Session abstracts (alphabetical by presenter)

**Western versus local - what should they sing? - Suggesting ‘new’ traditional Malay children's songs for preschool**
**Mohd Hassan Abdullah**
The flooding in of western musical culture into Malaysia has threatened the survival of Malaysian traditional music. Children are more frequently taught traditional children's songs of Western Europe and North America, or Western-influenced newly composed songs rather than those of their own Malay background. Realizing that music is one of the important cultural heritages of the nation, there is an urgent need to collect traditional songs among the elderly Malay population, so as not to lose this important cultural treasure, and to preserve and transmit traditional Malay children’s songs for the future. In this paper, collected songs are analyzed through three criteria; musical elements, textual analysis and functional analysis. In so doing, four resources have been produced: new traditional style accompaniments for songs; notation of songs; CDs; and karaoke VCDs with animation. Through these resources and by increasing the Malay traditional music repertoire, preschool children can experience and be encouraged to better understand their cultural heritage.

**Early childhood, music and diversity: exploring the potential of music for three and four year olds**
**Aleksandra Acker**
This paper describes a research project that aimed to enhance children's musical ability and appreciation of musical diversity through an integrated music group session approach. The project accompanied and shaped the musical experiences of three and four year old children in a child care centre in Melbourne. Music was the chosen focus as it is an acknowledged language of childhood (DEEWER, 2009). In line with a constructivist philosophy of early childhood development children were given liberty to own and shape the course of the emergent program. Learning Stories were used as a tool to collect data and to support children’s reflections. One example of a learning story is presented to showcase the effectiveness of the music sessions in engaging the children and articulating their musical ability.

**Ohangla Luo instrumental ensemble: a suitable classroom means for developing musicianship in instrumental music**
**John Philip Akumu & Hellen Atieno Odwar**
Ohangla is a contemporary Luo instrumental ensemble made up of sets of tuned drums, metal rings, gourd shakers, reed flutes, animal horns, fiddles and mouth organs. The ensemble is a genre that exists in bands of male instrumentalists and mixed vocalists. Many musicians have been trained through the ensemble, yet no study has been done to determine it's relevance to classroom music situations. This study focused on the ohangla instrumental ensemble to show its relevance in developing music and performance skill in learners. The study has revealed that the Luo kalapapla is a forerunner of ohangla. Pertinent to the current study is the fact that the ensemble can be used in formal classroom situations to enable learners to develop playing and other performance skills in a non-threatening socio-educative environment.

**The impact of formal and informal learning on students’ compositional processes**
**Sylvana Augustyniak**
The types of music students listen to inside and outside the classroom impact on the types of music they improvise. Regardless of culture, religion, class or whether a musician is classically trained, informally taught, or musically untrained, all students in the study reported here listened to the music of their peers. Also all participants chose to improvise in a rock/popular style. This empirical study investigates how students improvise and compose in and out of the classroom using this preferred style. The informal and formal strategies students utilised in this process and the impact of technology upon it were also documented. This study indicates that we as teachers should celebrate and adopt the differentiation of student learning practices into our teaching approaches, through the adaptation of students' formal and informal learning strategies, musical styles and situations to celebrate their cultural diversity and identities through their own connectedness to learning. By this adaptation, learning strategies and styles are transferred from one genre to another, indicating how cultural diversity can have a positive impact on music education in schools.
From the classroom to the bush: fostering cross-cultural collaborations between Indigenous musicians and undergraduate students
Brydie-Leigh Bartleet & Myfany Turpin

This presentation reports on a recent collaborative project undertaken with the Winanjji-kari Music Centre in Tennant Creek, Australia. In June 2009, a team of nine staff and students from Queensland Conservatorium, the School of Education & Professional Studies Griffith University and The University of Queensland travelled to Tennant Creek to work with local Indigenous musicians on various recording projects of traditional and contemporary music. The team also assisted tutors from community arts organisations, such as The Song Room and Australian Theatre for Young People, to deliver music-related workshops in school holiday programs for local children and youth. Students were also given daily lessons in the local language Warumungu, which provided an important cross-cultural learning experience.

The project aimed to increase the students’ understanding of Indigenous music practices by providing them with the opportunity to collaborate with local Indigenous musicians, and assist these musicians in their efforts to develop, maintain and promote their music. It also aimed to present the students with music and education-related vocational opportunities in remote Australia and introduce them to fieldwork on traditional Aboriginal music in a supportive environment with experienced researchers. This presentation describes the activities undertaken by the students in this remote Indigenous setting, and draws on the digital stories and fieldwork diaries they made to document their learning journeys. In doing so, it touches on a range of significant learning outcomes that arose from this cross-cultural collaborative project.

National minorities and music education in Slovenia: a research project among primary school children
Inge Breznik

From many different reasons important for survival and life in general, people in today's society migrate from place to place all over the world. We have to deal with multiethnic countries, where social human relationships are put to the test every day. Multiculturalism plays an important role in creating a balanced relationship between different nations, native and foreign, the known and the unknown. This paper sheds light on the problem of how to deal with intolerance through a multicultural approach in music education. The importance of music education in primary schools is emphasized, since music, as a phenomenon in each culture and as a universally recognized language, importantly influences national culture, minorities’ cultures. It also provides a gateway to distant world cultures. Research on this subject was completed in 2004/2005. It included learners of the final primary school triad from Slovenia, Austria, Italy and Hungary. The research accentuates the comprehension problems of: knowing the relationships between different nationalities living within a designated country, and grasping the folk music of nationalities living within a particular country. The results of the study confirmed the hypotheses of poor knowledge and insufficient understanding among the peoples in each of the four state contexts, as well as a relatively poor level of knowledge and use of folk music.

Spongebob goes to the pow-wow: borrowed themes and characters in Native American children’s music
J. Bryan Burton

When the musics of different cultures meet, unique blends of styles and genres almost inevitably occur, often with pleasantly surprising results. In some cases, melodies from one culture are directly transferred while, in other cases, old lyrics are set to new melodies and vice versa. Entirely new genres may occur in which the characteristics of the cultures’ musics become inextricably intertwined. In this workshop, examples drawn from Contemporary Native American children’s music will serve to illustrate several categories of thematic borrowing and blending.

Borrowed lyrics and/or subjects: In these songs, lyrics or characters are drawn from mass media entertainment and set to Native American melodic and dance styles. Blackfeet musician Kenny Scabby Robe creates numerous pow-wow style songs for children that feature popular characters in animated television shows or motion pictures. “Spongebob Squarepants,” “The Flintstones,” and “Mickey Mouse” are examples of Scabby Robe’s works in this category. Borrowed melodies: in such songs, a western melody is adapted to a Native American style yet the original melody remains basically recognizable.
These melodies may be altered to match traditional Native American melodic and rhythmic patterns. Scabby Robe’s “Ask your Mom for Fifty Cents” and “Old MacDonald” are two examples. New melodies with traditional themes: Contemporary musicians such as Joanne Shenandoah, Keith Secola, and Robert Mirabal have created new music for children in which traditional cultural themes (lullaby, stories, games) are set to western style melodies. A mixture of traditional Native American instruments and western instruments are used to accompany these children’s songs. Joanne Shenandoah’s “Kounolounkwa” is an example. Song parodies: Do you ever wonder what Native Americans think of some of the “Indian” songs in basal series and songbooks? Do Native Americans parody their own music? Of course they do—they will also parody western pseudo-dances. “Corn Grinding Song” has been published in numerous texts and teaching collections (and used by John Philip Sousa in “The New Mexico March”), but provenance of the song’s authenticity is far from conclusive. A Navajo children’s parody of this song is popular in Northern Arizona. Another example of song parody among Native American children are the recordings of “The Indian Chipmunks” by Tom Ware with other well-known performers. Teenage Native Americans also create forty-nine style songs with themes very similar to teenage songs from western cultural. “Party Animals” describes a wild weekend party with all the allusions found in typical western songs.

This workshop offers music educators not only new resources for teaching Native American music, but suggests new directions in the exploration of cultural interaction. Expected pleasant surprises as we explore today’s Native American children's music through singing, dancing, and listening.

