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Editorial:

Musical and cultural relevance in a changing world of music education.

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The International Society for Music Education World Conference was held in Beijing in August, 2010. Prior to this, the Commission for Music Policy: Cultural, Educational and Media Seminar was hosted by the Henan University College of Arts in Kaifeng, China, from 27th-30th July with a focus on "Policy concerns: Traditional and popular culture in music education". The articles in these two special issues of JACE represent a selection of the papers presented. The seminar brought together a range of music educators including teacher educators, teachers, and researchers from many parts of the world who explored the promises and limitations of policies and practices related to evolving digital technologies, culture, and music education. The dominant theme that emerged from the seminar was that forces of change in the forms of globalization, technological development and the increasing influence of popular culture are issues for music educators, curriculum designers and policy makers world-wide. A sub-theme of the conference highlighted both positives and negatives in the accommodation of traditional music and popular music cultures in a rapidly changing global landscape.

A key thread running through these articles is the question of musical and cultural relevance. In the last two decades many researchers, academics and teachers have noted that for most young people, music at school lacks relevance (Green, 2008; National Review of School Music Education, 2005; Ross, 1995; St George, 2010). This is reflected in low rates of engagement and high rates of attrition in school music programs. This situation is particularly remarkable given the important role that music plays in young people's lives outside of school. Radical developments in technology have allowed young people access to and participation in an unprecedented range of musical tastes and styles, yet a number of music educators and policy makers have ignored popular music culture in favor of Western European art music. As Kos points out, school music programs are increasingly seen as "repositories for the moldy and obsolete".

Recently, however, something of a quiet revolution has been occurring in some areas of music education. In England, and more recently Australia, projects such as Musical Futures are attempting to bridge

the gap between students passion for music and participation in school music by introducing strategies from informal learning into classroom pedagogy. Students are encouraged, initially, to choose repertoire from a broad spectrum of music with which they are familiar. Allowing students genuine ownership of the music being studied, and control over the learning process has been shown to enhance their motivation to learn and improve long-term engagement.

While these new approaches are redefining and reshaping our notions of music education, they are also raising some far-reaching questions about musical culture, identity, relevance and ownership. What is the place of popular culture in music education? What is the place of informal learning in the curriculum? What do we mean by musical identity? How do we define World Music? Should we preserve traditional, cultural musics? And should Western European art music retain its predominant place in the curriculum? Each of the articles in this issue explores some aspect of these complex issues. Given that globalization was a key element of the seminar, it is fitting that the broad cultural diversity of the seminar is reflected in these articles, each of which provides a view of the issues from a unique cultural perspective.

The culturally eclectic nature of the contributions is evident in the article from David Forrest (Australia) and Polyvios Androutsos (Greece): "The place of traditional music in school curricula: A comparative study of Australia and Greece". Their parallel study contrasts the musical, cultural and educational perspectives of the two countries. Their aim was to investigate the place of traditional, local and national musics within school curricula and they found that the vastly different musical traditions of each country are evident in contrasts of emphases within respective curricula. They also explore issues of popular culture and its relationships with folk and indigenous music. In a situation with interesting parallels to informal learning strategies in Western popular music, Forrest and Androutsos explain that until recently, traditional Greek music (Demotiké) was learned informally by self-taught musicians in community settings. It has only recently found a place in the music curriculum as a valid and authentic music practice. This has involved the introduction of informal learning processes into some parts of secondary music education in Greece.

In Hong Kong, the government recently introduced new education policy, which encourages cross-disciplinary activities aimed at nurturing a well-rounded education and fostering creativity and imagination. Chi Cheung Leung's (Hong Kong) article "An interdisciplinary perspective in the study of Chinese music" was a response to some of these changes. Leung explains that the general aims of curriculum integration were to make it more relevant to young people and to develop motivation in students. The study focuses on a number of experimental projects initiated by the author: an interdisciplinary co-curricular school project; the writing of a choral work based on an ancient Chinese narrative poem; a performance in multi-art format emphasizing Chinese historical context; and the publication of a book which covers the understanding of Chinese poetry and its music. Leung presents these projects as examples of potential interdisciplinary approaches to the study of Chinese music via performance, contextual understanding and creativity. Leung also raises questions about the future of traditional Chinese music which he describes as on the edge of survival. Leung points out that the study of Chinese music, especially 20th century music is strongly influenced by the western tradition and asks whether traditional Chinese music will be able to maintain its cultural identity in the face of growing globalization and technological advancement.

The International Baccalaureate (IB) is a recognized global education system, which increasingly emphasizes cultural diversity. Using this as a basis, Pip Robinson's (Australia) article "Globalization, cultural diversity and music education: an International Baccalaureate perspective" explores further the notions of musical and cultural identity in a rapidly changing global environment. Cultural diversity is receiving greater curricular emphasis within the IB and the program incorporates reference to a broad spectrum of musics. Robinson examines the complex interplay between traditional forms of music, Western popular music forms and Western art music. She proposes that the fusions of many of these musical forms makes defining and categorizing genres like World Music difficult and even irrelevant. This raises important questions for curricular design and policy making. Robinson sees a need to review current educational attitudes and approaches if music curricula are to remain relevant in the fast-changing global environment.

Also on the theme of relevance, Ronald Kos (US) in his article "Silencing popular music culture: Policy barriers to culturally relevant curriculum in the United States" suggests that culturally relevant content and pedagogy are often missing from American music education programs. Globalization and technological change mean that in music education, popular music culture is of increasing relevance. As Kos and others point out, students these days are well equipped to provide the content that they find relevant: the music of their own culture. Yet despite calls from curriculum theorists for the introduction of such content, many music programs in the United States and elsewhere continue to emphasize the value of Western European art music and related teaching practices. Kos believes there is a need for new policies that facilitate the incorporation of culturally relevant, popular music culture into public school curricula. Using a policy implementation perspective, Kos first identifies some of the barriers to this. He then uses a policy analysis perspective to develop policy recommendations to facilitate their introduction. Kos' own implementation framework describes how teachers' capacity, beliefs, and perceptions of policy barriers are preventing popular music culture from gaining a foothold in schools. He then employs Bardach's (2000) Eightfold Path to policy analysis to make policy recommendations that aim to make popular music culture a relevant part of music education.

Questions of relevance are also raised in Dale Misenhelter and Joshua Russell's (US) article "Professional Identity Development in Undergraduate Music Education: Changing Perceptions of Role and Activity Importance". They conducted a factor analysis to examine the perceptions of music education undergraduates on the importance of musical identity roles and curricular activities. Their aim was to identify relationships, if any, among participants' initial and current career plans and educational activities. 118 participants from two different institutions in the United States responded to four multi-level items on a questionnaire. They suggest that without some necessary changes to music teacher curricula, the relevance and importance of school music will continue to struggle for its rightful place.

What this issue demonstrates is that music education is alive and evolving. A community of scholars/practitioners is observing and reacting to the forces of change in globalization and technological advances around the planet. This is an exciting time for music education, and these articles collectively display energetic and innovative thinking about music education.

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Live up to policies:

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The Hong Kong Institute of Education

Dr. Leung Chi Cheung is Associate Professor in the Department of Cultural and Creative Arts and Associate Dean (Undergraduate Education and Student Learning) in the Faculty of Arts and Sciences , Hong Kong Institute of Education. Educator, composer and conductor, Leung received his education in Hong Kong, USA and Australia. His research interests cover areas including curriculum development, cultural and education policy, assessment, music composition, and Chinese music. His articles have appeared in major international journals including the Music Education Research, Finnish Journal of Music Education, British Journal of Music Education, Asia-Pacific Journal for Arts Education, Action, Criticism and Theory, and International Journal for Music Education. Recently, his book (co-edited with T. Imada and R. Yip), Music Education Policy and Implementation: International Perspectives was published by the Hirosaki University Press. His music compositions have performed in North America, Europe and Asia. His recent choral work, Lisao, was performed at the National Grand Theatre in Beijing. He is currently Music Director of the Yao Yueh Chinese Orchestra. He was the Chairperson (2004-2006) of the Commission on Music in Cultural Educational, and Mass Media Policies of the International Society for Music Education.

An interdisciplinary perspective in the study of Chinese music

Abstract

The Hong Kong government's recent education policy concentrates on the cultivation of highly versatile people with a broad knowledge base, and nurturing all-round development through general education and cross-disciplinary studies. In terms of music education, the concern is on contextual understanding in music and development of creativity and imagination. This aim of this paper is to demonstrate how to incorporate cultural context in the study of Chinese music. The study focuses on a number of experimental projects initiated by the author: an interdisciplinary co-curricular school project; the writing of a choral work based on an ancient Chinese narrative poem; a performance in multi-art format emphasizing Chinese historical context; and the publication of a book which covers the understanding of Chinese poetry and its music. These projects highlight an integrated approach in experiencing music through various aspects and perspectives. They serve as examples for possible applications in music education utilizing an interdisciplinary study of music via performance, contextual understanding and creativity.

Keywords: Interdisciplinary, integrative, policy, cultural context, Chinese music,

The Hong Kong government has in recent years expressed the urge to cultivate versatile people with a broad knowledge base (Chief Executive's Policy Address, 2009), and nurture whole person development (CDC, 2001), with emphases on general education, and liberal and interdisciplinary studies. In response to the call for holistic understanding of knowledge from multiple perspectives, the study of music in context and the development creativity and imagination is further enhanced in the new music curriculum guide (CDC & HKEAA, 2007a). The objective of this article is to offer an interdisciplinary approach, from policies to practices, on how to integrate cultural disciplines in studying Chinese music.

Policy concern on interdisciplinarity

Integrative, interdisciplinary, crossdisciplinary, multidisciplinary, pluridisciplinary, transdiciplinary, and even metadisciplinary approaches to teaching and learning have been discussed and debated (Jacobs, 1989; Burton, 2001; Synder, 2001). No matter how these terms are defined it is clear that exposure to multiple subject disciplines, the understanding of their relationship, integration of various disciplines and the transcending of knowledge beyond conventional disciplinary boundaries are crucial aspects of teaching and learning at all levels (Cheung, 2008; Chrysostomou, 2004). In school music education, a similar approach has been adopted by various government agencies associated with education activities.

Interdisciplinary approaches to designing general curricula and music education have been advocated and implemented for more than twenty years in the United States (Chrysostomou, 2004). For example, in the early 1990s, the Chicago Arts Partnerships in Education (CAPE) aimed to forge a clear connection between arts learning and the rest of the curriculum. It also featured ongoing participation of classroom teachers and arts teachers in planning arts-integrated programmes in CAPE schools. Similarly the North Carolina A1 Schools Program, a comprehensive statewide PreK-12 whole school reform programme started in 2007. Every week, children have at least one lesson in drama, dance, music, and visual arts. The reform programme creates partnerships with parents, cultural organizations, colleges, universities and the local media

(Russel & Zembylas, 2007). In Canada, the Arts Education Reform of Saskatchewan puts forward the idea of arts integration which uses two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. Likewise, the Royal Conservatory of Music in Toronto initiated Learning Through The Arts™ (LTTA) which has been described as a comprehensive public school improvement programme. By collaborating among trained artist-teachers and generalist-teachers in the design of lessons, LTTA teachers teach mathematics, science, geography, and language curriculum, incorporating performing and visual arts elements into the learning process (Russel & Zembylas, 2007).

In Europe, the Greek government promoted two strategies in a parallel and complementary fashion in the Interdisciplinary Unified Curriculum Framework 2001 which outlines both the creation of independent interdisciplinary subjects, and the horizontal and vertical connection of separate subjects at all levels of education, emphasizing internal cohesion and unified content. In music education, an interdisciplinary approach was adopted to link music with language, mathematics, geography, art, poetry, history, religion, and philosophy. Its Melina Project aims to enhance and empower the cultural dimension of education and everyday school life through various art forms, their artistic expression, interpersonal communication skills, and cultural conscience (Chrysostomou, 2004). Also in Europe, the new National Core Curriculum in Hungary (Karapati & Gaul, 1995), the Schools with Enhanced Music Education in Switzerland (Cslovjecsek, 2007), and the 2005 Curriculum of South Africa (Herbst, 2007) also show various intra- and interdisciplinary aspects, which further suggest that interdisciplinary studies are a core principle of recent education reform.

