

# Initiate, Create, Activate: practical solutions for making culturally diverse music education a reality

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## Abstract

Cross-cultural music education can motivate children to look at music in fresh ways and awaken their imagination to new possibilities and ways of thinking. This paper presents the voices of three practitioners experienced in, and passionate about the field of culturally diverse music education. Over the past 25 years the presenters have ignited an interest in world musics in their students from pre-school to higher education in North America, Asia, Australia and the Middle East. They have been committed to creating innovative programs which practically reflect the changing nature of contemporary classrooms within a global society.

The paper provides a review of the current state of culturally diverse music education in North America and Australia – exploring underlying philosophical constructs, prevailing attitudes and current teacher training experiences – as a theoretical framework for a practical ‘how to’ guide for school teachers; tried and tested with a wide variety of ages, and in an abundance of contexts.

Themes discussed include the role of diverse musical experiences in creative expression, and the critical role individual music educators play in assisting students to develop qualities of curiosity, open-mindedness and a ‘tolerance of uncertainty’. Factors conducive to successful multicultural music programs and a contextual themes framework will provide readers with knowledge and skills to spark interest in world musics in their students.

**Key words:** Cultural diversity, multiculturalism, creativity, music education, music teacher training, Australia, North America.

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## Introduction

The ‘global village’ states Palmer (2004), “has become a cliché, but it is real. We are as close to each other as CNN, e-mail, and the World Wide Web allow” (p. 132). With the increased globalisation of society and advances in technology, opportunities exist for listening to diverse musics from a variety of cultures which would have been hard to imagine 100 years ago. This greater accessibility to different musics means that there is now a wealth of opportunities for musical change to traditional styles and instruments (Rice, 2012). An argument could be made therefore, that all music educators

would find it difficult to ignore the importance and fundamental nature of cultural inclusivity in the music classroom (see for example, Curtin, 1984; Griswold, 1994; Lynch, 1989; Thompson, 1998). No longer an afterthought; cultural diversity in music education has become both a reality and a necessity in the 21<sup>st</sup> century (Schippers 2010; Cain, 2005, 2010, 2011; Lum, 2007; Drummond, 2005).

This paper presents the voices of three practitioners experienced in the field of culturally diverse music education. Over the past 25 years the authors have ignited an interest in world musics in their students from pre-school to

higher education in North America, Asia, Australia and the Middle East. They have been committed to creating innovative programs which practically reflect the changing nature of contemporary classrooms within a global society.

Each voice represents a different perspective on the journey to making culturally diverse education a reality. Although the focus is on music education in the Australian context and with special emphasis on the ways diverse music education can enhance creativity, the observations presented apply globally. A dictum which unites these voices is based on the insightful work of Bruno Nettl (1992) who advocates for the exploration of musics through a flexible and context-specific approach:

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'. (p. 5)

Through years of observation, practice and research in a variety of settings, the authors have identified six key theoretical and practical themes which will be addressed in this paper:

1. The impact of globalisation on the accessibility of world musics and the resulting importance of intercultural competency for all students.
2. The influence of an increased breadth of musical knowledge on students' musical identities, and the corresponding increase in creativity within culturally relevant boundaries.
3. The lack or absence of pedagogical approaches to teaching non-Western musics in the training of pre-service and in-service music teachers, and how this impacts the development of inclusive music programs.
4. Acknowledgment that issues of authenticity and context must be addressed when establishing a degree of cultural accuracy, but need not stifle innovative and adaptive programs.

5. The critical role individual music educators play in assisting students to develop qualities of curiosity, open-mindedness, respect and empathy for 'the other', to enlarge their students' horizons of musical understanding, and to develop a 'tolerance of uncertainty'.
6. Acknowledgement that there are many ways to build a culturally inclusive music program. Some practical approaches are explored in this paper which encompass a greater breadth and enjoyment of music, using a cross-cultural musical elements approach.

The first section of this paper provides a review of relevant literature as a theoretical framework for the second section – a practical 'how to' guide for teachers; tried and tested with a wide variety of ages and in an abundance of contexts. With such specific advice, it is hoped that readers will find the inspiration and support to *initiate, create, and activate* their own quality programs in culturally diverse music education.

### ***The impact of globalisation on music education***

Support for cultural diversity in music education is not new, and was first highlighted at the original Tanglewood Symposium of 1967, with the second statement declaring that "music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures" (Choate, 1968, p. 51).

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

traditional music education philosophies (Burton, 2005; Woodford, 2005). The most recent iteration of the ISME *Policy on Musics of the World's Cultures* (2010) notes the critical nature of developing and sharing successful culturally inclusive programs: "the world has witnessed a considerable rise in practice, experience with, insights into, and research on cultural diversity in music education" (International Society for Music Education, 2010, p. 5). The policy highlights, however, that there is still "considerable concern about value systems that underlie and influence systems of music transmission" (International Society for Music Education, 2010, p. 5) and that music teachers "are insufficiently prepared and empowered to deal with education from a global perspective" (International Society for Music Education, 2010, p. 6).