Discovering and teaching the musics of your personal musical playground

J. Bryan Burton & Ann L. McFarland

When selecting music and singing games to be used in their classrooms or research, researchers, authors, and music teachers often overlook a rich source of songs, stories, and dances—the songs they learn during their own childhood from family, in school yards and playgrounds, from friends and babysitters, a source we may describe as a personal musical playground. This music may be retained and passed among family members or simply discarded as a childish thing, yet, hearing a song sung by children in a playground or in school, or presented in a workshop or discovered in an educational text may serve as a trigger to bring the repertoire of the personal musical playground into the music educator’s teaching resources.

Bringing the music and singing games of the teacher’s personal musical playground into the classroom opens the door to often unexpected layers of musical education and musical experience. Among these layers may lie the opportunity for the music educator to share with students (and other music educators) songs and games that influenced his/her development as a person and musician; explorations of the similarities and differences among versions of a song as known by the teacher, the students, or as part of a teaching text; or, the discovery of the musics of the community’s collective musical playground through individual and class research projects.

Drawing upon musics from the personal musical playgrounds of the presenters, this workshop will explore the processes of discovery through personal memory and follow-up research of personal musics, opportunities for integrating these musics into a classroom curriculum, and means of coordinating classroom or community projects woven within a tapestry of participatory activities featuring songs, singing games, and dances from South Texas (both Mexican and Native American) and Central Pennsylvania (Puerto Rican). Transcriptions of the songs, directions for games and dancing, and cultural contextual information will be distributed as well.

From philosophy to practice: evidence of diverse practices in the primary music classroom

Melissa Cain

Twenty years of concentrated research into the role of cultural diversity in music education has yielded many positive outcomes, not least the raising of consciousness of differentiated ways of viewing music and a willingness to expand one’s own worldview. This awareness has encouraged many educators to acknowledge divergent transmission systems, to look deeper into the cultural meaning and societal role of music, and to examine and experience musics from the perspective of the processes involved, rather than solely in relation to Western musical elements. Ultimately, the realisation of the necessity of shaping programs to include musics which have personal relevance and meaning to the students themselves has become a priority in many schools. With such a strong philosophical foundation, how much of this rhetoric actually filters down into real experiences in the classroom? More importantly what influence has the CDIME movement had in primary classrooms where children’s lifelong attitudes to music are being shaped? The presenter proposes that support for cultural diversity in music education is strongest
at the level of philosophical reasoning, that this support weakens to different degrees in policy and curriculum development and presents itself in its most diluted form in daily practice in the classroom. Results of research into a variety of primary music programs in Singapore and Brisbane will support this supposition.

Siya ePitoli!  We’re going to Pretoria: Freedom songs from the Eastern Cape  
Mandy Carver  
In South Africa, song serves the purpose of communal therapy, is appropriate for any situation, binds people together and affirms their sense of belonging. Nowhere is this more true than in the freedom songs, famously sung over decades as an expression of resistance (toyi toyi), and which continue to be sung in everyday contexts. In this workshop participants will learn isiXhosa songs from the Eastern Cape of South Africa. The number of songs learned will depend on time. The learning process will be guided by the aesthetics of Xhosa music-making which are embedded in the sung tradition: cooperation, aural learning, harmony, independent parts, cross rhythm and groove. In keeping with the style, parts for moving bodies and joyful voices will contribute to the fun.

The stranger sees what he knows: ways of knowing and cultural aesthetics  
Mandy Carver  
What makes musicianship? What does it mean to know music? What should we prioritise in music education? Cultural diversity challenges notions of musical knowledge and musical knowing to move beyond sounds and silences and discover the aesthetics embedded in cultural values. The priorities of a community are expressed in the way the music is performed and learned, forming a DNA chain which spirals through music and performance alike. Introducing learners to a new music must go beyond observation from the perspective of the stranger who sees what he knows, and be guided by the values of the music itself, with aesthetics leading the way to new paradigms of musical knowing and musical being in the world.

A history of music education in Cairns: 1930 to 1970  
Malcolm Cole  
Thanks in part to their culturally diverse population, the people of Cairns, Far North Queensland, Australia, have always enjoyed a busy, active cultural life of which music forms a major part. The combination of its multicultural history, tropical location and rich, diverse musical life makes Cairns an unusual case study of the music education processes and methods, both intergenerational and intercultural, used by differing cultures in a small isolated Australian town. This study is a history of music education that took place in Cairns from 1930 to 1970, from within and across cultures, in both formal and informal settings. There are many cultural groupings to be found in the Cairns population including Indigenous, Anglo/Celtic, Italian, Chinese, Japanese, Pacific Islander, New Guinea, New Zealand nationals, Eastern European, German, Finnish, Filipino and Indonesian. Of the numerous cultural groups who were living in Cairns in the last century, the Indigenous, Anglo/Celtic and Italian communities will form the subjects for this study. The study will investigate how each culture’s music was not only preserved and maintained in the “alien” setting of Cairns, but how these musics grew, diversified and developed as the population grew, genres changed and technologies continued advancing. It also examines how music performance and education in Cairns may have been transformed through cross-cultural contact. Through a combination of historical ethnomusciological, historical and oral history methodologies, the study aims to provide a hitherto non-existent music history of Cairns that gives insight into forms of cultural music teaching and learning and into a largely undocumented area of social interaction between cultural groups. As such, a history of music teaching and learning from within existing micro-cultures and their differing relationships to the macro-culture may reveal the beginnings and development of musical forms unique to this city.

Teaching and learning within the cross-cultural transmission of West-African music in Australian community settings  
Laura Corney  
This paper discusses the results of an ethnographic multi-case study of the strategies being used to teach West-African music in cross-cultural, community settings in Australia. The study, conducted in 2007, examined interactions between the motivations, expectations and outcomes of teachers and learners of several West African drum traditions in some Australian contexts, and interactions between aspects of West African and Western philosophies and approaches to teaching this music. Fieldwork was conducted.
in weekly community drum classes, a four-day drumming retreat, and a two-hour drumming workshop at a Conservatorium of music.

The musical skills and knowledge that teachers and learners wish to produce were categorised into immediate objectives of technique and rhythm, and long-term goals of stamina, self-direction, and deeper understanding of time and style. Emphasis on either long-term or short-term goals was found to affect strategies of teaching and learning. Changes to the learning environment were observed as having a major influence on traditional teaching methods, which are culturally incongruent with the pace of living and expectations of efficiency in Sydney. Adaptations to deal with these changes have resulted in supplementary verbal explanations, with atomistic analysis of rhythms. Additional learning tools used by experienced students included notation and recording devices. Concerns regarding the depth and authenticity of musical understanding as well as efficiency of learning are discussed, and recommendations for adult cross-cultural music education to draw Western pedagogy back in the direction of process based learning and self-teaching are put forth.

Using Chinese piano music for intercultural music education with non-Chinese students
Baisheng Dai

Chinese intercultural music education usually focuses on traditional Chinese music. The limitation of this way of thinking is that traditional Chinese music cannot reflect the traits of modern Chinese music or the thoughts and aesthetic trends of contemporary Chinese people. This paper argues that using Chinese piano music as a supplement to traditional Chinese music, with non-Chinese students, can achieve levels of intercultural music education. While the piano is a familiar instrument, its use in Chinese music raises questions, such as: which characteristics of Chinese piano music are Chinese? Rather than using listening as the main approach, this paper proposes that a focus on performance is the most productive way for students to gain intercultural musical experience; it is easier for students to learn Chinese piano music through their own practice than it is to learn any other form of Chinese music.

The paper explains methods of applying the above concept to teaching. Analysis of the music can reveal the idioms of Chinese music. Comparison to relevant western piano compositions, or restructuring compositions by the use of techniques familiar to westerners and comparing restructured compositions with the original ones can demonstrate differences between pieces. In addition, study of non-musical influences is needed for the music to be fully understood. These include (1) the cultural, social and political backgrounds of the repertoire; (2) information on composers; and (3) interpretation of the literary titles of music, which serve as prompts for the content of the music and keys to deciphering implied cultural codes of compositions. This paper discusses this teaching approach, demonstrates Chinese piano music as a vehicle for intercultural music education, and points out that these methods are also applicable to the teaching of intercultural music education using other forms of modern Chinese music.

