able to broaden the variety of activities available within each music class. The implications of this extend beyond variety and choice; different learning styles are inherently acknowledged with the inclusion of orally transmitted musics. Students who prefer to learn in an aural/oral style thrive in a setting that does not require notation decoding. Because many non-Western musics are transmitted orally, the inclusion of them addresses some aspects of differentiated learning and potentially engages more students in music making experiences.

### **Scholarly perspectives**

Campbell points out that schools in the United States are more and more inclining toward the inclusion of non-Western ensembles, such as west African drum groups, samba groups, salsa bands, and world music choirs that include music from a

large variety of locations. What is interesting is that these are not necessarily introduced by students of these ethnic groups, but by students who are attracted to the type of music (2004, p. 22). This is also evident in the Canadian public schools, as per my own observations and the conversations I have had with Canadian colleagues.

Elliott describes ways in which a series of experiences including distinct but related musical cultures moves a program toward a larger choice of activities. He writes: “Suppose the students’ musicianship is being developed and contextualized as they learn to interpret, perform, and listen for Bach’s *Duet from Cantata No. 9*, the Russian folk song *Good Night*, the gospel song *I’m Goin’ up A-Yonder*, and a jazz samba called *The Boston Trot*” (1995, p. 208). Elliott reinforces that when the teacher includes appropriate listening and contextual studies of these genres, students are primed for further learning, which ultimately “enriches his or her curriculum-as-practicum by introducing just one more unfamiliar music culture” (1995, p. 208). He states that one of the features of curriculum-as-practicum is that it, “contextualizes or situates learning. The practicum is a knowledge-building community that actualizes concepts authentically so that students not only learn comprehensively, they learn *how* to learn” (1995, p. 270). In my opinion, this can occur within conceptual studies as well. Rose observes, “There is an enormous wealth of material in indigenous musical culture from which to choose appropriate selections for specific ages, levels of abilities and interests” (1995, p. 49). More specifically, Campbell articulates:

If the thrust of a series of lessons is pitch discrimination, why not use phrases from traditional songs of Ghana, Bulgaria, or Vietnam? If the goal is an understanding of polyphonic and polyrhythmic texture, why not add listening samples from Zaire, the Philippines, or Cuba? If the focus is metrical rhythms in three, why not include examples from Korea, Sweden, or Mexico? (1992, p. 31).

Additionally, including activities based on themes broadens choices further as lessons are not limited to conceptual elements or geographical location of music. To maintain an open perspective on music and its function in many cultures, I periodically turn attention to common themes. Approaching diversity in music through themes, states Schippers “naturally includes music of all periods, styles, and genres, including Western classical music” (2010, p. 175).

Promoting musical choices outside of the standard band-choir-jazz trilogy in grades seven through twelve challenges the established curricular structure (Colley, 2009). As Price claims, “we should see it for what it really is: a shocking waste of

young potential” (2013, p. 97).

### Teachers’ practice and survey results

Q 19 asks: What are your aims in teaching a multicultural music program?

General student appreciation and awareness of other cultures	85%
Deepened understanding of shared musical elements	70%
Broader choice of musical styles and sounds	64%
Student appreciation and awareness of their own cultures	57%
More curricular choices and activities for students	40%
Broadened playing techniques for students	39%
Broadened sense of playing and vocabulary	35%

(Respondents choosing to omit this question: 13%)

Approximately 40% of respondents regard more choices in the curriculum and in classroom activities as a viable aim in a diverse music program. Besides aiming for variety in the program, it speaks to teachers recognizing the value of establishing music experiences that allow students to explore diversity in style, technique, sound, and context.

Andie and Jane both run inclusive, aurally transmitted Guinean drumming programs, engaging students in music making without the requirements of learning a concert band instrument. Their aim is to provide musical opportunities beyond the Western ensembles offered and therefore include students in musical experiences who otherwise may not be involved in any music at all (and not wasting, as Price upholds, ‘young potential’[2013]). Students in their classes, from many ethnic backgrounds, are able to develop musical skills in this genre through listening, observing, and imitating.

Because teachers have included musical learning beyond a Western-based curriculum, students have found opportunities for future pursuits. Gary and David report they have students continuing in film scoring in university, using unique and imaginative sonic choices in well thought out sequences. Deborah L describes a former student who, through experiences in music as a diverse series of sounds, eventually earned a PhD in composition and was the first composer-in-residence in the Manchester Symphony. Paul speaks of a student he encouraged to just “get up and play and don’t worry about what people are thinking” (personal communication, October 3, 2014). Twenty-five years later, she is writing and performing music.

Reflecting the remarks of Colley (2009), respondents Bruce A, Bruce H,

Deborah L, Deborah E, Shelley, David, Gary, Jim, and Paul all challenge the existing curricular guides in their schools and share similar beliefs about the benefits of diversity in curriculum. These teachers weave cultural diversity into their programs through engaging students in different music courses, instrument playing experiences, themes, technology, and conceptual experiences. None of the participating teachers limits activities to those based on one area of music alone.

### **My own practice**

During my experience as a teacher, I have witnessed a wealth of growth in programs and student ability with the inclusion of culturally diverse musical genres. As I learned about musics from the countries in which I lived, I worked to integrate these different music ensembles into the school curriculum. If the addition of a new music ensemble to the curriculum itself was not possible, I organized ensembles at lunch or after school that provide students with musical choices outside of concert band and orchestra. It took time, adaptation, and revisions depending on student population, interests, and scheduling. My goal was, and still is, to offer choices for students beyond Western ensembles. I offer these choices because of my belief in diversity, and in *not* offering them, the abilities of many young musicians go unnoticed and underdeveloped.

Students from many cultural backgrounds display interest in a large span of culturally diverse music (also observed by Campbell, 2004), and do not confine their interests to their own cultural traditions. These ensembles – curricular and extracurricular – are part of the foundation of a program that aims to reflect diversity. This is similar to the goals that generate Bruce H, Andie, and Janes’ practices, and reflect the opinions of Price (2013) and Campbell (1992). Part of the success of these groups lies in the fact that students are not required to learn any type of notation nor must they spend hours each week working on producing a tone that will eventually blend with others (Van den Bos, 1995), as with concert band or orchestral instruments. Because Jane, Andie, Bruce H, and I have acquired percussion instruments from around the world, students are often playing music on instruments similar to the original cultures’ instruments. Although these instruments are a welcome addition, it is not imperative: students are generally happy substituting drums. A second ensemble I offer outside of regular classes is a vocal group, which builds repertoire based on folk, pop, and diverse cultural styles. What I notice is similar to Campbell’s (2004) observation: students attracted to these ensembles

represent a broad span of cultures.

Although Huisman & Koops (2010) and others stress contextual inclusion as a necessary means toward establishing significance in the music for students, when the goal is a broad spectrum of choices I approach lessons with a focus on elements and themes, more in consensus with Campbell (1992), Elliott (1995), and Schippers (2009). Students experience different rhythms and rhythmic combinations, and melodies and melodic phrases that go in unexpected directions, then present new ideas, analyze structure and find similarities and differences in each example, and they discover a variety of timbres from instruments and vocal styles they may not otherwise hear. I implement a thematic approach from a similar point of view, whereby students explore musical ideas through common themes shared in many cultures, after hearing different cultures' perspectives on similar issues.

### **Implications for success in more curricular choices and activities for students**

The teachers who participated in this research stand out in this section because they exemplify those who have gone against the norm of school music curricula and opened up their programs to include other choices. They have allowed for exploration in many genres and created music making opportunities for students interested in alternative curricular choices. Their units of study approach music from conceptual, thematic, and geographical points of view, extending experiences to include music from many parts the world. They are the educators who, as Rose describes, have demonstrated “elements of creativity and resistance that allow them to be free from imposed traditions and practices. They are able to invent for their students a curriculum which speaks to their histories, cultures and interest” (1990, p. 94).

### **Summary**

This chapter has examined teachers' practices, survey results, and my own practice, and in doing so, gained some insights into how engaged practice is occurring in the culturally diverse music classroom. It has become clearer that engaging students in activities geared toward awareness and appreciation of the world's cultures involves a balance between contextual inclusion and music making activities, recognizing that students bring their own cultural backgrounds, learning styles, skill sets, musical preferences, and areas of interest to the classroom. Contextual inclusion comprises of the teacher putting together a large variety of activities that aim at

student engagement and taking into account many students are frequently code-switching and adapting to diverse cultural characteristics and expectations. In doing so, these teachers are also helping steer students away from stereotyping and tokenism as they involve students in activities from a broad choice of cultural styles and sounds. As teachers broaden the music program to offer choices beyond Western ensembles, students who prefer aural/oral traditions are able to engage in music making in the school setting. Teachers are able to address different learning styles and invent an engaging program of study that addresses a broad spectrum of interests, while pursuing their own development in unfamiliar genres in order to pass these experiences along to students and maintain a sense of diversity and engaged practice in the classroom.

## **Chapter 6. Pedagogies and Approaches**

As examined in Chapter 4, issues in terminology, student cultural backgrounds, Western hegemony, contextual inclusion versus musical elements, identity transmission, group and individual learning, and the learning environment play important roles in engaged practice. In the following chapter, I will discuss how approaches to these unfold in terms of broadened playing techniques and vocabulary, breadth of methodologies, creativity, community engagement, interdisciplinarity, and world music pedagogy.

### **Broadened playing techniques and vocabulary for students**

Incorporation of cultural diversity in a music program has the potential to bring a multitude of learning experiences to students of all ages, including new musical and technical terminology. Initiating something new in a classroom, be it a teaching method, materials, or language, brings with it skills and terms that students may not have encountered or acquired previously.

### **Scholarly perspectives**

Upitis discusses the use of instruments in music classes, recognizing (as many music teachers do) percussion instruments are “easier to experiment with and to play” (1990, p. 110) than some wind or stringed instruments. While on one drum it might take many years to produce a variety of sounds that the tradition entails, it is relatively easy to produce a basic sound on a drum. It makes sense therefore, that a diverse scope of percussion instruments and/or their associated playing techniques be used. Friedburg explains, “Every Drum has a sound ‘spectrum’ that resembles a ‘scale’ and

can be produced only by stroking the Drum with a specific technique that is different for each Drum type but the same for all Drums of one type” (1997, n.p.). Friedburg adds, “A djembe played like a conga will not sound like a djembe” (1997, n.p.). Eduardo and Kumor write, “Bass drums are essentially the heartbeat of the drumming ensemble” (2001, p. 27), which play less intricate patterns and mark the significant beats, “creating the unique rhythm...the rhythm of the bass drums define the style” (Eduardo & Kumor, 2001, p. 27). Added to this, in many traditions various types of strokes have a name or syllable, which students can learn as they practice each technique, building their vocabulary of playing terms, and serving as a very attractive pedagogical tool.

When introducing students to Indonesian *gamelan* music there is a large span of terms, techniques, instrument names, and musical structures for students to learn. Tenzer writes, “Cyclic, naturally, refers to gamelan's signature use of gongs and drum patterns to divide repeating melodies into equal, hierarchic units; linear refers to the absence of gongs and drums or, as sometimes happens, to their decorative or coloristic use marking more freely structured melodies” (2000, n.p.). Tenzer goes on to detail the different parts of the *gamelan* piece, listing words in Bahasa Indonesia that, to expand students' vocabulary, can be included in one's practice.

Vocal music can be an effective way to learn phrases in a new language. As iterated by Jones, “The introduction of vocal music as the foundation on which to either build a coordinated language-culture course or, more often, supplement an already established program, can be a powerful tool, especially when the music is a faithful reflection of the culture from which it derives” (2008, p. 10). This is reiterated by Engh: “use of music and song in the language-learning classroom is both supported theoretically by practicing teachers and grounded in the empirical literature as a benefit to increase linguistic, sociocultural and communicative competencies” (2013, p. 121). Though these writings focus on language learning classes, the same can be said for music classes. As Téllez & Waxman write, “learning a language is more than acquiring the meaning of discrete words. Rhythm, meter, and phonology are also language elements the thoughtful teacher must understand, suggesting that music may play a role in developing L2 (second language)” (2006, p. 263).

Learning vocal music from different cultures also steers students through different singing techniques. Brinson and Demorest comment that “music from other cultures often features a tone quality significantly different from Western art music”

(2014, p. 327). This is echoed by Bithell, who remarks, “Not only do different cultures have their own norms and notions of what constitutes a ‘good’ voice, but there may also be greater variety within a culture...in terms of the range of vocal styles and techniques that may be employed” (2014, p. 147).

### **Teachers’ practice and survey results**

Before examining teachers’ practice, it is important to recognize that Western style music education has changed over the past 80 years from a passive transmission of information from teacher to student, to active engagement in each class session. In 1921, recognizing the need for change from predominantly singing and listening programs, Dalcroze wrote, “The child will thus be taught at school not only to sing, listen carefully and keep time, but also to move and think accurately and rhythmically” (pp. 8-9). These programs continued to grow, as Churchley affirmed in 1967: “One of the most significant developments in the music instruction of today has been the awakening of interest in school music by established composers. Carl Orff in Austria and Zoltan Kodaly in Hungary both turned their attention to music education and brought an added respectability to school music” (p. 46). Churchley also observed the introduction to methodologies using Kodaly techniques, and Orff instruments: “...the use of both existing and especially-designed instruments gives an added dimension to music, and allows children to experiment with many different tone colours” (Churchley, 1967, p. 46). Noted as well by Churchley was the notion that although “it is quite true that the human voice is the greatest and most expressive medium for music making, it is also true that instruments play a very important part in the music of today” (1967, p. 47). Music education was moving from a passive activity to a more active form of learning.

As music education grew to include specialized music teachers, Churchley noted “Most of these programs have taken an eclectic approach, bringing together ideas and materials from many sources...Small committees of leading North American music educators have collaborated on music programs that major publishers have produced” (1980, pp. 290-291). Publishing companies such as Silver Burdett and MacMillan/McGraw-Hill produced music education series that provided opportunities for students to understand music concepts and skills, read music notation, perform music, and celebrate music with age-appropriate materials. Webster observed, “The new music educator structures an environment for interactive learning, experimentation, questioning, researching, and discovering” (1998, p. 3). Reflecting

on the myriad of developments over the past hundred years, Plum summarizes, “During the 20th century, music education expanded to include singing, rhythms, critical listening, playing, and creating music on an instrument of choice” (2013, p. 496). Therefore, with the addition of music education specialists, expanded resources, better equipped facilities, and awareness of how children learn music, the practice of teaching music has seen a shift from passive learning to active involvement, reflected in many of today’s music classrooms.

In the survey, teachers gave the following responses to the question (Q 11), “In what activities do you involve your students when teaching multicultural music?”

Listening	92%
Playing instruments	87%
Singing	84%
Movement	74%
Composing/improvisation	35%

(Respondents choosing to omit this question: 15%)

It is unlikely that 92% use the skill of listening, suggesting 8% do not; what it is saying is that 92% emphatically uses listening exercises to teach about culturally diverse music. Having more activities based around playing instruments than singing is striking, not because of the 3% difference, but because the percentages are so close: they challenge the common conception articulated by Raiber and Teachout that music programs “are based on the National Standards for Music Education and therefore include singing as a primary content area and method of teaching and learning music” (2014, p. 282). Therefore, survey results could indicate that the schools involved in the survey are well equipped with instruments, that teachers prefer instrument playing activities to singing activities, and /or possibly because singing involves words and potentially words in an unfamiliar language, some teachers find this a less attractive activity choice.

Q 16: Choose the statement which best describes your observation when students are using culturally authentic instruments and substituted instruments (you can check more than one answer). (Note: To describe culturally authentic instruments I prefer to use the phrase ‘close to the original culture’. I did not begin using this phrase until after the survey had been distributed.)

Students do not seem to care if their instrument is culturally authentic or substituted: they just want to play	78%
Students prefer to be playing culturally authentic Instruments over substituted instruments	19%
Students do not want to play if they cannot play culturally authentic instruments	0%
Students are not interested in culturally authentic instruments	1%
Our school does not own any culturally authentic instruments	9%

(Respondents choosing to omit this question: 21%)

Comments from this question included, “We don’t have this comparison as we use culturally authentic instruments only.” This is probably from a school that has students playing *djembes* and *gamelan* instruments that are close to the original cultures. “I feel even if authentic instruments are not available, we can still teach children about them. The children can imagine and pretend just about anything!” Two comments were similar in reporting that students are interested in culturally authentic instruments and like playing them if the opportunity arises, but it is not crucial to have them. These comments and the survey results clearly state low dependence on instruments close to the original cultures’. The process of engaging in music making is more important to students than how close to the original culture the instruments are.

Considering the volume of literature supporting students actively making music, it is not surprising that a common aim for all teachers interviewed and observed is to have students engaged in music making activities. As can be seen in the survey results, there is great emphasis on playing and singing. As Paul says, “I teach mostly in a doing way: making music first” (personal communication, October 3, 2014). Students in classes observed displayed this preference clearly: in each class, as soon as instrument choosing time, assigning time, and subsequent playing time arose, each student was focused on getting to an instrument to begin playing. Bruce H describes his students as *running* to the instruments. This was observed as well in Bruce A, Deborah E, Shelley’s classes, where students all sat with raised hands waiting to be assigned to their instrument as quickly as possible, or told to choose their favorite, some almost overwhelmed when given the opportunity to choose ‘anything’ from the shelves. When small groups of Deborah E’s students were asked

what types of multicultural musical activities they enjoy the most, Anya responded, “I like doing everything multicultural—it just sounds so cool to have everybody play a different instrument. We get to play many different instruments” (personal communication, June 3, 2014).

In Deborah L’s classes, students are engaged from the moment they walk into class, moving seamlessly from vocal to instrumental activities that build vocal and playing techniques. Students do a vocal warm-up, standing in a circle singing *solfège* syllables as she directs with hands signs. They then switch to cipher notation, singing the same or similar pitch patterns, but articulating each pitch with numbers. Next, students sing Western letter names following letter notation on the board: G G – E G C –. Students are then each assigned to a SE Asian *angklung*, and as Deborah conducts, each *angklung* is rattled at the corresponding pitch signal, thus engaging students in three types of notation, singing, and playing. Though Candace does not use different notation systems, her students are also involved in a number of different singing styles due to a culturally diverse repertoire. Madi (student) explains, “She has us work with different music that requires that we learn the styles: different styles demand different singing techniques” (personal communication, May 6, 2014).

Although most teachers surveyed and observed agree that substituted instruments produce musically beneficial experiences, and that instruments close to the cultures’ origins are not imperative for a successful program, Jane shared an interesting observation. When her drumming class tried to substitute timpani for *dundun*, her students recoiled at the strangeness of the sound and the way the timpani reacted when played using a *dundun* stick technique. The sound was much too ‘open and hollow’, and the head bounced more than that of the *dundun*. I observe a similar phenomenon when students have initially grown accustomed to instruments close to the cultural origin, then switch to substitutes. If the substitutes are close in size, shape, and sound, students seem to carry on unconcerned that a substitution has been made. However, if the substituted instrument does not sound or respond like the original, students are more likely to disapprove: they have their idea of the ‘real thing’, and prefer not to have to get used to a new sound.

This leads to an interesting perspective: it occasionally occurs that whichever instrument students start with, to them it is the ‘real thing’, even though they may know full well it is a substitute and be aware of what the culturally original instrument looks like. Given the reality that music programs in schools rarely have a broad

spectrum of instruments close to their cultural origins (see survey results listed in Chapter 5: ‘Broader choice of musical styles and sounds’), chances are students play substituted instruments more than originals; playing instruments close to cultural origins are the exception to the rule.

From my observation of Jim’s IB classes, students spend a specific amount of time on non-Western music cultures, researching and comparing two or more genres. As enthusiastic as they are about their exploration, what surfaces is the tendency to articulate what they have learned using Western musical terms: to ‘package’ aspects of a non-Western music into a Western box. For example, one IB student spoke of the ‘harmony’ of gamelan, the incongruence being that Indonesian music does not include harmony in the Western sense. A short review of terms used in gamelan may have given the student a more accurate choice of words to describe it.

In providing experiences with different instrumental and vocal styles, most of the teachers observed are bringing new terms and technical experiences to students using a variety of musical activities from a variety of different cultures. They are making choices that reflect the writing of Churchley (1980), Plum (2013), Bithell (2014), Campbell, (2004), Upitis (1990), and many others who recognize the technical and language learning that occurs from a culturally diverse music program.

### **My own practice**

Upon handing mallets for an East Indian *dhol* to a student, it is not surprising he or she will not be sure what to do with them beyond hitting the drumhead. The same can be said for many more mallet and stick instruments from around the world. Certainly, the intuitive notion of hitting the instrument is not a hurdle; learning the nuances of how the drum is traditionally played requires instruction.

Before going further, it is important to point out that it is not always necessary to have available the instruments that are used in the ensemble in the cultural origin. It is naturally more preferable to have these, but if I consider the standard fare of instruments provided for many North American music classrooms, included are accessory percussion instruments commonly found in Western education settings (wood blocks, hand drums, rhythm sticks, jingle bells, maracas, etc.), perhaps some Orff floor toms and xylophones/metallophones, and possibly some djembes. Cultural diversity in percussion instruments depends on the teacher who either shares his/her personal instruments or acquires supplemental instruments through school board or donated funds. When these instruments are lacking, I find that technique from one

style of percussion instrument can be transferred to substitute instruments quite readily.

I use video footage to illuminate what the authentic instruments look like, and how some are constructed (see Appendix C). In video #1a, this is seen in practice. Next, in video #1b, I give students the opportunity to make connections between the instruments we are playing (metallophones) and their authentic counterparts, as well as to observe playing techniques. In video #1c, students engage in learning *kenong* and *kempul* parts (rows three and four in the classroom) while I lead them through a cipher and letter notation chart. After a partial run-through of the gamelan piece we are working on (video #2a), I engage students in brief formative assessment (video #2b). What is occurring is an effort to involve students in a music-making experience within a genre from a different part of the world. The process involves inquiry, problem solving, music making, and ongoing assessment. Although it is not on instruments of the original tradition, students are experiencing different playing techniques, new terms, and new ideas of musical structure.

This may challenge research done by Edwards, who found “the use of small group learning centers with Authentic American Indian instruments greatly enhances cultural perceptions toward American Indian music and culture” (1994, p.114) and what Pembroke and Robinson state: “Students using authentic instruments produced significantly higher scores than their counterparts using traditional instruments for the attitude, cognitive, and performance measures” (1997, p. 119). In practice I observe that my students are just as engaged in *making music* if the instrument is close to the culture's tradition or not. This concurs with observations made by Schippers who described an ‘authentic’ musical experience occurring when he witnessed a musical activity with students on predominantly substituted instruments (2010). I make this choice knowing that even though the overall sound is not precisely the same as, for example, Indonesian *gamelan*, students experience the idea of a *balungan* punctuated by other pitched instruments, the necessity to listen to the drum for tempo changes, the sense of music working in rhythmic cycles as opposed to having a prescribed beginning and end, and the technique of damping while playing. Furthermore, they learn vocabulary terms and instrument names specific to the genre. The same goes for many percussion styles. For example, Japanese *taiko* drums are prohibitively expensive; however, by placing large drums on frames similar to those used in *taiko*, and by teaching *taiko* drumming techniques, students can be immersed in a musical

experience similar to what a real *taiko* instrument may offer. Students watch video footage of traditional *taiko* and replicate techniques and movements. I use similar techniques for many genres of music: the absence of instruments from the cultural origin is secondary. The act of making music with a sense of ensemble and cooperation creates a meaningful musical experience for students.