Given the importance of this global perspective of music education, which has largely been made possible due to a variety of technological advancements, there is now a greater accessibility to culturally diverse musics. As a result, many ethnomusicologists have noted increased opportunities for musical change (Rice, 2012). In listening to and learning music of a culture different to one's own, the phenomenon of a new emergent composite music culture often occurs, as aspects of the different musics are combined to result in a syncretic or hybrid style of music. It is important that today's music students have the opportunity to learn and understand these new musical cultures.

### ***Possible benefits of culturally inclusive music education***

While difficult to quantify, it may be argued one of the most important and long lasting benefits of exploring the arts of a variety of cultural groups, is the resulting increase in intercultural understanding and empathy, and the reduction of prejudice. Teaching music as culture may allow students to begin to know the inner workings of a cultural group and to gain an understanding of how others view themselves musically (Volk, 2002).

As Sæther (2008) notes, one of the reasons often cited for intercultural music education is that children be allowed to experience music from their own culture. Who then defines a student's culture and how that culture should be reflected? Attempting to be inclusive and doing justice to cultural diversity in music classrooms often presents problems of assumed cultural identity. Teachers may come to expect that their students are familiar and identify with the culture of their parents and ethnic community. Ethnic and familial culture may not in fact, be relevant to students' sense of self at all, and students may not identify with any particular cultural identity we choose to attribute to them. It is important for teachers to respect that identities are constantly evolving, and that "music is one of those sites of identity that is engaged in the process of identification" (O'Toole, 2005, p. 299). While music teachers should make every effort to understand their students' complex cultural identities, Kushner (1991) advocates that they remain flexible in their instruction so as to be sensitive to the specific nuances of these identities.

Contemporary music education philosophies encourage teachers to diversify their programs to reflect the individual cultural composition of the diverse learning communities in which they teach. Cain (2011) argues that giving students a sense of 'what's out there', showing them that there are different ways of experiencing musics, and opening the avenues to intercultural understanding and empathy are of the greatest importance; particularly if no such diversity exists in the educational setting.

### ***The impact of musical diversity on student creativity***

Swanwick (1998) was one of the first music educators to discuss the benefits of learning a diverse set of sounds from the variety of musical cultures. "Musical elements – that is to say, the sensory impact of sound materials, expressive characterization, and structural organization – share

a degree of cultural autonomy which enables them to be taken over and reworked into traditions far removed from their origins" (p. 55).

In considering some of these specific musical benefits derived from world music learning, Campbell's (2004, p. 13) studies of high school students exposed to diverse musics found that their awareness of different structures was then reflected in their compositions and improvisations. This benefit is further described by Anderson and Campbell as they refer to students developing "greater musical flexibility and polymusicality" (2011, p. 3), which can contribute to a broader range of styles reflected in their musical creativity, given that flexibility and originality are important elements in developing creativity. They highlight the importance of early exposure to a large array of musical sounds, so this polymusicality can develop.

Volk suggests that learning about world musics demonstrates to students how other cultures "think in sound" (2002, p. 23). This is a way for students to explore new musical identities as new musical choices and "may enable students to find their own musical voices" (Volk, 2002, p. 23) in a way that they may not have done previously. The idea of polymusicality is similarly supported by Blair and Kondo (2008) who explain that a child who has learned music from his/her own culture has learned concepts which enable them to function in another culture's music. "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" (p. 53).

One result of exposure to different musics and musical sharing across cultures is the expansion of musically creative outputs, as musical cultures borrow and integrate new elements from each other. Recognising differences between musical cultures creates a curiosity for the diverse. Aubert describes how this is vital for the renewal of

creativity and how various musics have evolved from this interaction, such as Algerian *Rai* and Andalusian *Flamenco-Rock* (2007, p. 57). For music education, it is important that students have the opportunity to learn and understand different musics as this provides exciting prospects for new expressions of musical creativity.

### ***Issues of authenticity and context***

With a lack of training, resources and connections to culture bearers, music teachers may ask if it is their place to even begin to expose their students to musics of diverse cultures. To this question, Nettle responds with a definite 'yes'. "Emphatically, it is better to know a little than nothing. The first thing our students need is to get a sense of what's out there" (1992, p. 5). Despite such restrictions, Australian teachers should find Nettle's support encouraging. Even with limited cultural competency, it is possible for teachers to gain the confidence, skills and resources to further educate themselves into the practices of a musical culture in order to represent it and replicate it with sensitivity in the music classroom (Schippers, 2010).