Vedic metal: local practice, popular music and the music classroom
Eugene Dairianathan & Lum Chee Hoo

If music of popular culture is a lived curriculum – one that has suffused young people’s lives – can popular musics’ presence in everyday space be extended to educational space? In this paper, we introduce a group of graduate serving music teachers to the musical practice of Rudra, a local extreme metal group, and invite discussions of their practice and consideration of extreme metal through Rudra, among the repertory of the diversity of musical practices in their school music curriculum. This paper reports on the dynamics of these discussions, as well as accounts by teachers who subsequently introduced musical excerpts by Rudra to their classes. Finally, this paper considers teachers’ responses, the practice of Vedic Metal and its relationship/s with local popular music practice, and implications for education. More importantly, the feasibility and viability of challenging curricula and the classroom teacher as agent in and of that change are introduced.

Music education acculturation: resettlement of the musical self
Samantha Dieckmann

This paper discusses the results of a multi-case study conducted in field locations in Sydney, Australia throughout 2007. It examines three specific community music programs run with refugee and asylum seeker learners - a choir, a general music education program and drumming workshops. A close investigation of factors such as the products of, processes within and motivations for each case highlights

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CDIME10: Tenth International Conference on Cultural Diversity in Music Education
the complexity of identifying appropriate pedagogies with communities that have experienced the culture and identity upheaval underlying forced migration.

Self-identity is presented as one of the central issues affecting resettlement or incarceration, and the Musical Self is perhaps the most significant facet of the refugee and asylum seeker identity which should influence how music programs are planned and directed. A sensitive negotiation between the teacher’s and learners’ existing perceptions and uses of music are fundamental to adopting relevant teaching methods. The vast experiences enveloping the refugee and asylum seeker identity, which by no means exists as a monolithic entity, calls for culturally diverse practices. This paper suggests that a circular process, in which the music program and the learners’ musical selves influence and develop each other, denotes the ideal balance required.

### Learning and adapting Balinese *gamelan*
**Peter Dunbar-Hall**

In this workshop, participants will learn to perform a piece of Balinese music using the instruments of a Balinese gamelan. Through this practical experience, participants will:

- Experience teaching/learning methods used by Balinese musicians
- Encounter terminology relevant to Balinese gamelan music
- Investigate the characteristics of Balinese gamelan music (*pokok*, *kotekan*, gong cycles, drumming, etc).

This will enable discussion of: a culturally embedded pedagogy; how to transfer and adapt music from its original format/s for classroom use; issues to be considered by music educators when they present music that has been adapted for teaching/learning situations; current debates on the use of relevant pedagogies in the teaching of world musics.

### Learning and teaching Balinese *gamelan*: an experiential investigation of cultural diversity in music education
**Peter Dunbar-Hall**

This paper explains the use of a set of Balinese gamelan instruments in Music Education classes for students in pre-service preparation. It addresses the topic of culturally shaped pedagogy by explaining teaching strategies used by Balinese musicians, and how these strategies form the foundation of learning and teaching in these classes. These strategies include presenting different styles of Balinese music, deriving *pokok* (underlying melodic frameworks) for pieces of music, working in different tunings, transferring music across different *gamelan* instruments, and playing ‘backwards’. Ways students identified and coped with these strategies are introduced, leading to examination of the concept of the cultural aesthetics of music teaching.

### Developing music education in Timor-Leste after decades of oppression: potentials and challenges
**Ros Dunlop**

Music is a fundamental means of expression and communication present in every human society. Music is a force for social cohesion and can be a powerful means of conflict resolution. Music making integrates a broad range of abilities; extensive research demonstrates that children who receive an effective, continuous, sequential music education score higher academically, develop more confidence and are more socially integrated. Timor’s indigenous music is one of the unique and treasured aspects of Timorese culture. As with other major cultural elements like language, Timorese music goes to the heart of the people’s identity, so its preservation and development is a human right and will help redress the effects of decades of oppression. The extensive musical heritage which various Timorese communities have produced is an ideal arena for further education, already possessing high levels of repertoire, performance and potential. Through the creation of the first music school in Timor Leste, Hadahur, the development of music education has begun. This school seeks to make available opportunities for musical education and learning, and in the long term to prepare musically gifted and committed Timorese for a successful professional life in the music sector.
Negotiating the cultural aesthetics of Norwegian hip-hop
Petter Dyndahl
If hip-hop is chosen as a teaching topic in general music education, culturally informed music education research has an obligation to share relevant research results with the teaching (and learning) practitioners in order to grasp what kind of crucial aspects of cultural meaning and power that might be at stake here. The point of departure for this paper, then, is to recognise hip-hop and rap music as signifying practices, through which: “Making music isn’t a way of expressing ideas; it is a way of living them,” as Simon Frith put it in his well-known article “Music and identity” (1996, p. 111). As Frith goes on to discuss aesthetic/functional affordances embedded in music and how they represent an interrelational field for negotiations and formations of subject positions and identities, the paper presentation will explore this idea as regards Norwegian rap and its endeavour to address discursive performances of authenticity within two dimensions of sociocultural time/space: On the one hand I will examine and discuss how Norwegian hip-hop’s traditional, vernacular position, as well as its move towards social mobility, might rely on both musical and literary performativity. On the other hand, I will try to handle negotiations and renegotiations between local and global linguistic, musical and sociocultural belonging, as well as with regards to the construction and performance of complex, paradoxical – or glocal – identities, where the participants of the hip-hop communities strive to navigate global routes while at the same time they hold on to local roots. Thus, as part of its didactic reflexivity, music education should be aware of what kind of identity projects, cultural significance and power relations it might be dealing with, concerning the cultural aesthetics of teaching hip-hop.

Listening for Maranoa: musical appropriation, Australian Indigenous music and music education
Thomas Fienberg
In 2007 the National Film and Sound Archive (NFSA) initiated the Sounds of Australia registry to preserve sounds of national historical and cultural significance. Among the twenty recordings included in the inaugural list were four Indigenous samples. This paper tracks one of these, Maranoa Lullaby, as performed by the Australian Aboriginal classical singer, Harold Blair. With colonial origins, this Indigenous song has been subjected to a variety of musical treatments over the past several decades, from appearances in numerous compositions by Australian composer Peter Sculthorpe to inclusion on an album by children’s musical group The Wiggles. Augmented by commentary from composers and arrangers who have dealt with Maranoa Lullaby, the discourses surrounding such appropriations are analysed and a case is presented for the benefits of studying the ideologies of such musical representations of Australian Aboriginal culture in a Western educational context.

Beyond the cultural and aesthetic dichotomies of music education
Göran Folkestad
Analyzing the discourse in music education (what should be taught in school, how to teach it, and the underlying cultural and aesthetical values of these decisions), the debate might be summarized as circling around recurring themes and topics, quite often presented and discussed in terms of dichotomies: popular music vs classical music; informal learning outside school vs formal teaching/learning in school; self-directed learning vs teacher structured and sequenced instruction. These positions have also involved discussion on oral/aural traditions vs written ones, and, not least in the case of children’s creative music making, the issue of improvisation vs composition. One important task of music education research – as presented in this paper demonstrating de-construction and a re-construction of these concepts – might be described as refining knowledge about these matters, thereby replacing a view of things being either black or white with a picture including the shades of grey between the extremes. In doing this, the full global range of popular, world and indigenous musics is included in our studies in order to achieve cultural diversity in music education beyond the cultural and aesthetic dichotomies of music education.