This is not to say that every genre can be played to its entirety on substitute instruments. In some genres, there comes a point where the distinct sound of a particular instrument or the physical properties of an instrument is required to create a more genuine experience.

This section has explored how the inclusion of diverse music promotes acquisition of new technical skills. It also expands student vocabulary through new instrument names and musical terms (e.g., *echouffement* in West African drumming, *irama* and *patet* in *gamelan*, and *tabla* and spoken *bōls* from India).

Vocal pieces in languages other than English introduce new vocabulary and speech styles. I prefer to teach songs in their original languages, as this opens up students' ears to new sounds, vocabulary, and rhythms of words, and in alignment with the opinions of Palmer (1992), and Campbell (1992), the text intermingles with the rhythm and melody. Some older music teaching series had 'songs from around the world,' which included France and England (and maybe Germany), with English words and a melody altered to suit a diatonic scale. Often, substituted English versions of a song sound disjunct and do not always flow as well as they do in their original language (one of my students describes trying to sing a non-English song in English as, "Like it is making fun of the song"). Often, with a lengthy piece, I have students learn just the chorus in its original language. This maintains the integrity of the music and at the same time allows students to experience singing it (and therefore remain engaged in learning). Sometimes it means that I am also actively involved in learning the words right along with the students, figuring it out, and problem solving: "What considerations will we have to make when learning to pronounce words in this language?" Because I believe students can take ownership of their learning, I may allow the class session to go in the direction of students identifying and researching their own questions regarding a different language. In the words of Sternberg, "...we need to take some of the control from ourselves as teachers and to give it to students" (1992, p. 116).

### **Implications for success in broadened playing techniques and vocabulary for students**

In my research, I noticed in general that teachers aiming to broaden playing techniques were not burdened with issues of instruments close to origin—they do what they can with what they have because *making music* takes precedence. Although there are conflicting thoughts on the use of substitute instruments and the overall experience for students, students are engaged in making music and not as concerned with the degree of authenticity on their instruments. The question remains, “Will this take away from the integrity of the culture’s music?” There is no cut and dry answer and it is up to the teacher to make this choice. Language acquisition is enhanced through learning songs with at least some of the original language.

### **Experiencing a breadth of methodologies**

Culturally diverse music education provides an opportunity to explore not only musical sounds, dance, drama, and stories of different cultures, but also ways in which cultures *learn* to create musical expression in sound, dance, drama, and stories. The dependence on notation in teaching Western music is quite strong, particularly in learning repertoire. However, when learning technique, notation does not play a large role at all: to learn ornamentation, expression, or timbre, notation is not needed. Outside of Western art music, most genres are orally transmitted, and value the musician’s ability to imitate, improvise, and generate new ideas. There is a wealth of repertoire in musical idioms beyond the rich array of Western genres of music. Added to this are the many accompanying arts that go along with music in many world cultures, which add further dimensions to music learning when culturally diverse genres are included in the music program.

### **Scholarly perspectives**

Parekh defines culturally diverse education as having the “...freedom to explore other perspectives and cultures, inspired by the goal of making children sensitive to the plurality of the ways of life, different modes of analyzing experiences and ideas, and ways of looking at history found throughout the world” (1986, pp. 26-27). Certainly, in music education, providing students with experiences in diverse cultural styles should also involve them in different methods of learning and understanding each culture’s points of view. This means, claims Campbell, that teachers “...who hope to develop in their students an understanding of traditions

beyond those of Western European art music must seriously consider the question of process. The transmission of much of the world's popular, traditional, and even art music can only be delivered orally—as it can only be received aurally” (1992, p. 32). This is recognized by many scholars, who state that aural transmission of music and ear-based performance are the norm (Biernoff & Blom, 2002; Hood, 1982; Wiggins, 1996; Woody, 2012). In the literature review, Campbell refers to how learning processes from different cultures can best be “preserved or at least partially retained in classrooms” (2004, p. 26). Even though these genres are traditionally transmitted orally, and teachers transmit them orally, a number of aural/oral traditions are documented using Western notation in order to make it accessible for teachers who are most comfortable with Western notation.

Woody recognizes, “Many people divide musicians into two types: those who can read music and those who play by ear. Formal music education tends to place great emphasis on producing musically literate performers but devotes much less attention to teaching students to make music without notation” (2012, p. 82). Twenty-five years ago Uptis speculated, “Clearly, there is little use in teaching standard notation unless the children themselves perceive a need to learn the system” (1990, p. 61). Because students from other cultures “may have trouble learning music through notation or analysis yet excel in understanding and remembering complicated music by ear” (Schippers, 2010, p. 169), it stands to reason that the imbalance between literacy- and aural-based learning stated by Woody, the need stated by Uptis, and the different learning styles recognized by Schippers, should be taken into consideration when structuring music lessons. In addition, and illuminating the relationship of learning to speak a language before learning to read it, Woody emphasizes “Music pedagogues have described ear playing as a necessary developmental precursor to becoming a truly fluent music reader” (2012, p. 82). From a practical point of view, Uptis concludes “Although children should be given the *opportunity* to learn to read music, I am no longer so sure that reading music is as important as it is often made out to be” (1990, pp. 59-60). The bottom line, according to Schippers, is that “Some may learn best through abstract presentation of the material, while others gain most from a hands-on approach” (2010, p. 169).

Not to be overlooked is the benefit aural transmission of music extends to special needs students who, for a broad spectrum of reasons, may not be predisposed to learning notation. In my experience, many of these students are eager to play

diverse percussion instruments when made available to them. Shapiro claims, “I have come to recognize that one of the essential strains of thought and practice that has helped me grow as a clinician, supervisor, teacher and musician has been my exploration, use of and interaction with multicultural musical styles” (2005, p. 1). I suggest that the benefits of using and interacting with culturally diverse styles with special needs students can be considered beneficial in the general music classroom as well. Each group of students represents a span of different learning styles: implementing different methodologies potentially reaches and engages more students. Caffrey et al. remark, “A curriculum that forces all students to achieve along a singular, linear dimension denies the individuality of each student and lessens his or her sense of competence and self worth” (1987, p. 232). When vocal music from diverse cultures is included in a program, says Ilari et al., “...we are granted with opportunities to learn about the cultures of others, and gain a better understanding of our own” (2013, p. 202). In contrast to playing instruments, movement, and drama, songs from different cultures may involve a different language, and therefore transmission style may be modified. Ilari et al. extend song learning to inquiry based projects, and comment:

...teachers can have a group of students find multicultural songs on their own, learn their musical and extra-musical characteristics, rehearse and present them to the class, using the same approach that popular musicians use, that is, learning to play by ear (2013, p. 212).

Important also to remember in approaching cultural diversity in music is “...that many musical practices worldwide combine music and dance, music and poetry, music and drama, and so on” (Elliott, n.d., n.p.). With this in mind, the music room becomes a venue for dance, writing, and drama activities related to specific cultural genres. It opens up opportunities for music teachers to engage students in comprehensive activities that naturally go hand in hand in many cultures: “...the relationships between music making and dance, poetry and drama are an important part of what specific practices present and works present for our understanding and enjoyment” (Elliott, n.d., n.p.).

Describing the work of music teachers who implement culturally diverse programs, Campbell remarks, “These ‘world music’ educators, working as ethnomusicologists and educators, have ventured to the borders of their fields to blend the expertise and insights of the two into a pedagogical system that is sensitive to

transmission systems within the culture (2004, p. 27).

### Teachers' practice and survey results

I refer to previously used survey results (Q 11), this time with a focus on movement: In what activities do you involve your students when teaching multicultural music?

Listening	92%
Playing instruments	87%
Singing	84%
Movement	74%
Composing/improvisation	35%

(Respondents choosing to omit this question: 15%)

Data reveal that singing activities are carried out almost as often as playing and listening activities. Movement activities are frequent; however, I question the manner in which the movement instruction occurs. It could be formal, specific dance training in a particular genre, or it could be that students are encouraged to move to the music, not necessarily in culturally traditional styles. With regards to methodologies for teaching singing, one of the questions that arises refers to the practice of aural transmission versus notated transmission:

Q 12: How often do you use Western staff notation in multicultural units?

Often	16%
Regularly	24%
Sometimes	35%
Rarely	21%
Never	4%

(Respondents choosing to omit this question: 16%)

Two respondents reported the use of different systems of notation for different types of music: "I use Western notation to begin the *erhu*. Otherwise I use the Javanese number system and djembe rhythm systems." "It depends on if it's applicable. I might use the authentic notation even if it's different than standard notation." These comments are interesting in that the teachers are using notation systems not originally associated with each specific music. Another respondent claims, "I use staff and other notation systems, i.e., cipher." The following comment

may be applicable to many teachers: “I do teach the staff rather extensively, but not to teach multicultural music specifically.” If we consider joining ‘often’ and ‘regularly’ together in the survey because they are close in meaning, teachers are making use of Western staff notation approximately 40% of the time when teaching multicultural music.

Q 13: How often do you teach using an aural/oral approach?

Often	35%
Regularly	23%
Sometimes	36%
Rarely	5%
Never	1%

(Respondents choosing to omit this question: 15%)

Comments for this question bring attention to differentiated learning and acknowledgement of traditional transmission methods: “I mix reading and aural learning to address different learning styles and to learn about traditional ways of learning music.” Another comment similarly states, “I teach by aural/oral approach because in many indigenous cultures, people learn music or transmit that knowledge by the oral tradition.” These responses reflect that some teachers pay attention to how music is taught in different traditions, and they are using these methods to transmit the genre to their students. If ‘often’ and ‘regularly’ are combined again, results indicate teachers are using an aural/oral approach 58% of the time. It is important to include the fact that 78% of the respondents are teaching grades K-6 and that many elementary music activities are taught using an aural/oral approach regardless of the musical genre.

In examining teachers’ use of both notation and aural/oral transmission of music, the results are somewhat predictable. In younger grades, the majority of activities are based on aural/oral learning, with the use of some Western notation and some iconic and/or student-generated notation. As students progress through grades 7-12, the use of aural/oral transmission diminishes as the use of Western notation rises. This reflects the standards recommended by many curricular guides and perhaps more so, the typical program of study in North American music programs, which channels students into concert band and choir in grade seven.

Most participants in my workshops (which are primarily based on aural/oral traditions) prefer to see rhythms written in Western notation, each part juxtaposed to illustrate where each rhythm ‘fits’ with the next like an orchestral score. The use of iconic and/or graphic notation is not familiar to some teachers; this unfamiliarity renders some teachers less inclined to use newly acquired culturally diverse materials in their own programs. Upon observing and interviewing teachers, I discerned there exist varied juxtapositions of notational and aural/oral learning and teaching. It appears that the teacher:

1. Learns through Western notation, teaches using Western notation—teacher’s musical training and pre-service training has been based on Western classical music genres. The teaching assignment is focused on building Western-based ensembles. Sometimes the teacher uses Western notation to teach non-Western ensembles.
2. Learns through Western notation, teaches material orally—teacher’s musical training and pre-service training has been based on Western classical music genres. The teaching assignment is focused on elementary grades, jazz, and/or non-Western ensembles in which activities are aural/oral based.
3. Learns through Western notation, teaches material using *cipher*, *sargam*, and/or *iconic* notation—teacher’s musical training and pre-service training has been based mainly on Western classical musics, and the teacher has also learned other systems of notation. The teaching assignment is focused on elementary grades and/or non-Western ensembles.
4. Learns material orally, teaches using notation (Western, *cipher*, *sargam*, and/or *iconic*)—teacher’s musical training and pre-service training most likely has been based on Western classical music genres; however, he or she has also developed skills for oral/aural transmission (at workshops or with traditional musicians). The teacher writes notated parts for students who prefer to follow visual representation of the music. Even though he/she learns quickly through oral transmission, chances are he/she has

used some method of recall in the form of a recording or notation in order to remember each pattern.

5. Learns material orally, teaches orally—teacher’s musical training and pre-service training has been mostly in orally transmitted genres, rendering him/her skilled in hearing music, remembering it, and teaching it.
6. Learns through *cipher*, *sargam*, and/or *iconic* notation, teaches material orally—teacher’s music and pre-service training has been predominantly in non-Western genres. The teaching assignment is predominantly focused on elementary grades and/or non-Western ensembles in which activities are aural/oral based.

Bruce A rarely uses notation; he feels it would hinder progress because his students are young and inexperienced with it (grades K-4). Holding a similar view, Bruce H (Zimbabwean marimbas) explains,

I use mostly an aural approach to teach. We don’t use notation at all. Everything’s played mostly in C major but nobody knows that or cares. There are F#’s included so we can play in the key of G. But nobody in African marimbas plays in the key of G or E minor. It’s not in their tradition (personal communication, February 13, 2014).

Michayla articulates, “For me, music making is one thing. Notation is just for record keeping purposes. It isn’t a top priority on my agenda. My agenda is to cultivate” (personal communication, February 3, 2014). While Bruce A, Bruce H, Michayla, Jane, and Andie rarely use notation in their lessons, Shelley articulates her dependence on Western notation: “I would say I use notation often because if it’s a song from Japan or China and it uses notation I might use it. These guys are really young so they know *sort of* how to follow Western notation” (personal communication, May 2, 2014). In her response, there is an assumption that her students would normally be learning Western notation.

I refer briefly again to Deborah L’s classes (described in Chapter 5: ‘Broadened playing techniques and vocabulary for students’), where she engages her students in a number of notational systems, moving from one to the next without pause, from singing activities to playing pitched percussion instruments from different world cultures. Students become comfortable in many notation systems and are able to make connections between each.

Andie and Jane replicate methodologies similar to traditional styles in their Guinean drumming classes. Says Jane, “We all play and shout and point to people and correct and revise. This is a traditional practice in West African drumming groups, the advantage being that students who are making mistakes are not singled out. The music rarely stops: students all remain engaged while corrections are being made” (personal communication, January 31, 2014). From my observation, this is exactly how their classes run. Students are engaged most of the time, with conversation and stop time being infrequent and brief.

### **My own practice**

In 1990, Rose described some music teachers as, “caught up in reproductive aspects of their work. They mirror in their practice traditions and methods which they learned or acquired in their own formal music education” (p. 94). This would have described my practice when I began teaching. I was convinced that the Western music I had studied for so many years was the foundation for music education, and I developed lesson plans and units based on this belief. This changed over the years as I learned new musical genres and the methods in which they are traditionally transmitted. I also learned it cannot be guaranteed that students will adapt to each new or different methodology. I refer to the example of T. Wiggins in the literature: frustrated he (T. Wiggins) cannot copy rhythm patterns accurately and immediately while his Ghanaian classmates become restless (1992). In a music class, this frustration could be multiplied by twenty-five, and has certainly happened in my teaching career. But, not surprisingly – every group of students is different. In concurrence with Schippers and Cain, I keep in mind that each combination of circumstances may need to be approached differently for each situation (2010, p. 163). This is why I have at the ready many different choices of directions to go and activities to try, and if my first inclination fails, I go to my next idea. With years of practice, I have built up technical knowledge in many genres and a sufficient teacher’s ‘bag of tricks’ to aim at keeping students engaged.

An exploration of rhythms, for example, and how cultures learn rhythms, allows students to work with different mnemonic devices and the use of language to recall rhythmic patterns. If I see students disengaging because my examples are too fast and lengthy, I change my approach for those particular students, even if it removes part of the original methodology from the experience. I slow down the tempo and help students understand and play each rhythm’s components. In another

example, instead of playing a full cycle of a *gamelan balungan* at speed, I break it down into slower, shorter phrases. I use cipher notation as well as letter notation at first for students who are visual learners, and help by giving aural cues as to what letter to play as students internalize the piece. This is demonstrated in video #2c and #2d, with students playing *gamelan* music on Orff instruments. Students are then involved in formative and self-assessment. Students encounter the same process again (playing followed by formative assessment), and the remainder of the session, practice playing the instruments.

In a comparable manner, I teach West African *djembe* and *dundun* rhythms at a speed that enables students to play them correctly (video #2e). I use an aural/oral transmission method that has been modified: instead of playing rhythms at speed, I have students play at a speed that they can manage while playing the rhythm correctly. In order to keep students engaged, I have them rotate through instruments (on occasions that there are not enough instruments for each student). As seen in video #2f, I have students assess themselves, coming to their own conclusion that they were playing at different speeds and therefore were not together. Similar to traditional methodology of the culture, I instruct individual students while the music continues: in video #2g, I have a few students add a second rhythm. In video #2h, I recognize students' ability to self-assess, and encourage the class to figure out how to fix what has gone wrong. Video #2i displays further individual instruction. These video examples demonstrate a typical grade 5 West African drumming class under my instruction.

I am aware that these methods are not in agreement with some authors who feel it is best to follow traditional methodologies (O'Flynn, 2005; Howard, 1992), but at the same time, I believe it is better to have students interested in trying rather than disengaging because the task is too unfamiliar or too difficult. I tend toward Campbell's perspective of 'preserving or partially retaining' the original tradition's transmission methods (2004). Furthermore, I keep in mind that musical genres are often reformulated when they travel from their musical origins (Schippers & Cain, 2010, p. 169).

That said, it is important that I recognize students who *have* developed learning strategies for new methodologies, such as those who have been members of my percussion ensembles. Part of their success could be attributed to the fact that often rehearsal time is short and performances are frequent: students are forced to

learn their parts much more quickly than in regular classes and therefore develop a type of ‘survival’ technique that allows them to digest and imitate material quickly. Many of them have progressed to a point where they are learning rhythms at speed, watching my technique, rhythmic and melodic combinations, and the juxtaposition of each rhythm. These students progress to a level where they are able to take in more information at a faster tempo and configure improvisational parts as well. This validates how, when exposed to different methods, students can adapt and refine skills according to the demands of the genre. I refer back to University of Calgary professor Rod Squance, who found himself ‘learning to learn’ via an unfamiliar method when faced with an Indonesian *gender wayang* player who played the entire *balungan* over and over. There was no slowing down or breaking the piece into phrases, and Rod was able to adapt after a few weeks.

Another of the benefits of expanding a program to include diverse methodologies is the breadth of learning styles it addresses. Some students are not as predisposed as others to decoding notation systems and may learn more quickly by imitation. The singing and percussion groups I organize often attract students who are not interested in concert band but are interested in music and often display significant ability and musical ideas. In my general music classes grades K-6, students have the chance to display skills that may not become apparent, if exclusively Western music based activities were offered. Methods of learning music through notation in my classes include *solfège*, *cipher* notation, Indian *sargam* notation, Western notation, iconic notation, and letter names.

In video #2j, students in a grade one class have already played a piece using hand signals (I give number cues with my fingers). I then have students think about what we could do to make sure we don’t forget how the melody goes. Students come up with the idea of writing it down and are then given a visual example of cipher notation. Time is allowed for students to experiment with their instruments before they are asked to refocus, at which point they play the piece again. Students experience two different ways of playing music by following a conductor, following cipher notation, and/or both.

In video #2k, to reinforce that many styles of notation and pitch recognition can be used, I review hand signs with students. This is followed (video #2l) by reviews of *cipher* and *sargam* notation. As a related tangent, I monitor students’ interest in singing the song using cipher notation in different languages. Native

speakers of these different languages teach the class. The activity engages students in different methods of melodic recall, as well as building an awareness of these techniques occurring in different languages and syllabic systems.

Orally transmitted genres also cater to learning styles of students in the ACCESS program, which includes special needs students. These students are able to make sounds quickly on percussion instruments, and having the opportunity to play world percussion instruments offers a broader spectrum of learning and playing methods (and may in return reach more special needs students). The field of music therapy addresses this in more detail; however, I observe from an educator's point of view that these students simply enjoy experiencing the different sizes, timbres, textures, and sounds of different drums.

Some vocal styles, though unique in their method of production and subsequent sound, are transmitted traditionally through imitation and repetition (aural/oral). Although my students may not create reproductions of the traditional sound, they are experiencing similar techniques required to produce similar sounds, and they are engaging in learning through traditional styles of hearing, seeing, and imitating. Some students prefer to read phonetic syllables of the language, but I observe that most learn by ear and repetition. I tend to break the piece down into shorter phrases.

Considering the approaches to different methodologies described in survey responses, by participants, and in my own practice, the results are not perhaps as utopic as Parekh (1986) describes above (i.e., exploring attitudes and cultures with the intention of developing children's awareness of the plurality of the ways of life, different modes of analyzing experiences and ideas, and ways of looking at world history). What emerges, however, is a small group of teachers forging ahead within a few different musical genres and in some respects following the methodologies of those genres. Jane, Bruce H, Andie, Deborah L, and I have experienced student learning and progress in aural/oral transmission, as students develop skills for listening and imitation. Some students display a stronger aptitude for learning in this manner, as pointed out by Schippers (2010), and consequently thrive in this type of environment; without this aural/oral learning opportunity, their musical abilities may go unnoticed. The practice of engaging students in aural/oral learning is evident among younger grades, but as students progress through grade levels, North American curricula reflect and rely more heavily on Western genres and thus notation becomes

a large part of learning, even though aspects of music not learned through notation could be emphasized more. Special needs children have unique demands in their learning which can be addressed through offering a number of different methodologies, as seen in Bruce A's and my classes.

### **Implications for success in experiencing a breadth of methodologies**

My first inclination is to suggest that teachers need to reflect on methodologies they are utilizing and really consider how often they default to similar methods for each different activity: are they really changing their methods? Are they addressing the learning styles of all of the students in the class? If notation is included in methodology, then diversity can be achieved through introducing students to different *types* of notation. The strength of accessing different methodologies is that they potentially reach more students, including special needs students.

### **Stimulating creativity**

Although Western music has a very wide spectrum of sounds and ideas, a program based exclusively on Western music leaves a large potential of other sounds and ideas untapped. Opening the spectrum of choices to the world's music gives students an expansive set of sounds and ideas when putting together a composition, discovering new sonic combinations, improvising, and adding sound to a film, story, or presentation.

### **Scholarly perspectives**

Although a wealth of literature about creativity in music and music education exists, I will highlight briefly some of the key points that relate directly to my research, with focus on improvisation, creativity, and composition in culturally diverse music.

*Grove Music Online* defines improvisation as –

...the creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between" (2014, n.p.).

From a jazz perspective, improvisation is defined as "exploring, continual experimenting, tinkering with possibilities without knowing where one's queries will lead or how action will unfold" (Barrett, 1998, p. 606). However, as Volk articulates, "While jazz is the first idiom that many think of when discussing improvisation, other music cultures also have this personally expressive form of music making" (1998, p.

182). With regard to African rhythms, the creative process requires the ability to reflect and consider a situation before contributing, expresses Dawson: “creativity, like thought, takes quiet time and a sense of space to encounter it with our full attention” (2003, p. 38). In addition, “Both Indian and Arabic classical music depends on improvising melodies from the pitches defined by the respective *raga* and *maqam*” (Volk, 1998, p. 182), and for “Chinese musicians the art of improvised embellishment is the essence of music” (Volk, 1998, p. 182). These are only a few examples of music cultures outside of jazz that regard improvisation as an integral part of their music.

Another important component of the creative process is the consideration of the style of music. Says Nzewi:

In improvisation, one creates with a theme spontaneously. Developmental creativity is guided by the music culture and type, the recommendations of a piece and also, group/audience sensitization. In performance composition, one re-creates a piece spontaneously in order to fulfil the demands of an extra musical or a non-musical context (1991, p. 67).