Just as encouraging is the issue of acceptable instrumentation. Although studies support the advantage of using 'authentic' instruments (Pembroke & Robinson, 1997; Huisman Koops, 2010), the use of most instruments at hand make acceptable alternatives (Campbell, 1992). There is no need to shy away from involving students in multicultural musics just because authentic instruments are not available (Campbell, 1992). While the question of how to balance authenticity and tradition with practicality arises in the context of world music educational practices, it is important to recognise that modifications may need to occur when traditional instruments are not available or traditional transmission styles may not be possible. Students themselves are able to take on the responsibility of locating equivalent instrument substitutions; assignments based on sound, size, tone colour, playing technique,

and placement in the ensemble. "Students learn best when they are active participants in planning, monitoring, and controlling their own learning" (Sobel & Taylor, 2011, p. 115). They should be encouraged to make erudite choices, matching authentic instruments to what is available to them. This 'availability' could mean anything from roto-toms to plastic buckets or hallway garbage cans. On Schippers' Twelve Continuum Model of Transmission (2010) this approach to instrumentation may be regarded as 'recontextualized' and having a 'new identity' (see appendix 1). Therefore, with every child immersed in the process of creating organised sound as a group, students are engaged and involved in a meaningful musical experience, and are gaining a sense of 'what's out there.' "If ever there is a message that children send to us through their behaviours, it is that they prefer action to passivity ... children want to experience music for themselves" (Campbell, 1998, p. 204).

Moreover, taking a flexible approach to world musical learning can be positive for musical creativity. Hill (2012) makes the point that "cultures that value preservation and authenticity to historical traditions may limit individuals' permission to creatively alter or innovate" (p. 98). If by necessity, different instruments are mixed in with the traditional instruments of a particular musical culture in the educational context, it may result in some interesting timbres and fusions and also allow for comparisons to be made by students. Transmission methods may also naturally change over time. For example, the teaching methods for traditional Chinese *Chaozhou daluogu* music have evolved according to Wang (2011). She describes how "the modes of transmission over time have a clear tendency away from the holistic and aural towards the analytical and notated. This is due to the notation of repertoire and the establishment of structured teaching influenced by Western classical education models" (p. 253).

Including context in music classes should also be a vital consideration. Shand and Rice

(1989) warned that "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" (p. 3). One of the main issues educators are faced with is establishing the appropriate amount of contextual content for each grade level and each genre of music. "We must seek a delicate balance between honouring and respecting the cultural context of the music and honouring and respecting the culture and the learning processes of students in our classrooms" (Blair & Kondo, 2008, p. 50). It is up to the teacher to gauge how much information about cultural significance, function, and meaning of the music is appropriate for the given age group. "There is no point in boring pupils and putting them off with unnecessary information" (Wiggins, 1992, p. 22). To generate a routine of addressing context, it is helpful to have a pool of discussion questions that promote contextual understanding (Johnson, 2000; Wade, 2004). Suggestions for such questions are:

- Where does the music come from? (refer to a globe)
- Who plays this music?
- How is this music taught?
- Is it played by professionals, amateurs, or both?
- What purpose does the music serve?
- What instruments are used?
- How have we re-contextualized the music: who, what, when, where, why?

By addressing each of the sub-questions in the final point, students recognize their own adaptation compared to examples they encounter. It is encouraging to see students amazed and determined after watching a master play a given instrument.

As Schippers (2010) 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" (p. 168).

***The role of pre-service and in-service teacher training in the successful development and maintenance of culturally diverse music programs***

Despite advancements in culturally diverse music education since the initial Tanglewood Declaration, it is still not uncommon for some educators to teach from a single point of reference, finding musical diversity either unacceptable or impossible to implement (Cain, 2010, 2011; Schippers & Cain, 2010; Lundquist, 2002). Traditionally, music education has centred around the best and most representative examples of Western Art music (Anderson 1992; Mark, 1996; Thompson, 1998) with Western classical music practice serving as "almost the single reference point for the practice and thought on organised music transmission and learning in many countries across the world" (Schippers, 2004, p. 1). Belz (2006) concurs that "the majority of the world's music traditions are currently left out in the training of musicians and music teachers" and that music educators in culturally diverse environments "can no longer afford to invalidate or devalue multiple perspectives of music and music making" (p. 42).

One of the most critical factors in the implementation and maintenance of successful culturally diverse music programs is the exposure of pre-service and in-service music teachers to training in non-Western musics from a music education perspective. In Australia, such opportunities have been identified as lacking or completely absent in the training of music teachers, resulting in the majority of music programs being monocultural in nature (Cain, 2011). In addition, the systemic identification of examples of best practice to serve as exemplars for music educators has been acknowledged as an important area needing immediate attention (Cain, 2011).