Music education in the Spanish inter-cultural school
José Luis Palacios Garoz
Recently Spain has become immersed in inter-culturality. This development has created problems in schools. Due to the numbers of immigrant children, especially from South America, Eastern Europe and Africa, many schools in rural areas have been maintained; in other schools the percentage of non-Spanish children exceeds that of Spanish children. This situation has led to changes in the demands made of the education system, presenting opportunities to experiment, and leading to enrichment of staff and schools,
changes of practice, attitudes and values. Respect for diversity is also a possibility. Music is one of the subjects of the school curriculum that can contribute to the organic, psychic, affective, intellectual and social aspects of children’s lives – to a balanced development of the person. Learning music is a way to develop skills that can be used in other area of knowledge. Music education not only can and must contribute to personal development, but also to dialog between cultures. In this wide and varied context, the music curriculum must be multicultural or, rather, intercultural; the teacher moves from ‘giving’ to ‘sharing information, promoting the critical meeting between different kinds of music, selecting and arranging information, giving sense and continuity to past and present learning. From such an interaction there is potential to overcome prejudices and xenophobic attitudes, and to develop tolerance. In opposition to musical globalization, there can be preservation of the musical diversity of different people. The university system has the responsibility of preparing future teachers of music in this area. Therefore, it is necessary to ask: What do Spanish teachers of music do to support the integration of students from other countries? How do they deal with music from autonomous Spanish communities? What do we do in the university system to prepare those teachers for these tasks? This paper will discuss teacher preparation for culturally diverse music education in schools as it occurs in the Spanish education system.

Pushing the boundaries of ‘music’: cross-cultural and cross-disciplinary possibilities for ‘other’ musics in the Australian music classroom
Lauren Gorfinkel
This is an exploratory paper which considers approaches, contexts and purposes of music education. It is particularly concerned with how the study of ‘other’ musics, or ‘music of a culture’ in the NSW syllabus, may be re-envisioned, not as separate units, but as integral to the study of music in general. Radano and Bohlman (2000:3) have argued against traditional musicology’s promotion of a musically centred ‘Europe’ “whose cultural and artistic boundaries, despite centuries of global encounter, remain tidy and distinct.” I suggest that in order to avoid such traditional assumptions, music in schools may be taught in ways which emphasize an idea of music as something that has since the earliest times developed in the process of cultural exchange (Fletcher, 2001:599). Understanding music as a socio-cultural and political construct means continuous reflection on problematic concepts like ‘culture’ and ‘authenticity’. It also means pushing the boundaries of what ‘music’ is as a discipline. In this paper, I add to debates on cultural diversity in music education, and emphasize cross-cultural and cross-disciplinary possibilities of music education by pushing music’s cultural boundaries, particularly in relation to television and foreign languages.

Musical identities of immigrant students in a Cyprus school and implications for a multicultural music education
Chysanthi Gregoriou
The significant demographic changes that have taken place in Cyprus as well as other countries in 21st century society, generate significant changes in the local, as well as global, contexts of schooling. Intensifying patterns of immigration, cultural plurality and the circulation of images, sounds and discourses derived from all parts of the world are calling for attention to the necessity for closer readings of the classroom and in-school encounters between students and teachers, and among students themselves. In this paper the researcher presents the methodology and main results of a qualitative exploratory study aiming to provide the teacher–researcher with information of the musical identities of immigrant students in a Cyprus urban middle school within their cultural context. This research paper is based on a theoretical framework from the fields of critical ethnography, cultural studies and sociology of music. The researcher aims firstly to achieve better understanding of this cultural phenomenon, and secondly to provide supportive and new perspectives on the role of music education in the inclusion and socialization of immigrant students. The research method followed standard practices in qualitative field research. Data were collected from semi-structured interviews with immigrant students, observations during their music lessons and school breaks, the reflective diary of the teacher-researcher and other artifacts (students’ CDs etc). Subsequent interpretative analysis identified emergent themes and constructed understanding of participants’ experiences (importance of the parental role in the formation of cultural identity, the role of technology and media, the emergence of cultural and musical identities in the school and outside the school context). Quotations from the interviews are used to illustrate these discussions. Finally, the pedagogical implications of immigrant children’s musical identities will be presented and discussed, and suggestions will be made for future multicultural music educational practices.
New technologies as tools supporting cultural diversity in music education  
David Hebert & Alex Ruthmann

Many technological developments across recent years offer the potential to significantly enhance the field of multicultural music education, and music educators in diverse locations are already harnessing these new capabilities to pioneer innovative approaches to cultural diversity in music education. Such technologies enable improved global communications via live videoconferencing in online education, provide instantaneous access to live and recorded music performances from an array of cultural backgrounds, and even foster unprecedented musical possibilities through interactive sound devices. Based on sections of our forthcoming chapter for the *Oxford Handbook of Music Education*, this collaborative presentation will provide an informative and practical overview of some of these new developments and their applications, including explanation of how technologies have been incorporated into both the world’s largest music education graduate program (Boston University) and the first international-collaborative Master of Global Music degree program in Europe (http://glomas.net). We will discuss the concept of “qualities of virtuality” in online and “blended” music learning, the role of gaming and social media in informal music learning, and emerging new vistas for collaborative online musicianship that transcend cultural boundaries.

The multi-cultural South African choir  
Daniela Heunis

Three different social identities can be identified in the South African choir context. The first and most regularly found is, ‘the single race group choir’, where the choir members and the conductor share the same cultural background, but sing a wide variety of repertoires which represent the different cultures within the South African social structure. The second is found where the cultures of the conductor and the choir differ and each has the opportunity to share each other’s unique culture. The third is found where choir members represent the structure of South African society in being ‘multi-cultural’ and ‘multi-lingual’. After the first democratic election in 1994, many choirs have reconciled their identities to represent this third group. This paper discusses the relevant historical background of the South African choir tradition and explores some of the changes and challenges that conductors have been dealing with during the past fifteen years.

The cultural aesthetics of teaching and implementation of assessment in music education  
Ada Holcar

The role of arts education in forming the competences for young people for life in the 21st century has been widely recognised at the European level. These developments pose a number of challenges for arts education. The EU strategic framework for European cooperation in education and training over the next decade clearly emphasises the importance of transversal key competences, including cultural awareness and creativity. The Eurydice study includes information on pupil assessment in music and the monitoring of quality in teaching the music. It discusses internal (teacher) assessment, including the criteria and scales used. In this regard, the study shows that while national education authorities can define assessment criteria which can help teachers identify more easily the different levels of pupils' performance, they do so in only a minority of countries. Thus, assessment criteria are generally created by teachers themselves on the basis of learning objectives set by the curricula or guidelines produced by education authorities. The study also focuses on national data, collected via tests, inspections and surveys, which have been used to monitor the quality of teaching in arts subjects. Besides examining the issues of assessment, the presentation will highlight the importance of collaboration between different players at the level of policy-making as well as in schools.

Musical journey to Russia and Belarus: traditional songs and dances from different regions  
Alena Holmes

Around the globe, folk dancing along with folk singing were and still are essential parts of tradition related to the mode of life, work and customs of a nation. Folk choreography is creative work of people where artistic images are created by rhythmical movements accompanied by vocal or instrumental music. This workshop will focus on teaching traditional movements along with tunes from Russian and Belarusian cultures, as well as teaching traditional folk songs with incorporation of authentic movements. It is well known that children love to interpret music through kinaesthetic responses, hence learning folk songs simultaneously with movement will give students opportunities to find joy in music and to learn multicultural music through different media. Reflecting my personal experience I have noticed that students often humming dance tunes while learning movements. Many traditional dances have ‘catchy’
melodies and, with some adaptations are easy enough to be sung and danced at the same time. This workshop will feature numerous ‘dancing songs’ and ‘singing dances’ from different regions of Russia and Belarus. The presenter, a native of Belarus will provide authentic materials which will help to expand music curricula and enhance cultural and musical experience.

Trends in curriculum, instruction and assessment in music education in Russia and Belarus: perspectives from the past and the present
Alena Holmes
The goal of this paper session is to explore the trends in curriculum and assessment policies in music education in Russia and Belarus. It will offer an overview of the situation in those countries with special emphasis on the following topics: What is the current situation with regards to music education in the K-12 classes and music teacher education? What are the latest trends and changes? Up until 1991 Russia and Belarus were part of one country—USSR and the ideology of society, which was based on the principles of Marxism and Leninism, was quite evident in the aim of education and, to a certain degree, in music education. In 1977, Dmitri Kabalevsky and his colleagues developed the music curriculum for general schools with the aim of nurturing children’s love for good music and improving their aesthetic values. Kabalevsky program provided systematic approach to music. Up to 1991, his programs were uniformly used all over USSR. During the session the presenter will demonstrate some of the teachers’ textbooks and students’ books, which were in use during those years. Immediately after the changes of 1991, many attempts were made to reassess the aims and curricula of music education after a period of centralized prescription. Many new alternative curriculum schemes were now taking place for the general school but much of it was still based on the guiding philosophy of Kabalevsky. The presenter will demonstrate some of the new curriculum trends with emphasis on new assessment strategies. Also there will be a display of new different music textbooks for grades 1 through 3.