Nzewi speaks of ‘performance composition’ as it relates to creating and improvising. Emphasizing that composition is not exclusively an accomplished musician’s activity, J. Wiggins argues students “...can certainly learn to engage in the process of creating original musical ideas” (2001, p. 84). Creativity surfaces during compositional activities, and as Paynter noted, “By paying careful attention to what happens in their music—and, in particular, when certain things happen—the teacher highlights for the students’ judgements they have made and decisions they have taken” (2000, p. 21).

From my point of view, the engaged teacher is present to offer suggestions and scaffolding in order to guide students through the creative process; present but not dominant, enhancing the experience by providing sounds, timbres, and tone colors from a culturally diverse spectrum. As Stang and Purse remark, “Improvising does not mean to simply make up something. Instead it means to work within the appropriate outlines and create something that works within that outline” (2006, p. 205).

Reflecting on an original composition activity done with students, Blair and Wiggins observed the value in letting students “invent, wrestle with, and make decisions about original music ideas—in essence, to figure things out for themselves” (2010, p. 20).

Creativity in music, according to Nettle and Russell, is connected and expanded with improvisation: “The concept of improvisation is actually broader and encompasses more types of creative activity than the concept of composition” (1998, p. 4). Nettle and Russell illuminate:

There is, clearly, in the world at large and even in the culture of certain small societies, a wide spectrum of improvisation – a continuum of everything from oral composition without notation and the improvisation of cadenzas whose structures explicitly contradict the formal principals of the rest of the piece, to the ability to improvise works whose forms follow the explicit requirements of highly specialized genres (1998, p. 6).

This is illustrated in part by Brinner, who recognizes that colotomic structures in Indonesian *gamelan*, although they may appear rigid at first, are actually “malleable, flexible sets of relationships in time, which the musicians can stretch and compress under the guidance of the drummer” (2008, p. 45).

What I discern from Brinner, Nettle and Russell, Nzewi, and Grove is that improvisation as a creative activity includes everything from spontaneous music making within a basic structural foundation, to strict adherence to a defined set of improvisational rules. According to Montuori, “Improvisation and the creative process may be viewed as an ongoing process of learning and inquiry, learning-in-organizing” (2003, p. 244). Montuori also recognizes – “Creative individuals, it seems, are ready to abandon old classifications, in an ongoing process of creation and re-creation” (2003, p. 243). This is not to say that Western music should be disregarded entirely, but that Western music should be part of an array of choices. Elliott reinforces the strength of cultural diversity in the creative process: “To argue against multicultural music education is to ignore musical reality, to restrict students’ musical knowledge and creativity, and to enforce a kind of ‘school music imperialism’ (which was the norm in many countries until fairly recently)” (n.d., p. 1).

### **Teachers’ practice and survey results**

I refer again to previously used survey results, this time with a focus on composition.

Q 11: When teaching multicultural musics, in what activities do you involve your students?

Listening	92%
Playing instruments	87%
Singing	84%
Movement	74%
Composing/improvisation	35%

(Respondents choosing to omit this question: 15%)

About one third of the teachers responded that they incorporate composition and improvisation activities into their music lessons. This is a surprisingly high rate of occurrence, and warrants further investigation through additional questions regarding how respondents define ‘improvisation’.

Shelley carries her grade one students through an activity in which small groups of students first choose a country. She asks, “What country may you have a connection with or know something about?” Students then choose instruments (non-pitched percussion) and create what they think that country’s music may sound like. Any choice of instrument and any choice of rhythm are considered correct for the activity. Shelley then finds a range of music video examples from each chosen country. She and the students discuss how the music may differ from what they thought or how it may be the same. In what Montuori describes (above) as an, “ongoing process of learning and inquiry, learning-in-organizing” (2003, p. 244), this is done multiple times over so the students can see there are many types of music from each country. The strengths of this approach are the clear lack of rigidity regarding which instruments are chosen to represent each country, and that it is acceptable if the students’ initial choices of what the music may sound like is inaccurate. The activity makes no assumptions, resists stereotyping, and gives the students confidence to improvise without judgment.

Bruce H’s Zimbabwean marimba program has students improvising rhythmically *and* melodically. Bruce puts his own passion for jazz into the improvisational aspect of his lessons: “I don’t know how much of the tradition is improvisational, but I’m a huge jazz fan so I love improvisation. I try to include improvisation but we’re limited in our class time.” He describes how he engages students in improvisation:

The pentatonic scale works so well. I just put rubber bands on the do re mi so la keys. That’s where I start with improvisation, and no note will ever sound bad. It’s a great way to teach improvisation: it’ll be rewarding because their ears will tell them it sounds OK (personal communication, February 13, 2014).

Bruce’s practice does not reflect traditional procedure in the original culture; however, in this ‘exploring, experimenting, and tinkering’ as Barrett describes, the practice reinforces creative engagement and positive musical outcomes in a genre that is not generally seen or heard in his students’ daily lives (1998).

Three teachers observed make use of technology for creative activities. With the use of iPads (e.g., GarageBand), Deborah E has small groups of students creating music videos. Students use material they have learned in class, including units on djembe, ukulele, and xylophone. Combining technology and acoustic sound, Gary and David's students create music using a broad scope of sounds from around the world. From David's point of view, "Any sound object is an object of art, and that includes from noise to city sounds, to a day in the school to our body sounds, to soundscapes, landscapes" (personal communication, September 19, 2014). David encourages his students to always be listening and thinking about the sounds around them as music. As discussed in Chapter 5 ('Broader choice of musical styles and sounds'), Gary aims to have his students "creating effective tonalities and sonic additions that fit the film without tying students to one menu of musical choices" (personal communication, September 19, 2014). The choices made by Deborah E, Gary, and David represent Elliott's (n.d.) point of view in that they do not restrict students' musical knowledge and creativity: cultural diversity is an integral part of students' compositional and film scoring activities.

### **My own practice**

Creativity in my music classes involves listening, playing, experimentation, improvisation, and composition. Students engage in experimentation with sounds and combinations of sounds using voice, classroom instruments, improvised instruments, and body percussion. In consensus with Stang and Purse (2006), I don't tell students to just 'make something up'. Students need some structure and guidance to stimulate initial ideas, therefore I prefer to place composition/improvisation activities within loose parameters that allow for creativity and at the same time provide students scaffolding in which to frame their ideas.

To incorporate diverse methods of improvisation into music classes, I initially have students learn basic rhythms and patterns in a percussion genre. Once they are comfortable with technique and a few rhythms, I encourage them to make up their own rhythmic ideas and play them as a solo while the others keep a steady pulse. In a group improvisational activity, I tell students they have eight, twelve or sixteen empty beats and they need to fill in these beats in as a group; students are allowed to play on one or two of the beats. When I first began trying these improvisational activities with students, most were somewhat disheartened with its difficulty and therefore disengaged. I had not given students enough instruction and/or experience in playing

the instruments and developing a sense of pattern and rhythmic cycle within the genre and therefore they weren't really sure what to do. As Nzewi points out above, "developmental creativity is guided by the music culture and type" (1991, p. 67), which I did not take into enough consideration for my students. Without enough experience, they also didn't have the idea of a cyclic pattern repeating in each sequence. On one occasion a student solved the problem by saying, 'I see then—it *loops*,' and classmates nodded their heads in collective understanding. It was not only an issue of experience, but also of terminology and finding words we all understood. In my current practice, I make sure students have had a number of class sessions within the genre of West African drumming before I launch into improvisational exercises. As they become more comfortable with the activity and learn the idea of a rhythm cycle, their ability to put something together more quickly improves.

For melodic improvisation, I often introduce Zimbabwean marimba music. I choose this because it can be easily done on Orff instruments, and because students become very excited as soon as they hear two parts put together. Adding the third part makes them *really* smile (something that Bruce H and I both observed), and to me, that particular essence—the sudden surprise and delight in the amazing music they are making makes it worth it. After students have learned basic rhythm patterns and the ensemble has a sense of cohesive playing, students are encouraged to make up their own short solo parts. As seen in video #3a, I first familiarize students with the sound of a genre (recordings and video footage are excellent resources) followed by practice in playing a basic chord pattern (video #3b), and demonstrations of ways to improvise within the genre. Following the demonstration, I have students identify what I was doing while improvising. This promotes focused, and therefore more engaged, listening and observing. When students are able to articulate what happens during improvisation, I feel it brings them a step closer to being able to improvise better themselves. Next, after being given some time to experiment with short note patterns, students themselves try improvising (video #3c). At first, usually the outgoing students want to solo, but this changes with time and as students gain more confidence.

I assess students through regular, ongoing, formative methods. They know when they have done well, because I share that 'sudden surprise and delight' mentioned above, and make sure the students realize it. When I see room for improvement, I ask the students, for example, "Out of five, how well do you think we

sounded?”, or, “How could we make that sound really good?” In this way, students are reflecting on their own efforts, deciding what they have done well, and making decisions on how to make it sound better.

Gardstrom brings up an important aspect: “Improvisation can be a highly personal experience in which various aspects of the self are presumed to be projected onto or poured into the music” (n.d., p. 80), and explains “...elements of our music relate[d] to nonmusical aspects of our own experience, such as personality, behaviour, emotions, etc.” (2004, n.d., p. 86). While working with students and improvisation, I remind myself that the desire to create/improvise a solo is dependent upon the student’s personality and intrinsic desire to ‘make something up as they play it’, as well as their confidence to try playing in front of their peers. The situation therefore lends itself to differentiated learning, with students who are predisposed to performing welcoming the chance to play for the class.

When working with students and composition, and in consensus with Elliott (n.d.) regarding avoiding ‘school music imperialism’, I feel it enhances and diversifies the creative experience to give students a broad choice of world rhythms and melodies from which to select sounds for their compositions. By providing non-Western instruments, showing video footage, and discussing how sounds may be replicated, students are able to put together unique combinations. Unlike improvisation studies, during which I emphasize improvising within the style of the culture, in compositional activities I encourage students to pull from a diverse span of sounds in a form of reworking and recombining, in a sense following Montuori’s (2003) observation that creativity sometimes means leaving behind old traditions in pursuit of creation and re-creation.

In my general music classes, younger students put together pieces focused on separate conceptual elements (beat and rhythm, melodic movement, structure, and timbre). Students in grade four and upward demonstrate more advanced uses of rhythm and melodic movement. The parameters I put in place provide students with enough structure to maintain focus on the concept being covered, and to really have to pay attention to that concept, while at the same time exercising freedom to, in consensus with Blair and Wiggins, “...figure things out for themselves” (2010, p. 68). Students create their own iconic notation in small groups; eventually, the activity culminates in short presentations of their pieces to their classmates. I choose to have students notate their compositions for a number of reasons: first, as a method of recall,

as, chances are some will not remember over time what they intended to play if they do not have some sort of notation, graphic or otherwise; second, as a notated representation for visual learners who are more comfortable with visual cues; third, in recognition of the time allotted to each music class (with 25 to 30 students in many classes, often there is not enough time to have each student completely memorize his or her part, or as Howard says in the literature review, “rote learning takes time, and time is increasingly lacking in our mad world” [1992, p. 68]); and finally, as an exercise toward music literacy—some students may choose to pursue music training in a genre that uses some form of notation, rendering development of notational reading useful.

The survey, literature, participant’s practice, and my own practice bring to light four different ways of engaging students in creative work: inquiry based exploration of music of different regions; instrumental improvisation using a pre-structured melodic framework; use of a technological application to record multimedia ideas inspired in music class; and the use of technology to produce and manipulate diverse sounds for film. Jane and Andie have students improvising in a manner close to the genre, as do Bruce H and I (to a degree, depending on our students). Three teachers make use of technology based composition techniques, and one has her students explore composition based on what they think a music may sound like.

### **Implications for success in stimulating creativity**

From the information gathered and considered above, success in stimulating creativity appears to begin with providing students a diverse set of basic tools including experience in listening to, and playing, music of different genres, then, within the improvisational structure of the genre, encouraging students to explore and ‘mess about’ with improvisation and composition. Relaxing ‘rules’ also lets students infuse their own ideas and create new sounds and combinations. Frequent, formative assessment provides students with encouragement and inspires further investigation and reflection.

### **Community engagement**

In engaging students in collaborative musical experiences as performers and/or audience, across grade levels, with teachers, staff, and/or community members, the sense of “Community engagement and community-based learning has the power

and potential to redefine pedagogy” (Hoy & Johnson, 2013, p. 17). Establishing a notion of shared values, sustained musical appreciation, and connection through diverse musical styles reinforces the notion that ‘community’ can exist within the school as a foundation for building a culture of diversity, and extend to the surrounding community as an expression of school diversity and lifetime involvement in, and enjoyment of, the arts.

### **Scholarly perspectives**

As outlined in the previous literature review, Erb summarized the aim of a community music campaign: “...to create so widespread an interest in such a diversity of musical activities that every individual may find an out-let and may be stimulated into musical expression” (1926, p. 446). From my perspective, as a music educator involved with over two hundred students each day and with a surrounding community of extended families, musicians, and artists, it makes sense to bring students and community together in musical liaisons that tap into mutual interests, motivate musical expression, and create a venue for contributing musical ideas across generations and cultures. Higgins recognizes “Community music facilitators offer routes toward suggested destinations and are ready to assist if the group journey becomes lost or confused, but they are always open to the possibility of the unexpected that comes from individuals in their interactivity with the group” (2012, p. 148).

Hargreaves describes ‘reculturing’ as moving away from individualism and Balkanization in schools toward the development of relationships that form the culture of the school (1994, 1995). Ho summarizes Hargreaves’ description of this process as involving more than design, planning, and training, but also “involving deep emotions, trust, collaboration, shared meanings, and even conflict” (2011, p. 204). More specifically, Ho explains,

Reculturing needs to move beyond the walls of the school, to involve parents and the wider community. Interactions between parents and music educators, which may lie outside the domain of traditional parent-teacher communications, may contribute to additional and rich musical experiences for young students (p. 204-205).

This aligns with work by Jellison, who advises teachers to “...initiate collaborations with members of the community (teachers, artists, music organizations, parents, businesses, and other supportive individuals and organizations) to support transition

program goals and educational experiences for students” (2015, p. 40). As Bamford points out, “Key to enhanced community and arts education partnerships appears to be the building of sustained relationships with artists, galleries, and other arts and cultural groups and organizations” (2009, p. 127). In extending the outcomes of these experiences further, Jellison sees community engagement as a means to transfer what is learned in music education from school to adult life: “Shouldn’t we measure the success of a music education by...adults’ successful application of music classroom learning to situations outside of school and the numbers who participate in pleasurable music activities?” (2015, p. 38). This idea of assessment based on long-term effects warrants consideration. As a music teacher, I would hope that students are assembling the tools for a lifelong enjoyment and appreciation of diverse music based at least partially on what they have learned in school. Cutietta elaborates on this point in his anecdotal recollection of learning the bass as a youngster, desiring to be famous: “Today...the fame thing has eluded me and will probably continue to do so. Still, I continue to play and regard it as a very important part of my life” (2001, p. 95).

To build a sense of community *within* the school, it is important that “Students are given frequent opportunities to participate successfully in appropriate related school music experiences at each grade level” (Jellison, 2015, p. 40). Schools with a broad range of ages under one roof have an advantage when implementing cross-grade experiences. With this in mind, “Teachers can structure numerous age-appropriate experiences and provide frequent opportunities for all students to learn and practice performing in small ensembles in various informal contexts” (Jellison, 2015, p. 48). Performing experiences in small or large ensembles can help tie together the school community with connections made between siblings, learning buddies, peers, teachers, administrators, and students. With ensembles focusing on culturally diverse musics, a sense of diversity builds within the school, with students growing accustomed to hearing and seeing culturally diverse music within the school.

My one reservation regarding ‘transition program goals’ (mentioned by Bamford, 2009) is that elementary, middle, and junior high school music teachers do not get caught up in assumptions that their programs are preparing students exclusively for Western based ensembles offered in high school, i.e., learning to read Western notation and learning Western concert band instruments exclusively.

In my experience, not only do students receive rich musical experiences when they perform for or with members of the surrounding community, but they also meet

with and learn from established professional artists and culture bearers. Campbell (2006) advises teachers to “Study unfamiliar music cultures by...tapping into the expertise of local musicians, culture-bearers, and scholars as resources” (p. 1).

**Teachers’ practice and survey results**

Although I did not specifically ask questions about connecting students with surrounding community artists, I did ask how teachers connected students with musical experiences outside of the immediate school environment.

Q 17: How often are students exposed to live multicultural music experiences (guest artists or trips to concerts)?

Sometimes	41%
Rarely	40%
Often	8%
Never	7%
Regularly	3%

(Respondents choosing to omit this question: 15%)

(Note: I consider regularly to mean once every few weeks, and often to mean once every one or two months.)

Respondents commented on their opportunities for live concerts and/or guest artists. One respondent indicates, “We take trips abroad and do exchanges.” This stands out from the remaining responses because traveling to different countries requires extensive funding and support from the school’s administration. Four respondents commented that funding is the biggest deterrent, with frequency of visits being anywhere from four to five times per year to once per year or less. As much as teachers would like to host visiting artists, in public schools it is very expensive.

Similar to what the survey reveals, Bruce A’s school does not host many visiting artists (he recalls a drumming workshop four or five years ago). Candace, in attempting to find guests to work with her high school choir remarks, “There’s not a lot of people in the city from some of the specific cultures” (personal communication, May 16, 2014). Shelley agrees, “I would like to have professionals come into the class but it is hard to find *particular* people. We would love to have aboriginal visitors but I don’t know where to begin looking” (personal communication, May 2, 2014).

Another issue Candace articulates is the risk taken when hiring someone for two hours and having it fail. Shelley shares this apprehension but accepts some of the

accountability: “Maybe we *so* want it to fit our vision of a ‘perfect’ assembly that it may not be what *the guest artists* feel is meaningful” (personal communication, May 2, 2014).

Perhaps welcoming volunteer artists is the better choice. Michael has community members attend his after school guitar club when possible. Deborah E, Deborah L, Shelley, and Michayla welcome parents who are musicians and artists into their classrooms. Michayla has students bring in aspects of their home cultures, commending the community connection: “The parents and family are involved, so you’re tapping into experiences within the community” (personal communication, February 3, 2014). Paul does professional gigs at many community events around the city. When he performs in events occurring in his school community, his students often present a few songs with him—this occurs as an impromptu presentation of their recently learned folk songs. To me, seeing how music has remained part of people’s lives into adulthood gives students a better sense of music as a lifelong activity.

Deborah E builds a sense of musical diversity within her school community through school assemblies based on themes that are determined by teachers and/or administration. She teaches the music to all grade levels, pulling repertoire from different cultures. In a school-to-school experience, Jane has taken her drumming students to another school to experience playing with other students and to receive instruction from a different drumming teacher. Jane observed methods in which the teacher engaged students in playing and exploring context as well: “She was able to bring some of those pieces of the tradition of drumming into my classroom, which was super valuable” (personal communication, January 31, 2014).

Teachers in Calgary schools have formed an association that brings in guest musicians and workshop leaders. The cost is shared by a number of interested schools, increasing the frequency of opportunities for students to learn from artists without prohibitive costs. On the other hand, international schools often have the luxury of large budgets for guest artists, rendering music programs busy with different musicians visiting and working with students.

### **My own practice**

Because almost all of my teaching posts have been at schools housing multiple grade levels, building a sense of community through implementing cross-grade experiences has been logistically manageable. In my practice, school–community building usually starts with spur-of-the-moment decisions to let students say to each

other, “Hey, look what we have learned!” as one class ‘performs’ for another. I find this particularly stimulating for students because they see my own excitement in what they have achieved. Community building can begin with something as uncomplicated as this. As articulated by Upitis (1990), it does not result in a polished performance with flawless intonation and without mistakes, nor does it have to take place in a pre-arranged performing area with optimum viewer seating. As Jellison (2015) advises, offering frequent informal presentation opportunities provides practice in performance. In my observation, the benefits extend beyond practice. I see students recognizing each other and each other’s different abilities; siblings sharing moments in different contexts; ‘learning buddies’ connecting; students hearing music they may not have otherwise not experienced (especially culturally diverse music); teachers seeing students in a different light; and overall, the trust that grows from people being together in different ways. As McCombs articulates, “Healthy learning communities have the further defining qualities of acceptance of, room for, and honouring of all diverse views” (2004, p. 35).

From a different point of view, and given the reality that not every student enjoys performing, perhaps these frequent, informal presentations offer a setting that nurtures trust, confidence, and enjoyment for these students. This is emphasized by Cutietta, who suggests an intrinsic reward for playing music “could be the musical joy received from performing a piece that was well-prepared” (2001, p. 95). Although this paragraph conveys a promising picture, I point out that not every attempt has been successful. I have had to learn that some teachers are less open to interruptions than others, some students freeze when they are in front of an audience, and sometimes the joy and progress I have seen in the music class is lost between the music room and the presentation. These have been valuable lessons in my own practice as I have learned to interpret and monitor what works best in each situation.

Community building events *within* the school can range from very informal to highly organized, single grade or multi-grade, and when possible, I include teachers as guests in ensembles. Examples from less formal to more organized activities within the school include:

- One class performs for another (younger students for older, or vice versa). This includes instrumental ensembles, vocal groups, percussion groups, and currently, Mandarin classes performing the Lion Dance and Chinese Opera for younger grades.

- An ensemble (large or small) plays music around the school, stopping at classrooms.
- Recess or lunchtime presentations in a common area.
- Ensembles play at school events (assemblies, solstice celebration, Renaissance Fair, Terry Fox Run, Science Olympics, International Day, etc.).
- Scheduled concerts where older students play for younger (bands, percussion groups, vocal groups, small ensembles).

Engaging community *outside* of the school can include:

- Inviting parents/guardians and families to concerts and presentations;
- Inviting parents, grandparents, and members of extended family who are musicians or artists as guests to the school;
- Connecting with established amateur and professional artists; and,
- performing in seniors' residences.

As much as most school community events are successful, there are naturally occasions upon which plans fall through and/or ideas about experiences conflict. Occasionally culture bearers, as earnest their intentions are to share their art, do not have experience working with students and are not prepared for the educational dimension of their visit. With some pre-planning, the teacher and visitor can coordinate age-relevant sessions, explanations, possibility of stories, and question-inspired dialog to pave the way for connections with students and help make experiences meaningful. As Schippers suggests, if there is a failure to connect, learning is minimal, or worse, the experience has a negative impact (2010). From my experiences in overseas and public schools, I have learned important aspects of school community relations, and compiled a list of guidelines:

1. It is important to be familiar with the expertise of one's own colleagues, local and expatriate.
2. Remaining aware of cultural events occurring in the surrounding community facilitates possible connections. It is important to remember the nuances of making initial contact and beginning communication (sensitivity to cultural values and expectations).
3. Most people in the host country and surrounding community are happy to share cultural traditions.

4. Building relationships requires asking questions, following leads, organizing, graciously welcoming guests from the community into the school, and taking students to community events.
5. It is important to be prepared for schedule changes, misunderstandings, and inconsistencies in what you envision the experience to be and what it actually turns out to be. Being clear from the onset between both parties about times, scheduling, and expectations, and paying artists an amount that reflects respect for their expertise increases chances for a successful event.
6. By facilitating questions and dialogue between an otherwise inexperienced guest artist and students, a potentially negative experience can be turned into a positive event.
7. In an overseas setting, learning the local language and about some of the traditional music augments experiences in learning about the culture and also contributes to more efficient communication with potential guest artists.