In 2005, the Australian Government commissioned the National Review of School Music Education, in which the quality and status of music in schools throughout the country were considered "patchy at best" (Department of Education, Science and Training, 2005, p. iii). With regard to the transmission of cultural heritage and values, the report recognises the impact of Australia's "diverse and complex cultural factors on school music including cultural diversity" (p. x). Yet, despite the considerable changes which have taken place in relation to music education and cultural diversity, the report reveals that "teacher education in this field remains inconsistent" (Department of Education, Science and Training, 2005, p. 27) and that there continues to be concern regarding the difficulty the Review had with "identifying schools catering specifically for cultural diversity in their music programmes" (p. xii).

Most Australian music educators are cognisant of the multicultural nature of Australian society and acknowledge multiple references to the importance of inclusivity in music education policy and curriculum documents (Cain, 2005, 2010, 2011; Nethsinghe, 2012a, 2012b). However, while music teachers generally express positive attitudes about their ability to be effective teachers in culturally diverse situations, most have difficulty translating their support into meaningful and effective practice (Barry, 1996; Teicher, 1997; Klinger, 1996).

Several studies of music teacher practice in Australia reveal common reasons for the low incidence of inclusive music education. Pointing to limited experience in pre-service teacher training and in-service professional development, Nethsinghe (2012a) relays that 60% of the 75 music teachers he surveyed in the State of Victoria had not introduced any non-Western musics into their programs and had no experience in performing music of other cultures. Nethsinghe's (2012a, 2012b) observations of teacher practice highlight that when diverse

musics are included, artists in residence or culture bearers are usually employed, as teachers lack the confidence, skills and resources to teach such musics successfully themselves. Joseph and Southcott (2007) note similarly that for most Australian music teachers, experiences in non-Western musics have been 'haphazard' and that they "continue to be challenged with the teaching and managing of students from diverse cultural, linguistic and ethnic backgrounds as society increasingly becomes more diverse" (p. 45).

Joseph (2007) points out that "many music teachers in Australian schools have a background in Western arts paradigms and practices as many would have been either schooled or trained in that fashion" (p. 28). Indeed, Thompson's 1998 study of classroom music teachers in Queensland, Australia, suggests that her interview participants had received very limited training in diverse musics, and that this was one of the main reasons for them neglecting to include them in their lessons. Also reporting on pre-service music educators in Australia, Marsh (2005) highlights a pronounced lack of experience in the teaching and learning of world musics in her interview subjects, either in their own schooling or during their teaching practicum. Any exposure was primarily reliant on "information derived from books, decontextualised, and therefore relatively meaningless" (p. 39).

Cain's (2011) study of 21 music teachers and music teacher educators in the state of Queensland highlights the very real issues teachers face when attempting to translate policy into practice. Despite a genuine desire to explore non-Western musics, teachers neglected opportunities to do so as issues of authenticity, tokenism, insufficient culturally accurate resources and significant tensions created between achieving curricular breadth and cultural depth eventually become insurmountable challenges. In 1988, Campbell listed the following obstacles to the successful implementation of culturally diverse music

education: "the infrequent offering of world music courses in undergraduate teacher education programs, the perceived absence of teaching materials ... and a general uncertainty and lack of confidence about how to approach and integrate less familiar musics into the traditional curriculum" (1988, p. 24). It is significant that many of these factors are still relevant today and continue to impact teacher practice in Australia. Emmanuel (2003) thus cautions that "regardless of the types of music we choose to include in our programs, if we have not first addressed the issues that lead to intercultural competence, we cannot hope to train our pre-service teachers to be the most effective music teachers that they can be" (p. 39).

### ***Music educators are key to success***

In addition to music teacher training at the tertiary and professional development levels, Volk (1998) identifies the critical importance of the individual educator in multicultural music education. "Multicultural music education cannot happen unless the individual music educators in classrooms all around the country make it happen" (p. 190). Even if policy and curriculum documents advocate an intercultural approach to music education, Schippers (1996) reminds us that the attitudes of teachers are "a central issue in the success of cultural diversity in music education" (p. 23).

The influence of the music teacher is central in helping develop musical creativity in students. An effective teacher encourages students to be curious, to develop qualities of open-mindedness (Jorgensen, 2004, p. 12), and to consider various alternative approaches. When the mind is not constrained by a single way of thinking, and recognises a diversity of approaches, this constitutes an aspect of divergent thinking: an important component of creativity (Guilford, 1950). Creative thinking can result from intellectual flexibility, open-mindedness, adaptability and a readiness to experiment with new concepts (Gardner, 2009).

These characteristics are critical when learning and appreciating culturally diverse musics. Schippers (1993) points out that it is important to be open to change and difference in order to learn (p. 138) and this is certainly a requirement when students approach different concepts of rhythm, melody, form and meaning in examples such as a Hindustani *Raga*, a Brazilian *Samba* and a Bulgarian folk song in their music courses.