A comparative analysis reveals the bigger picture regarding teacher education programs in those parts of the world. Each country has its own unique characteristics and the education systems tend to vary, but it is possible to learn from diverse perspectives through knowing, analyzing and comparing experiences and practices.

Languages, layers, and change: newly-arrived children as research participants
Gillian Howell
Research with children who are contributing in languages other than English, or in English that is still being learned, can raise a number of additional methodological challenges for researchers. This paper highlights potential issues to keep in mind when recruiting the research participants, conducting interviews, eliciting responses, and then interpreting the words that are offered. Specific areas of concern, solutions and insights are discussed.

A little world music is a bad thing; a lot of ethnomusicology is even worse
Keith Howard
One of my recent PhD supervisees took, with considerable success, Ugandan xylophone music into London schools. Over a number of weeks, students learnt selected pieces and were introduced to the TUBS notation system as they moved from the xylophone to other percussion instruments. As part of the project, students were asked about other world musics that they knew; a recurring mantra was that they didn’t like the weird Chinese and Thai music they had been previously introduced to by strange musicians invited to give short, 30-minute, taster sessions. Can we interest school children in world music if we introduce them to many musics, or will we have more success if we concentrate on a few musics at the expense of cultural diversity?

On the website of SOAS (the School of Oriental and African Studies) at the University of London sits a video, introducing potential students to the BA and MMus programs in ethnomusicology. Malian kora, Zimbabwean mbira, and Cuban big band take centre stage, along with faceless and nameless musicians playing a Japanese koto and Balinese gamelan instruments (and Greek rebetiko, although this falls outside the geographical remit of SOAS and so is not part of any taught program). The focus on performance, and on performing particular musics, misses much, as if the film editors were worried about academic lectures and the serious side of ‘ethnomusicology’. So, is ethnomusicology something to be hidden, to be criticized (as Feld tells us) for obfuscating and presenting an ‘academic aesthetic that undermines the beauty’?
How do the spheres of world music and ethnomusicology intersect in education?

Karen (Burma) indigenous music and dance, cultural maintenance and the 'transmission gap': a case study of an endangered music in its diasporic contexts

Peter Htoo

This paper is based on a case study of the transmission and maintenance of Karen indigenous music and dance in Sydney, Australia, conducted in 2009. The research investigated ways to bring together members of the Sydney Karen community – a cultural expert, other culture bearers, and students – to determine the viability of establishing an ongoing indigenous music and dance transmission context here. From a series of five music and dance workshops, data was collected in relation to a range of issues affecting successful maintenance and transmission – the politics of Karen unity and identity in the diaspora, the relevance and practicality of various transmission approaches (within Burma, the refugee camps and for a non-formal context in Sydney), and the motivations of Karen youth to engage with Karen indigenous music and dance. The presentation will be accompanied by audio and visual examples of indigenous Karen music and dance.

Continuing folk traditions: creating community through song

Mary Ellen Junda

Sing and Shout! The History of America in Song is a new, innovative university general education course in which students learn about American history by singing folk songs that represent critical times, events, and people in the past. A primary goal for students is to acquire, first-hand, the feelings of inspiration, community and joy that come when voices are joined in song so that they develop a deeper understanding of the historical and cultural contexts of the songs, the people who sang them, and how and why they sang them. Particular attention is given to music of underrepresented people and cultures. The folk traditions of communal singing, oral transmission of songs, and improvisation and creativity are woven throughout the instructional process in order to provide a more comprehensive and authentic experience with folk music and culture. These experiences provide the foundation for students to express their thoughts, feelings and ideas by creating broadside ballads, singing-game variants, and constructing performance projects. Videotape of the students' creative efforts will be shared along with recommendations for developing a community of learners that have a deeper understanding of and sensitivity to the diversity of America.

Using historic sheet music and student-created skits to understand diversity

Marsha Kindall-Smith & Anne Stanfield-Hagert

This workshop includes two music education initiatives for social justice education and culturally responsive pedagogy. (1) Kindall-Smith features methodology at the tertiary level and a DVD of her Caucasian pre-service, music teachers in skits they created for class assignments and presented at the 61st National Music Educators Biennial Conference in Milwaukee, 2008: Reporting Live from an Urban School, Understanding African-Americans, and Super Teacher. (2) Stanfield-Hagert explores popular sheet music covers from 1850-1930 that reveal demeaning perceptions of Americans from a range of ethnic backgrounds, including African (golliwog), Irish (drunkenness), Italian (Dago), Chinese (Chink), and Jewish (Hebe), plus period recordings and her singing to enhance awareness of racism and bigotry. These demonstrations will enable discussion of the objectives, pedagogy, participant feedback, and replication possibilities at various levels in other settings.

Ethnomusicking: a valued music occupation or audacious antics in the Purga Music Museum?

Sandra Kirkwood

Music history research of Indigenous and Scottish groups in Ipswich, Australia, reveals that people have had varying levels of access and engagement in music making that is related to their music heritage and culture. There is no suitable terminology to describe this active cultural engagement, so I propose the term 'ethnomusicking.' In this paper I will outline my concept of ethnomusicking and discuss examples from participatory action research. The aim is to analyse the social significance of ethnomusicking and the role of the music museum curator in facilitating community-based education – particularly the design of programs for healing and reconciliation.
Beatboxing as lived curriculum: implications for music classrooms in Singapore

Lynn Koh

Dimitriadis (2009) articulates the importance of popular texts in the lives of youths, as they use them to construct notions of themselves and their community. This creates a gap between informal learning styles and formalized music classrooms. This research studies the learning processes of a group of youths (aged 16 – 23), in an underground beatboxing scene in Singapore, and the impact of ‘lived curriculum’ on their lives, to see how meaningful teaching and learning can be carried out in Singapore’s lower secondary music classrooms. Two beatboxers, aged 16 and 18, were interviewed and their responses transcribed for analysis. Observations, video-recordings, and field-notes of jamming sessions and competition ‘battles’ were carried out over 2 months. Results indicate that both formal (peer-teaching) and informal (watching videos) learning processes are employed within a largely informal setting. Self-expression, peer influence, and social identification form basic motivations for beatboxing. Originality and live performance are deemed as important practical aspects. Exploring such ‘lived curriculum’ in classrooms is challenging due to informal learning methods diluting emphasis on formal assessment and accountability. However, to make music education relevant, this existing gap should be examined, and a re-look at approaches towards general music education in Singapore would be necessary.

Music needs no visa: Insights from three South Africa voices on teaching African music in Melbourne, Australia

Dawn Joseph

As Australia becomes increasingly multicultural, there are many that would argue that the teaching and learning of music at educational settings can be carried out in a number of ways where cultural context and authenticity is imperative. This paper discusses the main arguments of teaching and learning in music education and provides some theoretical perspectives of teaching African music as groundwork for the discussion and findings. This paper is part of a wider study called “Smaller steps in longer journeys” and provides insight into the teaching of South African music in Melbourne. Three South African voices (my own as tertiary music educator, an artist in schools and a primary music specialist) through reflection and interview data considers ‘how’ and ‘why’ African music is taught. The discussion presents an open-mindedness of music when it travels to a new country where the pedagogy is the process of production and exchange, a social-discursive practice whereby process and understanding is more important than just product. As music requires no visa it will continue to travel and be shared in different context where pedagogical practice considers teacher, learner and knowledge.