In Australia, the Melbourne Model has been adopted by the University of Melbourne since 2008. It is made up of broad undergraduate degree programmes and a range of postgraduate programmes, aiming to lead students towards a professional graduate degree, a research higher degree, or entry directly into employment. The Model incorporates both interdisciplinarity and multidisciplinarity. For interdisciplinarity, it allows students to enroll in existing subjects outside the core discipline. With this,

the breadth requirement of the curriculum can be achieved. For multidisciplinary, students are required to take up two or more disciplines to combine their expertise to jointly address an area of common concern. When certain issues and topics of the study are too complex to be investigated within a single traditional discipline, the Model recognizes its complexity and provides opportunities for students to study complex interdisciplinary topics that are readily available (Devlin, 2008; University of Melbourne, 2008).

In New Zealand, curriculum integration and professional development for curriculum integration has been implemented in schools and training institutions since 1999. James Beane (1997) identifies four aspects or meanings of integration. They are: integration of experience, social integration, integration of knowledge and skills, and integration as curriculum design. General aims of curriculum integration are to develop children's independence and interdependence as efficient and motivated learners; to perceive the curriculum as relevant to their learning needs; to acknowledge that attitudes and values play a pivotal role in exploring concepts and principles in all curriculum areas; and enhance teaching and learning more effectively than through a separate subject approach (Brown and Nolan, 2007).

In Asia, Taiwan is one of the pioneers of integrated curriculum for arts subjects, and has put in practice Grade 1-9 curriculum integration since 1991. Under its recent reform, the traditional structure of music curriculum and sequential learning of music concepts are totally substituted by a thematic integration approach, whilst teaching material content is not included in the guideline. The main goals are to enable students to gain the skills and knowledge of creating and exploring, aesthetics and critical thinking, culture and understanding (Lai, 2003). In Singapore students are required to take up at least one contrasting subject in the A-level curriculum. Science students, for instance, have to take up at least one arts/humanities subject. They can however choose a subject called 'Knowledge and Inquiry', which calls for learning across several disciplines such as mathematics, sciences and the humanities (Tan, 2006). In 2008, the National Curriculum Standards Reform of Japan prompted students to take an integrated course ideally in the areas of international

understanding, welfare, information, and the environment, with the main purpose of developing students' learning in a holistic manner (Matsunobu, 2007). China, in contrast, has not yet developed a systematic mechanism for arts integration, despite the fact that integrated teaching methods have already been widely applied, and there is an obvious tendency towards integrated studies in some newly developed disciplines (Lee, 2008).

Facing the new challenges of the 21st century, the Hong Kong government is keeping abreast of global trends. With nurturing whole-person development and fostering life-long learning as its core guiding principles (CDC, 2001), the new curriculum demands an interdisciplinary approach in wide-ranging fields. While such an approach is taken further in the university curriculum (Cheung, 2008), it relates particularly well to the substantial revision at primary and secondary levels. General Studies in the Basic Education (Primary One to Three) Curriculum (CDC, 2002), and Liberal Studies in the Senior Secondary (Secondary Four to Six) Curriculum (CDC & HKEAA, 2007b) are the two pivotal areas of interdisciplinarity. In General Studies, the learning of other subjects such as personal, social and humanities education, science education and technology education are put together in order to facilitate their integration and application in daily situations. In Liberal Studies, students are required to conduct an individual enquiry study project related to other subjects to study contemporary issues, thus connecting knowledge and concepts across disciplines to new issues or contexts (CDC & HKEAA, 2007b; Leung, 2005). As for music, a subject within the Arts Education Key Learning Area, interdisciplinary concepts are also completely assimilated into the new curriculum. The four learning targets are: understanding music in context, developing creativity and imagination, cultivating critical responses, and developing skills and processes (CDC & HKEAA, 2007a). They respectively imply a further demand on interdisciplinary knowledge and aim to encourage interdisciplinary ideas. Furthermore, interdisciplinary projects in the form of musicals and the like are regarded as an indispensable component of the Other Learning Experience stated in the new Senior Secondary Curriculum, thereby reassuring the continuation of numerous successful learning experiences from the past.

Experimental projects: The road towards interdisciplinarity in learning Chinese music

The road towards interdisciplinarity in Chinese music study was and will be a long and difficult journey. The author's doctoral thesis, The role of Chinese music in secondary school education in Hong Kong (Leung, 2003), was the beginning of this journey. The experimental projects presented in this paper are extensions and continuation on one of the models established in the thesis, which emphasizes the following four pillar principles in the teaching of Chinese music: popularization, traditionalization, and contemporization of Chinese music; localization, nationalization and globalization of Chinese music; embedding of aesthetics, theory, history, and philosophy within composition, appreciation and performance activities relating to Chinese music; and integrating elements of Chinese culture in the teaching of Chinese music (Leung, 2004).

The first two principles are concerned with the study content of Chinese music. This includes popular, traditional, and newly composed contemporary Chinese music, local Chinese folk music, nationally known Chinese music and interpretation of Chinese music as compared to world music. The last two principles highlight the intra- and interdisciplinary approaches in the teaching and learning of Chinese music. These embed different musical aspects, and integrate various cultural elements related to Chinese music. The author, while incorporating the principles of his study and current policy concerns, ventured into a number of experiments hoping to find different possibilities for the teaching and learning of Chinese music from different perspectives and fields of interest. The projects which concentrated on the last two principles focus on traditional and contemporary Chinese music. They include an interdisciplinary co-curricular school project; the creation of a choral work on an ancient Chinese narrative poem Lisao; a multi-art form performance emphasizing Chinese historical context; the publication of a book, A Study on Shijing Chuci and their music, which covers two areas: poetry and music.

Figure 1 is the theoretical framework of the experimental projects:

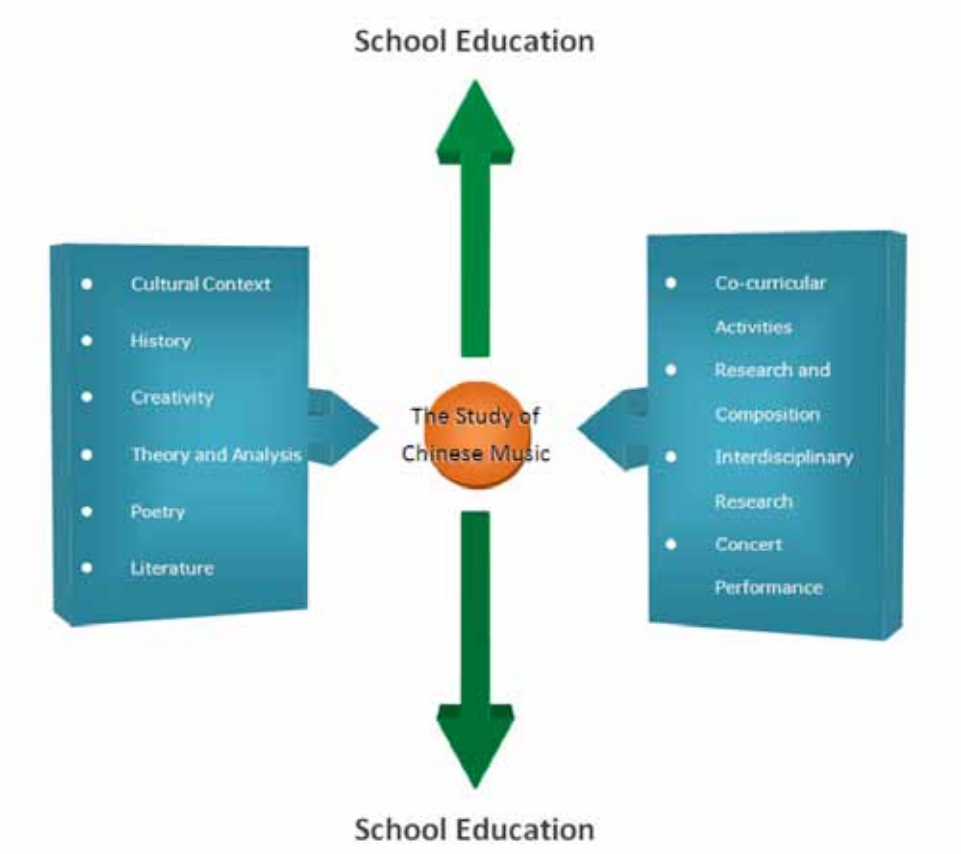

Figure 1: *A Multifaceted framework in interdisciplinary approach on the study of Chinese music*

An interdisciplinary co-curricular school project

This was a one-year interdisciplinary project based on the results of the author's study on Shijing and Chuci. Around 300 students from five secondary schools and one primary school participated in the project organized by a missionary school in Hong Kong. The project consisted of a four-day music camp, a finale concert and two concert tours to Europe and China, with a multifaceted purpose. First, it aimed to promote the learning of Chinese culture and literature in the school. Second, it engaged the students in intra- and interdisciplinary learning experiences across different musical activities and Chinese art forms. Third, it prepared the students for immersion experiences through two concert tours. The following excerpts extracted from the prefaces of the concert programmes highlight the rationale for venturing into the project:

Civilization is constantly evolving, and its people are developing unique thoughts and feelings from generation to generation, particularly in the pursuit of music.... Musical art seeks in-depth development, whilst literary arts emphasize spiritual groundedness. In the 20th century, we are fortunate enough to have had many composers whose musical language and techniques enlighten the essence of classical literature.... By bringing contemporary music and ancient literature together, they both gained strength and vitality through their harmonious unity. (Good Hope School, 2008, January 1)

With Shijing and Chuci as the main theme, this concert presents compositions by a group of contemporary composers. All pieces were composed with modern musical forms and techniques as well as new thoughts and feelings, venturing upon ancient literatures in an attempt to revive their spirit. (National Centre for the Performing Arts, 2008, September 21)

The project motivates the students to connect their experiences in music performances with Chinese literature, poetry, and history, and share their artistic achievement with both local and foreign audiences in two immersion cultural exchanges.

Research and composition: The creation of Lisao

Lisao was one of the longest narrative poems ever written in the history of China. It was written two thousand years ago by Yuan Qu, a poet known for his patriotism. The poem consisted of 2,490 words. The author spent a month studying the text and its meaning, then extracted some 200 words from it aiming to summarize the essential thoughts of the poet. In the poem, Qu asserted his passion and love for his country, Chu, but was ignored by his emperor. The creation of Lisao was an interdisciplinary collaboration between the author and his colleague Jingao Shi., who provided the ancient Chinese phonics which were results of studies on the spoken language of the time. The phonics were notated in International Phonetic Alphabet. The author wrote the music by listening to the recording of a student who learnt to narrate the text from Shi. Through listening, the author was able to highlight the articulation of the sound in writing the music, and expressed the music which interchanges between the re- and la-mode, believed to be one of the musical features of the time. The creation of the work integrated the author's interpretation of the text and its meaning, his pictorial imagination of the text, the articulation of the "ancient" phonics, the application of the ancient music theory, and his writing style. The work has been performed several times since its premiere in 2008 in cities in China, Europe, United States, and Japan. As well as performances by Chinese singers, the work has also been performed by an American choral group and a Japanese choir in 2009 and 2010 respectively. This project highlights the essence of interdisciplinary research, and its application to the creation of original music.