The outcomes, so frequently positive, warrant the time and effort required to make connections, engage in music learning, and establish relationships. In concurrence with Howard et al. (2013), while students find reward in these experiences through listening, playing, observing, and sharing, there are the less tangible benefits as well: developing empathy and understanding, making connections between teaching and learning methods, and instilling pride in their own cultures and in knowing about other cultures.

Pulling together survey results, my own practice, and teachers' practice, certain points emerge. My own practice mirrors that of Deborah E, Deborah L, Shelley, and Michayla, in that we seek out family and community members as musical mentors for students. Shelley brings up the valid point regarding what we as teachers may feel is meaningful and what the guest may feel is meaningful. This reinforces the importance of communicating and planning. Deborah E and I both build a sense of school community by presenting music within the schools across grade levels. Paul's unique situation allows him to include his own students in some of his professional community engagements. These and school-to-school exchanges

are reasonable alternatives to finding professionals and the funding for them, which, in public schools, appear to be deterrents.

### **Implications for success in community engagement**

Upon reviewing what I have read, surveyed, observed, and practiced myself, it seems those organizing community building events are the teachers who are passionate about student awareness of diverse cultures within the school, the school as a musically diverse community, cultures and artists in the local community, how best to make connections between all of the above, and music as a lifetime source of enjoyment and community engagement.

### **Interdisciplinarity**

Cross-disciplinary practice, part of educational discussions for years, appears to have come to the fore as an effective approach to education merged with real-world issues and awareness. Klein summarizes interdisciplinarity as a means toward undertaking complex questions, addressing broad issues, solving problems beyond the scope of any one discipline, and achieving unity of knowledge, whether on a limited or grand scale (1990). In my practice, I try to address cultural diversity, social justice, interdisciplinary problem solving, and the need for creative thinking skills from a music perspective, collaborating music with other disciplines.

### **Scholarly perspectives**

Recently, Grimmet summarizes:

Another aspect of examining the significance of what we do is to look at the relationships that teachers have with the various and diverse student groups in their classrooms, and the way in which they take their content and transform it to teach engaging concepts about, for instance, issues of social justice, issues of oppression, and issues of historical significance that affect our lives in today's world. This will involve leaders in encouraging teachers to work pedagogically in an inter-disciplinary way that does not neglect the rigors of the disciplines but uses discipline-based understandings to study real-world issues as cross-disciplinary problems (2015, p. 117).

Grimmett brings up the importance of teacher-student relationships, student diversity, and relevance of issues that students are and will be facing. He emphasizes the need to recognize how each discipline brings valid points of view to each issue with the goal of moving toward solutions from a cross-disciplinary basis.

Over a decade ago, Spooner challenged the merits of interdisciplinarity, claiming – “Future research will need to examine more precisely how each of the creative thinking skills or tools factor into the interdisciplinary process and play a role

in the development of knowledge integration and synthesis” (2004, p. 23). Years later, Dima confirms, “...learning to apprehend certain aspects of reality through developing a wider range of different perspectives leads to an enhanced ability for complex understanding” (2013, p. 354). This ability is further highlighted by Kaur and Sidhu, who remark that interdisciplinarity approaches tasks are “...too broad or complex to be dealt with adequately by a single discipline or profession” (2010, p. 137). According to this latest literature, it appears the better equipped students are for problem solving from a cross-disciplinary perspective in grade school, the better equipped they are for challenges later in life.

### **Teachers’ practice and survey results**

Although I did not include a question about interdisciplinarity specifically in my survey, two respondents referred to interdisciplinarity in their answers to the following question:

Q 20: Please describe what you have found really ‘works’ in the classroom and why you feel it is so successful (i.e., moments of ‘glory’ in multicultural music lessons).

One survey respondent wrote, “Having students research movement and then create something based on their research—with the inclusion of cross-curricular topics’, and another wrote,

I like it when I can connect the song [they are learning] from that culture to something they are learning about in the social studies curriculum. It deepens their understanding of that culture and their knowledge in the regular classroom (personal communication January 23, 2014).

Deborah L, Deborah E, Shelley, Darrell, and Jim tie in geographical regions and music, each using a globe and maps indicating where each music originates. Deborah L aims for further engagement with contextual information about each song as students learn words and melody. Because Darrell’s program is based on three distinct musical styles: *gamelan*, *erhu*, and *djembe*, he involves students in studies of Indonesian, Chinese, and West African cultures and how each musical style ties into the culture. Shelley describes an activity based on similar instruments: “We look at both the First Nations flute from Canada and the *shakuhachi* from Japan. Then we discuss what was going on in Canada and what was going on at the same time in Japan” (personal communication, May 2, 2014). Shelley promotes further interdisciplinary thinking with questions like, “What are the instruments made of?

Why would that be? Do the instruments belong to different families?” (personal communication, May 2, 2014). Jim has his IB students research in depth the cultural context of the music, making connections to environment, history, economy, religion, and visual arts.

These students take the IB class because they have some sort of connection to music, although learning that ‘connection’ is different for each individual. As summarized by Jim, “I think that the real education is working when they can start making the connection between ‘this is what it means to me but that same thing means something similar to somebody else but in a different way’” (personal communication, September 19, 2014). While the practice of these teachers may not be considered ‘exceptional’, their students are developing a range of different perspectives (Dima, 2013) inspired by the inclusion of diverse musical genres.

David and Gary demand a degree of cross-disciplinary research from students in their film scoring programs. Explains David,

I have them research the folk music of a place, then they have to create the atmosphere, so they have to listen and understand where it is from. All students do it individually. They take some sounds from LOGIC, but they have to process some sounds that LOGIC doesn’t have. The most important thing is the research process and then later how they mix it. They then create soundscapes, three minutes average per piece. They have to create a document with a rationale statement: why they chose this genre, their opinion, pictures of the instruments, recordings of the instruments, showing they really know the project (personal communication, September 19, 2014).

Gary expands on David’s description, adding students are working within different musical genres: “Everything we do with our program is not riveted to an American library. We have really thought internationally—[what] they [students] are leaving here with is part of their success” (personal communication, September 19, 2014). David and Gary have students involved in geography, sociocultural studies, computer technology, and ethnomusicological research for each project.

An interesting perspective on interdisciplinarity arose when speaking with Andie and Paul about students requiring support in social skills and fine motor skills. Andie reported including a former student in her evening drum classes after a social worker informed her – “There’s a student who wants to take drumming. She took it before and she loves drumming and she loves you. She wants to come and play more because it made her feel really good” (personal communication, May 22, 2014). As Andie articulates, “There’s that therapeutic connection to drumming” (personal

communication, May 22, 2014). Andie's inclusion of the student not only recognizes a social/emotional benefit with music making, but also enhances the component of music and communication. This same communication occurs in Paul's classes:

Another wow moment is looking around the room and seeing that kid that has trouble interacting, and he's grinning from ear to ear clapping along, or the kid who has difficulty with fine-motor [skills] and seeing how satisfied they are when they get one note (personal communication, September 26, 2014).

Paul is also providing support for development of fine motor skills, creating opportunities for the child to experience success in multiple areas.

### **My own practice**

Although much of the literature regarding interdisciplinarity refers to addressing 'complex' issues and problems, my experience with it spans from a foundational level with grades K-6, to more complex with upper grade levels. My younger students have demonstrated the ability to approach (age-appropriate) issues from different perspectives. This is what I believe Grimmett is referring to when he writes about transferring content into 'engaging' concepts covering issues that affect our lives (2015). I inquire into what students are learning in their classroom studies and pull together related music activities. These choices are not static—I consider the group of students, their preferences, strengths, areas of interest, age level, materials I have available, time, and my own knowledge of the subject. As these young students broaden their range of different perspectives (voiced by Spooner, 2004), they are developing problem solving skills that can be implemented as they continue through their education. I have observed students of all ages moving toward broader understanding of curricular topics, cultural points of view, and empathy toward and/or connections with different value systems. Where one perspective on a topic is covered in the regular classroom, reinforcement and/or further points of view are often brought up in music class. When I introduce these topics from a musical perspective, students are enthusiastic about sharing with me what they know. I often use this approach because I love to see students proud of their learning.

To create cross-disciplinary experiences in social studies and music, I often begin with location and time period. As much as students enjoy finding places on the globe, it is important that they do not develop the impression that the music comes from 'strange places way over there' (alienation). I find music representative of the time period and culture and incorporate learning experiences that complement, enrich,

and add new perspectives to their classroom studies. For example, the Alberta grade two curriculum includes Inuit studies with brief mentions of cultural characteristics such as throat-singing and Inuit frame drumming, grade three explores Tunisia and Ukraine, and the grade eight social studies curriculum covers the Edo period of Japan. Many classroom teachers know very little about the arts of these regions and are usually happy to have someone who can expand learning in these areas. I lead the class in discussions about the history of the musical genres, with attention to context and meaning within the culture. The exercise is aimed at building foundations for cross-disciplinary thinking and problem solving as students progress to each grade level. It is perhaps another form of the enculturation that is described in Chapter 5 ('Student awareness and appreciation of other cultures'); over the years students grow *accustomed* to probing into subject areas from different angles to find solutions and, as Dima outlines, the process subsequently leads to a strengthened ability for deeper understanding (2013).

From a science perspective, there are numerous opportunities to collaborate classroom studies with music. When grade four students are learning about light and shadow, I often complement the unit with explorations of Southeast Asian *wayang kulit*. In collaboration with a grade three/four science unit on hearing and sound, I make available many culturally diverse instruments with which students explore high and low frequencies. For a grade one/two unit on buoyancy, I locate songs based on boats from different regions. Discussions occur regarding musical features of each song, such as what the words mean, what inspired the song, the purpose of the song, and element concepts in each song. The same procedure works for many cross-discipline units: I locate music that is related to the classroom topic being studied and engage students in discussions about the subject as it is dealt with from a music point of view, followed by reflection of the musical features from a contextual point of view. Students usually grow accustomed to examining materials and concepts from different perspectives over time, to the point where they sometimes become the leaders in group discussions.

Because most of my students are familiar with the *Ramayana* after studies of *Diwali*, they are able to make connections between the *wayang kulit* characters and the characters of the *Ramayana*. Additionally, I incorporate the connection with *gamelan*, introducing a unit on the music that accompanies *wayang kulit* performances. Students play *gamelan* music to accompany short vignettes written by

classmates and portrayed on the shadow screen with *wayang kulit*. I am aware that these tasks may not initially present themselves as what Kaur and Sidhu would consider ‘broad’ and ‘complex’ (2010), but I do see that in one collaborative experience, students have potentially explored language arts, sciences, geography, history, environment, visual arts, and music.

Often interdisciplinary experiences occur by chance. As can be seen in video #4a, students are engaged in a movement/structure activity as they move to sounds heard on culturally different instruments. Originally planned as a lesson in musical form (identifying change and repetition), the activity turns into an inquiry session as one student’s question generates experimentation with instruments (video #4b). This exemplifies what occurs when students are given the freedom and encouraged to explore, question, and have input into their own learning.

At my current school, two formal concerts occur each year during which students from grades seven through nine perform for the school. Following each concert, younger students often create cards for the performing groups, thanking the performers, articulating what they liked about each type of music and why, with some describing how the music made them feel. The exercise involves thinking and writing *about* music and demonstrating appreciation and empathy for the effort required to put together musical ensembles. Visual art and painting techniques are added to the interdisciplinary dimension as students add original artwork to their cards, based on their classroom explorations in specific art styles and subsequently the inspiration derived from the music they heard. Students writing the letters develop communication skills, vocabulary, artistic techniques, and design, while students on the receiving end experience acknowledgement and validation for their musical pursuits.

A further interdisciplinary dimension is the inclusion of special needs students in my classes. I am not a specialist in special needs education; however, I do observe the social benefits of inclusion in ensembles and the development of large and fine motor skills. The school’s ACCESS students are integrated into regular music classes, giving them the opportunity to develop their large motor skills (movement, large drum techniques), and fine motor skills (mallet technique, small drum techniques).

What can be seen from this research is that two of the survey respondents and three of the teachers observed are consciously making choices to engage students in culturally diverse interdisciplinary activities. While some teachers are moving toward

a more cross-disciplinary approach, I still see a tendency to work on an insular basis, structuring the music program as its own entity.

### **Implications for success in interdisciplinarity**

Important considerations for successful cross-disciplinary practices include setting aside time to collaborate with classroom teachers, to do one's own research, to encourage students to think and wrestle with issues and come up with ideas and answers based on what they experience across disciplines and cultures, and to be cognizant of how your own discipline is included. It is important that the music section is not merely 'decorating' core ideas originating from the classroom; e.g., arbitrarily adding a song from a country being studied. Indeed, if cross-disciplinary demands become too great, there is the chance these demands can take over the focus of the music program. Establishing a balance, or what Grimmett refers to as a method that does not neglect the rigors of each discipline (2015), will maintain the integrity of music as its own strength in the larger picture as a problem solving component.

### **World music pedagogy**

Examining culturally diverse music from a pedagogical perspective focuses on sequential implementation and engaged practice. To 'live' music cultures with students is to involve them in a well-rounded spectrum of activities based on cultural components. These components and how they relate to specific aims have been discussed in previous chapters from different points of view. This chapter outlines in more detail the application of components featured in the preceding chapters, include pedagogical approaches to musical elements, themes, and how interdisciplinarity weaves context and the awareness of issues of stereotyping into the program.

### **Scholarly perspectives**

Voiced by Elliott, "If we wish to engender a life-long involvement with (and love of) musicing and listening, then enabling students to 'live' different music cultures is a reasonable and effective path to follow" (1995, pp. 270-271). Reinforced by Campbell, "Children are capable of understanding music of their own time and place as well as throughout history and in various other cultures, and they often gain tremendous insight through these musical explorations" (1998, p. 207). This is my experience through many years of teaching culturally diverse music to many age groups. Children, guided by a teacher whom they enjoy and trust, will engage in almost any musical exploration and take from it myriad ways of understanding.

Campbell et al. make a realistic observation: “We need to bear in mind that we are now treating the classroom as the music-making community and therefore we can only bring to class what the environment permits” (2005, p. 66). In summary, my interpretation of Elliott’s term, ‘live,’ and Campbell’s reference to ‘insight’ include a sense of context and subsequent recontextualization; thus, students are able to grasp cultural meaning and placement outside of the original context.

Thirty-five years ago, Pratte described a pedagogical program entitled “Modified Cultural Pluralism” involving “Multi-ethnic studies—Different ethnic groups and cultures studied” (1979, p. 73), inclusive of musical elements and context. Although Elliott criticized this model’s dependency on host-country aesthetics and conceptual structures, he pointed out that it *does* present – “1) a culturally diverse musical repertoire, 2) a concern for equality, authenticity, and breadth of consideration, and 3) a behavioural commitment to the values of multicultural artistic expression as a basis for a viable system of music education” (1989, p. 17). All three points are valid and encompass what I, pedagogically, feel is true about culturally diverse music education. I agree with Elliott that initial attention to host-country based concepts may present a partially biased approach, and I understand Chen-Hafteck’s (2007) criticism of this ‘Western ideology’ that she deems ‘inadequate’ in a culturally diverse approach. However, I also feel that in the interest of educating from familiar to unfamiliar, students are able to make connections to, and with, different musical styles when they begin with what they understand. Approaching music through conceptual elements, explain Anderson and Campbell, “Also allows students to focus on contrasts among different musical styles, which leads to an understanding that there are many different but equally logical ways to construct musical sounds” (2010, p. 4).

Pedagogical use of themes gives students a number of ways to approach a topic, says Baum, et al., and “...increases the likelihood that they will become more motivated and more involved in the topic” (2005, p. 78). Linked to this is the cognitive flexibility theory, which suggests “learners should crisscross, compare, and contrast multiple cases through meaningful themes and different perspectives to enhance the flexibility of knowledge...” (Choi et al., 2013, p. 233). Between offering several approaches to a subject and different ways to compare and make connections, the use of themes (and the facets of learning stimulated by them) renders a fulfilled program of study.

Important also to remember in aiming for engaged practice is "...that many musical practices worldwide combine music and dance, music and poetry, music and drama, and so on" (Elliott, n.d., n.p.). Olvera's research into cultural dance with Native American women noted the "benefit of cultural dance reported by participants was its link to culture...that strengthens ties with others while serving as a reminder of 'home'" (2008, p. 354). Not only is it important that students realize the interconnected nature of dance and music, but also, as summarized by Jain and Brown, that each style "...has a cultural and traditional purpose, has the potential to improve physical and mental health, and may be enjoyed simultaneously by a large number of people" (2001, p. 220). Dance and drama, conveys Reed, "...let children explore a concept, theme or idea from a unique perspective and in doing so deepen and enrich their learning" (2005, p. 4). With this in mind, the music room becomes a venue for dance, writing, and drama activities related to specific cultural genres. It opens up opportunities for music teachers to involve students in comprehensive activities that naturally go hand in hand in many cultures. Therefore: "...the relationships between music making and dance, poetry and drama are an important part of what specific practices present and works present for our understanding and enjoyment" (Elliott, n.d., n.p.).

Olvera points out, however, "...not all cultural dance forms are the same or would appeal to the target group" (2008, p. 358). I would hope that the implementation of diverse styles potentially reaches many of my students as they experience different (and possibly preferred) ways of moving to music. Ultimately, however, there will always be students less apt to engage: says Brown, "...for many of us, there is no form of self-expression that makes us feel more vulnerable than dancing" (2010, p. 119).

### **Teachers' practice and survey results**

Q 10: How do you approach units/lessons in multicultural music?

Element concept studies	80%
Geographical area	51%
Themes	51%
Sociocultural exploration	40%
Festivals	38%
Religious celebrations	28%

(Respondents choosing to omit this question: 20%)

Comments were added to responses and offered a more detailed sense of how some teachers approach units and lessons. One teacher articulates the course is very hands-on and all students perform in every class, with some performing at concerts and school events. Another creates diversity through repertoire, recognizing the value in music from all cultures. Two teachers begin with brief references to cultural origins of music, followed by questions generated by students (and teachers) as a catalyst for further exploration. Finally, two mention the use of movement and singing games, with one teacher beginning units with instrument exploration.

I group ‘element concept studies’ on its own, as it stands out as clearly the most common approach to units and lessons. This is not a surprise, as many music programs are already based on element studies; therefore, a transition to a more culturally diverse program often means teachers expand element studies to include more culturally diverse examples. Approximately half of the respondents claim they work from a geographic perspective, with the same amount using a thematic approach. Both these approaches are accessible, structured, and lend themselves to collaboration with other subject areas. The final three approaches (sociocultural exploration, festivals, and religious celebrations) are carried out by approximately one-third of the respondents.

In the survey question asking which activities teachers are using in multicultural music programs, 74% claim to include movement activities; however, this is not reflected as heavily in observations or interviews and certainly not evident when I do workshops with teachers. From observation and interviews, guided dance activities *specific* to particular cultures do not occur often in culturally diverse music activities. A possible explanation for this could be that although respondents do indeed have students engaged in movement on an improvisational level as they listen to music from different parts of the world (‘move to the sounds you hear’), few teach characteristic dance styles. The majority of teachers at my workshops are surprisingly inhibited when movement is added to the music. This resistance to teach dance is partially because dance in general, and dance specific to world cultures, is rarely included in pre-service training. Unless teachers pursue instruction themselves, chances are they will have little experience in it and thus feel less confident teaching it.

Basing their research on conceptual elements, Jim’s IB students analyze,

compare, and contrast musical genres they have chosen to study. Bruce H explains his marimba classes cover "...rhythms, melody, dynamics, structure, all of the things we need to be looking at" (personal communication, February 13, 2014). In concurrence with Pratte (1979), and in following the Alberta music curriculum, Bruce implements conceptual elements in his pedagogy. Jane and Andie, somewhat more methodical in their approaches, focus on one concept, establishing the students' levels of ability and building on this knowledge. Jane articulates, "I'll pick a piece that's easy to grasp, see if they get it or not, then move on to harder rhythms" (personal communication, January 31, 2014). This pedagogy is not uncommon for many music teachers and in my experience, works well with new genres.

In Michayla's classes, students examine culturally diverse music examples to find common themes such as peace, work songs, love, greetings, and learning songs. At the time of the interview, Michayla's students had collected a French, English, Japanese, Korean, and African version of a learning song. With a similar aim toward engaged practice, Deborah L weaves inquiry and observation into her use of themes. A grade two unit based on islands began with Ireland on St. Patrick's Day, followed by Hawai'i (enriched with hula lessons from a student's mother), and then to Indonesia. As Deborah L remarks, "It was so great the way it segued. The kids *loved* it" (personal communication, March 27, 2014). One of her students says, "We get to do fun stuff—play instruments. She makes us laugh." Both teachers' use of themes reflects the views of Schippers (2010, also discussed in Chapter 5 ('More curricular choices and activities for students'), and Campbell, who in the literature, recognizes how themes bring attention to "musical functions that are widely valued yet diversely celebrated" (1998, p. 207).

Six of the elementary teachers involved in this research displayed use of movement activities typical to most elementary music classes, such as folk dances, games, basic choreography for songs, and improvisational movement. Paul's use of a Wi dance program proved successful in engaging, as he articulates –

Kids who think they are too cool buy into the program. The cool kids who were first hanging back are doing their dance thing with everyone else. It's the confidence and free-ness and reckless abandon that you love to see (personal communication, September 26, 2015).

Deborah L's activities are more distinct in that she learns, and in turn, engages children in dance moves specific to different cultures. This enhances the experience

for children for a number of reasons. It reinforces how many musical genres integrate dance with music, helps develop a love for movement without inhibition, gets children moving, and reinforces the kinesthetic nature of music and the intrinsic reaction people have to move to music. Six teachers reported their reliance on a culture bearer or guest artist for movement activities. Deborah L and Candace incorporate stylistic movement frequently, Deborah L having had the opportunity to live in a number of different cultures and learn dance first hand, and Candace learning from workshops, observation, and her own students.

### **My own practice**

With extensive experience in the field of teaching culturally music, I have implemented numerous approaches from a variety of perspectives. Some approaches have remained static because they tend to work, meaning that students are generally engaged and demonstrating a level of understanding, interest, and enjoyment. Other approaches have evolved over the years, some on a trial-and-error basis, some influenced by changing demographics, others altered because of shifted student input and focus, and perhaps school mandates. Some of my initial ideas didn't work, requiring that I reflect on, and change my approach, which still happens in my teaching today. The lesson I have in mind may completely or partially fail and it is my responsibility to rework it, either immediately or for the next class session. In this section, I outline a number of approaches: study through musical elements, exploring themes, movement, and examining context and recontextualization.

When I approach units from a conceptual elements point of view, I initially have students focus mainly on the particular concept being reinforced. I make the choice, as do Jim, Bruce H, Andie, and Jane, to include this as one approach of many in my classes. It has been addressed in this research that not all musical genres share the same perspective of musical concepts, and for this reason, some scholars warn against approaching music from exclusively a conceptual point of view (Chen-Hafteck, 2007; Elliott 1996; Dunbar-Hall, 2000; Bradley 2012). I agree that the Western concept of harmony is not found in many world musical genres and therefore refer to 'texture' in music as opposed to harmony. And, even though concepts such as the Western idea of rhythm, melody, form, dynamics, and timbre may not be iterated as musical terms in other genres, they are certainly discernable from most of my students' points of view. What many students in North American schools understand is beat/rhythm, melodic movement, structure (repetition/change), texture, and timbre.