Different sounds, different musics, different teaching: an Australian case study in multicultural teaching and learning

Dawn Joseph & Jane Southcott

This single case study is part of a wider ongoing research project, begun in 2005, entitled Intercultural attitudes of pre-service music education students from Deakin University and Monash University, Melbourne, Australia. One participant selected from the entire cohort and re-interviewed in 2009 as it was apparent that his experience and expertise outstripped all the others. This paper explores the tensions between authentic pedagogical practice, as understood by the interviewee, in community teaching and in a school. The data generated were analysed using interpretative phenomenological analysis. Three major themes were identified: benefits of community music making, authentic learning, and reality of class music practice. The data demonstrate that authentic socio-cultural understanding is achievable in community music teaching, particularly in the honoring of what individuals bring the sharing of expertise between ensemble players and valuing community arts practice. However, as this is a case study demonstrates, at least in some schools, there is a lack of understanding of how multicultural music could and should be taught. Australian schools should encourage teachers who bring different sounds, different musics and different teaching into the classroom thus resolving, to some degree, the potential mismatches between culturally developed learning styles and music teaching methods.

The Korean taegum: tradition, current uses, and teaching

Hye Lim Kim

In this paper, I explain the Korean taegum (horizontal bamboo flute), its history, uses in traditional Korean music and how it has become popular in contemporary music, including fusion, jazz and orchestral music, both Korean and that by Western composers. The ways the taegum is taught and learnt are also explained – especially the use of the tanso (a smaller, vertical bamboo flute) as an introductory instrument, how taegum classes are conducted, and recent government rules for teaching the tanso.
Through these topics, how the taegum is learnt and how it is used in different types of music are discussed.

The sense of identity of Korean schoolchildren educated under Japanese colonial rule (1910-1945)

Jeong-ha Kim

The Japanese colonial occupation of Korea (1910-1945) brought major changes to Korean society and caused a significant decline in Korean traditional music. This deeply affected music education at school with repercussions that are felt to this day. Therefore, research on the history of music education during the Japanese colonial period is crucial for understanding the musical sense of identity of Koreans.

To study the impacts of colonialism on music education, I have examined primary sources (music textbooks and education policy documents) and have interviewed elderly Koreans (over 75 years) who attended primary school under Japanese colonial rule to give an eye and ear-witness account.

Examination of the primary sources showed that Japan intended to ‘japanize’ Korean schoolchildren by teaching Japanese music elements and banning Korean language. Also, elderly Koreans, who were schoolchildren of the time, claim that musical activities consisted mainly of the singing of military songs, imperialistic songs praising the emperor and the Japanese national anthem. Nowadays in their late life their favourite music was Japanese style music. Hence, Japan used education as a tool to achieve its colonial goals and to control Koreans’ emotion and ideology. This article highlights the Korean struggle for sense of identity throughout music education history.

Intercultural music exchange: a collective and participatory music-making initiative

Chris Klopper

This paper reports on an intercultural music making initiative between North-West University, South Africa Tswana students and Charles Sturt University pre-service teachers. Musical artefacts were prepared by students, for ‘export’, to convey, confirm and explore their culture of birth. Advancement in emerging digital technologies assisted to facilitate the export through video, on-line chat room and web-cam communication. Such technology supports the conveyance of originality, authenticity and context. The exporters were not remotely detached from the musical artefact but were connected digitally. The ‘importers’, were able to access the musical artefacts through repeated, close and careful encounters. The importing students were then tasked to create a performance of the musical artefact using Orff melodic and non-melodic instruments. In so doing a hybrid musical exchange was achieved. This intercultural music exchange resulted in a collective and participatory music-making initiative. Findings of the research call for the concept of musical score to encompass more than the written text; conceptualised as a technology enhanced multi-modal collection. Such a concept would provide windows of access for a wider and deeper understanding in world music.

Conflict and resolution: Western and ‘other’ teaching methods in Indian kirtan ‘devotional singing’ and the performance of ecstasy

Jyoshna LaTrobe

The conflicts that arise when a traditional musician from eastern India seeks to take his new western students along paths of knowledge previously unknown are brought into question when considering similar circumstances confronted within western academia. Why we do not question the leadership of a western music teacher for example, whereas in an eastern context we do. The lack of confidence inspired by the ‘other’ cultural teachings or fears of the unknown arouses queries about the rationality or irrationality of western academia in dealing with ‘others’ outside of its ‘familiar’ zone. The traditional kirtan ‘praise singers’ of Rarh, India, who have never been reported on before, have been teaching kirtan successfully by direct transmission, simply by practice, without interruption or comment by the student for centuries. The decisive factor in gaining the confidence of western students, doesn’t appear however, to be presentation or even the content of the course, but partly the students attitude of ‘reverence’ for the teacher, inspired by cultural knowledge within a traditional system of master and disciple relationship. Hence my paper discusses how western students adapt to the traditional teaching methods of Sri Jagaran Mahato, from Purulia, India, an expert in kirtan and the performance of ecstasy.
Baluan garamut: learning a Papua New Guinea musical tradition in Sydney
Tony Lewis
This workshop offers tuition in the garamut (log idiophone) drumming of Baluan Island, Manus Province, Papua New Guinea. The material studied will be from the Baluan garamut repertoire that I have documented during my doctoral research in Baluan, and participants will play on an ensemble of garamut made for me in Baluan. The workshop will provide a practical experience of the music and ideas I present in my paper “Baluan Garamut – Interpreting an oral musical tradition as a cultural outsider”.

Baluan garamut music is a purely rhythmic form, with no melodic component. Participants will therefore explore form and structure in the music through rhythmic figures and motifs. The rhythms are complex and sophisticated, and present numerous challenges of interpretation. I will guide participants at first through some of the simpler elements of the repertoire, introducing them to issues to do with garamut construction and nomenclature, ensemble organisation and performance techniques. Participants will learn to identify particular rhythmic motifs that recur in numerous pieces in the repertoire. As the workshop progresses, I will introduce participants to some of the more challenging rhythmic structures and techniques in the repertoire, including irregular metres, constantly shifting phrase lengths, and shifting resolutions of a beat (for example, rapid exchange between quaver triplets, semiquavers and dotted semiquavers). I will ask participants initially to learn phrases by ear (i.e. without transcription), but will later provide my own transcriptions of the pieces being considered, to illustrate how particular rhythmic phrases, structures and concepts can be represented in written form. I will also provide video footage of repertoire pieces in performance in Baluan, to offer an experience of the music in its original cultural milieu.

Interpreting an oral musical tradition as a cultural outsider
Tony Lewis
How do you learn an oral musical tradition as a cultural outsider? How do you begin to make sense of form and structure in a musical culture that has no ostensible musical theory or language of its own? How do you come to “know” the music in question, such that you can perform and teach it in the context of another culture, with the confidence that you are representing the music and its culture of origin quite fairly? This paper addresses these issues with regard to my doctoral research in the garamut (log idiophone) drumming of Baluan Island, Manus Province, Papua New Guinea. The paper puts forward specific challenges that my research encountered in this rhythmically complex and sophisticated music form, and addresses my methods of looking for and finding satisfactory solutions to these challenges. The paper will show how my methods and solutions have been vindicated by sources within Baluan. The presentation will be supported by video footage taken in Baluan, and by excerpts from my transcriptions of the repertoire. The presentation will also be related to the proposed workshop “Baluan Garamut – Learning a Papua New Guinea musical tradition in Sydney”, in which participants will learn to play selected items from the Baluan garamut repertoire, on authentic instruments.

Effects of overt speech upon accuracy and expression of rhythmic movement within two culturally diverse populations
Ann McFarland
The purpose of this research was to contribute to an understanding of rhythmic skill acquisition of two culturally diverse student populations by examining the effects of overt speech upon the accuracy and expression of rhythmic movement. Subjects for this study were eight to nine-year-old students from two culturally disparate school populations. Two classes attended a suburban school located in an upper-middle socio-economic neighborhood approximately 30 miles west of Philadelphia, USA. These students were primarily Caucasian, and received formal academic music instruction two times weekly since kindergarten. Two classes attended an urban school located in a lower socio-economic neighbourhood of inner-city Philadelphia. These students were primarily African-American, and received no formal music academic classroom music instruction. Therefore, their existing music skills were learned through traditional African-American aural/oral learning practice. Within each school, one class was assigned to Condition WS (movement with speech) and the other to Condition WOS (movement without speech).
During this study, each group received two 15-minute rhythm instruction sessions weekly for a period of 16 weeks. The students learned nine body percussion pieces (six procedural pieces and three criterion pieces). Students in Condition WOS learned pieces using a whole-part-whole rote process without speech. Students in Condition WS learned pieces using a whole-part-whole rote process that incorporated recitation of rhyming text (that was later internalized). At the end of the 16-week period, this researcher administered Rhythmic Movement Performance Tests to all students. Videotaped performances were scored by three independent judges. Movement performances by students in Condition WS (movement with speech) were both rhythmically and expressively superior to those by students in Condition WOS (movement without speech), regardless of a student's school setting.