It is evident that students respond positively to teachers who are enthused about the subject matter and display this passion in their work: “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” (Shand & Rice, 1989, p. 7). Leading students to this ‘responsiveness’ is done best through activities, with the teacher recognizing step-by-step progress. Genuine praise over each successful step encourages students to persevere. The effective teacher communicates appraisal that distinguishes each point of success, how the students have achieved this success, and how it has made a difference to the full ensemble sound. When activities become challenging, the effective teacher relinquishes responsibility to the students: they are thereby given ownership of the activity and must figure out how to improve the results. Naturally this may require teacher intervention, but being forced to analyse their own playing encourages students to focus more acutely on the sound and take ownership of the goal toward success.

With regard to the development of students’ musical creativity, the music educator’s style and method of transmission of musical knowledge is paramount. A study conducted by Haring-Smith (2006) suggested that learning environments designed to promote creativity and innovative thinking use pedagogies that favour discovery-based methods rather than didactic instruction,

and include curricula that bring together multiple disciplines. Learning through encounter versus a more didactic, teacher-directed approach is the traditional way to become proficient in many of these world musical cultures. For example, in many African percussion musics a holistic approach is usually taken - the student progresses to the composition of new pieces, while not necessarily being formally taught, but rather allowing for the development to emerge naturally from the creative element of performance (Campbell, 1990, p. 44). Young children traditionally learn Javanese gamelan by sitting on their father’s knee while a rehearsal is taking place, gradually learning pieces by watching, listening and mimicking (Brinner, 2008). While these traditional approaches may not be able to be completely replicated in a school context, it is worthwhile considering how some of these transmission styles can be included, with the intention of enhancing students’ development of musical creativity.

As teachers represent a strong influence upon children in a learning environment, it is obviously important that they motivate and encourage students to apply creative thinking (Amabile, 1996). Finding ways to enhance children’s confidence, motivation and knowledge results in an increased level of creativity in children, and this may be particularly important in world music education where the material is often very unfamiliar to students. Teachers who are able to promote creative approaches and who demonstrate the ability to lead to successful learning outcomes provide a strong role model for their students.

Therefore, when diverse musics are not present in a school program, it is up to the teacher to take the first courageous steps toward establishing a benchmark. This requires - amongst attributes such as enthusiasm, warmth, patience, tact, trust, adaptability, and positive encouragement (Campbell, 1998) - the essence of boldness. Being bold is a powerful step toward change, requiring



that the teacher take risks and accept challenges (Chelha et al., 2013). In a school setting, it involves making the first move toward the change desired, asking for what you want and taking risks while being prepared for whatever occurs, and accepting failure as a necessary learning component (see appendix 2).

### ***Build on the familiar to explore the unknown: a co-journey***

Each teacher comes to the classroom competent in particular areas of music. Teaching becomes a series of connecting new experiences to previous experiences (Blair & Kondo, 2008). A confident teacher is open to change and allows him/herself to experience new concepts *along with* the students. 'Alex' describes 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'" (Biernoff & Blom, 2002, p. 26).

As discussed by Zenasni, Besancon and Lubart (2008), the tolerance of uncertainty or ambiguity has been considered an important component of creative behaviour (and this should be an important component in any music education program). By providing opportunities for children to experience unfamiliar musics and to develop a level of broadmindedness in listening to and learning unfamiliar musics, childrens' levels of tolerance of uncertainty may increase and therefore contribute to their overall creativity.

In his *Twelve Continuum Model of Transmission* (see appendix 1), a framework for approaches and methods of music teaching and learning in culturally diverse environments, Schippers (2010) includes the 'tolerance of uncertainty' as one of his model elements. He discusses how music that uses an improvisatory style (implicit rather than explicit) can be ambiguous for students at first, but teaching this style can bring a new perspective for students (p. 162). However, if this music is perceived as too unfamiliar or too complex, and the level of uncertainty too great,

then learning may be impeded. Brittin (1996) discusses how familiarity with music affects preference positively, using research by Finnas (1989) that showed repeated listening generally leads to higher preference for the music. These perspectives collectively support the learning of unfamiliar musics. Students, building on their existing knowledge and relying on familiar and known structures, explore the new with confidence.

Another aspect to consider is the improvisatory nature of many world musics, as is the case with Hindustani classical music, Chinese *Guzheng*, Arabic *Maqam* or Slavic folk music. Being comfortable with exploration and a certain level of uncertainty is necessary for an improvisatory style. Students benefit from understanding the context, impetus and methods of these different improvisatory techniques. In their musical study, Koutsoupidou and Hargreaves (2009) demonstrated that involvement in improvisational activities in music classes significantly supported the development of creative thinking in young students, as opposed to music classes that favoured didactic teaching.