Concert performance: Reminiscence of the Red Cliff

The concert title Reminiscence of the Red Cliff was taken from an historic Chinese battle. The concert was a celebration of the 35th anniversary of the Yao Yueh Chinese Music Association (YYCMA),

a community Chinese orchestra in Hong Kong. The author was music director and conductor of the concert. Its design was aimed at guiding the audiences to an understanding of the music in context through different artistic performances, as noted in the preface of the concert programme:

> All the musical works of the concert programme were selected based on Chinese history. We produce our music with the integration of Chinese reciting, dancing, painting and calligraphy....So audiences can experience the greatness of the chosen historical facts with imagination via various performances of creativity in Chinese arts. (YYCMA, 2009, April 12)

The concert was held on 12 April, 2009. It featured four soloists on the piano, zheng, yang, qin, pipa, three choirs, a Chinese orchestra, one painter, one historian, two calligraphers, six recitists and/or narrators, and four dancers. The concert programme included six works: Ambushed from All Sides arranged by Wanli Niu, Mulan Ballad by Long Gao, Battle of Red Cliff, Last Night by Cheung Wai Hui, Hegemon-King of Western Chu by Zhanho He, Lisao by Chi Cheung Leung, and The Chariots Rattle On by Ningchi Chen. The music covers various historical scenes from different dynasties in Chinese history. Before the performance of each work, the calligraphy of a selected poem or painting relating to the music was projected onto the screen, followed by the recitation of the poem and the narration of the historical background of the music. One of the works, Lisao, was accompanied by a dance. The artistic creation and re-creation of different art forms were integrated into a common theme which activated the imagination of the audiences with related context in the appreciation of the music performance. In this way, the different artistic expressions triggered and prompted the audiences to transcend the context through their imagination. This presentation of different art forms was a more effective replacement for the function of programme notes.

Interdisciplinary research: A study on Shijing Chuci and their music

Published in 2010, the book A Study of Shijing Chuci and their music is an interdisciplinary research work across the disciplines of ancient poetry and music in Chinese history and culture. Research and writing of this work was initiated by the author in 2006. It covers music written since the Song Dynasty (960-1279 AD) until the present time. Both Shijing and Chuci1 have been studied as Chinese literature due to the loss of their music long ago. The publication of this book is an attempt to draw people's attention to the original heritage of these poems which are actually lyrics which were originally sung. Throughout history, composers have been inspired by these ancient poems and have written music based on them. The book compiles many of these pieces of music, published or discovered.

The book covers the historical and cultural background of the poems, the authors, the inheritance of them and the reasons for the loss of the manuscripts. It also covers the instruments, performance practices, musical forms, scales and modes of the time. It compiles and analyzes the music found in relation to the text, the content, the intention of the composers, the musical form, the melodic lines, various musical expressions and so on. The intent is to connect the study of various aspects and research of music with literature, culture and history as an entity. In the preface of the book, it is stated:

> There is a large gap between research and heritage (especially including education, performance, creativity etc.) due to insufficient promotion. The study of Chinese music, especially 20th century music is strongly influenced by the western tradition, focuses on technique, and pays less attention on inner meaning of musical works and poetry, composer's intention, historical context, let alone the profundity of the 5000-year Chinese culture. (Leung, 2010)

The book is an attempt to place emphasis on music, poetry, and historical context and to highlight its relation to music creation. The purpose is to promote, broaden, and deepen the understanding of music in context and to develop creativity and imagination, without ignoring the importance of discipline. The book further expounds:

> With the purpose of promoting the heritage of Chinese poetry, literature and their music, this book integrates ancient texts and contemporary Chinese music with their backgrounds and features, providing a comprehensive illustration of Chinese music to the reader. (Leung, 2010)
>
> Mainly based on my previous findings, the theoretical framework of this book puts forward the need to integrate history, theory, aesthetics, and philosophy with appreciation, composition and performance in the study of Chinese music... The main purpose is to extend the understanding and learning of Chinese music to different cultural dimensions, to demonstrate an interdisciplinary approach in the study of literature and music, in order to provide an introduction to the literary contents and music features of Shijing and Chuci. Another purpose is to exhibit the vast variety of features of ancient Chinese music and related music compositions, enable readers to further understand and enhance their acquaintance of Chinese music culture, and encourage their engagement in the areas of music analysis, interpretation and composition. In short, it is to integrate the comprehension of music into context, in hope of breaking through the predicament of the long segregation of the study of Chinese music. (Leung, 2010)

Challenge, limitation and promise

Culture is evolving, and so are the disciplines that we are learning and teaching. The trend of education, from the study of highly specialized disciplines to cross-, inter- or multi-disciplines has certainly articulated a challenge to teachers and students. The study of a discipline such as music is well established but highly compartmentalized. Changes in the mode of teaching and learning at

different levels in education pose difficulties. Whether it is western classical music, popular music, or traditional Chinese music, the challenges are similar. The four experiments on the interdisciplinary co-curricular school project, the writing of a choral work, the multi-artform concert performance, and the interdisciplinary research publication demonstrate different possibilities of conducting multi-disciplinary projects; to learn music through different perspectives and with appropriate context. Case one, the co-curricular school project, is a collegial effort of joint leadership and long-established school tradition; case two, the creation of Lisao, highlights the significance of research in creativity; case three demonstrates the impact and combined effect of different art forms in building a contextual ambience for the appreciation of music performance; and the last case exhibits an interdisciplinary research publication which successfully integrates two disciplines for the appreciation of music from the literal perspective and the understanding of poetry via musical imagination. However, to transfer or apply these experiments from the research perspective, performance perspective or composing perspective to school experience needs further thought.

The promotion and transmission of Chinese music has experienced many hurdles in the last century of colonialism and westernization. With the growing impact of economic globalization and technological advancement, can music culture stand alone and keep its local identity? The above experiments are only a small step on the long road ahead in the search for an interdisciplinary approach to the teaching and learning of Chinese music. There is no single right way of doing the work. Every effort counts. In addition, these experiments have their own limitations. For example, the number of audiences and readers who could be reached is limited. The scope of these experiments is tiny compared to the historical and cultural development of Chinese music. In reality, they are still a long way from making a difference. There is a lack of concerted effort among academics, educators, cultural activists, musicians, language experts and so on. Without proper leadership, the impact of these experiments cannot be sustained and could be wasted. An enormous amount of work is needed in order to have a real impact. On one hand, there are a lot of difficulties in the promotion of Chinese music and

culture. On the other, it is a good time for such promotions because China's economic development is attracting tremendous attention from the rest of the world. However, promoting Chinese music and interdisciplinarity are equally hard. The strength and weakness of interdisciplinarity has long been debated, while Chinese music like other traditional music remains on the verge of survival. The only promising sign is the current emphasis and trend in government policy that shows that interdisciplinary work is and will be one of the key approaches to the understanding and promotion of teaching and learning. Study of Chinese music and culture with this approach can better accelerate its acceptance at different levels in society and at schools and tertiary institutions.

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Notes

Shijing (Book of Odes), composed in the pre-Qin era (221 BC), is a collection of 305 poems found around the Yangtze and Yellow River basins in China. They were written in an unsophisticated and plain style with their contents rich and diverse. Chuci (Poetry of the south) is a new form of poetry blossomed in the state of Chu during the Warring States period (around 476~221 BC), over half of which are written by Yuan Qu. Beautifully written and rich in imagination, it absorbs the features of southern folk songs, ancient myths, legends, as well as some cultural traits from the midstream of the Yangtze River, Both Shijing and Chuci have profound influence on countless prose writing in aftertime.

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Silencing popular music culture:

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Policy barriers to culturally relevant curriculum in the United States

Abstract

While many scholars and teachers have called for greater inclusion of popular culture in both music and general education, implementation of such approaches has occurred only sporadically. Curriculum theorists argue for the adoption of culturally relevant content and pedagogies, yet many music programs in the United States and elsewhere continue to emphasize the value of Western European Art Music and related teaching practices. In this article, I examine the incongruities between what some have identified as the future of music education on one hand, and current educational practice on the other. I utilize an implementation framework designed by Kos (2007) to describe how teachers' capacity, beliefs, and perceptions of policy limit their ability to implement popular music. Then, I employ Bardach's (2000) Eightfold Path to policy analysis to make policy recommendations that will support initiatives to make popular music culture a part of school music in the United States.

Keywords: Popular music, policy implementation, policy analysis, standards, teacher education

Many scholars and teachers have called for greater inclusion of popular culture in both music and general education, but implementation of such approaches has occurred only sporadically (Bowman, 2004; Hebert & Campbell, 2000). Curriculum theorists argue for the adoption of culturally relevant content and pedagogies, yet many music programs in the United States continue to emphasize the value of Western European Art Music and related teaching practices (Koza, 2006). What are the causes for the divide between theory and practice, and how might that divide be bridged? In this paper, I argue that there are policy barriers preventing popular culture from gaining a foothold in the schools. I examine these barriers, which include what Jones (2009) describes as hard and soft policies by using a policy implementation perspective. In order to overcome those barriers new policies are needed that will facilitate the inclusion of popular music culture; therefore, I use a policy analysis perspective to develop policy recommendations to accomplish that goal. In order to provide a context for an international audience, I begin with a brief description of American music education, including some critiques of the system. In this section, I will also define my usage of popular culture, and a vision for its inclusion in American schools. Finally, I will describe my usage of the term culturally relevant.

Music education in the United States

In the United States, music courses are classified as either general music or performing ensembles. Teaching methods, especially in secondary general music and performing ensembles, are teacher focused. Koza (2006) has asserted that school music programs are in many cases "repositories for the moldy and obsolete" (27).

At the primary school level, at which students typically spend 30-60 minutes per week in music class, the curriculum is usually focused on singing, often accompanied by playing small instruments, listening to music, and an awareness of musical elements. Many students also learn to read and notate music. Less often, composition and improvisation are taught. At the high school level, general music is less common, and is usually focused on music theory or history, although guitar instruction is not uncommon. As students get older, they often have opportunities

to participate in performing ensembles, although at the high school level only about 10% of students do so. The music performed in programs perceived as "high quality" is predominantly written in the tradition of European art music. Music that is perceived as "popular" is generally not allowed in contests (which remain popular in many parts of the country).

Defining popular culture

Popular culture manifests itself in both the content and the pedagogy of music classrooms. For the purposes of this paper, I consider popular culture to be the culture with which a school's students identify. Although this definition is problematic in several respects, (foremost, its assumption of a homogeneous population of students), it is useful in its simplicity. It does not focus on specific uses of the music or on the creative process. Finally, it recognizes that popular culture is not static and that culture is situated in the local context.

Students identify with a wide variety of musics, which is both a blessing and a challenge for music teachers wishing to implement popular culture. The diversity of material provides many new opportunities for both students and the teacher to learn from one another. Students can each bring different musics to the classroom. However, because students' beliefs about various aspects of popular culture are strong, some students may have a strong negative reaction to the musics with which others in their peer group identify.

Although the content of popular culture is easy to conceptualize, the pedagogy of popular culture is more difficult. The challenge may be due to the fact that traditional notions of pedagogy may not be applicable to popular culture. Outside of schools, learning is more likely to be democratic, a sharing of knowledge by individuals with a common interest (Green, 2001). Abramo (2009) prefers process definitions of popular music, citing Björnberg et al: "the record (physical or virtual) is the professor, the tradition, and the school in popular music" (30). Thus, a popular music pedagogy is likely to be a social pedagogy, unlike the teaching methods that dominate American schools.

Defining cultural relevance

Ladson-Billings (1994) coined the term culturally relevant pedagogy to describe "a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes" (17-18). For teaching to be considered culturally relevant, students must (a) experience success, (b) develop or maintain cultural competence, and (c) develop a critical consciousness (Ladson-Billings, 1995:160). Music teachers employing culturally relevant pedagogy, then, would use content from students' own (popular) culture to help them be successful and become critically empowered.

If, as Björnberg (cited in Abramo, 2009) suggests, the record is the tradition, then what should the records be for content to be culturally relevant? In American society, students commonly carry their music with them. Entire libraries of albums or, more likely, individual songs are at their fingertips. Students themselves are equipped to provide the content that they find relevant—that is, the music of their own culture. Of course, students belong to multiple cultures and identify with multiple groups, yet the music they are most willing to share is typically the music of their peer groups. As teachers, we may need to discover the musics that are relevant to other cultural identities, including ethnic, national, and family identities.

It is important to note that although an aim of culturally relevant teaching is for students to "develop and/or maintain cultural competence" (Ladson-Billings, 1995:160), music teachers are often concerned with Cultural (with a capital C) competence. The incorporation of popular culture does not prevent students from learning about Culture, but a culturally relevant pedagogy will allow them to connect their own experiences and to understand Culture from a critical perspective.