As an Orff educator, this researcher was not surprised to find, within each school, students in Condition WS superior to those in Condition WOS. However, results of this study led this researcher to question why urban students in Condition WS (with no prior academic music training) were able to perform equally as well as suburban students in Condition WS (with several years of formal academic music training). Perhaps the aural/oral traditions of the African-American students enabled them to perform rhythmic tasks at a level equal to those students with prior formal academic music training? In closing, this researcher concludes that use of the African-American aural/oral tradition may be effectively employed as a tool for teaching rhythmic skills in conjunction with, or in addition to, formal academic music teaching methods.

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Not music but spirituality that is the universal language: Westerners’ learning experiences of Japanese music
Koji Matsunobu

Ethnomusicologists and music educators suggest that music cannot serve as a universal language (Campbell, 1997; Nettl, 2002). Despite sharable features of music across cultures, music carries culture-specific meanings. What makes each cultural expression of music unique are differences, not commonalities, and music is thus understood in culturally sensitive ways. Relevant to the debate is consideration of socio-cultural contexts of music making and a rethinking of the traditional “sound-only” approach. In this ethnographic study, North American practitioners of Japanese music, especially Zen-inspired shakuhachi music, provide a different angle for viewing music as culture-specific. What makes these practitioners interested in shakuhachi playing are not so much “cultural” aspects of Japanese music as “universal” aspects of human experience identified in the case of Japanese music, such as the feeling of being part of nature and the revitalization of human organic sensitivities. For them, cultural dimensions serve as a hindrance in access to the underlying spirituality of Japanese music. From their perspective, the opposite of the sound-only approach is not necessarily posited as a socio-cultural approach, but a spiritual or physical approach that transcends cultural boundaries. The findings contribute to the ongoing discussion on the biological, physical dimensions of music learning (DeNora, 2007; Dissanayake, 2000).

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A pedagogy of heart which beats to the rhythm of relationships: thinking and talking race in the context of Indigenous Australian music and educational settings
Elizabeth Mackinlay

A young Aboriginal boy nervously paints up to perform a contemporary Indigenous dance at his school assembly in a suburban school in Darwin, Australia. His knows that some of his classmates will be surprised to see him up on stage with the other Aboriginal kids because he has light skin but a part of him feels proud and strong. One thousand kilometres away in the remote town, a group of Aboriginal kids hide themselves in the long grass by the river as the community education centre mini bus drives into the town camp to round them up for school. They hate school and don't want to go to that whitefella place where their Indigenous language, songs, dances, identities and cultures are not valued and do not belong. At exactly the same time, a mature age non-Indigenous pre-service teacher sits at her desk and agonises over the latest in-school task her mentor teacher has set for her. Knowing that the pre-service teacher has experience and expertise teaching courses on Aboriginal music at tertiary level, the mentor teacher has asked her to prepare a unit of work on Indigenous music for a class of Year 2 students and the pre-service teacher is absolutely terrified.

Using an autoethnographic approach, in this paper, I want to take theory and explanations from critical race discourse and apply them to our daily lives and experiences as music educators who engage in the business of teaching Aboriginal music. bell hooks (2000, p. 14) reminds us that, “what we cannot imagine, cannot come into being” and here I want to engage in an active imagining of what our practice in the classroom might look like if we look, listen, learn and love through the lens of race, and place a...
pedagogy of heart and relationship at the centre of what we do. Is it a socially just classroom? Like any dream, this discussion may at times appear messy and unorganised, jumping from one thread to another – but, this in itself is a necessity, simply because the issue of race in music education and classrooms is not easy, transparent, tidy or comfortable. Some of the lingering questions I want to explore are how do we make use of our skills, knowledge and power as white educators to open the door to Indigenous ways of doing and knowing about music which sustains such decolonising principles of teaching and learning? How can our practice as music educator’s work towards social justice, empowerment and self-determination for Indigenous Australians? And, what role does a pedagogy of heart and relationship have to play?

Problems of introducing new musical cultures in schools and their sustainability
Christian Mau & Mari Shiobara
The current Course of Study, Music for secondary schools in Japan specifies not only that Japanese traditional music be covered in the classroom, but also that music of other cultures be included as well. This poses some problems for teachers, who have usually been exclusively trained in music of the western tradition. Paradoxically Japanese traditional music culture is often as foreign to music teachers in Japan as is the music of other cultures. Music teachers in Japan face particular problems when introducing ‘culturally different’ musics into their classrooms. As already mentioned, teachers in Japan are often not familiar with their own country’s traditional music. While this can often be rectified by drawing on musician specialists from within the community, they face other problems as well. This paper considers what resources are available to them when getting such programmes underway, but goes further by exploring how these programmes can be sustained once in place. Rather than focus on actual case studies, interviews with several teachers will be explored. Additionally some of the community musicians that have contributed to some sample programmes will also serve to illuminate these issues.

The use of student submitted musical examples and YouTube videos in online music appreciation classes
S. Beth May
Online learning environments offer unique challenges and opportunities to today’s music instructor. New materials available online via YouTube offer exciting opportunities to broaden the scope of musical examples available for discussion and study and allow students a role in charting the direction of their learning. This paper describes one instructor’s experience with using student-generated examples in online music appreciation courses at Northwest Vista College, a community college in Texas with a highly diverse student population. Examples are given to show the types and scope of music chosen by the students, and an example of a student response is given. Problems with the use of YouTube examples are briefly examined alongside the benefits. The paper concludes that the overall benefits of incorporating student selected YouTube videos have outweighed the drawbacks.

Traditional Ghanaian music pedagogy and philosophy: an overview of teaching and learning techniques of three Ghanaian master musicians
Deborah Montague
This workshop is based on data gathered through my doctoral research, and personal experience teaching African music to American students. In order to acknowledge the multi-ethnicity of students growing up in culturally diverse societies and introduce them to other cultures, music educators design curricula that incorporate multicultural music and its pedagogy. Through these experiences students are provided with opportunities to make connections with their community, develop cultural awareness and foster understanding of themselves and others. Unfortunately, there is an absence of literature “devoted to the pedagogical and philosophical issues that surround the creation and perpetuation of world music [lessons and] ensembles” (McCollum, 2004, p.145). The traditional music of Ghana, an intricate part of Ghanaian daily life, is integrated into both the life of the individual and incorporated into the community as a whole (Nketia, 1974). The value and relationship of music in the community encourages performers to be important members of both the ensemble and the community.

The format of this workshop is in two parts. First, an overview of research findings, focusing on the teaching and learning techniques of three Ghanaian master musicians teaching in the United States of America, will be presented. The second half of this workshop is a hands-on demonstration of the traditional music of Ghana and the cultures of the Ewe, Ga and Akan people. The focus will be on techniques used in developing curricula that engage students in African-based music activities and that
foster understanding of the musics and cultures of African people. Through the playing of imitation, question and answer, call and response, and traditional Ghanaian music, participants will experience the music in a creative and inspiring learning environment. In addition, this workshop will provide tools applicable for the development of culturally appropriate pedagogies for students of varying learning abilities and cultural backgrounds.

**Australian perspectives on Indigenous music education**
*Phillippa Murphy-Haste*

This paper explains the contextual and philosophical pretexts underpinning the learning and teaching of music indigenous to Aboriginal, Torres Strait Islander and Papua New Guinean peoples through the eyes of six Australian participants. The personal nature of responses and unique cases posed by each participant were examined through a qualitative multi-case study. Six Australian teachers having worked or working within the fields of Indigenous music education and Indigenous education were interviewed. The findings of the research reveal several motivations for the learning and teaching of Indigenous music and education including the desire to provide a diverse and significant education for all students, particularly Indigenous students, as well as political motivations geared toward attitudinal change. The importance of culture bearers as examples of living practitioners of Indigenous musics was recognised. Culture bearers were also integral to fieldwork practices and were placed in positions of authority within classroom teaching. Challenges identified included cultural sensitivities and protocols, teachers’ positions as ‘outsiders’ of Indigenous cultural traditions, resource production and access to culture bearers. As an outcome of the research, a three-part framework incorporating Indigenous content, processes and perspectives is suggested for classroom practice.