A diverse music program that explores new territory grows with the support of the school community. McKnight and Block (2010) identify methods in which communities are strengthened by recognising what each person has to offer. In education, change and diversity occur when the teacher steps into the unknown; acknowledges professionals who are able to support them, pushes the boundaries, and makes things happen even when there is the possibility they may perhaps not happen. These jumps into instability may seem to render unpredictability; however, "stability comes from a deepening center, a clarity about who it is, what it needs, what is required to survive in its environment" (Wheatley, 2006, p. 83). Building this culture of diversity traverses from familiar to unfamiliar. Over time, commitment to learning diverse musical styles broadens the teacher's repertoire and thus the

students'. Making this a part of what is taught in the music curriculum, and establishing opportunities for students to display what they have learned, renders staff and students *used to* multicultural music occurring around the school, and makes it part of the institutional culture.

### ***Building your own successful inclusive music program***

Thus far, issues of globalisation, teacher training, teacher attributes, context, authenticity, musical identity, and creativity have been discussed; however, there remains the question of *how*. Addressing this question can be intimidating (Campbell & Lum, 2008) but there are various ways it can be approached.

In assessing the benefits of both the elements-based and holistic approaches for a creative music education philosophy, a holistic approach (where transmitting the repertoire as a whole, rather than analysing its various components such as rhythm, melody and expression individually is done) may appear to bring more opportunity to interpret music in an individual and creative way. The holistic approach derives benefit from the fact that students need to construct new knowledge themselves, rather than explicitly having the knowledge described to them.

The hegemony of Western methods in classrooms (in which an elements-based approach is typically employed) implies that Western approaches are assumed to be the best way to transmit knowledge, regardless of their cultural context (Cain, 2011, p. 214). However, there may also be benefits to the elements-based method, which Campbell explains. She makes an important point that "musical creativity requires a familiarity with a style's melodic, rhythmic, and formal elements" (1990, p. 4) and that spontaneous musical expression is closely linked to the acquisition of these skills. While learning Hindustani classical music or African *Djembe* may traditionally take a holistic approach,

they both still depend on understanding existing and familiar structures. Nzewi (1991) describes how individual variations in an African music performance use "structural derivations from a known and significant model" (p. 122) and knowledgeable listeners will understand and appreciate how all the various elements are changed.

The following section examines two possible frameworks in which to organise a school year. It takes an elements-based approach but also considers the holistic nature of many of the world's musics.

### **Conceptual elements framework**

Instead of reaching for trusted standby Western songs and listening examples, access resources from different cultures and incorporate these into familiar activities. Explore what is available and begin broadening the scope of sounds created worldwide. "Teaching music from a multicultural perspective hardly means discarding the old, the tested, and the true" (Campbell, 1992, p. 32). The benefits of this approach have already been discussed and referenced by the opinions of Swanwick (2008), Volk (2002) and Campbell (2004). Refer regularly to contextual questions to keep students thinking about culture and recontextualisation.

Loosely organize the year into two to three month sections (see Figure 1).

Keep in mind that there will always be interruptions, alterations, and spur-of-the-moment requests during the school year (see Figure 2).

The following are suggestions to encourage teachers to start thinking globally about their music programs. *They are not exhaustive:* resources are available in print, recordings, journal articles, and on line. *Youtube* has become an invaluable resource for audio and visual examples from almost anywhere in the world.

**Rhythm and beat**

Consider some of the questions and concepts covered in units on rhythm and beat:

steady beat/no beat

fast/slow

getting faster/getting slower

meter in 2s, 3s, uneven meters, changing meters

rhythm patterns: from simple to complex

interlocking rhythms

rhythmic cycles

**Steady beat:**

- Native American circle drum beat (heartbeat of Mother Earth)
- Bass drum in a *Cumbia* ensemble (Colombia)
- Steady beat accompaniment to a West African song
- Heavy bass drum beat in a *Rock 'n' Roll* piece

**No beat:**

- Sections of Japanese *Gagaku* theatre
- Some Native American flute music
- "Habiby ya Einy" (Nancy Ajram)

**Fast/slow:**

- Balinese gamelan
- Japanese *shakuhachi*
- Sections of a north Indian *sitar/tabla* piece (*jhala, gat*)

**Rhythmic patterns:**

- Chinese lion dance drum
- Brazilian *surdo* patterns
- Basic *djembe* ostinati
- *Conga* drum patterns
- Pakistani *dhol*
- Korean *jang-gu*
- Middle Eastern *doumbek*

**Interlocking rhythms:**

- *Tambourim* rhythm added to the *surdo* (Brazilian samba)
- Malaysian *kompang* drums
- West and central African percussion
- Cymbals and gongs of the Chinese lion dance

**Rhythmic cycles:**

- *Gamelan* (Malay, Javanese, Balinese)
- *Tal* (India)

Figure 1: Conceptual elements.