An implementation perspective

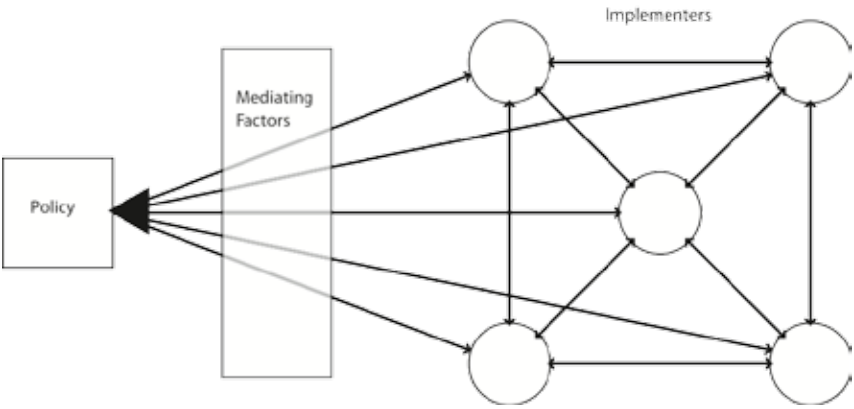
Implementation perspectives are useful for examining policies' outcomes - direct and indirect, intended and unintended. Hill and Hupe (2002) consider implementation in terms of inputs, outputs, and outcomes. In this paper, I use a framework developed by Kos (2007) to better understand the factors (inputs) that contribute to the silencing of popular culture (outcomes) in American schools. The policies in this case include both hard and soft policies (Jones, 2009). The former include fiscal policies that impact school revenues as well as state and professional standards that impact curriculum. The latter include societal values - what Apple (2000) has termed "official knowledge" and Bourdieu (1990) has described as "cultural capital" - as well as teachers' preservice education.

Framework

The implementation framework (see figure 1) is based on an understanding of policy as a cycle (Hill & Hupe, 2002) that functions as both text and discourse (Ball, 1994). It incorporates Grant's (1996) "swirl" of policy influences, which include beliefs about a policy, personal values, and personal capacity, as well as O'Day's (2002) application of Axelrod and Cohen's (1999) theorizing of complex adaptive systems to education.

According to the framework (Kos, 2007), implementers' responses to policy are influenced by three mediating factors: their (perceived) knowledge of the policy, their personal values, and their capacity to act. Within any system (which may be a school, a district, or a state), each individual is also influenced by the responses of other stakeholders. The policy itself (in the sense that the policy is discourse) is influenced by the implementation of the policy.

Figure 1. Visual representation of implementation framework.



Fiscal Policy

In the United States, the part of school budgets available for capital expenditures, curricular resources, and professional development is declining. The percentage of budgets devoted to human resources is growing rapidly due to spiraling costs of private health insurance plans, and "fixed" costs such as transportation and physical plant are rising as fuel prices increase. The distribution of limited funds is affected by the ways in which schools are funded.

In the United States, schools are financed primarily through local property taxes. States are responsible for ensuring that districts are funded adequately and equitably. A relatively small percentage of funding comes from the federal government, but the conditions under which those funds are allocated result in federal authorities having a disproportionate influence on local school policy. Federal funding is now tied to students' performance in math and reading, so much so that a smaller percentage of districts' shrinking discretionary budget is available for music education programs to spend on new resources and current media technologies.

Cultural values

It is useful to view cultural values in schools through the eyes of various stakeholders. Students, parents, teachers, administrators, and policy makers at the local, district, state, and national level have a stake in the education system. National and state policy makers have expressed, through policy, their concern with improving student achievement in math, science, technology, and reading. Although the arts are mentioned in passing as a core subject, in most states schools are not held accountable for students' learning in the arts.

Administrators in schools are most often concerned with the public aspects of music education, especially performances of large ensembles. Teachers of those ensembles tend to teach the music that they value, which more often than not is euro-centric art music or other musics that have become part of the canon. Students, who may value popular culture, do not often have a voice in determining what they are taught.

The National Standards for Arts Education (Consortium of National Arts Education Associations, 1994), which are voluntary standards sanctioned by professional organizations, guide teaching practices and content in music programs. Although they are voluntary, the standards have dominated professional discourse for the past 15 years. Music textbooks are aligned to the Standards and articles in professional journals profess their importance and provide advice for teachers who want to implement them in their classrooms. More importantly, state- and district level standards, which are more likely to carry a sense of authority, are often derived from the National Standards. Because the Standards are based on traditional, aesthetic conceptions of music education, they can be perceived as a barrier to the inclusion of popular culture in American music education.

Limitations from teacher education

Music teacher training happens primarily in schools of music that are tied to colleges and universities. The missions of those music schools are often focused on the training of musicians first, and educators second.

They are rooted in the western classical tradition and the conservatory model. The requirements for degrees leave little - if any - time for learning popular culture, much less popular music pedagogy.

Much in-service teacher education takes the form of short workshops at professional conferences (Barrett, 2006). These workshops are often offered by current teachers and are more likely to reinforce and affirm current practices than they are to introduce new ideas. When teachers do learn new ideas or approaches, whether at workshops or in graduate education, they often lack the support needed to implement changes in their schools (Barrett, 2006).

Summary

In American schools, several policy barriers exist that make the incorporation of popular culture difficult. Federal policies provide limited funds to schools that raise reading and mathematics achievement; they also reward innovation in the teaching of science, technology, engineering, and mathematics. Administrators and local school boards responsible for implementing policies interpret them, perceive the emphasis on those subjects and, bound by limited capacity due to fiscal policy, limit the resources available to arts teachers. Teacher education, firmly entrenched in the reproduction of the Western Classical Tradition, bars new teachers from learning new content and new pedagogies. Even if teachers wanted to incorporate popular culture, their capacity to do so is limited, and content that students find to be culturally relevant remains absent from the schools.

A policy analytic perspective

Policy analysis, the process through which various alternatives are examined in order to recommend a policy solution to a problem, is a useful (though underutilized) approach to solving problems in music education (Kos, 2010). How might policy be used to increase the presence of popular culture in American education? In this section, I describe a policy analysis that I completed in order to answer that question.

Framework

Bardach's (2000) eightfold path is a useful model for theoretical work in music education (Kos, 2010). It focuses only on recommendations, and not on evaluation or implementation. Its explicit steps and focus on the gathering of evidence help it to stand up to the scrutiny of peer review. The eight steps in Bardach's (2000) model are: (a) defining the problem, (b) gathering some evidence, (c) establishing criteria, (d) identifying alternatives, (e) projecting outcomes, (f) confronting tradeoffs, (g) making a decision, and (h) telling the story. In this section I will discuss the problem, evidence of how change might be approached, and the recommendation (including the rationale for that recommendation).

The problem

Culturally relevant content and pedagogy is often missing from American music education programs. The absence of popular culture in the curriculum reinforces and reproduces the values of the social elites, marginalizing the value of students' own cultural capital. Attempts to include popular culture toward the goal of cultural relevance are often challenged by political constraints.

Approaching change

I have explained how perceptions of policies, personal values, and capacity influence policy implementation and act as barriers to the inclusion of popular culture. Here, I consider ways in which those mediating factors might be used to facilitate the implementation of popular music culture.

Perceptions of policies. Stakeholders and implementers act on their perceptions of policies rather than the text (Kos, 2007). As the number of levels of bureaucracy between policy and implementation increases, the predictability of outcomes decreases. The No Child Left Behind Act of 2001 is a federal policy designed to close an achievement gap, but because implementation regulations are left to individual states, enforcement is not consistent across the country

(Sunderman & Kim, 2007). Because different teachers, administrators, and school boards have different perceptions of the policy, they react in ways that are sometimes unpredictable, often unintended, and different from one another. Any policy solution, therefore, must be enforceable by those who develop the policy, and any flexibility must not translate to unsuccessful implementation.

Musical values. Personal values are also an important mediating factor; in this case, stakeholders' and implementers' musical values are of special interest. Although the relative value of various curricular subjects also matters, those values are unlikely to be changed through policy. The National Standards for Music Education and the usage of federal policy to label the arts as a core subject provide excellent examples of how policies failed to increase the status of music and the arts as advocates had predicted (Lehman, 1993; MENC, 1994). The musics that are valued in educational institutions are expressly defined by the policies and traditions that govern curriculum. Standards guide teachers' practices in several ways. First, they are widely acknowledged as a description of good music teaching. Second, much professional literature and many sessions at workshops for music educators are devoted to standards implementation. Finally, the textbooks that many music teachers use as either curriculum guides or resources are aligned with the National Standards for Music Education. Changing the policy that defines professional values may change what is valued in music classrooms.

Capacity. Implementers' ability to act on policy is mediated by their physical, human, and political capacity. It is unlikely that wide-reaching policies will improve the individual teachers' political capacity. The most important aspect of physical capacity - financial resources - will remain a challenge until the current economic climate improves. In order to improve teachers' capacity, therefore, it is essential to focus on human capacity: specifically, knowledge and skills. Most teachers receive their initial training in colleges and universities accredited by the National Association of Schools of Music (NASM); additional training occurs through post-graduate coursework at those same institutions or at professional workshops. Changing new teachers' skill sets will require a revision of undergraduate curricula in schools of music. Such a change is unlikely to happen without a strong policy

initiative because of deep-seeded traditions, accreditation standards, and the fact that many music education programs are marginalized in their music schools.

Recommendation

If popular culture is to be a part of music curricula in the United States, it must be perceived as a valued part of the curriculum and teachers must have the necessary capacity to teach it. Given the evidence regarding effective approaches, two separate policies are needed: one that will ensure that teachers have the knowledge and skills necessary to present popular culture in an authentic manner, and another that will help the profession come to believe that popular culture is a valuable part of a comprehensive music education.

First, NASM accreditation standards should require that music education degrees include instruction in popular music and popular music pedagogies. Because NASM accreditation is perceived as an important credential for schools of music, and because schools of music are responsible for most music teacher training, this approach is likely to influence teacher preparation and improve teachers' capacity.

Second, the National Standards for Music Education should be revised to reflect the importance of culturally relevant content and pedagogy in general, and popular music specifically. The Standards are perceived as a codification of the knowledge that the profession considers to be valuable. Should individual states or districts choose to make music a part of accountability systems, assessment will be based on either the National Standards or standards derived from them.

Conclusion

Policy barriers exist that silence popular music culture in many classrooms in the United States. National standards rooted in more traditional understandings of music, federal policy stressing the importance of mathematics and reading, and undergraduate music teacher education that marginalizes world and popular musics color teachers' and administrators' values. Fiscal policies and local

politics limit teachers' capacity. New policies are needed to facilitate the incorporation of culturally relevant, popular music culture in public school curricula. New accreditation standards will ensure that teachers have the knowledge and skills they need, and new content and achievement standards for music will shift the professional discourse toward new approaches. Those who would put an end to the silencing of popular music culture would do well to advocate for such policies.

Author Note

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The place of traditional music in school curricula:

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A comparative study of Australia and Greece

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Abstract

The study of traditional music in schools develops aspects of earlier investigations on the place of local music in music education in Australia, and the use of traditional music in music education in Greece. The aim of this paper is to investigate the traditional/local/national music within school curricula in Australia and Greece. The questions that initially guided the study were: What is traditional music? and what traditional music is identified in curriculum documents? After an initial literature search this was modified to: Is traditional music identified in curriculum documents? The paper commences with an exploration of definitions and interpretations of what constitutes traditional music and particularly how it is defined within curriculum documents in the two countries. The division between folk and indigenous music and its relationship to popular culture is also considered.This is a parallel study of Australia and Greece. The countries offer contrasting cultural and educational perspectives including the development of curricula, and the place of music, and popular culture within the curriculum.The issues associated with the indigenous populations of each country provide significant difference.

Keywords: Policy, traditional music, popular culture, school curricula.

The study of traditional music in schools develops aspects of earlier investigations on the place of local music in music education in Australia (Forrest, 2009), and the use of traditional music in music education in Greece (Androutsos, 2000a; Pedagogical Institute/ Ministry of Education and Religious Affairs of Greece, 2001; Kokkidou, 2009). The earlier studies highlighted the concern with the provision and identification of Australian music in curricula (Forrest, 2007, 2008, 2009; Jeanneret & Forrest, 2003). The aim of this paper is to investigate the traditional and to a lesser extent national music within school curricula in Australia and Greece.