Building on these concepts from a culturally diverse perspective expands their realm of cultural understanding and their capacity for comprehending new aesthetics and conceptual structures. Further, as Schippers points, "...musical concepts original to individual cultures are increasingly difficult to identify or have even become irrelevant" (2010, p. 35).

Listening activities help engage students quickly—with music class sessions in public schools often lasting only thirty minutes, I try to have students focused from the moment they enter the music room. This is seen in video #5a: festive Chinese New Year music is playing and clothing and textiles are displayed. From the moment students enter the classroom, they are listening to a style of music they will be learning about, and they are taking in a visual display of traditional textiles.

Listening sessions are coupled with playing instruments and/or singing, using diverse materials and instruments where possible. Pedagogically, and similar to many music programs, students are given age- and skill-appropriate tasks which increase in difficulty as students progress. In video #5b, students are playing rhythm and beat combinations that are manageable at their developmental level. When the focus is on rhythm and beat, the strength of incorporating culturally diverse music is the scope of rhythms and rhythmic combinations from which to choose (see Chapter 5: 'Broader choice of musical styles and sounds'). Considering concepts covered in a unit on melody, I find examples to reinforce range, intervals, melodic direction, embellishments, and improvisation. In efforts to have students playing these melodic examples, I make use of Orff instruments, and when possible, have students play instruments of the specific traditions. I also have students sing, first accessing listening examples such as Inuit throat-singing, Native American (First Nations) *pow wow* chanting, Chinese opera, rhythmic Islamic chanting, and Indian *sargam* singing. The amount of folk songs available in original languages is plentiful, and students often enjoy learning songs in languages other than their own (see Chapter 5: 'Broadened playing techniques and vocabulary for students'). Certainly, the different scales, tonalities, textures, and methods of embellishment and improvisation from world regions add to the diversity of students' experiences.

As students progress through studies of form and structure, I encourage them to articulate *how* the music has changed from one section to another. Some examples of specified structures I find work well are North Indian sitar music, call and response from Sub-Saharan Africa, sonata (and pop songs), theme and variations/improvisation

in west African rhythms, Western classical music, and Chinese and Irish music. This list is not comprehensive; examples of structure are plentiful and discernable in many cultures.

The exploration of dynamics, I have observed, can be extended beyond the common perspective of volume change and articulation. To complete the exploration I tend to include vocal styles, instrument materials and sizes, instrument construction and classification (extending to discussions on synthetically produced replicas and drums manufactured in countries other than the original), and the science of sound (see Chapter 6: ‘Interdisciplinarity’). When specifically exploring timbre, instead of using Western based instrument classification system of ‘brass, woodwinds, percussion, and strings’, I teach ‘chordophones, aerophones, membranophones, and idiophones’. This allows for a broader and more culturally inclusive classification and gets students thinking beyond Western instruments.

In general, I encourage students to engage in active listening, maintaining an ongoing list of examples at the ready, and inviting students to contribute to this list. This is also the time to have students contribute their own knowledge of instruments and music (see Chapter 5: ‘Student awareness and appreciation of their own cultures’). There is no reason to limit examples to Western music exclusively. Like the pedagogy of which Campbell (2004) writes, I aim for diversity through multiple examples from different parts of the world. One or more examples of rhythm, melodic line, texture, dynamics, tempo, and/or tone color can be found in almost any recording and used for listening activities. These examples are effective in exposing students to new sounds they may not otherwise experience. I make the choice to use examples from a variety of cultures from the beginning to inculcate a global perception of music study. Middleton & Perks articulate this by writing “The more that the underlying assumption is made conscious in daily thinking and discourse, the more likely the supporting behavior will follow” (2014, p. 44). My ‘underlying assumption’ is that music comes from everywhere and has no hierarchy: this, ultimately, is what I aim to nurture in student thinking as well.

Much literature supports the use of themes as a pedagogical framework. I often draw thematic ideas from classroom studies as a form of interdisciplinarity (see Chapter 6: ‘Interdisciplinarity’). Discussed in Chapter 5 (‘Student awareness and appreciation of their own cultures’), one theme I find works well and engages students throughout the school year is that of festivals and celebrations. Focus on these

encompasses music, traditions, and values that are commonly shared across many cultures and therefore shared among the students in my classes. I lead students through activities structured by explorations of the music that accompanies each festival, its rituals and traditions, and what the festival is celebrating. Described more succinctly, I refer to Choi, et al., who suggest crisscrossing, comparing, and contrasting through meaningful themes to enhance knowledge (2013).

Movement in my classes is based usually on the style of music being studied. Considering the perspective of Brown (2010) and Olvera (2008), I communicate that I expect them to at least try some of the moves, even if they are a little self-conscious or don't love movement. I demonstrate that I am clearly not a professional at it but that I enjoy moving to music and I don't feel I have to be perfect. Video #5c displays this as students first watch video footage, then watch my demonstrations, then try themselves. I also encourage students who are familiar with particular movement genres help their peers and add their own ideas and characteristic styles. Besides teaching genres that lend themselves to the inclusion of movement, I access my students as resources (see Chapter 5: 'Student awareness and appreciation of their own cultures'), sometimes designing lessons based on their knowledge of dance. I separate dance into four categories: culturally characteristic (traditional) dance, modified traditional dance, adapted movement, and completely improvised movement. Not all music teachers are comfortable in many dance styles; the amount of movement activities included in class depends on the teacher's inclination, ability, and/or resourcefulness in finding instructors (and funding for outside instructors).

Integrating movement and form, I direct students to move to the sounds they hear (either live or recorded) and to change their movement when they hear the music change. The activity lends itself to bringing in examples from virtually anywhere: students listen and move to sounds of instruments from different countries while considering what the structure of the music is. As seen earlier in video #4a, the activity includes use of multiple types of instruments (and resulting movement ideas from students) to reinforce the idea of change and form/structure in music.

The topic of cultural context and depth versus breadth are brought up a number of times and in different areas throughout this research. In Chapter 5 ('Student awareness and appreciation of other cultures') I examined different approaches to engaging students in building contextual awareness. Also in Chapter 6 ('Interdisciplinarity'), I discussed cross-discipline education and the collaboration that

can occur to enrich understanding. Although these areas were discussed briefly in previous chapters, I will summarize in two examples a pedagogical structure to illustrate approaches to context as a result of cross-disciplinary prompts and as a method to develop a sense of contextual thinking.

Considering what my grade two students have already learned in their classroom about how modern day Inuit live compared to one hundred years ago, I review this in discussions, having students share what they know about the culture. Extending this to traditional music of the culture, I share video footage of different throat-singing styles and demonstrate basic techniques for students to imitate. I have one group of students repeat a basic pattern while another group sings the same pattern juxtaposed to simulate the echo effect. As an introduction to traditional Inuit instruments, I give students the chance to play the Inuit frame drum (before I secured one for my own classroom I used an extra large Western frame drum), experiencing the unique playing technique while copying some of the dance movements seen in video footage.

I approach exploration of Edo period music with grade eight students in a similar method, beginning with discussion centered upon what students already know and relating it to their own experiences and opinions regarding social justice, feudal system, and government control. As outlined by Blair and Kondo, “In this way, we acknowledge the people we are studying by honoring their music and making it possible for our students to make meaningful connections with it” (2008, p. 52). Discussion usually steers toward the growth in popularity of traditional music in the Edo period, which I use as a segue into instrument exploration. I have students experiment, or ‘tinker,’ as Barrett (1998) writes, with *koto* playing technique (I retune my Chinese *gu-zheng* to Japanese *hira-tyoshi* pitches), creating melodic phrases and exploring the unique set of pitches, methods of embellishing notes, and characteristic features of the instrument. To introduce the *shakuhachi* I access video footage and have students discuss its sound and identify characteristic playing techniques they observe. Relating again to students’ experiences, I initiate discussion on the purpose of theater and film as vehicles for political and social commentary, thus using this as an introduction to *kabuki* theater. In some respects, this is opposite to what Swanwick (2010) suggests (first understand its relevance to the culture that created it, then relate it to students). At the same time, it is in line with what Wade (2004) and Johnson (2007) outline in their questions for exploration of context, which

help students make connections to many ways music exists in the world today. As much as I try to vary activities within the overarching aim of engaged practice, it takes time for some students to discover their own preferences for engagement. In efforts to reach these students and to further their involvement and creativity in the activity, I have students choreograph a battle scene, imitating movement styles and percussion patterns, and discussing related stylistic makeup and costuming.

It occurs a few times each year that students comment, for example, “You’re from China? You will be good at the lion dance”, or, “You must know the *Ramayana* because you come from India.” In an effort to have students reflect on what they say, I echo these statements with, “Everyone in Canada plays hockey, then, correct?” These discussions stimulate thinking about generalizations and assumptions, and occur sporadically throughout the year. They need not be long; once students appear to have grasped the concept, they are ready to move into the next activity: “At a low level of scaffolding...refreshing students’ memories and briefly describing the past interaction may rekindle some of the original interest that the experience afforded them” (Guthrie et al., 2004, p. 54). To reduce the occurrence of stereotyping, I observe two general practices. I am quick to substitute instruments from one culture to make music of another, and in doing so, students have little basis for making assumptions about what one culture is inclined toward. Secondly, I use basic questions that can help students understand how not to generalize. For example, when observing video footage or photographs, I ask students, “Does this mean people in this culture wear this type of clothing all the time? What do they wear?” Or, when viewing musicians playing instruments and/or dancing: “Does every person from this culture play an instrument and dance?” In addition, when discussing photos of different houses in rural settings, I have students decide, “Is this how all houses look in the country? Does everyone live in a building like this?” “Why might some houses look like this one and others differently?” These questions sometimes evoke laughter from children, but it also steers them away from stereotyping that can easily occur if given only a few objects and inadequate explanation. They begin to formulate their own parallel questions and, in alignment with what Benham writes, an understanding of alternative perspectives or worldviews (2003).

When I see the opportunity, I encourage laughter and humor in music classes, as this engages students and leaves lasting memories (video #5d).

In summary, music element concepts are clearly a pedagogical anchor for the majority of survey respondents and for four of the participating teachers. I agree that this approach is familiar to students and teachers and therefore provides a more comfortable starting point from which to venture into more culturally diverse practices. The inclusion of movement and dance seems to depend on the teacher's own ability and/or access to dance specialists, which to me poses an ironic juxtaposition, considering most non-Western genres rarely separate music and dance. The use of themes, reported by 51% of the survey respondents, two participants, and myself, appears to engage students from inquiry and interdisciplinary perspectives and in this sense gives them some ownership and broader view of the activity. Frodeman et al. recognize an interdisciplinary pedagogy as "...a concept of growing academic and societal importance" (2010, abstract, n.p.). I am more convinced as I see it being practiced and practice it myself that weaving cultural context within a cross-disciplinary pedagogy deepens and enriches the learning experience more than perhaps many teachers realize or take the time to investigate.

### **Implications for success in world music pedagogy**

In order to implement a pedagogy based on conceptual elements of music inclusive of diverse cultures, the teacher is best off researching and thinking through how a concept positions itself in the genre being studied. It may be that the concept 'fits' from one music to the next, but it is important to have considered this and to articulate these considerations when working with students. Pedagogy based on themes broadens the scope of diverse musical experiences and appears to provide a step toward a more cross-disciplinary approach. Furthering these explorations to include activities with context (including dance), discussions on stereotyping, and implementation of a culturally diverse choice of musical genres, leads toward inculcating tolerance and appreciation, cross-discipline problem solving, technical skills, and student ownership in learning success in a well-rounded world music pedagogy.

### **Summary**

This chapter has illustrated engaged practice in relation to pedagogical thinking and teaching strategies. To begin with, teachers participating in this research are broadening musical diversity in their lessons through the inclusion of different playing techniques and linguistic terms. It appears that access to instruments close to the cultural origin does not make a difference to the degree of engagement. Teachers

recognize an important aim is making music: the origin of the instruments is not key to engaged practice.

This chapter has also illustrated that students are able to adapt to methodologies that may initially be very different to them. When teachers include different methodologies, they are potentially creating room for more engaged practice: different methods reach different students, including special needs children. In addition, teachers have demonstrated that the inclusion of improvisation and composition within various genres encourages students to explore diverse music and add their own musical ideas. Inquiry based exploration of music of different regions, instrumental improvisation within different contexts, sound exploration, and the use of technology provide opportunities for students to engage in creative development.

Further, teachers involving students in community activities, in the form of culture bearers, family musicians, and friends, are nurturing a sense of shared values, lifelong musical engagement, and connection through musical diversity. This theme surfaces as well in cross-disciplinary activities, with teachers' collaboration stimulating thinking within the rigors of many disciplines.

Finally, we have learned that when teachers approach pedagogy from a balanced view of context, concepts, and a sense of what is realistically possible within the classroom, the program provides a broad potential for diverse musical experiences, creates a step toward more interdisciplinary engagement, reinforces explorations within a contextual framework, leads toward inculcating tolerance and appreciation, encourages discussions on stereotyping, builds a variety of technical and improvisational skills, implements a culturally diverse choice of musical genres, and encourages student ownership of their learning in a well-rounded, engaged and cultivated learning experience.

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## **Part Four: Discussion and Conclusion**

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### **Chapter 7. Teacher Attitudes and Attributes for Engaged Practice**

The final section of this thesis brings us to an integral component of engaged practice, along with a culmination of results from investigative reading, factors affecting pedagogy, and examples of contemporary approaches. Having explored the theoretical and practical aspects of engaged practice in cultural diversity in music education in K-12 classrooms, the first thing that is striking is the sheer diversity in

practices and approaches. However, it is possible to identify specific practices that seem to be conducive to vibrant culturally diverse practices in the music classroom. Following this investigation, I will encapsulate what I have learned in a succinct synopsis of key points and directives.

As I have attempted to demonstrate in this thesis, teacher attitudes and attributes play an important role in the degree of engagement in the classroom. Teacher beliefs, engagement, risk-taking, acceptance of change, motivation, resourcefulness, adaptability, and a sense of appropriate music selection stand out along with attitudes, including a balance between proficiency and nurturing, the ability to know and connect with students and sense beneficial paths of learning, understand how to tailor the program, and personal characteristics that stimulate engaged, vibrant learning.

Teacher beliefs create a foundation for establishing goals and standards. They serve as a framework for identifying what is most important to the teacher and what is considered peripheral, and in doing so, assist in making sense and meaning out of what is happening in the classroom. Engagement involves interest, curiosity, passion, and degree of attention and inquisitiveness displayed by students as they learn. It is closely related to the amount of motivation and encouragement they receive from the teacher. When teachers take risks, they are using teaching strategies that are new and/or altering traditional classroom structures and methods with the aim of promoting better learning. Accepting change means acknowledging that positive, meaningful learning can result even though it may be difficult and unsettling. A resourceful teacher has the ability to consider issues in different ways, using creativity to find solutions from more than one perspective. Resourcefulness takes time to learn; it is a valuable experience for students not only to have to find solutions but to see their teacher go through similar problem solving experiences. Similarly, adaptable teachers have the flexibility to change a lesson or unit when they see the need for change. Being motivated involves continually seeking out personal learning challenges to then incorporate into the classroom. Finally, teachers develop a sense of what music may work best for each teaching situation, with engagement and diversity in mind.

In this research, proficiency as attribute refers to the degree of competence or skill in playing instruments and singing music from diverse musical genres. This is contrasted with nurturing, which encompasses the teacher's sense of humor, kindness,

warmth, respect, and sensitivity. Teachers' insights unfold as an understanding of each student's unique learning circumstances, determining where they are as learners, identifying optimal methods in which to engage them in learning, and creating a sense of safety in the learning environment. This is related to connecting with students: understanding the importance of showing interest in what occurs in students' lives outside of the music class. This can be achieved via a brief discussion at the beginning of class that gives insight into the interests and pursuits of students, and helps tailor beneficial paths of learning to best meet students' needs. Positive personal characteristics such as enthusiasm, patience, tact, positive encouragement, and an objective view of the vast learning experiences available in a culturally diverse music program make a difference in the overall learning experience for children, as well.

The following paragraphs describe 14 of the most prominent features of these attitudes and attributes.

### **Teacher beliefs**

One of the key findings is the fundamental importance of teachers' beliefs about, and in what subject, they teach. These beliefs underpin entire programs, grounding them in frameworks that generate pedagogical ideas for transmission methods, contextual considerations, issues of authenticity, and classroom environment, as well as the school and surrounding community. These beliefs determine goals that guide teachers in making curricular decisions, communicating with staff and administration, and projecting directions for future explorations for students.

This resonates with Hampton's outline of the strong influence of teachers' personal constructs on their approach to teaching (1994), reinforced by Richards (1998), who explains how these beliefs can determine the nature of educational practice, teacher-to-student relationships, and the role of the teacher. Indeed, a teacher who is convinced of the value, benefits, and positive outcomes of a diverse music program is motivated to find resources, broaden his/her own knowledge base, maintain administrative support, and ultimately, provide the best musical experiences possible for students. These values and attitudes are conducive in realizing cultural diversity in music education.

In contrast, Campbell and Schippers outline three areas in which teachers misinterpret culturally diverse music education:

1. Teachers have preconceptions of the terms ‘ethnic, world, and minority’ as ‘exotic island, bush, and court culture’.
2. Teachers hold static approaches to dynamic concepts such as authenticity, tradition, and context: they approach world musics as unchanging, unexperimental, and out of context, when these three elements are always changing. Somehow that which is valued in Western music (static) becomes unacceptable in world musics.
3. Teachers have limited understanding of teacher-learner interaction across cultures and the gamut of accompanying pedagogical approaches: getting away from the what and why, and aiming toward looking at how the music is transmitted in various cultures (2012, p. 90).

The teachers involved in this research hold none of the above three characteristics, all displaying a clear and comfortable outlook toward what they are doing philosophically. There is no question as to the *why* of their decisions to diversify their programs, and they all have different strengths regarding the *how*. They share the conviction that excluding culturally diverse music is simply not an option, from a professional, moral, and educational vantage point.

Barrett comments, “I often imagine that vibrant teachers I have seen possess an internal compass of beliefs that guide their work with students” (2011, p. 2). Barrett explains that in focusing on these aims, they “...facilitate students’ musical understanding...build a sense of community in the music room...foster individual identities within music...exemplify integrity and equity, and...pursue transcendent moments through the expressive medium of music” (2011, p. 2). As can be seen in the results of this research, teachers perceived building a sense of community, from within the classroom to a global scope, as an important aim in teaching culturally diverse music.

As identified by Campbell, these strong facilitators are able to assemble “...music-arts integration programs and projects, as they learn to acquire the ‘knowhow’ and the network of individuals with the expertise to assemble events that show the uniqueness and integrity of each of the various art forms” (2004, p. 224). Following successful outcomes of a project involving a school-wide focus on world cultures and American immigrant populations, community celebrations of student learning, and a core group of students who met with teaching artists to share knowledge in the community, Hoffman advises that music educators “...might approach our curriculum as a musical story, but we are ethically obligated to question this story more deeply than we have in the past” (2013, p. 65). The effective educators I observed “engage with curriculum” (Schippers, 2010, p. 169), working within the

given curriculum while incorporating diversity in practice and materials, and address “...the diversity of learning styles and strengths within any educational setting” (Schippers, 2010, p. 169).

Thus, it becomes clear that teacher beliefs are crucial to the overall musical experience children receive, grounding the music program in fundamental components that reflect cultural diversity, and creating structure for a curriculum that allows for diversity. These components nurture belief in cultural diversity as a privilege, an avenue toward awareness of a diverse spectrum of music, and an approach that nurtures global awareness and citizenship, creating a powerful foundation for an engaged, vibrant music learning experience.

### **Engagement**

From examining the data, it is clear that teachers who are able to engage students embody endless enthusiasm for, and belief in, what they do. Their passion, curiosity, inquisitiveness, and energy facilitate engaging students in a broad spectrum of captivating activities, and when they see disengagement, these teachers have the knowledge and ability to change the activity to reestablish student involvement. Teaching by example, they encourage students to take on challenges, take risks, and find solutions.

Campbell echoes this sentiment: “Lessons and rehearsal sessions are made into vital musical events as students mirror the musical vibrancy of their teachers” (2004, p. 5). Adachi relates this to preschool learning, stating, “teachers’ attitudes and what they do in their classrooms can affect what children do outside the classrooms” (2013, p. 461), and further explains, “When preschool children share what they learned with their family or friends, they often reconstruct the entire episode of the learning process by pretending to be their teacher” (2013, p. 461). In a less formal description, De Vries describes engaged learning as – “Fun. That’s what it comes down to. The children are enjoying music. It’s not like ‘learning.’ It’s games and they’re making music, and at the same time learning all those skills...” (2010, p. 194). Indeed, research demonstrated children enjoy humor and emulate what teachers do in the classroom, recreating these moments outside of the context of a music lesson.

Leonard writes,

Responsiveness to all music, including ethnic musics, is taught by example and learned by contagion. Only to the extent that you as music teachers are moved by the expressive import of ethnic music can you lead your students to

responsiveness to that import (1989, cited in Shand & Rice, p. 7).

Teachers who display their joy in music pass on this joy to their students and “...children will also internalize the song in that way” (Adachi, 2013, p. 461).

It is evident when students are engaged in music making activities the teacher clearly enjoys as well, that these experiences carry tremendous meaning for students. Considering, as discussed in this research, cultural diversity in music classes is not extensive in North American curricula, the ability to get students excited about learning music other than what they are used to (in most cases, Western based music) is especially important. An enthusiastic teacher seeks out methods that draw students in, engaging them in active music making activities, and soon enough students are ‘buying into the program’. Allowing excitement in musical moments to come into the foreground of awareness generates meaningful learning for students. These moments are remembered, valued, and carry on beyond the classroom.

### **Change and risk-taking**

Another key finding is the teacher’s capacity to embrace uncertainty, allow for change, and accept a measure of disorder. Teachers open to change take the initiative to implement different methodologies from around the world, learn to play different instruments, recognize the variety of student backgrounds and perspectives in each class, and evaluate issues of authenticity, context, and transmission systems. They are ready to formulate plans, take risks, and embrace the uncertainty of not knowing the exact outcomes. Review of teachers’ practice in Chapter 5 emphasizes the strength of trust in a classroom setting, whereby students come to know, at their own pace that the learning environment is a safe place where they can make mistakes and take chances.

Change is not always easy: “A new idea or formulation which might offer a way forward is likely to be too terrifying to consider because it involves questioning cherished assumptions and loss of the familiar and unpredictable, which is felt to be potentially catastrophic” (Mathew 2014, p. 212). While this may be true, I refer back to the research of Wheatley, which shows it is usually when chaos is occurring that new ideas and directions emerge (Wheatley, 2006). The next step involves reassembling the group, effectively giving credence to what has been done and then redirecting the group along the next path of learning.

Although a system’s ability to accept disequilibrium, according to Wheatley,

“might seem to make it too unpredictable, even temperamental, this is not the case. Its stability comes from a deepening center, a clarity about who it is, what it needs, what is required to survive in its environment” (2006, p. 83). Relating this to culturally diverse music, Cain affirms, “Taking risks and learning new skills in order to explore global music in its cultural context is, from my experience, well worth the effort indeed” (2005, p. 104). From examining teachers’ practice in this research, this state of uncertainty, if allowed to unfold intrinsically, opens doors for opportunity, and aligns with Rose’s point of view:

...there are music educators who demonstrate elements of creativity and resistance that allow them to be free from imposed traditions and practices. They are able to invent for their students a curriculum which speaks to their histories, cultures and interest (1995, p. 46-47).