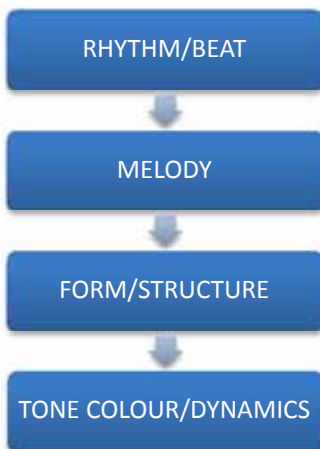
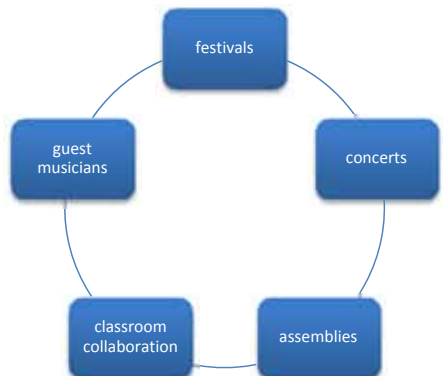


Figure 2: External influences.



### *Melody*

Consider some concepts covered in a unit on melody:

high/low

upward/downward

repeats/steps/skips/jumps

smooth/disjunct

embellished/plain

### *High/low:*

- Chinese opera lead female
- Paul Robeson's version of "Old Man River"
- Skrillex *dubstep* music
- Tibetan *dung chen*
- Vietnamese *bao*

### *Repeats:*

- Japanese *koto* excerpts
- "Club Can't Even Handle Me" by Flo-Ri-Da,
- "Oh Superman" by Laurie Anderson
- Tibetan monk chants

### *Upward/downward:*

- "We Found Love" by Rhianna (upward)
- Chinese *gu-zheng* (downward 'waterfall' patterns)
- "Fame" by David Bowie (long downward passage)
- Native American circle drum chants (often descending)

**Embellished:** music which starts with a main melody followed by improvised versions exists in many cultures.

- Irish melodies played on the tin whistle and flute
- Javanese *gamelan*
- Chinese melodies on the *dizi*, *gu-zheng*, *pipa*, *yueh-chin*
- Zither music (Chinese *gu-zheng*, Japanese *koto*, Korean *gayageum*) experiment bending pitches, "waterfalls"

### **Form/structure**

*Focus on repetition and change:*

- Balinese *gamelan* ([www.youtube.com/watch?v=ldPMifPbngc](http://www.youtube.com/watch?v=ldPMifPbngc))
- "Should I Stay or Should I Go" (The Clash)
- Iranian *santur* ([www.youtube.com/watch?v=isFuk2Yzqc](http://www.youtube.com/watch?v=isFuk2Yzqc))
- North Indian *sitar* music (*alap*, *jor*, *jhala*, *gat*)
- Western *sonata* (ABABCAB), also used for popular songs
- Call and response: vocal traditions from sub Saharan Africa
- Theme and variations in West African rhythms, Western classical music, Chinese and Irish flute music

### *Tone colour/dynamics*

instrument classification

instrument materials

vocal styles

science of sound

loud/soft

crescendo/decrescendo

texture: different pitches at once/solo

The first concept, **instrument classification**, generates a step toward diversity. Instead of referring to instruments as brass, woodwind, string, or percussion, use the following categories:

- Chordophones
- Aerophones
- Membranophones
- Idiophones

A broad listening resource bank is very useful for reinforcing musical concepts. Building this resource requires simply writing down the source of musics heard (on any occasion) which exemplify musical concepts. Students can be encouraged to contribute to the list as well: challenge them to actively listen for different concepts when they are

listening to music. Keeping an ongoing list posted in the classroom, and using it often, promotes student involvement and participation.

### Contextual themes framework

This method also reinforces the perception 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” (Wiggins, 1992, p. 23). Drummond poses a similar idea, suggesting that Western art music can actually be called ‘Northwest Asian Court Music’ (Drummond, 2010).

Suggestions for themed units:

#### Music and social-political criticism

- Japanese *kabuki*
- *Dhalang* in Indonesian *Wayang Kulit*
- Mozart opera
- Buffy Ste. Marie’s songs

#### Harvest festival music

- *Pesta Kaamatan* (Sabah, Malaysia)
- Chinese moon festival
- *Samhain*: Celtic New Year (with historical references to Halloween)
- *Spice wreath festival* (Romania)

Figure 3: Contextual themes.

court music	music and socio-political criticism	folk music
popular music	music and love	music and death
harvest festival music	music and nature	work songs
music and protest	music and travel	music and commerce

### Conclusions

One of the goals in nurturing diverse thinking and learning to accept differences is efficiently described by City et al. (2009) as “learning to see, unlearning to judge” (p. 29). Involving our students in diverse musical experiences prepares them to see cultures for what they are, to learn from the different characteristics, to recognise that these components all contribute to people’s identities, and that these identities and musical cultures are in constant flux. Teachers who are able to promote creative approaches which lead to successful learning outcomes and who are able to demonstrate a broad capability of musicianship in different musical genres and cultures, provide strong role models for their students.