The impetus for this study focused on the questions: What is traditional music? and What traditional music is identified in curriculum documents? After a preliminary search of the literature this was modified to: Is traditional music identified in curriculum documents? The paper commences with an exploration of definitions and interpretations of what constitutes traditional music. Following this is a consideration of how it is defined within curriculum documents in the two countries. The division between folk and indigenous music and its relationship to popular culture is also considered.

This is a parallel study of Australia and Greece. These countries offer contrasting cultural and educational perspectives on the development of curricula, and the place of music and popular culture within the curriculum. Greece has a long and ancient basis for an exploration of the traditional, while Australia attempts to deal with more recent adopted and imported traditions. The issues associated with the indigenous populations of each country provide significant difference. In Greece the indigenous population with its traditions and culture has developed into the contemporary population. In Australia the modern population (with its imported traditions and culture) lives alongside the ancient indigenous population. In Australia it cannot be said that the traditions and culture of the indigenous population has developed into the contemporary society.

Traditional music

On the most basic level, traditional music is music that is transmitted over time through an oral tradition. It is often associated with a national or regional culture, and commemorates historical, personal or religious events. Traditional music can also provide a fusion of culture. The elements of music can be transplanted, translated and re-interpreted in another "feel". The addition of an instrument associated with a home culture, for example the bagpipes, balalaika or didjeridu can provide a direct link to the origin and intent. There is also an issue of the non-commercial nature of the music that has tended to be associated with the music of the non-recorded world up to the end of the first half of the twentieth century (Wikipedia). Parkhill and Scott-Maxwell (2003:670) succinctly state that "tradition simply means the past in the present".

While it is interesting to note that neither the Grove Dictionary of Music and Musicians (2010) or the Oxford Companion to Music (2010) provide a direct definition of traditional music, they do place the issue and consideration of tradition and the traditional under national headings. Interestingly, the specialized volume, The Oxford Companion to Australian Music, also does not have a reference to traditional music. It does include a discussion of folk music where Smith (1997) states:

> In Australia, the term usually refers to styles of 19th century vernacular songs and social dance music, as well as to more recent musical genres which assert an affinity with traditional oral/aural genres through relatively unmediated performance, or a tacit or explicit assertion of the importance of musical community. Although many commentators are uncomfortable with the term, it is widely used. (220)

Parkhill and Scott-Maxwell (2003) suggest:

Like language - itself a tradition - many traditions of music and dance transplanted to Australia are passed from one generation to the next by oral and aural means. These conventions of performance

practice and behaviour are not learnt from written sources but directly from observation and experience....The strength of the oral tradition has meant that peoples from every part of the world who have immigrated to Australia have retained an affiliation with the music and dance of their homeland. These traditions are not simply reinventions or duplications of a lost past, but are living traditions and subject to change. (670)

While Parkhill and Scott-Maxwell are discussing the "transplanted" traditions, we must acknowledge the living tradition of the Australian indigenous populations. While there has been transmission through generations of the indigenous population these have not necessarily become part of the new transplanted culture.

In Australia there is a blurring or the boundaries between traditional and folk. In fact, the two words often sit together in discussions:

> Folk music is music which originates in and is handed down by oral tradition amongst common people. In the early days of the Australian colonies, convict ballads and songs became the foundation of Australia's later day folk music and its first original compositions. Many early Australian singers recycled tunes from England, Ireland, Wales and Scotland and adapted these to lyrics and verse about their experience in the colonies. (Australian Government, 2010, ¶1)

It is important to keep in mind that in any pedagogical environment the teacher has as one of his/her roles not only to transmit knowledge but tradition as well (Lennon, 2000). As with tradition generally, musical tradition is not static. Tradition is connected with change. It is all about an ongoing process that could be seen as continuity of change (Nettl, 1983). In the music education community there have been numerous discussions regarding the need to incorporate in the curricula, the traditional music of the country where the pupil lives as well as other musical traditions from other cultures (Stephens, 2000). The following sections present the place of traditional music within school music education in Greece and Australia.

Greece

Greece has a centralized educational system. Music is officially an obligatory subject for all students in Greek primary and lower secondary schools (Grades one to nine). Music is taught in primary schools for one 45-minute period per week, by music specialists, except from grades one and two where in some schools it is taught by the general classroom teacher. Secondary schools also have one 45-minute period of music per week. In most primary and secondary schools there are choirs and instrumental ensembles (Androutsos, 2000b). In higher secondary schools, music is an elective subject for 10th grade students.

In Greece there are at present two curricula for music: the Curriculum for Music Education (Analytiko Programma Spoudon, APS), and the Interdisciplinary Unified Curriculum Framework for Music Education (Diathematiko Eniaio Plaisio Programmaton Spoudon, DEPPS) (Kokkidou, 2006). Both were introduced by the Greek Pedagogical Institute and the Ministry of Education and Religious Affairs in 2001, and were implemented simultaneously. Both curricula are constructed around three axes, which are common to both: performing, composing, and evaluating. In DEPPS there is also a fourth axis of listening and applying knowledge.

Kokkidou (2009) suggests that the "Greek Curriculum (APS–DEPPS) prioritizes musical experience/emphasizes investigation, discovery, self-directed action/emphasizes composition and improvisation/promotion of communication/overall cultivation of the individual through participation in music activity" (47). Both the APS and the DEPPS are curriculum frameworks, in the sense that they offer a context for the development of lesson plans. Beyond this, they set the targets and give some examples of activities, while the DEPPS also suggests some "concepts" of cross-curricular orientation. The APS is a combination of curriculum and syllabus, while the DEPPS has elements of a curriculum combined with certain characteristics of the 'Interdisciplinary Curriculum'" (Kokkidou, 2009:25). It provides an overall guide and to a certain extent defines the content that will be included.

In the above mentioned new music curriculum of Greece for general schools, there are many references to the study of global popular and traditional music, but traditional Greek music has a very significant position. There are several references to the study of traditional Greek music, both to Byzantine and Demotiké (folk). In the introduction to the APS, where singing is given emphasis, it states that pupils will learn to sing "simple popular and traditional songs of our country as well as from other countries" (APS, 2001:444). In the column "suggested activities" for primary pupils: the pupils will "sing songs from their own region, traditional and "artistic" (450). A paragraph is dedicated to the systematic acquainting of students with Byzantine church music (including the learning of Byzantine hymns, and studying Byzantine musical notation) (445). At the secondary school level "suggested activities" include: pupils "sing a traditional song without accompaniment" (452). Pupils are expected "to listen, recognize and discuss authentic performances of traditional pieces" (456). In the updated version of the DEPPS and APS of music at the website of the Pedagogical Institute of Greece, in the section of "suggested additional projects", students are encouraged "to gather and learn traditional songs and dances from different geographic regions of Greece. Also they should connect them with the local customs and historical events" (345). This is often effected by using the project method and having groups of students working in that direction, each group having to gather information from a different geographic region of the country. The project might involve collecting songs and dances and connecting them with local customs and the history of the area. Collecting pictures of traditional costumes and traditional instruments used in any given region, as well as collecting recordings of traditional music of each region can be part of the project.

Based on the new curriculum described above, under the procedures set by the Pedagogical Institute and the Ministry of Education, teaching materials have been produced recently for grades one-nine (teacher books, student books and workbooks, CD audios and CDRoms) and are distributed free of charge to all public schools. Included in the above packages are two separate song-anthology books with accompanying CDs, one for primary and one for

secondary schools. In the respective teaching materials that have been produced according to the curriculum guidelines, traditional Greek music holds an important place. For example in the 3rd and 4th grade textbook there is an extensive introduction to the musical instruments of ancient Greece and the traditional Greek instruments. In the 5th grade textbook there is an introduction to Byzantine music and its notation and in both 5th and 6th grade textbooks quite large parts are dedicated to traditional Greek music. Additionally, in the 8th grade textbooks, a special unit with four chapters is devoted to traditional Greek music, including the study of folk songs, traditional instruments, different traditional ensembles and so on. (Dimitrakopoulou, Tzenou, & Androutsos, 2009:65-81).

Throughout Greece today there are 42 special music schools for grades 7 to 12. The first school of this kind was founded in Pallini in Attica in 1988. The curriculum for those schools includes performance in western instruments as well as Greek traditional instruments (kanonaki, santouri, oud, lute, percussion instruments, and the like). There is also theory, harmony, analysis, form, music history, solfége, counterpoint, Byzantine music, as well as the study of traditional repertoire. There are many different ensembles, both western and traditional, and choirs in these schools that rehearse regularly within the program of study (three periods per week) and perform frequently on different occasions of school life. The new curriculum for these special Music Schools puts even more emphasis on the teaching of Greek musical traditions such as the study of Byzantine music, folk songs and traditional instruments, both theoretically and practically. Except for the theoretical subjects in Western music (three periods per week) and traditional Greek music (four periods per week) that are taught in groups, each student attends individual lessons in three instruments. One elective, for two periods per week (e.g., guitar, oud, traditional or "European" violin, kanonaki, accordion, saxophone, clarinet, traditional or "European" percussion, and so on), and two obligatory instruments: piano, as a reference instrument for European music (one period per week) and tambura as a reference instrument for traditional Greek music (one period per week)[1].

[1] All the above, constitute parts of the wider picture in Greece, that is, of trying to preserve and pass on to the next generation traditions and customs that are still alive. For a long period of time, Greek traditional music was taught orally without the help of notation, in the family life, in community gatherings, with the help of self-taught musicians of the local societies. The first systematic introduction of the Greek traditional music in the official music education school system happened in 1988 in the new type of secondary schools, called Music Schools (Dionyssiou, 2002). The foundation of these schools enabled new initiatives in music education of Greece. Among them the teaching of traditional music was officially introduced in secondary education. Demotiké music, before its introduction in schools, did not have a place in music institutions. In those it was taught, studies did not lead to an official degree. On the contrary, Byzantine ecclesiastical music has followed a systematic theoretical, methodological and practical approach since centuries ago, and it has been part of the music studies in conservatories, private music schools and in some centres of Byzantine psalm studies that are found in the Archbishop cathedrals. For a study that presents the teaching methods of Greek traditional music as they take place in the Music Schools, see Dionyssiou (2002). This study compares those methods with older methods of teaching used in ecclesiastical and Demotiké music, and highlights changes, problems and new tendencies. Finally, an analysis of the new methods of teaching takes place, examined in comparison with the views of teachers, students and heads of the schools, as well as the function of traditional music in contemporary society. In this context it is also very important to note that both Byzantine and traditional Greek music is an integral part of the programs of studies in several tertiary education institutions in Greece. Moreover, there are University departments that have both Byzantine and traditional Greek music as majors and also departments at the Technological Educational Institutes that even their name indicates clearly the direction towards traditional musical studies (see Androutsos 2000b).

Australia

In contrast to Greece the education system in Australia is not centralized. Education is the responsibility of the individual States and Territories, and as such, each has their own curriculum documents and frameworks. Currently there are eight separate education authorities across Australia. Recently with the moves of the Federal government to develop a national curriculum (known as the Australian Curriculum), the government is attempting to take more responsibility for school education and as such considerations of what is to be incorporated in a national curriculum. Across Australia music is part of the arts learning area. The State of New South Wales is the only jurisdiction where music is actually mandated and the amount of time defined.

Unlike Greece, traditions and traditional music in Australia are relatively new. Traditional music is considered separately from the music of the indigenous people of Australia. Traditional music and traditions are either those that have come with people from other countries as they have settled in Australia or those that have been adopted. In terms of school curricula, traditional and indigenous music are referred to separately. The study of Australian music is identified across a range of curricula, but what is not defined is what constitutes Australian music (Forrest, 2007, 2009). This work was pursued by Dunbar-Hall (2009) in his work on "understanding the place of Australian music in the curriculum" where he presented issues around definitions and the place and support of Australian music in school curricula in the state of New South Wales. From the perspective of curricula, the question that confronts us is what is actually being referred to by the term traditional music.