The assertiveness described by Rose is outlined also by Campbell, who recounts that from past experiences when teachers know their students and have tried different pedagogical paths, they decide upon “...the materials and methods they will transmit to their students, adding this, deleting that, and sometimes pulling up the carpet to scatter all that was so, as to begin brand new again” (2004, p. 238). Indeed, this research demonstrated that teachers aiming at engaged, vibrant learning, accepted this notion of throwing out what *was*, to explore what *can be*, as routine. In the same vein, Copland Kennedy highlights a teacher participating in lessons on Native American music, who “was particularly aware of the notion that ‘things will emerge and that you don’t have to have everything [planned] right from the beginning” (2009, p. 176). Being cognizant of adjustments and adaptation, and being open to possibility sets teachers on a path toward effective culturally diverse teaching and learning. “If indigenous music is to be embraced and utilized effectively within music education,” says Rose, then “...teachers need to develop pedagogies which are open-minded, reflective and critical. Teachers need to view themselves, and understand their roles, as critical agents in all aspects of cultural reproduction and production” (1995, p. 50). Schippers speaks of these change-initiating ‘roles’, asserting that –

Truly engaging with these practices means accepting different roles and getting one’s hands dirty. We are unashamedly actors in the experiences we have, and the lessons we learn are the results of the interaction with the musics we deal with (2010, p. 9).

These ideas, in conjunction with the findings in Chapter 5, reveal the rewards gained when teachers allow themselves to be in places of uncertainty, confident they

will eventually find comfort and familiarity, and be ready to move with students to the *next* place of uncertainty.

Upitis writes, “There is no trust without risk, and no risk without trust” (1990, p. 27). Certainly, taking risks requires a measure of trust in the classroom, and trust does not happen immediately; the patient teacher cultivates trust and allows it to develop at different rates. In building trust, Upitis reflects on her role as ‘teacher’ evolving into a role as ‘person interacting with children’, revealing – “...it was apparent that the experiences would not have been as rich as they were had we not together cultivated an atmosphere where it was safe to risk, safe to explore, safe to make mistakes, and safe to grow” (1990, p. 27). This research demonstrates teachers and students making remarkable strides in development of creativity, technique, and confidence in performance, once a relationship of trust has been established.

In order to modify and reshape educational programs, according to Rose, teachers “...need to be equipped with the tools and techniques of curriculum development and flexible methodologies that enable them to participate in curriculum reform and change” (1995, p. 50). Accompanying these skills for development, also observed in this research, excellent teachers “have a ‘reform-mindedness’ about their own work, striving toward continual improvement and refinement” (Barrett, 2011, p. 2). Without the skills required to design and implement change, and without taking the time to reflect and adapt, “teachers are disempowered and unprepared to resist dominant ideologies and modes of reproduction” (Barrett, 2011, p. 2). It is true: pedagogical guides that have prevailed for hundreds of years sometimes seem to be ingrained into many music teachers’ plans of study. Upitis articulates that even though she felt her methods were lacking,

...it was still hard to give up what I had believed to be right for so long. Sometimes the problem lies not so much in giving up what one has done, but in feeling that if a different approach is better, then what one has done for so long is somehow invalidated and wrong (1990, p. 28).

In contrast with this, none of the participating teachers seems burdened by this. They appear to be more in line with Upitis’ conclusion: “...if we have taught sensitively all along, and in doing so made changes in our practices, then surely none of the older practices were ‘wrong’ at all, but part of the road to change” (1990, p. 28).

Currently prominent in education is the notion that “the interest in and ability to create new knowledge to solve new problems is the single most important skill that all students must master today” (Wagner, 2012, p. 142). From the evidence in preceding chapters, teachers build their own knowledge of diverse musical styles, personally seeking out and learning musical genres beyond what are conventionally taught in post-secondary institutions. They reach out to the school community and surrounding community, building an integral sense of life long music making and sharing across grade levels, ages, cultures, and occupations. It requires a mixture of determination, risk-taking, skill, readiness for change, and bravery. Instruction is available in many cultural genres if one is ready to seek it out. Nettle points out that it can be anything –

...from a year’s course of world music, or two or three semester courses, each dealing in an introductory but reasonably comprehensive way with a major culture area, or short-term hands-on workshops given by teachers from the various societies of the world (1992, p. 5).

This pursuit of learning emerges in Chapter 5: teachers indicate seeking training through workshops, video footage, observation of musicians performing, university training, and travel. Good teachers continue to seek learning opportunities as part of their own professional development and work alongside students to synthesize the significance of what they know and realize the information as it applies in its contemporary setting. Aptly expressed by Wagner, “Innovators have mastered the ability to learn on their own ‘in the moment’ and then apply that knowledge in new ways” (2012, p. 142).

The above paragraphs present a compelling discussion in favor of taking risks and promoting change. Teachers willing to take risks and open themselves to change increase their effectiveness as mentors in problem solving, building trust in the learning environment, instilling interest in new methodologies, and encouraging creativity. Albeit steeped in unpredictability, the process moves the program toward deeper, more inspired and engaged learning, the educator confident throughout the process that the challenges and uncertainties are worth the outcomes.

### **Resourcefulness, motivation, and adaptability**

Another significant finding from Chapter 5 is the ability teachers displayed to create vibrant, diverse music programs with relatively few resources. Nine of the participating teachers are working in public education systems, with short,

infrequently scheduled music classes. The remainder, although in well-funded institutions, are still pioneering their way through, developing methods of including culturally diverse music in systems based predominantly on Western curricular guides. They are adapting their lessons in ways that acknowledge the demands of the curriculum but at the same time steer the program toward diversity in cultures and attitudes.

The notion of pioneering reverberates with Anderson and Campbell, who articulate "...music teachers have been left largely to their own imaginative devices, to their own extended efforts to design lessons from random resources, and to summers spent reading scholarly writings on the music traditions of unfamiliar cultures" (2010, viii preface). Although these may represent large obstacles for teachers, and may even turn some away from pursuing their initial cause, teachers in this research demonstrated the motivation to seek out opportunities to enhance their own learning, and thus their students' learning. As described by Campbell and Lum: "Some of the finest teachers are jumping at opportunities to tap into local communities of musicians, inviting them into the classroom" (2008, p. 27). Further, they recognize there is no need to fly great distances. As pointed out by Schippers, "If you want to learn about world music, communicate with musicians and communities around you" (2010, p. 168). Discussed in the preceding section, teachers take the time to become proficient in different styles and to adapt and weave what they have learned into the existing curriculum. Over a number of years, skilled teachers learn a few musical genres well and add to their own repertoire, as they feel comfortable. They "...request and use in-service training, professional development, study leave, or refresher time to develop insights, knowledge, and skills that will help realize vibrant learning experiences" (Schippers, 2010, p. 168).

In three brief points, Schippers outlines how teachers have gathered materials for culturally diverse education since the 1980s (2010, p. 106). One – classroom teachers introduced world music in the classroom by gathering material themselves; two – teachers used new, more inclusive methodologies that have been published; and three – cooperation was realized with 'culture bearers'—world musicians who were invited into the schools. Schippers acknowledges there have been successes and failures in each approach, stressing, "The value and quality of the material gathered depended heavily on the knowledge and sense of the teacher" (2010, p. 106). Unquestionably, teachers in this research demonstrate combinations of the three

elements. Acknowledged by Barrett, components of the music program are pulled together due to the teacher's "...intelligence in organizing the curriculum, creativity in shaping students' experience, [and] personal musicianship" (2011, p. 2). As summarized by Campbell:

Good teachers emerge as having skills to share, a sense of humour, an anchoring in the real world, flexibility in their plans, an awareness of what is developmentally appropriate (and what is not), fairness in the time and attention they devote to each child, and a willingness to take from children's own experiences while giving them what they need to become more fully educated (1998, p. 222).

It would appear from discussions above that effective teachers are willing to gather materials and pursue personal development in diverse genres, consider the levels of their students and the music they enjoy, and adapt a creative, well organized, and diverse curriculum. With these attitudes as guiding influences, the program can take hold and gain its status no matter how short the time or the money. Instead of finding fault and complaining, educators choose to use their time efficiently, enthusiastically, and creatively, and by doing so, engage children in active, vibrant music making.

### **Music selection**

Emerging from this research is a remarkable variety of culturally diverse musical choices that contribute to engaging musical experiences for students. Guided by the ingenuity and resourcefulness of teachers, students experiment with assorted computer-generated sounds, genre choices based on musical inquiry, ensemble music making, and vocal explorations that represent a broad span of cultural styles. These choices position students immersion in activities which broaden their technical skills, expand listening, singing, and playing experiences, enrich interdisciplinary learning, and decrease the potential for stereotyping and tokenism.

Reinforced by Campbell, "...the music selected for teaching can have a direct impact on the musical and multicultural sensitivity of students in a rapidly changing world" (1992, p. 33). With many culturally diverse music lessons at the ready, Campbell further asserts, "the teacher is geared for the infusion of the world's greatest musical traditions into general music classes" (1992, p. 33). Jorgensen presents one of the challenges this creates:

In a world of many musical traditions, teachers must sort out their respective obligations to their own music(s) and those of others and decide what to teach

and how to teach it. Practically speaking, these ethical and musical obligations are intimately tied to questions about how they are to be fulfilled in the classroom (1998, p. 77).

Not only is it important to know what students bring to class musically and what their likes and dislikes are, these ideas suggest that teachers should also be continuously evaluating which musics will best enrich student learning. This seems a daunting enterprise, but as participating teachers demonstrated, good teachers –

...are conscious of and pay tribute in their teaching to other notational systems (or their inapplicability), aural/oral techniques, improvisatory methods that may be integral to a style, and even what customary behaviours precede and immediately follow lessons and sessions within particular traditions (Campbell, 2004, p. 26-27).

The teacher aims for accessibility to every student, from playing basic parts to mastering more intricate and technically demanding parts. These are open to be understood from the student's point of view, which may be in a form that cannot be easily verbalized, but can be demonstrated.

Given this notion of accessibility, it may be surmised that teachers are selecting musical examples based on a completely objective basis. On the contrary, Jorgensen recognizes that teachers "...select repertoire for study in and among a variety of musics, and their choices reflect personal preferences and ethical, moral, religious, and artistic values, among other criteria" (1998, p. 84). Under completely unbiased circumstances, 'other criteria,' may mean adapting to the ever-changing general student population. Sobel and Taylor emphasize 'culturally responsive' teachers are aware that –

...there is a human tendency to gravitate towards that which is familiar to us when selecting visual displays, reading selections, teaching and learning strategies, literature, environmental print for the classroom, and instructional materials. When teacher and students do not share the same primary culture or life experiences, the result can be a learning environment that is incongruent with the reality of the students (2011, p. 117).

Sobel and Taylor bring to light a very important component of teaching children from cultures other than their own.

Grant and Ray (2010) advise beginning teachers to be aware of "...the influence of your own family experiences, which now provide the 'lens' through which you look at your students' families" (p. 20). The data present a striking example of how effective teachers can be if they possess the appropriate attitude:

whether it is the music from the students' cultures, a musical genre to which the teacher is partial, or an unfamiliar genre to both, when teachers exude enthusiasm for the subject material, students share this enthusiasm in their learning. Approaching the issue of which music to teach from a different perspective, Swanwick advises that it would be beneficial for music educators to –

...focus first on the ways sounds behave and the necessary master of controlling them, along with encouraging the perception and articulation of expressive character and structural relationships; for it is on these elements of musical experience that real valuing is built (1988, p. 97).

Paynter shares a similar point of view to that of Swanwick, indicating teachers can stick to traditional methodologies, "...filling our teaching with historical and analytical detail, confident that these things have some bearing upon musical experience, as indeed they have," but amends this with his opinion that – "educating musical perceptual judgement is the greater intellectual challenge" (1997, p. 18).

More precisely, Campbell suggests –

Far beyond words of explanation that can fall short of even the best teaching intentions, the manner in which teachers can demonstrate a musical phrase or technique cuts through the words to respond to the core questions of student musicians, 'How should the music sound?' and 'How do I make that musical sound?' (2004, pp. 4-5).

These points of view take a step back from the predicament of historical, cultural, and analytical detail, and look only at the organization of sound; we have seen this in the practice displayed in this research, as teachers demonstrate, coach, and encourage students to just play the music. This broad approach leads teachers more effortlessly away from focus on *which* music to play and more toward focus on *what* is being heard. As teachers point out to students, 'This is just good music. We're going to explore it and get to know it.'

In review, as teachers consider appropriate musics to include in their programs, they are implementing diverse musical traditions, transmission practices, notational systems, and global ideas of sound, along with the inclusion of exemplary diverse musical choices. As these teachers aim to move away from a curriculum that implies one musical background is privileged while others are ignored, they are challenging assumptions of values and delivering the message that the music being examined is *all* great music.

Thus, teacher beliefs are part of the foundation for engaged culturally diverse

music programs. Through motivation, curiosity, and passion for the subject, as well as the ability to take risks, make way for change, adapt to different situations, choose appropriate music and musical experiences, and seek resources to enhance each learning encounter, teachers demonstrate these beliefs.

### **Proficiency and nurturing**

It is clear from this research that teaching an engaging culturally diverse program strongly suggests teachers develop knowledge, technical skills, and competency in different genres. Teachers have a strong sense of musicianship and creativity as well as the ability to implement these in teaching situations. At the same time, the evidence displays teachers benefit from an empathetic, nurturing, and friendly approach. Both proficiency and nurturing are important attributes; in particular, teachers in this research also demonstrated the age of the learners plays an important role in how much of each the teachers tend toward.

The awareness of proficiency in music teaching was voiced decades ago. In a 1974 edition of *downbeat* magazine, the editor (Suber) stated:

Requirements for a music teacher's certificate shall include demonstrated ability in the following areas: instrumental and vocal world music (Western, Eastern, African, American); various large and small ensembles; individual creativity (improvisation, composition, etc.); therapy (not necessarily as a specialty); contemporary materials, literature; and technology (p. 166).

Suber recognized that teachers should have 'demonstrated ability' in world music (both instrumental and vocal). Swanwick states, "To watch an effective music teacher at work is to observe this strong sense of musical intention linked to educational purposes: skills are used for musical ends, [and] factual knowledge informs musical understanding" (1999, p. 45). Similarly, Elliott not only recognizes ability as a requirement for good teachers, but he also states that in order to be effective teachers, "We must embody and exemplify musicianship. This is how children develop musicianship themselves: through actions, transactions and interactions with musically proficient teachers" (1995, p. 262). Bernard furthers Elliott's point of view:

At the heart of the dynamic of praxial philosophy are the personal constructs of the teacher, a complex amalgam of past knowledge, experiences of learning, a personal view of what constitutes 'good' teaching, and a belief in the aims and values of music education" (2005, p. 277).

In Bernard's view, the teacher who recognizes good teaching and believes in

the benefits of music education enhances the ‘transactions and interactions’ of which Elliott speaks. Good teachers of culturally diverse music, describes Campbell, have –

...keen aural skills for picking up musical nuances or even complete musical works (and the patterns and processes that comprise them), a high level of dexterity that enables them to move their fingers and to shift the positions of their hands, arms, and even feet to sound pitches on time and sometimes quickly moving rhythms, and in some traditions, a sharp eye for reading notes at sight and observing the correspondent gestures of a strong musical performance (2004, pp. 4-5).

The determination of teachers in this research to best reach their students exemplified these attributes, as they moved about the classroom, keeping students on task and helping them when needed.

Jorgensen speaks directly to proficiency in teaching culturally diverse music, asserting, “Only when they thoroughly know and are proficient at their subject, can they teach it well” (1998, p. 80). Her opinion is less flexible in her conviction that teachers must thoroughly know their material. Although technical skills are important and students benefit from a teacher who is a competent musician, this research demonstrated that this is not necessarily the dominant attribute required for engaging all age levels of children. According to McPherson, research has found that students who move on to careers as musicians “...are able to differentiate between the ‘personal’ and ‘professional’ qualities of their teachers and that personal warmth is a vital characteristic of a teacher during the initial stages of development” (2006, p. 248). Sloboda and Howe noted that these students remember their first teacher less for their technical skill and more for the fact that they made lessons engaging (1991). Teachers communicated both a liking for their pupil and a love for music. Sloboda and Howe also claim that even though there are many variables involved in successful music lessons, “...having a warm and friendly teacher to provide encouragement is extremely beneficial, if not invariably essential, for the young learner” (1991, p. 19).

Although McPherson is in agreement with Campbell (2004) and Sloboda and Howe (1991), he documents how teacher roles transition as students get older, “...the most successful learners having experienced teachers who changed from playing parent-like roles when the children were under 12 years of age, to mentors at the later adolescent stage” (2006, p. 476). In my experience, young students respond well to a nurturing, engaging approach, whereas older students tend to do best with an instructor who demonstrates exemplary skills and mentorship. Speaking in more

detail, McPherson explains –

The most successful learners found their initial teachers to be entertaining, friendly, and proficient musicians, ascribing positive attributes to them, even when they were remembered as not being very proficient musicians. Later, during adolescence, the role model of the teacher as a professional player seemed more important than personal dimensions such as friendliness (2006, p. 476).

Another approach to examining proficiency appears in the comparison of holistic teaching with analytical teaching. Van den Bos (1995), (referred to in Chapter 4), outlines the holistic teacher must be a good *musician*. Students follow the example of the teacher, where repertoire is presented as a whole as it exists in context (even though the repertoire is selected in order of difficulty, and the teacher focuses on the quality of playing more than the learning process). The analytical teacher must also be a good *methodologist*, focusing students first on the technique of playing an instrument, sets of exercises, studies building toward repertoire, and using pedagogical repertoire aimed at specific abilities (Van den Bos, 1995, p. 171).

Thus, on one end of the spectrum, older students value and remember the technical abilities and diverse musical knowledge of their teachers. With instruction from a skilled mentor, students receive opportunities to develop their own musicianship, with some students becoming quite skilled in more difficult technical applications. Together, the teacher and students become progressively more proficient in culturally diverse genres, while, all along, the teacher acknowledges each student's preferences and abilities. On the other end of the spectrum, young children thrive on the teacher's empathy, caring, and warmth. They recall the teacher making them feel secure in their learning environment. From the range of examples demonstrated in this research, teachers appear able to switch approaches seamlessly, depending on student age levels and needs, balancing the appropriate amount of proficiency and nurturing to produce an engaged, positive learning environment, and most probably, reflecting the teachers' intuitiveness and experience.

### **Connection with students**

From all of the data presented, it is evident that teachers who come to understand each child's unique learning styles, sense the best learning environment for children, take the time to communicate with each student, and come to know students' abilities outside of school are setting up successful learning paths for their students. They actively acknowledge the importance of offering diversity in musical

experiences, include opportunities for creative exploration, and then design and organize experiences with musicians in the school and surrounding communities. They are able to engage marginalized students, helping students visualize future opportunities. Learning to be creative, to practice exploring creative possibilities, is to them very valuable. These teachers consider a number of different pedagogical approaches in order to build the best program for their students at a given time. Chapter 5 provides examples of teachers negotiating a variety of teaching methods to reach these program goals, and which ultimately result in engagement.

These goals are expressed in Fullan's point of view of education: "Learning is all about purposeful *engagement*. The engaged student is attentive, committed, persistent, and finds meaning and value in the tasks" (2013, pp. 17-18). This is echoed by several music educators (Boyce-Tillman, 2000; Campbell, 1998; De Vries, 2010; Elliott, 1995; Hood, 1982; Marsh & Young, 2006; Rose, 1995; Sobel & Taylor, 2011) – who speak of keeping students 'attentive, committed, and persistent' with relevant, interesting, and challenging activities. There is an additional step to be taken, says Fullan, referring to three studies that examined the effect of teachers spending short amounts of time with individual students. Findings concluded that time with a student "was enough to make a significant change in the student's attitude, outlook, and behavior," and that this step "not only gave them a deeper and more positive understanding of the student, but often dramatically altered the way the student engaged in class as well (Fullan, 2013, p. 20).

Teachers in this research give students individual help, moving around the room during ensemble activities, zeroing in on strengths, and helping students in technique and rhythmic placement when needed. What seems like a small amount of attention reaps large benefits, as supported by Levin, who investigated "...the difference that teachers can make to the futures of students, especially in high schools, and often with a remarkable small investment of time and effort" (2012, p. 54). Levin reports that a difference could be made in "as little as 20 to 30 minutes of supportive adult attention" (2012, p. 54). Fullan points out: "Once students felt that the adults involved were interested in who they were, their willingness to make a contribution rose," (2013, p. 20), and that making the effort to know about each student "set in motion social, psychological, and intellectual processes that result in initial success, greater sense of belongingness, and a belief that students can learn more than thought possible" (2013, p. 19).

Jimenez and Rose determined that “building relationships is facilitated by thoughtful and well-implemented, culturally responsive teaching, and culturally responsive teaching helps teachers develop healthier relationships with their students” (2010, p. 406). Similar to the alliances displayed between participating teachers and their students, Grant and Ray explain “...strategies include developing caring relationships with students, establishing warm, yet demanding classroom climates, and fostering collaboration and social relationships among students” (2010, p. 20). Sobel and Taylor also refer to the ‘classroom climate’, recommending it is “a validating learning community for all students, especially students from diverse backgrounds and English language learners” (2001, p. 117).

In recognizing the importance of learning along *with* students, Biernoff and Blom interviewed students following a series of lessons taken with culture bearers. One student, Alex, “really enjoyed Sabahattin’s approach to teaching, particularly his participation in the class” (2002, p. 26). Biernoff and Blom explain Alex’s reaction further:

She described this as feeling as if ‘the teacher is partaking in the journey...with you... [As if you are] being held by the hand rather than...thrown into the deep end, but it is sort of walking together in the deep end’ (2002, p. 26).

This suggests an effective way teachers are approaching new musics: teach what you know, then learn along with the students. Not only does it reinforce that learning is a continuous endeavor, but as teachers displayed—learning along with students also creates opportunities for connections that may otherwise be overlooked.

Fitzpatrick remarks that students may have unique abilities in music that are not seen in other disciplines: “...we can be proactive in recognizing the unique potential of each individual, regardless of cultural background. Students may excel in different ways in our classrooms than they do elsewhere in the school or the community” (2012, p. 55). As described by participating teachers and articulated by Blanchard and Blanchard Acree, these merits through performance (in the classroom or for an audience) give students a sense of pride, and as a result, students feel accomplished and encouraged to learn more (2007).

Refining this further, Campbell advises teachers to consider:

Who are our students, musically speaking? What music do they find familiar, less familiar, or even ‘exotic’? What musical experiences do they bring from outside the context of instruction into the classroom? How aware are they of

music's features and processes? How can their awareness, both of locally grown music and music from distant cultures, be extended and intensified? (2004, p. 31).

Participating teachers voiced points of view similar to Campbell's, choosing the term, 'making connections' when students demonstrate comprehension of how concepts from different musical contexts connect to their own lives. Discourse regarding cultural diversification of curriculum creates uncertainty, and often teachers are hesitant when facing issues of diversity, and specifically, authenticity. Blair and Kondo place the onus not on authenticity but on the teacher's responsibility for student awareness: "Perhaps it is not necessary to be 100-percent culturally authentic in our teaching. However, it is necessary to be 100-percent committed to enabling our students to understand new music" (2008, p. 52).