This paper has addressed the most important issues in the delivery of culturally diverse music education. Despite the many obstacles and challenges listed, a skilful, resourceful, determined and well-trained music teacher has the ability to prevail over these hurdles, especially if attention is paid to seeking out instruction in different musical genres, and establishing methods in which to involve students in dynamic, hands-on learning. Included in this learning is the essence of creativity and weaving context into classroom activities to broaden the scope of understanding. There are many ways to build a multicultural music program: maintaining a structural vision of the program, moving from familiar to unfamiliar, and taking those first bold steps sets teachers and students on an adventure of enriched diversity.

It is envisaged that the theoretical background and practical advice presented in this paper will provide both new and experienced music teachers with a philosophical base for developing creative musicality through diverse means, and the skills and knowledge to ignite a passion in their students as they begin to explore the world’s musics.

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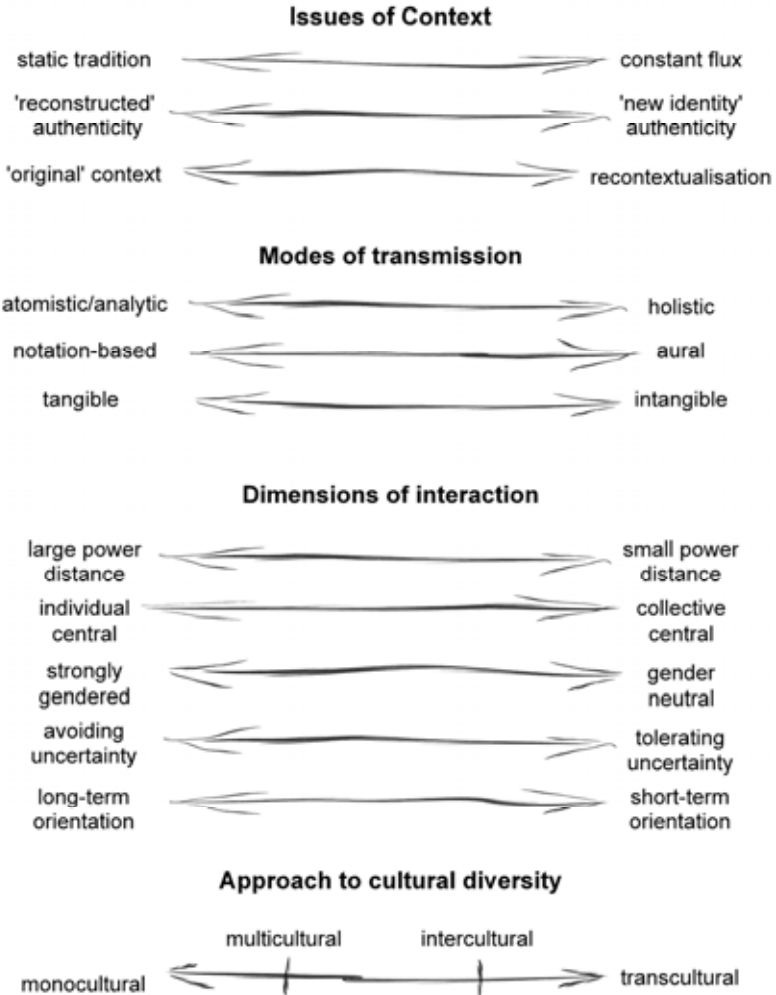
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## Appendix 1

### TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)



(Schipper, 2010)

## Appendix 2

### Factors Conducive and Nonconductive to a Successful Multicultural Music Program

FACTORS CONDUCTIVE TO A SUCCESSFUL MULTICULTURAL MUSIC PROGRAM	FACTORS NONCONDUCTIVE TO A SUCCESSFUL MULTICULTURAL MUSIC PROGRAM
Teacher is bold, confident, enthusiastic, knowledgeable, and ready to take risks	Teacher fears mistakes, misrepresentation, failure
Teacher is not afraid to take on challenges	Teacher expects immediate success and is not equipped to adjust activities to better suit students' needs, nor to see failures as learning moments
Teacher includes a consistently diverse selection of musics in the curriculum	Teacher consistently defaults to western music examples and activities
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 does not engage in professional development geared toward diverse music cultures
Teacher formulates methods in which students are <i>actively</i> engaged in learning about each new music	Teacher delivers new material in ways which do not engage students
Teacher acknowledges that the recontextualization of each genre renders it not 100% authentic, but that a meaningful learning experience can be reached despite this	General fear and mistrust of, and disinterest in cultures other than teacher's own
Supportive administration that recognizes the importance of a diverse music program	The school /community expects western music to be taught predominantly (little support from admin for diverse musics)