Across Australia all curricula and syllabuses make reference to students having an experience of music that is defined (somehow) as traditional, non-Western, world, and indigenous. While there is some difficulty with each of these terms they do provide convenient divisions by which music could be considered and taught. There are clear links between each of the terms and at times they have been used interchangeably. As a group they tend to be the descriptors of music that does not immediately come under the areas of classical/art music, popular music and jazz. Carroll (2003) talking about school music suggested that "the general aim is to show that there are many kinds of music in the world, that each has a unique place in its culture, that its meaning is deeply embedded in its culture and that it deserves respect" (602). She posits that the:

> "study and performance of the non-Western music are included in syllabuses to develop understanding of the cultures of neighbouring countries and the function of music in specific cultures, and to show that non-Western cultures can differ greatly in their characteristic instruments, structures, tonalities and styles of music" (602).

In many school situations the various topics covered by music of other cultures are approached as music from other cultures within

Australia, and the music of the individual student's families is brought into the classroom. A significant issue highlighted by Carroll (2003) is that:

> educators who espouse studies of 'world music' or music of individual cultures may need to look afresh at the validity of borrowing or 'colonising' the arts of non-Western cultures without major attempts to honour cultural difference, to understand the meaning and original context of works, and to respect the original ownership. This may also involve redefinition of multiculturalism, given the presence of Australians who subscribe to more than one culture (602).

The use and incorporation of the music of the indigenous peoples of Australia has also been an issue of discussion and caution. Protocols have been developed for incorporating indigenous music in the curriculum. Generic statements such as "staff and students will have knowledge and understanding and respect for Aboriginal Australia" (Dare to lead, 2010) provide some guidance without any degree of specificity. They do however provide teachers with advice as to the sensitive and appropriate use of indigenous arts practices within their classrooms, as well as due acknowledgement of the materials.

In the State of Victoria, the curriculum framework is Victorian Essential Learning Standards (VCAA, 2005). In the Arts Introduction across all levels of schooling is the statement, "For students, interaction through the Arts brings contact with the Indigenous cultures of Australia and the cultures of our nearest neighbours" (25). For the dimension of Creating and Making, part of the explanation suggests "Individually and collaboratively, students explore their own works and works by other artists working in different historic and cultural contexts" (27). Complementing this, the dimension of Exploring and Responding states: "This involves students developing an understanding of social, cultural, political, economic and historic contexts and constructs, and developing a consideration of ways that arts works reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs" (27). In these statements there is not a directive or any compulsion to include the traditional in a music education.

Conclusion

One important way in which traditional and indigenous music has been incorporated in school music environments has been through its association with popular music and popular culture. Much of the distinction between the traditional foundations of music and contemporary culture have been diminished, however both provide a useful and educational means of approaching the traditional in the classroom. In the two countries under discussion approaches to the traditional is different. In Greece the traditions are considered important enough to mandate within the curriculum, in Australia they are merely suggested.

School music education has a big responsibility if it is going to bring the traditional music of each country to its students. When a musical tradition is institutionalized there is a great risk of losing the qualities of apprenticeship. Other important questions arise regarding for example, accessibility, respect for traditions, preservation and renewal. It constitutes a great challenge for music educators, one that could be met, by providing a balanced place for traditional music(s) in the curricula and the construction of respective teaching models and strategies. This creative, ongoing process not only promotes music education as a whole but serves the need of all peoples to possess a way to maintain a connection to their cultural roots (Androutsos, 2000a).

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Professional identity development in undergraduate music education:

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Changing perceptions of role and activity importance

Abstract

This study examines the perceived importance of social roles, professional activities, and structures underlying the potential career paths of tertiary music education students. Participants (N = 118) were undergraduate music education majors at two different institutions (a comprehensive research university in the southern United States and a private conservatory in the northeastern United States), who responded to four multi-level items from a questionnaire used in previous research (Isbell, 2008). Factor analysis was used to determine underlying structures, with the social importance of multiple musical roles focused on two meta-groupings: roles associated with music education, and roles associated with performance activities. A three factor solution best explained the underlying structure of professional activities: activities "on stage," social activities, and music education activities.

Keywords: music, education, career, identity, socialization

Issues of curricular relevance often revolve around the perceived importance of coursework in degree programs, with ever-evolving changes such as trends in education, re-shaping of curricula, and maturation and socialization of students. This study examined the perceptions of undergraduate students involved in teacher preparation and their perceived importance of different musical identity roles and curricular activities in order to identify relationships, if any, among participants initial and current career plans and educational activities.

Related literature

Social dynamics would seem to play a role in determining the perceptions of stakeholders in an educational community. Identity development is a large part of this dynamic, and with older (collegiate/tertiary) students, an eventual specific consideration of potential career identity emerges. Social expectations, conforming to value systems, and other traditional sociological functions are facilitated by music, as Misenhelter and Kaiser (2009) suggest in a study of elementary and secondary school teachers' perception of curricular intentions. University students considering careers in teaching face a particular conundrum, as they almost certainly have powerful memories of classroom experiences that (unlike those preparing for other professional areas) are also formative of their pre-professional training. One study demonstrated that 48% of music education students indicated a music teacher as a "best teacher" role model, and that music teachers were more influential than nonmusic teachers in their decision to enter the field of music education (Kantorski, 2002). Research by Bergee (1992) also suggests that a variety of sociological variables influence decisions to pursue university training in music education.

Music students in the university music education program also face peer (as well as the related faculty role model) identity quandaries, as "many of them become socialized as performers first and teachers second," (Isbell, 2008:162) and then face a long socialization process into a profession that is – to say the least – multi-faceted in its processes and expectations. The socialization process towards career

eventualities is, then, one of evolving occupational identity. This socialization process, with its beginnings well before collegiate educationally targeted experiences, has been referred to as primary socialization (Woodford, 2002), and factors influencing this process have been identified quite early in the schooling experience (Madsen & Kelly, 2002). Experiences accruing in the university program (secondary socialization) also shape what are relatively early professional identities – with the emergent disparities among perceived importance of "professional" musician associations and those of the teacher-educator musician.

University students, having been exposed to many music teaching models (primary and secondary socialization), begin their professional training with inculcated beliefs about what they wish to teach, and how they expect to teach it. Their experience base has, in many cases, suggested to them that being a "musician" is a goal of a higher order than being a teacher. Research studies (Cox, 1997; Roberts, 1991) in the US and Canada suggest these early "musician first" socialization experiences may be difficult to balance and resolve during preservice coursework. It has been suggested that "teacher and musician represent two distinct aspects of identity," (Isbell, 2008:175) and as well they may be different types of identities that may not even function in the same manner. Through a careful examination and comparison of students attending various institutions representing different expectations and cultural settings, university educators of music teachers may develop a better understanding of how undergraduate music education majors are socialized to the music educator identity.

The purposes of this study were to examine the perceived social importance of different groups of musicians, activities associated with music, and evolving interest(s) in different career opportunities in music teaching. Specifically, the following research questions guided the investigation:

Based on participants' perception, who are the most socially important groups associated with music?

Based on participants' perception, what are the most important activities associated with music?

What level of interest did participants have in entering different music teaching positions upon matriculation in college?

What current level of interest do participants have in entering different music teaching positions?

What are the participants' underlying belief structures of the perceived importance of different groups and activities in music?

What relationships exist, if any, between the perceived importance of different groups and activities and initial or current music teaching position interest?

Method

Participants (N = 118) were undergraduate music education majors ranging from first year students to teaching interns in their final semester at two different institutions: a comprehensive research university in the southern United States and a private conservatory in the northeastern United States. School 1, situated in the Northeastern U.S., operates as an autonomous School of Music within a private, doctoral degree granting university. Music School 2, which is located in the Southern U.S., operates as a Department of Music within a College of Arts and Sciences at a public, doctoral degree granting university. The entire population of undergraduate music education majors at both schools totaled 267 (44% response, +/- 6.2% sampling error).

Participants were asked to respond to four multi-level items via a Social Importance Questionnaire (SIQ), utilizing items from previous research (Isbell, 2008; Austin, Isbell, & Russell, 2009) that were adapted from established measures used in related research. Factor analysis was used to determine underlying structures and perceived (reported) value of social roles and professional activities. Participants were asked the four major questions each with several secondary prompts. Each ipsative item utilized a 5-point scale. Students rated their perception (on a 5-point scale, 1 = not important, 5 = extremely important) of the social importance of several groups of individuals associated with different music professions. Participants indicated the amount of importance they place on a

variety of activities associated with various professional activities. Participants also reported their degree of interest (on a 5-point scale, 1 = not interested, 5 = extremely interested) in various types of music teaching positions when they entered college as well as their current interest in various types of music teaching positions.

The SIQ was administered to participants at each institution during regularly scheduled classes. To maximize the truthfulness, accuracy, and completeness of participant responses and minimize the risk of social desirability bias (that is, students worrying that music faculty might review and/or recognize their responses), the researchers or their research assistants distributed the questionnaires, reviewed ethical guidelines, and addressed any questions about instructions and/or item response formats.

Results

Descriptive Results. An initial question explored a "global" response to perceived social importance of identity. Participant data (see Table 1) indicated that secondary school music teachers (M = 4.43, SD = .70) and university music education faculty (M = 4.43, SD = .70) played the most important social role closely followed by elementary music teachers (M = 4.36, SD = .92). The social importance of university applied music faculty (M = 4.27, SD = .81) and middle school music teachers (M = 4.16, SD = .86) was only slightly lower. Participants designated conducting faculty (M = 3.95, SD = .88) and professional classical musicians (M = 3.91, SD = .85) as playing a somewhat less important social role, and students indicated that professional popular musicians play the least important role (M = 3.52, SD = .96).

Table 1: Perceived Social Importance of Professional Identity

Teaching Position Type	Rated Importance	
	M	SD
Professional Classical Musician	3.91	.85
Professional Popular Musician	3.52	.96
Elementary Music Teacher	4.36	92
Middle School Music Teacher	4.16	.86
High School Music Teacher	4.43	.70
College Ensemble Conductor	3.95	.88
College Music Ed. Professor	4.43	.70
College Applied Music Teacher	4.27	.81

Participants were asked to indicate their level of interest in various music teaching positions from matriculation in college and their current level of interest. See Table 2 for a descriptive comparison of responses. Asked to reflect back to the time of matriculation (for example, "when you first entered college"), students said they had been most interested in careers as high school music teachers and private studio teachers while having been least interested in becoming elementary music teachers or college music education professors. Similarly, participants' current level of interest was highest for a career as a high school music teacher, private studio teachers while least interested in a career as a college music education professor and as a college applied music teacher.

Table 2: Level of Interest in Position(s)

Teaching Position Type	Interest upon College Matriculation		Current Interest	
	M	SD	M	SD
Private Studio Teacher	3.32	1.34	3.40	1.32
Elementary Music Teacher	2.40	1.33	3.29	1.30
Middle School Music Teacher	2.53	3.79	2.97	1.34
High School Music Teacher	3.79	1.24	3.82	1.26
College Ensemble Conductor	2.96	1.45	2.92	1.50
College Music Ed. Professor	2.38	1.31	2.65	1.31
College Applied Music Teacher	2.69	1.45	2.70	1.49

In order to examine the underlying structures of participants' perceptions of the social importance of different groups associated with music, a factor analysis was conducted. As this factor analysis was exploratory in nature, a principal components analysis was utilized with Varimax rotation. This rotation required 3 iterations to converge. Using a minimum eigenvalue of 1.0, two distinct factors emerged, accounting for 62% of the systematic variance in responses. The factor structure is very clear and interpretable; all loadings exceed .60 and only two cross-loadings exceeded .40 (see Table 3). Sampling adequacy was established using the Kaiser-Meyer-Olkin measure (.79). The assumption of sphericity was also met as evidenced in the Bartlett Test of Sphericity (χ^2 = 335.61, p = <. 001).

Table 3: Factor Analysis Rotated Component Matrix: Importance of Groups

Role	Component 1 Education Based	Component 2 Performance Based
Middle School Music Teacher	.846	
High School Music Teacher	.769	
Elementary Music Teacher	.745	
University Music Education Faculty	.670	
Professional Classical Musician		.791
Professional Popular Musician		.688
Applied Music Faculty	.532	.639
Conducting Faculty	.473	.601

Note: Crossloadings below .30 are suppressed to improve readability. Bold items denote component association.