As Campbell summarizes:

With the rationales in place, and the suggested activities running the gamut from exploratory projects to polished performances, the teaching challenge is to configure these thoughts and experiences into a curricular plan that works... We know what students want and what they need in order to develop their musical selves to the fullest possible extent (2004, p. 238).

Given the research on knowing and connecting with students, it is apparent that in validating all students as learners and contributors, teachers can gain the insight to build trust, respect, and a learning environment in which students want to be an integral component. Teachers take the time to learn about students' interests and cultures, acknowledging the impact of establishing connections with students that not only render students more apt to participate, but to share the knowledge they have, communicate, persevere, and find value in what they are learning. The process develops an appreciation and awareness of students' own cultures while at the same time broadening student knowledge of technique and vocabulary in different and familiar genres.

### **Tailoring the music program**

It is evident from this research that the diversity of cultures and learning styles in today's North American classrooms has compelled some teachers to assess what and how they are teaching—the content, skills, and transmission systems. Teachers analyze and assess their 'audience' that represents large spans in age, learning abilities, cultural backgrounds, and musical preferences. They formulate the best plan

for each student, well aware that this plan may have to be reconsidered and modified as the school year progresses. Inclusiveness is evident as teachers offer instruction in genres that develop and honor students' musical skills without the notation-reading requirements of a band or orchestral program. Employing technology, students learn to use computer programs that allow them to compose music through combinations of acoustic and synthetically produced sounds. Special needs students, and those who require support with social skills and/or fine and large motor functions, are given a broader span of music, making experiences through the inclusion of diverse cultural music that taps into their specific preferences and areas of strength.

This resonates with Blair and Kondo, who emphasize the importance of surveying the musical knowledge that each student brings into the classroom: "These musical knowings are the link that bridges the gap between musics of diverse peoples—what we share and know about music" (2008, p. 52). The same authors stress: "As teachers, we must realize that each student enters the classroom with a unique set of experiences, skills, and understandings... Each person enters and connects to the experience in his or her own way" (2008, p. 51). Twenty-three years ago, T. Wiggins asked –

So what are we going to do in the classroom? First, I think we should be very clear that what we are trying to achieve is a positive and enjoyable experience of music for every child – this is probably self-evident, but it is important to repeat it since it establishes that we need to respect the musical preferences of the child more than those of the teacher (1992, p. 21).

Nine years later, iterated in a very similar way, J. Wiggins states:

As a teacher, you will need to keep in mind that the development of musical understanding is deeply rooted in an individual's prior experience and cultural influences. You will need to be aware of and understand the knowledge base your students bring into your classroom, because it is through this filter of prior experience that they will formulate understandings of the ideas you are trying to teach them (2001, pp. 25-26).

Effective teachers take the time to acknowledge and celebrate these preferences, links, and connections students are making in their musical lives. Teachers work to establish more curricular choices and activities for students, developing a world music pedagogy that Chen-Hafteck describes as "...a well-balanced curriculum that is based on motivating real-life musical experiences" (2007, p. 231). Good teachers patiently find pathways. J. Wiggins advises, "You will need to start where students are and then gently expand their realm of experience with music

of a wide variety of styles, genres, and cultural and historical settings” (2001, pp. 25-26). This practice of moving from familiar to unfamiliar is experienced as teachers engage students in a breadth of methodologies of learning music across the world and across disciplines.

Chum Ngek comments that he "teaches each student the most difficult and beautiful version of a piece that I think he or she can handle at a given time” (2008, p. 27). Similar approaches are found in the guru-shishya relationship in Indian classical music training. Green writes of a student, explaining,

The most important thing from a guru is, he should be a tailor. He should measure you. He should make things just enough for you, not too big, not too large, and he should be able to change his measurement as time goes by (2011, p. 99).

A case study done by Howard et al. reveals work done by an American teaching Balkan dance and singing:

In the beginning, she modeled her teaching approach after the instructors she had learned from. She quickly learned that teaching children to dance (instead of a group of avid and experienced adult dancers) required some modification in the delivery of directions (2013, p. 9).

The same teacher introduced singing and developed a sequence of activities that taught changing meters through body percussion, chanting, counting, and moving while singing. In order for her students to experience success and want to continue learning about the subject, “She needed to select songs that would work for the voices of her students (appropriate range/tessitura, meaningful text, number of parts) rather than simply featuring well-known songs” (Howard et al., 2013, p. 9). This example demonstrates what was evident in this research: tailoring to your students’ abilities does not require a complete transformation of curriculum. Teachers perceive student level of comprehension, their interests, and their skill levels in order to create successful musical experiences. As reiterated by Chum Ngek, “That way, they don't get frustrated by trying something that's beyond their ability” (in Campbell & Lum, 2008, p. 27).

Therefore, it is clear that tailoring a music program that recognizes student needs, prior experiences and cultural influences, learning styles, skill levels, and preferences brings together a motivating music program that expands student knowledge, builds awareness and appreciation of cultures, and inspires them to continue learning. It takes time and effort to accomplish a well-tailored program, and

once established, the realistic teacher knows it will most likely change as students progress. Tailoring the program builds a safe learning environment where engagement in the class through different musics can be made into dynamic learning experiences.

### **Personal attributes**

We have examined teacher qualities that focus on proficiency, knowing and connecting with students, sequential instruction, consideration of lesson material, and meaningful feedback. Examining the issue further, teacher personality also contributes to the level of engagement in a culturally diverse music program. Data from this research demonstrate personal qualities that draw students in and keep them interested.

With personal attributes in mind, Campbell advises that the pathway toward understanding music as a global and cross-cultural phenomenon is best led by educators who possess –

...an open reception to the breadth of music's multiple manifestations, sensitivity to the cultural uses and meanings of its music by its singers and players, an earnest interest in students' experiences and needs regarding knowledge of their own and other musical cultures, and a willingness to balance new global approaches to school music instruction with longstanding traditions that have been successfully in place for generations—and even centuries (2004, pp. 27-28).

These are iterated also by Chen-Hafteck, outlining that a "...significant role [is] played by music teachers in children's musical development, which should include a balance of knowledge, skills and disposition in music" (2007, p. 228). Laycock gives credit to the music teacher in a project involving students working with professional musicians: "the results were in fact strongly influenced by the personality and creative imagination of the class teacher" (in Campbell et al., 2005, p. 55). These are merely a few; add to this "enthusiasm, warmth, patience, tact, trust, adaptability, and positive encouragement," (Campbell, 2004, pp. 7-8). Put all of these together and we have engagement —"likely reasons for students to want to learn to make music and to learn musical matters" (Campbell, 2004, pp. 7-8).

### **Conclusion**

Music educators that are proffering engaged practices in culturally diverse classrooms seem to have a number of characteristics in common. They believe in the importance of and attach value to working with a wide variety of musical idioms. They tend to be sensitive, flexible, interested in student needs, creative, patient, and

imaginative. They are resourceful in seeking out musics and approaches. They take calculated risks. Knowing they are not ‘experts’ in every genre they teach, they operate with a sense of humility, neither afraid nor compliant, nor suffering from the affliction that makes one believe all music making requires absolute technical perfection. Most importantly, they motivate and connect with students, even if the material they work with may sound alien at first.

Unquestionably, most of the teachers involved in this research embody many or all of the attitudes and attributes identified in this chapter. Based on the data and the research, the table overleaf represents factors conducive and non-conducive to an engaged and vibrant culturally diverse music program. This table was initiated, designed, expanded, tested, structured, refined and verified during the course of research. The 14 attitudes and attributes discussed in this chapter were reflected upon and amalgamated based on similarities and categorical relationships (I have conflated implementation of diversity in musical styles in the classroom, with the recognition that music is always evolving). The table may be useful in three distinct ways:

- 1) as a guide to analyze and interpret observed music lessons (live or recorded);
- 2) as tool to design music lessons or music curricula for K-12; and/or
- 3) as an inspiration for training next generations of music teachers.

ATTITUDES AND ATTRIBUTES CONDUCTIVE TO ENGAGED PRACTICE IN A CULTURALLY DIVERSE MUSIC PROGRAM	ATTITUDES AND ATTRIBUTES NON-CONDUCTIVE TO ENGAGED PRACTICE IN A CULTURALLY DIVERSE MUSIC PROGRAM
Teacher is philosophically open to a broad pedagogical approach to music, accepting that there are many ways worldwide to express oneself musically	Teacher assumes: a) large ensembles, traditionally orchestra–band–chorus, define and determine a quality school music program, and b) access to music making is achieved solely through one’s ability to decode Western notation
Teacher is bold, confident, enthusiastic, knowledgeable, energetic, ready to take risks, and able to change the direction of an activity when required	Teacher is apathetic, fearing mistakes, misrepresentation, and failure. He/she expects immediate success and is not equipped to adjust activities to better suit students’ needs, nor to see failures as learning moments
Teacher understands the importance of laughter, patience, kindness, and humility	Teacher shows little sense of humor and lacks empathy in general
Teacher displays high expectations of students, is aware of learning styles, builds trust and mutual respect, and encourages confidence through <i>doing</i>	Teacher criticizes and discourages students, raises voice, does not tolerate deviation from central topic, is unpunctual and unfair
Teacher aims for student engagement, formulating methods in which students are <i>actively</i> engaged in learning about each new music	Teacher demonstrates little effort to interact and connect with the students and/or the subject matter
Teacher engages students in regular formative assessment and gives incrementally appropriate praise during lessons	Teacher does not elicit feedback from students, nor recognize student achievement
Teacher includes a consistently diverse selection of music in the curriculum, and understands that musical styles are constantly evolving	Teacher consistently defaults to Western music examples and activities, and assumes styles and instruments outside the traditional ensemble trilogy are acceptable and allowable only as enhancements, supplements, or enrichments to it
Teacher regularly seeks out resources including culture bearers, materials, instruments, students, and family members	Teacher is not willing to access resources of any form which are not familiar
Teacher seeks out opportunities to learn about diverse musical cultures in the form of lessons, courses, workshops, books	Teacher is disinterested in professional development geared toward diverse music cultures
Teacher recognizes growing cultural diversity in schools	Teacher displays a general harboring of fear and mistrust of unfamiliar cultures, and lacks interest in cultures that are not his/her own
Teacher acknowledges that the recontextualization of each genre renders it not 100% authentic, but that a meaningful learning experience can be reached despite this	Teacher fears misrepresentation and marginalizing of a culture to the point of avoidance
Teacher develops a collaborative relationship with administration and faculty that nurtures the importance of a diverse music program and encourages participation in activities	Teacher does little to involve administration, faculty, and community in program building or diversity of musical experiences
Teacher cultivates continued administrative support for diversity in music program	Teacher displays little interest in seeking support from administrative members

**Table 2** *Conductive and Non-Conductive Attitudes and Attributes for Engaged, Diverse Practice*

Discourse regarding cultural diversification in curriculum creates uncertainty—often, teachers are hesitant when facing issues of diversity, proficiency in new genres, degree of context, depth versus breadth, notation, and authenticity. These fears inhibit the flow of teaching and exemplify the tendency of today’s musical world, thinking we have to be technically and musically perfect. Teachers participating in this research share the ability to abandon these concerns, recognize that music and teaching music is in constant fluctuation, allow possibilities for change, open our curricula up to broader cultural diversity, practice interdisciplinarity, question the canon of Western hegemony, and consider what may work best for our diverse students. With these elements in place, music programs may better reflect effective and engaging pedagogical approaches to 21st century learning.

On the basis of everything we have discussed and seen, engaged culturally diverse practice is not about virtuosity in a pure tradition, finding which traditional costume fits best, or excluding Western music completely, but, much more so, it is about profound engagement with different musical idioms; awareness and appreciation of these idioms (be they from your own or another culture); the exploration of a variety of instrument playing and singing techniques; involvement in different learning methods stimulating creativity; working together within a school and the surrounding community; learning across disciplines; and experiencing different pedagogical points of view. If, almost fifty years after the Tanglewood Declaration, more teachers find the courage and commitment to engage students in vibrant, meaningful culturally diverse music practices, perhaps we will experience greater progress toward positive, enriching, and valuable changes in music education, which do more justice to the myriad musical practices on this planet.

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## Appendix A Interview and Survey Questions

### Sample Interview Questions for Teachers

- 1) To what degree do you feel you include multicultural music in your program?
- 2) How do you initially approach each new unit/lesson? ---example, through element concept studies, geographical studies, sociocultural explorations, festivals, religions?
- 3) When teaching multicultural musics, in what activities do you involve your students? (playing, listening, moving, composing, singing). How often do you use notation and how often do you teaching using an aural/oral approach?
- 4) How much of the program involves input from students? If any, how do you obtain this input? How much of this do you incorporate into the lesson?
- 5) How do you approach teaching a genre with which you are just becoming familiar?
- 6) How do you approach teaching a genre with which you are very familiar?  
NOT ADDED
- 7) What, if any, difference do you find in the outcomes between musics taught on authentic instruments and those taught on substitute instruments?
- 8) Do you incorporate culture bearers into a lesson?
- 9) Do you incorporate video recordings into a lesson?
- 10) Do you incorporate audio recordings into a lesson?
- 11) How do you approach teaching contextual information about the culture?
- 12) What are your aims in a culturally diverse program and what do you perceive as 'successful'?
- 13) What are some of your "moments of glory" in multicultural music teaching and why were they?
- 14) What are some, if any, obstacles that challenge the implementation of culturally diverse practices?

### Sample Interview Questions for Students

- 1) What do you enjoy most about music classes at school? (After answer): How do you think your teacher makes this happen?
- 2) What types of music do you learn about?
- 3) What types of multicultural musical activities do you enjoy the most?
- 4) You have been taught about music from different countries and cultures. Which countries? What do you remember most about the music?
- 5) Would you like to learn more about musics from other countries?
- 6) (for students playing in concert band or western performing ensemble) In your opinion, how did the addition of multicultural music selections change the musical experience for you?
- 7) (for ensembles adding traditional instruments): How did the addition of traditional instruments change the musical experience for you?

### Sample Survey Questions for Teachers

- 1) What grade levels do you teach?
- 2) Do you teach concert band?
- 3) Do you teach choir?
- 4) Do you teach orchestral strings?
- 5) Do you teach general music classes?
- 6) How often do you see each class on average?
- 7) What is the average time allotted to each class?
- 8) What is your average class size?
- 9) Approximately how many ethnic groups are represented at your school?
- 10) How often do the students at your school perform (assemblies, formal concerts, parent nights, special occasions)?
- 11) What is your age range?
- 12) Are you male or female?
- 13) How many years have you been teaching?
- 14) At how many different schools have you taught?
- 15) Have any of these schools been overseas?
- 16) If the answer to #10 is yes, how many years?
- 17) How did you/do you learn about musics of cultures? (personal pursuit 0-5, music ed training 0-5, workshops 0-5, video 0-5, acquaintance 0-5)
- 18) Approximately what percentage of your program includes non-Western music?
- 19) To what degree do you teach multicultural music using an aural/oral method? (0-5)
- 20) To what degree do you teach multicultural music using an analytical method (notation)? (0-5)
- 21) Do you have any favorite multicultural musics you prefer teaching?
- 22) What obstacles challenge successful implementation of diverse practices in your music program?
- 23) Please describe what you feel works best in your classroom when teaching diverse musics (area of study, practices which engage most children, etc).

## Appendix B Ethical Clearance Documents



### Researcher's details

Name: Associate Professor Huib Schippers  
School: Griffith University (Queensland Conservatory of Music)  
Phone: +61 7 3735 6298, Fax: +61 7 3735 6262  
Contact Email: : h.schippers@griffith.edu.au

Name: Ms. Jennifer M. Walden (student researcher)  
School: Queensland Conservatorium Griffith University  
Contact Phone: 403-277-7545  
Contact Email: jmwalden@cbe.ab.ca

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 how culturally diverse music education programs for children grades K-12 can be shaped for 21st century North American music classrooms.

### What you will be asked to do

As a teacher, you will be asked to answer a series of questions on the subject of teaching multicultural music in a school setting, based on your own experience. The interview will last approximately 90-120 minutes, in a location convenient to you. As a student, you may be asked to answer some questions, which will take 15-20 minutes. Both teachers and students may also be asked to be observed by myself during one or more multicultural music classes of your choice. Participation in this research is completely voluntary.

### Who are the research participants?

The participants in this research include teachers involved in multicultural music in education.

### **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 how to best deliver a multicultural music program in schools.

### **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 at 61-7-3735-4375 or [research-ethics@griffith.edu.au](mailto:research-ethics@griffith.edu.au) .

### **Feedback to you**

At the completion of this project, results will be available to you as a participant. Please contact the Chief Investigator should you wish to receive a summary of the research data.

### **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 <http://www.griffith.edu.au/privacy-plan> or telephone 61 - 7 - 3875 5585.



Expressions of Consent Teacher Participants

**Research Team**

Name: Associate Professor Huib Schippers  
School: Griffith University (Queensland Conservatory of Music)  
Phone: +61 7 3735 6298, Fax: +61 7 3735 6262  
Contact Email: h.schippers@griffith.edu.au

Name: Ms. Jennifer M. Walden (student researcher)  
School: Queensland Conservatorium Griffith University  
Contact Phone: 403-277-7545  
Contact Email: jmwalden@cbe.ab.ca

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 answering a series of questions about my own experience in teaching multicultural music
- I understand that my involvement in this research will possibly include having myself observed while teaching
- 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 Manager, Research Ethics at 61-7-3735-4375 or research-ethics@griffith.edu.au if I have any concerns about the ethical conduct of the project
- I agree to participate in the project

**I grant permission to be audio taped during an interview:** Yes: \_\_\_ No: \_\_\_

**I grant permission to be videotaped during an interview:** Yes: \_\_\_ No: \_\_\_

**I grant permission to be observed while teaching:** Yes: \_\_\_ No: \_\_\_

**I wish to remain anonymous:** Yes: \_\_\_ No: \_\_\_

**I wish to remain anonymous, but you may refer to me by a pseudonym:** Yes: \_\_\_ No: \_\_\_

**The pseudonym I choose for myself is:** \_\_\_\_\_

**You may quote me and use my name:** Yes: \_\_\_ No: \_\_\_

Name:

Date:

Signature:



## Request for Informed Consent Student Participants

### **Researcher identity:**

- *Ms. Jennifer M Walden (student researcher)*
- *Music Instructor, Langevin School, Griffith University (Queensland Conservatory of Music)*
- *429 19<sup>th</sup> Ave NE Calgary, AB, CANADA, T2E 1P4, telephone: 403-277-7545*
- *Associate Professor Huib Schippers*  
*School: Griffith University (Queensland Conservatory of Music)*  
*Phone: +61 7 3735 6298, Fax: +61 7 3735 6262*  
*Contact Email: h.schippers@griffith.edu.au*

### **Title of the Research Project:**

This consent form, a copy of which has been given to you, is only part of the process of informed consent. Please take the time to read this carefully in order to understand any accompanying information. If you would like more details about this project or anything not mentioned here, please feel free to ask.

### **Purpose and Use of the Research:**

- *The purpose of this research is to investigate how culturally diverse music education programs for children grades K-12 can be shaped for 21st century music classrooms.*
- *This research will result in a PhD degree. 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 how to best deliver a multicultural music program in schools.*
- *Participants are selected based on their experience in their school's multicultural music programs*
- *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.*

### **What will I be asked to do?**

- *Students will be part of a regularly scheduled class involved in learning multicultural music. Observation of the class will be focused mainly on the teacher and how the class is conducted. Students may also be asked to answer some questions regarding their experience in the classroom. In specified cases,*

*students may be asked to participate in a class which is videotaped. Participation in this project is completely voluntary.*

- *At the completion of this project, results will be available to participants upon contacting the Chief Investigator should they wish to receive a summary of the research data.*

### **Is my participation voluntary?**

*As a participant in this research study, please be advised that your child's participation is completely voluntary, and your child is free to withdraw from the study at any time without comment or penalty.*

### **What type of personal information will be collected?**

*No personal identifying information will be collected in this study, and all participants shall remain anonymous.*

*Should you agree to child's participation in this project, you will be asked to provide your child's gender, age and the grade he/she is in.*

*If you decide to take part in this research, please put a check that grants me your permission to:*

*I grant permission for my child to be part of the class during which the teacher will be observed:*

Yes: \_\_\_ No: \_\_\_

### **Are there any potential risks or discomforts as a result of participating in this study?**

- *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.*
- *Students will not miss instructional time from music class if they participate in the study.*
- *The researcher does not foresee any potential conflicts of interest.*

### **How do I benefit from this study?**

- *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 how to best deliver a multicultural music program in schools.*

### **What happens to the information I provide?**

- *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 <http://www.griffith.edu.au/privacy-plan> telephone 61 - 7 - 3875 5585.

- The researcher intends to publish the research (in scholarly music education journals), and intends to make public presentations based on the research. If the results of the study are published, the participant's identity will remain confidential.
- The participant has the right to review/edit the transcripts, and to request who will have access to the materials, whether they will be used for educational purposes, and when they will be erased.
- Participation is completely voluntary, anonymous and confidential. Participants are free to discontinue participation at any time during the study. No one except the researcher and her supervisor will be allowed to see or hear any of the answers to the questionnaire or the interview tape. There are no names on the questionnaire. Only group information will be summarized for any presentation or publication of results. The questionnaires are kept in a locked cabinet only accessible by the researcher and her supervisor. The anonymous data will be stored for five years on a computer disk, at which time, it will be permanently erased.

#### **Written consent and signatures:**

Your signature on this form indicates that you 1) understand to your satisfaction the information provided to you about your child's participation in this research project, and 2) agree to your child's participation as a research subject.

In no way does this waive your legal rights nor release the investigators, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw your child from this research project at any time. You should feel free to ask for clarification or new information throughout your participation.

Participant's Name: (please print) \_\_\_\_\_

Participant's Signature \_\_\_\_\_ Date:  
\_\_\_\_\_

Name of the parent/guardian for students under the age of 18 \_\_\_\_\_

Signature of parent/guardian \_\_\_\_\_  
Date \_\_\_\_\_

Researcher's Name: (please print) \_\_\_\_\_

Researcher's Signature: \_\_\_\_\_ Date:  
\_\_\_\_\_

#### **Contact Information:**

If you have any questions or concerns about this research and/or your participation, please contact:

**Name(s): Ms. Jennifer M Walden**  
**Organization: Langevin School**  
**Phone number: 403-277-7545**  
**Email address: jmwalden@cbe.ab.ca**

**Associate Professor Huib Schippers**  
**School: Griffith University (Queensland Conservatory of Music)**  
**Phone: +61 7 3735 6298, Fax: +61 7 3735 6262**  
**Contact Email: h.schippers@griffith.edu.au**

**Extend Appreciation to Participants & Return of Consent Form:**

- *Thank you for participating in this research project. I appreciate your effort and time!*
- *(please return this form to your music teacher)*

If you have any concerns about the way you've been treated as a participant, please contact:

Rick Williams  
Manager, Research Ethics  
Office for Research  
Bray Centre, N54 Room 0.15 Nathan Campus  
Griffith University  
Phone: 07 3735 4375  
Facsimile: 07 373 57994  
Email: rick.williams@griffith.edu.au

A copy of this consent form has been given to you to keep for your records and reference. The researcher has kept a copy of the consent form.



## Calgary Board of Education

### Request for Informed Consent Teacher Participants

#### **Researcher identity:**

- *Ms. Jennifer M Walden (student researcher)*
- *Music Instructor, Langevin School, Griffith University (Queensland Conservatory of Music)*
- *429 19<sup>th</sup> Ave NE Calgary, AB, CANADA, T2E 1P4, telephone: 403-277-7545*
- *Associate Professor Huib Schippers*  
*School: Griffith University (Queensland Conservatory of Music)*  
*Phone: +61 7 3735 6298, Fax: +61 7 3735 6262*  
*Contact Email: h.schippers@griffith.edu.au*

#### **Title of the Research Project:**

*“That sounds awesome, but how do you do it?” Translating culturally diverse practices into 21<sup>st</sup> century North American K-12 classrooms”*

This consent form, a copy of which has been given to you, is only part of the process of informed consent. Please take the time to read this carefully in order to understand any accompanying information. If you would like more details about this project or anything not mentioned here, please feel free to ask.

The Calgary Board of Education has approved this research study. Griffith University is the overarching institution of this research.

#### **Purpose and Use of the Research:**

- *The purpose of this research is to investigate how culturally diverse music education programs for children grades K-12 can be shaped for 21st century music classrooms.*
- *This research will result in a PhD degree. 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 how to best deliver a multicultural music program in schools.*
- *Participants are selected based on experience in teaching diverse music programs in classroom settings*
- *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.*

#### **What will I be asked to do?**

- *Teachers will be asked to answer a series of questions on the subject of teaching multicultural music in a school setting, based on your own experience.*

*Participation in this project is completely voluntary. The interview will last approximately 90-120 minutes, in a location convenient to participants.*

- *Teachers may be observed as they instruct students in multicultural music activities. This is by informed consent only: if you wish to be interviewed and not observed, you may indicate this below.*
- *Teachers may be videotaped as they instruct students in multicultural music activities. This is by informed consent only: if you wish to be observed and not videotaped, you may indicate this below.*
- *See attached questions for samples of questions similar to those to be used in the study.*
- *At the completion of this project, results will be available to participants in summary form, or in detail via electronic copy if desired.*

### **Is my participation 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.*

### **What type of personal information will be collected?**

*No personal identifying information will be collected in this study, and all participants shall remain anonymous.*

*If you decide to take part in this research there are a number options for you to consider. You can choose all, some or none of them. Please put a check mark on the corresponding line(s) that grants me your permission to:"*

*I grant permission to be audio taped during the interview:* Yes: \_\_\_ No: \_\_\_

*I grant permission to be videotaped during the interview:* Yes: \_\_\_ No: \_\_\_

*I grant permission to be observed while teaching:* Yes: \_\_\_ No: \_\_\_

*I grant permission to be videotaped while teaching:* Yes: \_\_\_ No: \_\_\_

*I wish to remain anonymous:* Yes: \_\_\_ No: \_\_\_

*I wish to remain anonymous, but you may refer to me by a pseudonym:* Yes: \_\_\_ No: \_\_\_

*The pseudonym I choose for myself is: \_\_\_\_\_*

*You may quote me and use my name:* Yes: \_\_\_ No: \_\_\_

### **Are there any potential risks or discomforts as a result of participating in this study?**

- *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.*
- *The researcher does not foresee any potential conflicts of interest in this study*

### How do I benefit from this study?

- *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 how to best deliver a multicultural music program in schools.*

### What happens to the information I provide?

- *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 <http://www.griffith.edu.au/privacy-plan> telephone 61 - 7 - 3875 5585.*
- *The researcher intends to publish the research (in scholarly music education journals), and intends to make public presentations based on the research. If the results of the study are published, the participant's identity will remain confidential.*
- *The participant has the right to review/edit the tapes or transcripts, and to request who will have access to the materials, whether they will be used for educational purposes, and when they will be erased.*
- *Participation is completely voluntary, anonymous and confidential. Participants are free to discontinue participation at any time during the study. No one except the researcher and her supervisor will be allowed to see or hear any of the answers to the questionnaire or the interview tape. There are no names on the questionnaire. Only group information will be summarized for any presentation or publication of results. The questionnaires are kept in a locked cabinet only accessible by the researcher and her supervisor. The anonymous data will be stored for five years on a computer disk, at which time, it will be permanently erased.*

### Written consent and signatures:

Your signature on this form indicates that you 1) understand to your satisfaction the information provided to you about your participation in this research project, and 2) agree to participate as a research subject.

In no way does this waive your legal rights nor release the investigators, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from this research project at any time. You should feel free to ask for clarification or new information throughout your participation.

Participant's Name: (please print) \_\_\_\_\_

Participant's Signature \_\_\_\_\_ Date: \_\_\_\_\_

Researcher's Name: (please print) \_\_\_\_\_

Researcher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

**Contact Information:**

If you have any questions or concerns about this research and/or your participation, please contact (*include your contact information and, if applicable, contact information for your advisor/supervisor*):

**Name(s): Ms. Jennifer M Walden**  
**Organization: Langevin School**  
**Phone number: 403-277-7545**  
**Email address: jmwalden@cbe.ab.ca**

**Associate Professor Huib Schippers**  
**School: Griffith University (Queensland Conservatory of Music)**  
**Phone: +61 7 3735 6298, Fax: +61 7 3735 6262**  
**Contact Email: h.schippers@griffith.edu.au**

- *Thank you for participating in this research project. I appreciate your effort and time!*
- *(instructions for return of form to be added)*

If you have any concerns about the way you've been treated as a participant, please contact:

Superintendent,  
Learning Innovation,  
Calgary Board of Education  
1221 8<sup>th</sup> Street, S.W.  
Calgary, Alberta, T2R 0L4  
Researchapplications@cbe.ab.ca

Or, at Griffith University (institution of candidature):

Rick Williams  
Manager, Research Ethics  
Office for Research  
Bray Centre, N54 Room 0.15 Nathan Campus  
Griffith University  
Phone: 07 3735 4375  
Facsimile: 07 373 57994  
Email: rick.williams@griffith.edu.au

A copy of this consent form has been given to you to keep for your records and reference. The researcher has kept a copy of the consent form.



## Calgary Board of Education

### Request for Informed Consent Student Participants

#### Researcher identity:

- *Ms. Jennifer M Walden (student researcher)*
- *Music Instructor, Langevin School, student researcher with Griffith University (Queensland Conservatory of Music)*
- *429 19<sup>th</sup> Ave NE Calgary, AB, CANADA, T2E 1P4, telephone: 403-277-7545*
- *Associate Professor Huib Schippers*  
*School: Griffith University (Queensland Conservatory of Music)*  
*Phone: +61 7 3735 6298, Fax: +61 7 3735 6262*  
*Contact Email: h.schippers@griffith.edu.au*

#### Title of the Research Project:

*“That sounds awesome, but how do you do it?” Translating culturally diverse practices into 21<sup>st</sup> century North American K-12 classrooms”*

This consent form, a copy of which has been given to you, is only part of the process of informed consent. Please take the time to read this carefully in order to understand any accompanying information. If you would like more details about this project or anything not mentioned here, please feel free to ask.

The Calgary Board of Education has approved this research study. This research is being conducted under the authority of Griffith University, Australia.

#### Purpose and Use of the Research:

- *The purpose of this research is to investigate how culturally diverse music education programs for children grades K-12 can be shaped for 21st century music classrooms.*
- *This research will result in a PhD degree. 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 how to best deliver a multicultural music program in schools.*
- *Participants are selected based on their experience in their school’s multicultural music programs*
- *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.*

#### What will I be asked to do?

- *Students will be asked to participate in a regularly schedule music class during which the teacher will be observed. Students may also be asked to answer a series of questions on the subject of learning about diverse music cultures, based on their experiences in the classroom. Participation in this project is completely*

voluntary. The interview will last approximately 15 minutes, at their respective schools.

- See attached questions forms for samples of questions similar to those to be used in the study.
- Students will be asked to participate in a class in which the teacher is being videotaped. If you do not wish to participate in this part of the research you may indicate this below.
- At the completion of this project, results will be available to participants upon contacting the Chief Investigator should they wish to receive a summary of the research data.

### **Is my participation voluntary?**

*As a participant in this research study, please be advised that your child's participation is completely voluntary, and your child is free to withdraw from the study at any time without comment or penalty.*

### **What type of personal information will be collected?**

*No personal identifying information will be collected in this study, and all participants shall remain anonymous.*

*Should you agree to child's participation in this project, you will be asked to provide your child's gender, age and the grade he/she is in.*

*If you decide to take part in this research there are a number options for you to consider. You can choose all, some or none of them. Please put a check mark on the corresponding line(s) that grants me your permission to:*

*I grant permission for my child to be audio taped:*

Yes: \_\_\_ No: \_\_\_

*I grant permission for my child to be videotaped:*

Yes: \_\_\_ No: \_\_\_

*I grant permission for my child to be interviewed:*

Yes: \_\_\_ No: \_\_\_

### **Are there any potential risks or discomforts as a result of participating in this study?**

- *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.*
- *Students may miss instructional time from music class if they participate in the study: approximately 15-20 minutes*
- *Include a statement of the researcher(s)' potential conflicts of interest.*

### **How do I benefit from this study?**

- *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 how to best deliver a multicultural music program in schools.*

**What happens to the information I provide?**

- 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 <http://www.griffith.edu.au/privacy-plan> telephone 61 - 7 - 3875 5585.*
- The researcher intends to publish the research (in scholarly music education journals), and intends to make public presentations based on the research. If the results of the study are published, the participant's identity will remain confidential.*
- In instances of presenting video footage, identity of participants will remain completely confidential.*
- The participant has the right to review/edit the tapes or transcripts, and to request who will have access to the materials, whether they will be used for educational purposes, and when they will be erased.*
- Participation is completely voluntary, anonymous and confidential. Participants are free to discontinue participation at any time during the study. No one except the researcher and her supervisor will be allowed to see or hear any of the answers to the questionnaire or the interview tape. There are no names on the questionnaire. Only group information will be summarized for any presentation or publication of results. The questionnaires are kept in a locked cabinet only accessible by the researcher and her supervisor. The anonymous data will be stored for three years on a computer disk, at which time, it will be permanently erased.*

**Written consent and signatures:**

Your signature on this form indicates that you 1) understand to your satisfaction the information provided to you about your child's participation in this research project, and 2) agree to your child's participation as a research subject.

In no way does this waive your legal rights nor release the investigators, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw your child from this research project at any time. You should feel free to ask for clarification or new information throughout your participation.

Participant's Name: (please print) \_\_\_\_\_

Participant's Signature \_\_\_\_\_ Date: \_\_\_\_\_

Name of the parent/guardian for students under the age of 18 \_\_\_\_\_

Signature of parent/guardian \_\_\_\_\_  
Date \_\_\_\_\_

Researcher's Name: (please print) \_\_\_\_\_

Researcher's Signature: \_\_\_\_\_ Date:  
\_\_\_\_\_

**Contact Information:**

If you have any concerns about the way you've been treated as a participant, please contact:

Superintendent,  
Learning Innovation,  
Calgary Board of Education  
1221 8<sup>th</sup> Street, S.W.  
Calgary, Alberta, T2R 0L4  
Researchapplications@cbe.ab.ca

Or, at Griffith University (institution of candidature):

Rick Williams  
Manager, Research Ethics  
Office for Research  
Bray Centre, N54 Room 0.15 Nathan Campus  
Griffith University  
Phone: 07 3735 4375  
Facsimile: 07 373 57994  
Email: [rick.williams@griffith.edu.au](mailto:rick.williams@griffith.edu.au)

A copy of this consent form has been given to you to keep for your records and reference. The researcher has kept a copy of the consent form.

## Ethics Certification

GRIFFITH UNIVERSITY HUMAN RESEARCH ETHICS COMMITTEE

11-Sep-2013

Dear Prof Schippers

I write further to the additional information provided in relation to the provisional approval granted to your application for ethical clearance for your project "NR: How can culturally diverse music ed programs for children grades K-12 be shaped for 21st century music classrooms?" (GU Ref No: QCM/14/13/HREC).

The additional information was considered by Office for Research.

This is to confirm that this response has largely addressed the comments and concerns of the HREC.

This decision is subject to:

Please provide section F1A and F2 signatures. Please scan the signed form and return to the Office for Research as an email attachment.

However, you are authorised to immediately commence this research on the strict understanding that these matters are addressed and that you provide details of how they were addressed.

Please note that failure to provide a timely response to these matters may result in this authorisation being suspended or withdrawn. The standard conditions of approval attached to our previous correspondence about this protocol continue to apply.

It would be appreciated if you could give your urgent attention to the issues raised by the Committee so that we can finalise the ethical clearance for your protocol promptly.

Regards

Dr Kristie Westerlaken

Policy Officer

Office for Research

Bray Centre, Nathan Campus

Griffith University

ph: +61 (0)7 373 58043

fax: +61 (07) 373 57994

email: k.westerlaken@griffith.edu.au

## Ethics Certification: Calgary Board of Education



Calgary Board  
of Education

1221 – 8 Street S.W., Calgary, AB T2R 0L4

November 1, 2013

Jennifer Walden 429 19<sup>th</sup> Ave NE Calgary, AB T2E 1P4

Dear Ms. Walden,

I am pleased to confirm that the Calgary Board of Education has granted permission for you to conduct the study *Shaping a culturally diverse music education program K- 12 for 21<sup>st</sup> century music classrooms*.

The granting of this approval indicates that as a school jurisdiction we have no ethical concerns with your study. **The final decision to participate rests with the school administration, teachers, students and parents involved. This letter does not obligate participation by anyone associated with the Calgary Board of Education.**

Please present this letter to Calgary Board of Education personnel when requesting access to teachers and students. This approval does not include access to student, staff or school records.

We wish you success in your study. We would appreciate your sharing your findings and a copy of any material that you subsequently publish.

Yours truly,

Pat Kover Research and Innovation t | 403-817 7514 f | 403-777 6159  
pakover@cbe.ab.ca

www.cbe.ab.ca

learning | as unique | as every student

## Ethics Certification: Calgary Separate School District



CALGARY CATHOLIC SCHOOL DISTRICT

March 20, 2014

Ms. Jennifer Walden  
429 19<sup>th</sup> Avenue NE  
Calgary, Alberta  
T2E 1P4

Dear Ms. Walden:

The Calgary Catholic School District grants you permission to conduct the research project, "*Translating Culturally Diverse Practices into 21<sup>st</sup> Century North American K-12 Music Classes*". This approval indicates that as a school district, we have no ethical concerns with your research. The final decision for participation at the school level rests with the school principal and, thereafter, the teachers, parents and students involved. Elements such as space, time, use human and other resources and general disruption to school may lead to the principal choosing not to participate. This approval does not obligate participation by anyone in the Calgary Catholic School District.

I wish you success with your research and would appreciate a copy of any material you may publish.

Sincerely,

A handwritten signature in black ink, appearing to read 'Debra Polischuk'.

Ms. Debra Polischuk  
Supervisor, Instructional Support Team

DP/ja

## **Appendix C Video excerpts**

Video #1a: Broadened playing techniques and vocabulary for students

Video #1b: Broadened playing techniques and vocabulary for students

Video #1c: Broadened playing techniques and vocabulary for students

Video #2a: Experiencing a breadth of methodologies

Video #2b: Experiencing a breadth of methodologies

Video #2c: Experiencing a breadth of methodologies

Video #2d: Experiencing a breadth of methodologies

Video #2e: Experiencing a breadth of methodologies

Video #2f: Experiencing a breadth of methodologies

Video #2g: Experiencing a breadth of methodologies

Video #2h: Experiencing a breadth of methodologies

Video #2i: Experiencing a breadth of methodologies

Video #2j: Experiencing a breadth of methodologies

Video #2k: Experiencing a breadth of methodologies

Video #2l: Experiencing a breadth of methodologies

Video #3a: Stimulating creativity

Video #3b: Stimulating creativity

Video #3c: Stimulating creativity

Video #4a: Interdisciplinarity

Video #4b: Interdisciplinarity

Video #5a: World music pedagogy

Video #5b: World music pedagogy

Video #5c: World music pedagogy

Video #5d: World music pedagogy

## Appendix D Survey Results

1) How many years have you been teaching music?

1-3 years	8	7.84%
4-7 years	21	20.59%
8-11 years	17	16.67%
12-15 years	13	12.75%
16-20 years	11	10.78%
More than 20 years	32	31.37%

2) Are you male or female?

Male	12	11.76%
Female	90	88.24%

3) What is your age range?

23-30 years	16	16.16%
31-35 years	9	9.09%
36-40 years	16	16.16%
41-45 years	19	19.19%
46-50 years	13	13.13%
51-55 years	17	17.17%
56-65 years	9	9.09%

(Respondents choosing to omit this question: 2.94%)

4) What percentage of your student population has roots in a country outside of Canada?

Less than 10%	5	5.10%
10%-30%	24	24.29%
30%-40%	16	16.33%
40%-50%	11	11.22%
50%-60%	8	8.16%
60%-70%	11	11.22%
70%-80%	9	9.18%
More than 80%	14	14.29%

(Respondents choosing to omit this question: 3.92%)

5) What is your average class size?

15-20 students	6	6.32%
20-30 students	77	81.05%
30-40 students	9	9.47%
40-50 students	3	3.16%

(Respondents choosing to omit this question: 6.86%)

6) On average, how many minutes per week do you see each music class?

Less than 60 minutes	6	7.06%
60-90 minutes	45	52.94%
90-120 minutes	14	16.47%
120-150 minutes	6	7.06%
150-180 minutes	4	4.71%
180-240 minutes	4	4.71%
More than 240 minutes	6	7.06%

(Respondents choosing to omit this question: 16.66%)

7) What areas of music do you teach?

General music (usually K-6)	68	78.16%
Concert band	23	26.44%
Jazz band	15	17.24%
Strings	1	1.15%
Choir	35	40.23%
IB music	1	1.15%

(Respondents choosing to omit this question: 14.7%)

8) What grade levels do you teach?

Kindergarten	49	56.32%
Grade 1	56	64.37%
Grade 2	56	64.37%
Grade 3	58	66.67%
Grade 4	54	62.07%
Grade 5	49	56.32%
Grade 6	50	57.47%
Grade 7	19	21.84%
Grade 8	20	22.99%
Grade 9	17	19.54%
Grade 10	12	13.79%
Grade 11	11	12.64%

Grade 12	12	13.79%
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(Respondents choosing to omit this question: 14.7%)

9) To what degree do you feel you include multicultural musics in your program?

Rarely	7	7.95%
Sometimes	44	50%
Often	28	31.82%
Regular integration	9	10.32%
N/A	0	0%

(Respondents choosing to omit this question: 13.7%)

10) How do you approach units/lessons in multicultural music?

Element concept studies	65	80.25%
Geographical area	42	51.85%
Sociocultural exploration	32	39.51%
Festivals	31	38.27%
Religious celebrations	23	28.40%
Themes	42	51.85%

(Respondents choosing to omit this question: 20.5%)

11) When teaching multicultural musics, in what activities do you involve your students?

Playing instruments	75	87.21%
Singing	72	83.72%
Movement	64	74.42%
Composing/improvising	30	34.88%
Listening	79	91.86%

(Respondents choosing to omit this question: 15.6%)

12) How often do you make use of Western (staff) notation in your multicultural music classes?

Never	3	3.53%
Rarely	18	21.18%
Sometimes	30	35.29%
Often	14	16.47%
regularly	20	23.53%

(respondents choosing to omit this question: 16.6%)

13) How often do you teach using an aural/oral approach (no notation: students follow teacher's example)?

Never	1	1.16%
Rarely	4	4.65%
Sometimes	31	36.05%
Often	30	34.88%
regularly	20	23.26%

(Respondents choosing to omit this question: 15.6%)

14) How do you approach teaching a musical genre with which you are just becoming familiar?

I teach what I know, as I learn it (1 day ahead)	57	74.03%
I have students research the subject	24	29.87%
I learn along with the students	33	44.16%
I never teach a subject with which I am not familiar	8	10.39%

(Respondents choosing to omit this question: 24.5%)

15) What percentage of your school's instruments are multicultural (e.g., djembes, samba, Chinese percussion)

0%	6	7.14%
1%-20%	39	46.43%
20%-40%	22	26.19%
40%-60%	10	11.90%
60%-80%	5	5.95%
More than 80%	2	2.38%

(Respondents choosing to omit this question: 17.6%)

16) Choose the statement that best describes your observation when students are using culturally authentic and substituted instruments (you can check more than one answer):

Students do not seem to care if their instrument is culturally authentic or substituted: they just want to play	62	77.50%
Students prefer to be playing culturally authentic instruments over substituted instruments	15	18.75%
Students do not want to play if they cannot play culturally authentic instruments	0	0%
Students are not interested in culturally authentic instruments	1	1.25%
Our school does not own any culturally authentic instruments	7	8.75%

(Respondents choosing to omit this question: 21.5%)

17) How often are students exposed to live multicultural music experiences (guest artists, trips to concerts)?

Never	6	6.98%
Rarely	34	39.53%
Sometimes	35	40.70%
Often	8	9.30%
regularly	3	3.49%

(Respondents choosing to omit this question: 15.6%)

18) How do you approach teaching contextual information about the culture?

Globes and maps	42	48.28%
Stories from the culture	62	71.26%
Textiles from the culture	5	5.75%
Artwork from the culture	33	37.93%
Video footage of the culture	53	60.92%
Photographs of the culture	39	44.83%
Discussion about the culture	68	78.16%
Information is embedded in each lesson	37	42.53%
Visits from culture bearers	18	20.69%
I don't include contextual information	3	3.45%

(Respondents choosing to omit this question: 14.7%)

19) What are your aims in a culturally diverse music program?

Student awareness and appreciation of other cultures	75	85.23%
Appreciation and awareness of their own cultures	50	56.82%
Deepened understanding of shared musical elements	62	70.45%
Broader choice of musical styles and sounds	56	63.64%
More curricular choices and activities for students	35	39.77%
Broadened playing techniques for students	34	38.64%
Broadened sense of singing and linguistic techniques	31	35.23%

(Respondents choosing to omit this question: 13.7%)

20) Please describe what you have found really “works” in the classroom, and why you feel it is so successful (i.e., moments of “glory” in multicultural music teaching.

NOTE: This included 56 responses that were recorded, coded, and used throughout chapter 5 and 6 of the thesis.

21) How did you learn about musics of different cultures?

Music education training at university	35	42.17%
Workshop attendance	60	72.29%
Watching video footage	53	63.86%
Observing musicians in concert settings	46	55.42%
Traveling to countries and learning from musicians in traditional settings	31	37.35%

(Respondents choosing to omit this question: 18.6%)

22) What are some, if any obstacles that challenge the implementation of culturally diverse practices in your program?

Not enough training in regular teacher education program	31	40.26%
Not enough available training outside of regular teacher education program	32	41.56%
Not enough printed/audio resources available	31	40.26%
Not enough time for professional development in multicultural music styles	54	70.13%
Insufficient funding available to learn about multicultural musics	35	45.45%
The demands of the school music program are based on Western music experiences	37	48.05%
There is little support from my administration	3	3.90%
My school in general is not interested in anything outside of Western music	3	3.90%
The curriculum at my school is Western based	15	19.48%

(Respondents choosing to omit this question: 24.5%)

23) If you were to leave your school, would there be enough support and empathy for your program to allow it to continue?

Yes	51	62.20%
Perhaps	28	34.15%
No	3	3.66%

(Respondents choosing to omit this question: 19.6%)