Based on this factor analysis, participants' perceptions of social importance (Question 1) seem to be focused on two principal components: those individuals involved in the music education process at any given level (component 1) and individuals involved in the performance of music at any given level (component 2). The related question of importance of professional activities (Question 2) was also examined for underlying structures of perceptions. This factor analysis was also exploratory in nature, and principal components analysis was utilized with Varimax rotation. This rotation required 8 iterations to converge. Using a minimum eigenvalue of 1.0, three distinct factors emerged, accounting for 57% of the systematic variance in responses. This factor structure is also

very clear and interpretable; all loadings but one exceed .50 and only two cross-loadings exceeded .40 (see Table 4). Sampling adequacy was established using the Kaiser-Meyer-Olkin measure (.83). The assumption of sphericity was also met as evidenced in the Bartlett Test of Sphericity (χ^2 = 596.23, p = <. 001).

Table 4: Factor Analysis Rotated Component Matrix: Importance of Activities

Activity	Component 1 Performance Activities	Component 2 Social Activities	Component 3 Music Education Activities
Performing in Top Ensembles	.786		
Winning Major Auditions	.773		
Performing on Major Recitals	.676		
Teaching Private Lessons	.610		
Doing Well in Conducting Class	.530		
Attending Concerts		.733	
Interacting with Performance Majors	.382	.710	
Practicing Major Instruments		.690	
Interacting with Music Ed. Majors		.616	.417

PK-12 Field Experiences		.779
Doing well in Education Classes		.751
Attending Music Education		.638
Doing well in Method Classes	.379	.573
Doing well in Technique Classes	.366	.451

Note: Crossloadings below .30 are suppressed to improve readability. Bold items denote component association.

Based on this factor analysis, it appears that participants' underlying assumptions of the importance of different activities can be divided into three meta-components including performance activities (component 1), social activities (component 2), and music education activities (component 3).

Correlational Analyses. There appears to be minimal correlation among the perceived importance of different groups of musicians and the current career interest of music education majors. A single significant correlation (p = .01) between education based groups (component 1 of factor analysis 1) and interest in becoming a middle school music teacher. This relationship, however, was of very modest strength (r = .280). No significant relationships exist between initial career interest and the perceived social importance of different groups involved in music. Similarly, only one significant correlation (p = .05) exists between initial career interest and the perceived importance of different activities associated with music. Participants who indicated higher interest in private studio teaching were more likely to value performance based activities. This relationship, however, was weak (r = .204). Three statistically significant relationships (p = .01) exist between the perceived importance of different activities

and participant current career interest. Those more interested in becoming a private studio teacher were more likely to value performance activities (r = .294) and social activities (r = .272) while those more interested in becoming an elementary music teacher were more likely to value the professional music education activities (r = .281). The average of these three relationships (.282) indicates no practical significance among the relationships, despite the statistical significance.

Discussion

Students perceive and project their evolving identities based on formal and informal input. They are exposed to role models throughout their formal schooling, yet also find themselves observing and reacting to peers and other informal influences, despite these things often also occurring in the school setting. Musical peers and teacher role models are perhaps particularly influential, and the related activities, while happening in an academic or pre-professional environment, often also have a distinctly social nature. The social value of these various roles to broader society would seem to be at the center of the young teachers' quandary as they make consequential decisions about who they are and wish to become. Indeed, the largest question they may eventually face is how to "be themselves."

Musicians are typically held in high regard personally, perhaps to the extent that other musicians or music teachers see much of what we do and who we are through "rose colored glasses." In regard to the first question concerned with perceived social importance, with a theoretical mean of 2.5 it is worth noting that all responses were quite positive. This suggests either a somewhat ubiquitous high regard for all musician models, a demand characteristic of sorts whereby students responded in a positive manner as they felt would be expected, or this evidences a minimum of discrimination among pre-professional collegiate students.

An issue of some consequence would seem to be that while acknowledging that young teachers will be integrated as teachers at least initially, the larger qualitative question is: what and who defines a profession that they will be implicitly socialized into. Madsen and

Kelly (2002) suggest that students are often influenced to become music teachers by their own experiences in music programs. The obvious question, then, would seem to be whether or not that was a "good" model.

Substantive change from entry in university training as compared to current interest was not demonstrated in rating most career roles in this study, with the exception being change (increasing regard) for elementary music teachers. It would seem likely that a considerable difference or "change" would take place over ones educational (collegiate) experience in many areas. Austin and Reinhardt (1999) found – much the same as this study – that large change among undergraduates questioned regarding evolving belief systems was not in evidence. To some extent, the actual beliefs about what a music teacher should do, or regarding the importance of the music program, appear "eclectic and fuzzy" (Colwell, 2004:144).

Curricular and policy decisions rarely consider evolving student perceptions in course design or requirements, although most would agree that shaping those perceptions is implicit in educational goals. Traditional roles assumed by students within the (traditional) music school environment often demonstrate a distinction between performance preparation (performance majors) and teaching preparation (music education majors), despite a notable amount of shared curricula. An additional distinction typically is in evidence among the social and academic activities pervasive in tertiary institutions.

An encouraging outcome of the factor analyses suggests respondents do recognize music education as a unique subject area (however eclectic it may be), as the statistical analysis does demonstrate a grouping of underlying structures (components) that point to a clear (if not increased) perception of the importance of music education (socially) both within and beyond the institution, and a similar demonstration of differentiating unique music education related (as compared to performance and/or social) activities. Perceived social importance would – perhaps should – influence professional behavior. The three factor solution that would seem to best explain the underlying structure of professional activities:

1) performance-oriented activities, 2) social activities, and 3) music education activities, suggests a strong potential for young teachers recognition of that which is distinctly teaching related. Professional development (post university) would, then, likely focus on professional teaching responsibilities, although in the U.S. many local and state agencies continue to award re-certification credit for performance related (sometimes simply performance observing) "professional development" activities. Music in schools, with its many unique interpretations of relevance and importance, will continue to struggle for a position at the table of scholastic credibility, probably until such time that university curricula define a professional agenda worthy of, and specific to, the academic task of music teaching.

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Globalization, cultural diversity and music education:

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An International Baccalaureate perspective

Abstract

The International Baccalaureate (IB) is recognized as a global education system; as such it recognizes the importance of cultural diversity within music education. In the IB music course world music studies are included alongside Western art music, popular musics and jazz. This reflects changing attitudes in music education across the globe, where difficulties are often encountered when making decisions about what the term world music actually encompasses. The task is not simple and raises many questions in relation to categorizing the range of musics that are fusions of more than one style. Is it important for teachers and students to have relevant cultural and contextual understanding of world music? Is it appropriate to continue applying the tools of Western analysis to all musics found across the world? Has Western-style popular music affected traditional musics? These questions have implications for curricular design and could potentially influence educational policy. Here, the issues are explored from the perspective of the IB as well as the broader educational context.

Key Words: globalization, cultural diversity, musical culture, music education, International Baccalaureate

Although originally an economic movement, globalization is exerting a broader influence across the world. This includes the educational sector, which plays a vital role in all societies by teaching and reinforcing cultural beliefs and practices. In response, educational curricula are now seen to be embracing greater cultural diversity and difference in response to the new global paradigm. The International Baccalaureate (IB) stands as a dominant example of globalization in education. Three programs are offered for students ranging in age from 3 to 19 which "help develop the intellectual, personal, emotional and social skills to live, learn and work in a rapidly globalizing world" (IB 2010). The aims of the IB philosophy are stated as part of their 2010 mission statement:

> The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect....The organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment....[and] encourage[s] students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right. (IB 2010)

The IB Diploma Program (DP) leads to university entry and within it music is offered as a subject. In setting out the IB approach to the teaching of music, the IB study guide suggests that students "engage with music from different times, places and cultures" (2009:11). This means including musics from the Western canon, jazz and popular musics, through to world music cultures. This is potentially a daunting task, which presents both teachers and students with difficulties concerning the appropriate categorization of some musics. While it seems reasonably straightforward to define styles belonging to Western art music, and jazz and popular music categories, appropriately defining world music and fusion styles is not always so simple.

Globalization and music

Many authors have commented on the influence of globalization on the world's cultures and musics over the past decades. In 1998, Mertz suggested that electronic technologies including the internet and media were impacting on traditional notions of community, resulting in the development of a 'global culture'. It seems, however, that with the rise of a more generic world order there has been a corresponding loss of traditional cultures. Ideas from Biddle and Knights (2007) suggest the local as being somewhat subversive, but also 'authentic' when compared to more global and culturally hybrid musical styles, which lack authenticity and appear to be somewhat artificial. Another issue for traditional musics is the tiny market share allocated to them within the new global media, affecting their potential to survive (Baumann, 1992). Along with economic and political process, procedures and technologies, globalization includes cultural aspects of the world.

When discussing the development of new musical aspects within traditional styles Marranci states, "through globalization, people may cross boundaries to imagine new time-space (or space-time) dimensions and power relations" (2003:102). One illustration of this comes from Frishkopf, when discussing changes of attitude in Egyptian music dating from the 1990s. He suggests that since that time, Egyptian music has been subject to greater influence from both the West and global developments, stating that even today, Egyptians view Western culture as superior, yet also "seek symbols of resistance to Western dominance" (2003:167). In response, Egypt has absorbed many aspects from Latin-American cultures, which they perceive as having both Western and 'third world' aspects.

There is some perception of all things global being considered as abstract and placeless, but this cannot be applied to the position that music holds, according to Stokes (2003). Tenzer (2006) discusses the Western 'superculture' that has led to globalization as being responsible for the development of many new musical styles as music mixes and blends via diaspora and media. According to Stokes (2003) the development of these new musical styles is influenced by the recording industry, and he refers to them as world music. In a similar vein Byrne (1999) suggests that in spite of the apparent dominance of Western culture through globalization new global musics continue

to emerge. He comments that through experiencing another 'musical culture' there exists the possibility of pleasant musical contamination leading to appreciation of cultural difference. The question of introducing cultural diversity into the classroom is then implied. The Western canon already includes many musical styles ranging across time and place, so is it really necessary to include more than the Western canon, and Western style popular and jazz musics into the academic study of music? What is the justification for the inclusion of 'other' musics in the classroom?

Cultural diversity and education

A range of views have been expressed concerning the need for cultural diversity in the classroom. Drummond (2005) suggests that the cultural practices of the minority can educate and inform the majority in the culturally plural world in which we live and disadvantage is not displayed when all cultures are included for study. Although the world music movement and contemporary educational thought have encouraged greater multicultural focus in the classroom, there can be a negative effect if there is a lack of cultural understanding (Davis, 2005). Green (2003) agrees with this sentiment, warning that because of the learning practices involved, multiculturalism in music education possibly unwittingly reinforces social structures rather than breaking them down. To avoid this, she suggests that different learning practices and pedagogies need to be developed, alongside attitudinal changes. Barton (2004) agrees, commenting that student views concerning value and understanding of different musics are impacted by the cultural context and bias of the educator. Alongside this, Drummond (2005) questions whether it is really possible for people to change the conditioning of their identity formation enough to embrace the musics of other cultures, while Davis questions whether a lack of contextual understanding actually reconfigures the meaning of musics included for study. He suggests that time and place influence musical transmission, stating that "a culture does not simply determine and seamlessly transmit music to its members, generation upon generation", (2005:57). Drummond (2005) comments that many young people are able to achieve multiple interactions with different cultures and subcultures

because of the influence that global media has on their identity development. New intellectual paradigms and intensified globalism are reason enough for cross-cultural inclusion in music education according to Bresler (2003), while Carignan (2003) suggests that greater exploration of the world's art musics should be encompassed by pedagogical strategies in a changing world of music education. This would allow for the recognition of many culture bearers and greater understanding of the world's musics from an equitable basis.

At issue, though, is the problem of current pedagogical approaches that do not necessarily equip teachers to deliver musics outside the Western realm of musical understanding. Music education necessitates a level of cultural awareness and interaction for both teacher and learner, whether they recognize it explicitly or not (Dunbar-Hall, 2004), but confusions exist in the current educational environment according to Davis. Interestingly, he feels that "music education is itself a move within cultural identity" (2005:60). However, despite the potential problems, Drummond feels that the impact of cultural diversity in music education has been positive, regardless of the reasons for its inclusion in the curriculum. Alongside this view, Shehan-Campbell suggests that "as we embrace the wider world of musical cultures, so too will our children" (2000:53). Despite these views, in the changing global environment many traditional cultures are at risk of disappearing.

In an attempt to combat this situation, UNESCO devised the "Safeguarding Intangible Cultural Heritage" project. One aspect of this is the preservation of Hilali, the 700 year-old North African epic poetry tradition, which is sung by the poet who accompanies himself on percussion or the rebab (a 2-stringed spike fiddle). This musical style was once found throughout North Africa, but as a result of pressures from both the media and tourist trade along with a decrease in people willing to participate in the rigorous training required for mastery of the style, it is now only found in Egypt (UNESCO, 2009). In recognizing the importance of traditional musics the IB includes culturally diverse music studies in the curriculum and places importance on the contextual understanding of these. However, all of these musics are still situated under the umbrella term of world music rather than being further diversified into more discrete

categories, e.g., art music traditions, popular musics, or indeed, work and ceremonial musics.

What is world music?

There does not appear to be any definitive interpretation of the term world music and therefore no clear distinction as to what musics should be categorized as such. Nidel comments that "ideally all music is world music" (2004:3) while Bohlman suggests that world music is "something unpredictable and fundamentally shaped by encounter and creative misunderstanding between people making music at cultural interstices" (2006:18-19). At IB workshops world music has been explained as covering traditional and folk musics, classical musics outside the Western canon, and any other music that cannot be categorized as belonging to Western art music traditions, Western-style popular musics, and jazz.

The term world music appears to stem from the 1960s when Robert E. Brown used it to refer to ethnomusicology. In the 1980s it was adopted by the retail music industry to classify any music that was not Western art, jazz or pop music, but the category became even less specific by the late 1990s. This trend has continued with ever more vague ideas of what constitutes inclusion as world music. David Byrne of the pop group Talking Heads considers the term dismissive of musicians and their music, blaming commercial rationalization within the music industry as considering many musical styles as exotic but irrelevant. He commented on the term as "a catchall that commonly refers to non-Western music of any and all sorts, popular music, traditional musics and even classical music" (Byrne, 1999:np). It is also generally used to describe all musics that fuse elements of Western-style pop with non-Western music. However, the IB is not in agreement with this, considering musics that stem from fusions with Western-style pop in the category of popular music. This then becomes problematic for both the teacher and student when appropriately situating fusion musics for academic study.

Fusion musics, Western-style pop, traditional musics

Difficulties in categorizing for IB study arise in various ways, as so

many musical styles have evolved from influences on, and fusions of, separate styles. Western art music has been somewhat acquisitive of musics that stem from outside the traditional canon. One example of this concerns the music of Astor Piazzolla. He was an Argentinean composer, who developed the neuvo tango and as such can be considered a composer of world music. He also incorporated elements of Western art music into many of his compositions, and studied composition in Paris with Nadia Boulanger, so can also be considered as a composer of Western art music. How then, are appropriate decisions to be made in categorizing his music? In many ways categories are fundamentally unimportant to the appreciation of the actual music, but unfortunately categorizing music has an impact on student outcomes in IB study. Must musics like this then be avoided? This would be unfortunate, considering the richness of many styles that fuse musical elements together, and the impact of these musics on student understanding of musical development across times and places.

At this point it is perhaps important to consider the most dominant current global musical culture, that of Western-style popular music which is a powerful musical embodiment of globalization across the planet. It seems that with the massive rise of this particular musical culture has come an accompanying threat to the integrity of many traditional musics. Western-style pop has spread via technologies that have emerged over the last decades. The main vehicle for this spread has been MP3 technology like the iPod and marketing. As Middleton and Manuel suggest, popular music includes "genres whose styles have evolved in an inextricable relationship with their dissemination via mass media and their marketing and sale on a mass-commodity basis" (2007:n.p.). Much pop music incorporates elements of traditional musics, but the end product stays firmly in the pop domain. One vibrant example of this is Mongolian hip-hop. Some traditional Mongolian music has strong similarities to Western-style hip-hop (Binks, 2010) and Nubar Ghazarian, the producer of 'Mongolian Bling' (a documentary film about Mongolian hip-hop) told me in an informal conversation that the Mongolians claim hip-hop is traditionally theirs and that the West borrowed the style from them. Fusions, therefore, inevitably lead to confusions regarding their categorization.

Other pressures on the survival of traditional musics come from greater urbanization and a move away from more traditional lifestyles to a globalized modern world. Examples of this are found in Japan, where most music that is created and consumed is popular (De Ferranti, 2002), and in Indonesia where international popular music is having a growing impact (Barendregt and van Zanten, 2002). Bohlman suggests "popular music enters the North African metropolis from the peripheries of tradition, but must sacrifice the past to enter the public sphere of urban society" (2002:60). The likely outcome is that as a result of globalization many musics will either disappear completely or become anachronistic records within 'museum' cultures as their social relevance disappears.

In one attempt to preserve a disappearing musical culture students from the Qinghai Normal University have been in the field recording much of a disappearing body of Tibetan folk song. Their aim is to return this music to the communities that the songs belong to (China Daily, 2007). However, will this music ultimately survive if the social context of the songs, the reason for their initial existence, have either dramatically changed or disappeared altogether? Perhaps, even the traditional owners will lack the appropriate contextual understanding and knowledge of these musics.

The place of contextual understanding

Contextual understanding is intrinsically affected by individual enculturation, and therefore understanding other cultures is not always a simple matter. To have a deep understanding of multiple musical contexts is an almost impossible task for the teacher. However, the IB music course emphasizes the importance of cultural and contextual understanding of musics being studied, as evident in their assessment criteria. Indeed, from personal experience I believe that greater musical understanding does come with developing greater awareness of cultural contextual aspects of a particular music. The IB music course also specifies that students should recognize links existing between musics found across the globe, and this raises issues related to the analysis of musics from outside the Western repositories of art and popular musics. Is it really appropriate to

use the tools of Western analysis for all musics? Western educated musicians are faced with some difficulties when attempting to understand musics from cultures other than their own. Cook (1990) suggests that listening to any music can be enjoyable, but that difficulties can arise when attempting to listen through music. Applying Western analysis to all musics is possibly flawed but what options are available to the Western raised and trained musician? If viewed from the perspective of globalization, which has up until now been largely driven by Western economic forces, does the fact that we continue to analyze from a Western perspective possibly imply a continuing form of Western cultural imperialism and cultural capital, as discussed by Bourdieu (1986), Friere (1985) and Apple (1993)? Who decides what influences reinforce the continuation of a largely Western educational model of music education?

Ultimately governments decree educational policy but lobbying from many bodies, including professional associations (some from outside the education field), politicians, administrators and universities, influences the process. These pressures are largely driven by political, economic and societal expectations concerning future career paths, and schools respond to these pressures through their curricular decision-making. According to Reynolds, universities "exert indirect influence on school subjects through control of developments in the subject field, through the preparation of teachers, the publication of textbooks in the field, and the establishment of entrance requirements into university courses" (2000:4). Universities also make decisions about who has a valid right to apply to study for a degree, and these requirements often reinforce issues of cultural capital. As one example, the following information is posted on The University of Melbourne website (2011) regarding entry into their undergraduate Bachelor of Music degree:

> Students applying for the Bachelor of Music will complete an audition and musicianship test. Students will be expected to prepare three pieces for performance (demonstrating contrasting styles and periods in Western art repertoire), plus undertake a musicianship test to assess their aural and theory skills.... applicants are asked to prepare three pieces demonstrating their skill on the instrument they wish to study.

> The pieces should be of contrasting style, period and composer Works should be chosen from the Western Art Music repertoire (except for electric guitar and bass). Repertoire presented at AMEB Grade 7 standard for instrumentalists and Grade 5 for singers, generally makes for a competitive audition.

Therefore, it appears that unless the prospective student plays a Western instrument and is able to both perform an audition of accepted repertoire and demonstrate knowledge of Western musicianship, they are ineligible for entry to this course.

What about the traditionally educated musician who, for example, plays the erhu, (a traditional Chinese two-stringed fiddle), or the kora (a traditional African harp)? These musicians may have achieved a virtuosic technical facility and have knowledge of a vast repertoire of traditional music, but it appears that their instruments are not considered 'legitimate' for study in many Western conservatoria. The IB, in the spirit of globalization, recognizes all instruments found throughout the world equally, and as a teacher of IB DP music performance, I have supervised students playing erhu and gu zheng (a traditional Chinese zither). So, despite the growing emphasis on popular and world music studies in some tertiary institutions, other more traditional institutions still do not cater for practitioners of 'other' musics. Is this appropriate in the global climate, or do we need to develop new ways of incorporating world musics into the tertiary sector?

And so...

In responding to influences from globalization a number of authors (Davis, 2005; Drummond, 2005; Green, 2008; Bresler, 2003; Carignan, 2003; Leong, 2003) have all commented on the need to review current educational attitudes and approaches. Cultural diversity is indeed receiving greater curricular emphasis, for example, in the IB DP music course and access to world music sounds and new learning modalities via technology has enabled educators to expand their view, especially in relation to composition (Odam, 2003). Pedagogies stemming from informal learning practices are being incorporated

into the classroom as educators struggle to remain relevant in the fast-changing global environment (Green, 2008). Some have called for Western art music to be removed from the central curricula position (Davis, 2005). A reflection of this is seen in the IB approach, which places equal importance on musics from within and without the Western canon. However, in the words of Leong, "a significant paradigm shift from what music educators have been used to" (Leong, 2003:153) needs to occur if there is to be a substantial shift towards the new educational world order.

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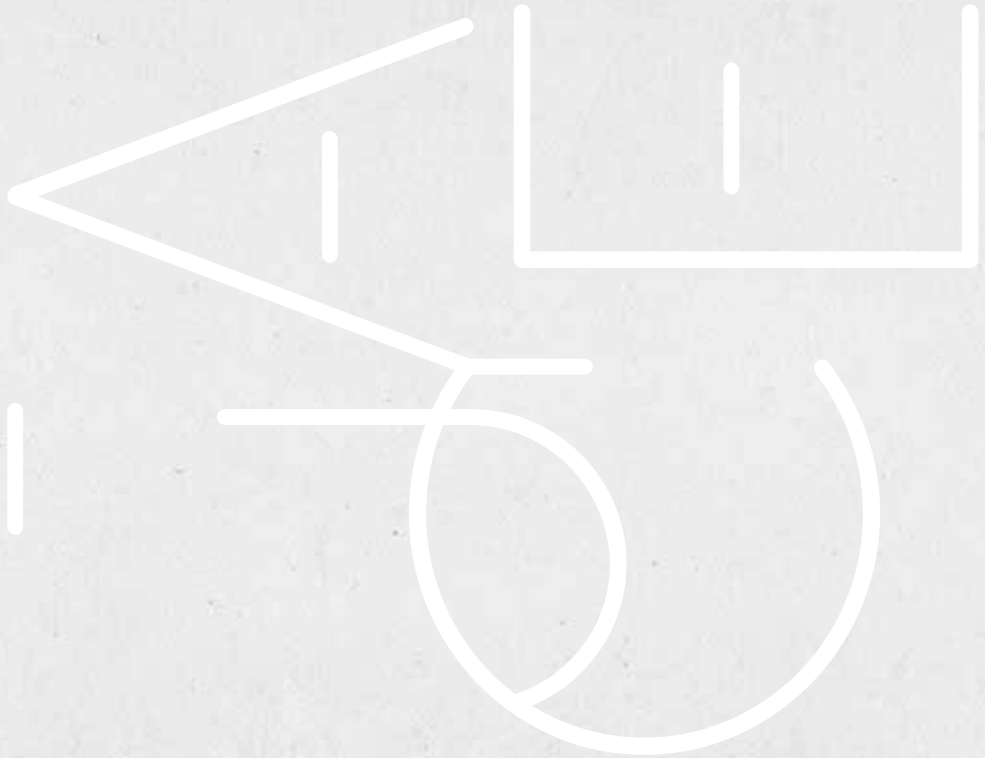
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