**The use of performance composition, movement, clapping and body percussion for creativity, rhythm and pulse sensitisation in classroom education in Africa**
*O’ Dyke Nzewi*

Classroom music education in Africa has suffered a great deal due to the limited or unavailability of instructional materials. At CIIMDA (Centre for Indigenous Instrumental Music and Dance Practices of Africa for the SADC), we have tried to address this issue and are concerned with the use of African indigenous instrumental music and dance resources for effective classroom music education. As can be argued, there is no reason why the marimba or musical bow cannot be used to teach melody, and the membrane drum used to teach rhythm, part relationship, and cadence etc. In the CIIMDA project, we have discovered that pulse sense and effective use of space are two of the critical problems confronting most people (both African and European) who wish to perform indigenous African music instruments and dance. We have developed movement and interactive clapping approach to sensitizing learners on the imperatives of pulse and space as fundamental keys to cognitive understanding, performance and creativity in African music. A secure feeling for pulse and sensing of complementing rhythmic interactions are basic cognitive tools for contemporary oral and literary performance composition (re-composition of a known piece at every public rendition, based on the contingencies of every performance situation), which is marked by spontaneous creativity. This paper discusses the CIIMDA program and its effects on classroom music education in Southern Africa.

**High school students engaged by programs of NSW Indigenous music**
*Anne Power & Margaret Bradley*

Teachers’ abilities to access relevant and engaging resources affect their decision-making about the repertoire they program for students in high school. This paper reports the changes made by two NSW High Schools to their music programs to enhance their teaching of Indigenous music and culture. These changes made significant connections to the community and local Elders. The schools are Bankstown Girls’ High School and Ashcroft High School. We acknowledge the two music teachers, Marimar Salerno and Jasmin Jones, for their vision and ongoing commitment to implementing programs for their students that respect and value Indigenous music.

**Western choral music on the diamond fields of black South Africa: negotiating cultural disjuncture**
*Kathy Robinson*

Western musicians and music educators of all ages have been learning and performing musics outside of the Western tradition with increasing frequency in the past 10 years. However, while western musicians grapple with teaching and learning these “new” musics and broadening their perspectives on music and music making, little is known about musicians in non-Western traditions teaching, learning and playing western music - a practice which has been going on for a far longer period of time. Singing expresses and
embodies Black South African culture (Louhivuori, Salminen, & Lebaka, 2005) and its choristers devote a significant portion of their lives to singing and participation in choral festivals and competitions (Stevens, 2007). Repertoire required in competitions and festivals consists of traditional African pieces, composed South African pieces and Western choral repertoire. This paper examines how Black South African choristers, in their own words, negotiate the disjuncture between the singing of their traditional and composed repertoire and western classical repertoire. Data were gathered via personal interviews with twenty choristers from three Galeshewe SATB choirs that participate in adult choral competitions. How and why western choral repertoire is learned and its role and function in these choristers’ lives will be presented followed by implications for music educators.

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**Categorizing musics: the position of world music within the International Baccalaureate Diploma Program**

**Pip Robinson**

Categorizing different musics is a necessary part of the academic study of music. Educators are required to make decisions regarding this that in turn have implications for student outcomes. The study of world music is an important component of the International Baccalaureate Diploma Program music course, however, appropriately categorizing the multitude of musics that fall under this umbrella is not as simple as it seems. What exactly is world music? How do we make decisions in appropriately categorizing different musics? How can the educator be sure that he/she is making correct decisions? This paper explores relevant issues of curriculum, cultural understanding and sensitivity, global influences, and the fusion and acquisition of different musics, in relation to world music.

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**Norwegian textbooks on music: the exnomination of western classical pedagogy**

**Anders Rønningen**

My doctoral research analyses the ‘multicultural perspective’ in three textbook series used in music classes in Norwegian schools. In these texts, I find that pedagogy is one of the most subtle and difficult-to-reveal strategies for keeping Western classical music on the top of a musical hierarchy. Although it is commonly acknowledged that ‘what you learn’ and ‘how you learn’ are closely interconnected, it seems that the teaching methods of Western classical music are still seen as the basis of and best way to learn whatever music a textbook is presenting. Learning methods are also not ‘given name’, they are exnominated, that is, ‘naturalised’ and cultural dependency on Western culture is hidden, making it difficult to criticise or oppose. This paper discusses these positions through examples from the textbooks under consideration.

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**Building social inclusion through cultural diversity and community engagement**

**Jennifer Rowley & Helen Mitchell**

Sydney Conservatorium of Music (the Music faculty of the University of Sydney) recently conducted an audit of social inclusion activities. The main focus of this audit related to pre-tertiary education and the opportunities provided by the Conservatorium to students from disadvantaged social settings, which enhance their sense of aspiration and attainment through education – specifically through music. This was an invaluable exercise and although only a ‘snap-shot’, it gave an indication of the breadth and depth of the Conservatorium’s cultural diversity, social inclusion and community engagement activities. This paper will report on Phase 1 of this multi-phase project - the audit process. This measuring of the effectiveness of social inclusion programs at the Conservatorium highlighted many sound practices already in place. The next phase of the project was to conduct structured interviews with staff responsible for initiating social inclusion programs and the findings of extended interviews with social inclusion program providers will be reported on. Finally, the project saw the development of a collaborative faculty approach to delivering music to the community. The purpose of this project was to enable the Conservatorium to better articulate its current and future role in the development and implementation of the University’s Social Inclusion Strategy. This paper will document the activities undertaken by Conservatorium staff and students in the areas of cultural diversity, social inclusion and community engagement.

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**Emerging cultural heritage within the group dynamic: cultural diversity and community music**

**Graham Sattler**

Cultural diversity in Australian communities poses challenges for music education practices, processes and agendas, and the achievement of outcomes, in a variety of ways; it also offers an increasingly broad range of opportunities for educational benefit through the identification and harnessing of traditional cultural approaches, knowledge and values.
This paper explores the emergence of cultural heritage from within two distinct communities, both participating as case studies in a research project investigating socio-cultural development through music programs. Both communities were chosen for the study by virtue of community type, one comprising mental health consumers, the other being residents of a small, rural centre. Group music activity provides the common thread.

With emergent themes such as increased confidence, self-esteem and identity shift (from marginalised individual to performer, team member, leader or mentor), individuals have started to identify as being of particular cultural backgrounds (indigenous, ethnic, and/or religious). Although this process of stating, and staking, cultural claim is a gradual and somewhat delicate one, it offers educators, community leaders and researchers insight into enculturation, along with permission to connect and engage more profoundly towards the process of contributing to community development.

Facing the music: shaping music education from a global perspective
Huib Schippers

While mapping the various factors that determine acts of music transmission, this presentation introduces a coherent framework to approach the complexities of learning and teaching music ‘out of context.’ It provides lively examples and clear suggestions for translating the resulting ideas into practice, and along the way reveals surprising insights into the nature and preconceptions underlying diverse environments of music education, including those focusing on Western art music. Coinciding with the publication of the Oxford University Press monograph of the same title, Facing the Music advocates a contemporary, positive and realistic approach to cultural diversity in music education and transmission.

It regards every musical act as an expression of the ‘here and now,’ and argues that the natural dynamics of music must be taken into account and celebrated in choosing appropriate pedagogies, while being mindful of the fact that what we hear, learn and teach is the product of what we believe about music. The presentation challenges directives to recreate ‘authentic contexts’ –contexts which constantly change in the cultures of origin as well—and thus empowers music educators to seek appropriate ways of presenting music at all levels of education: in schools, community settings, and professional training.

Afro-Cuban sacred song, secular dance and the rumba complex
Robert W. Stephens

Much of the effort we generate in studying process in music centres on how the meanings that others find in experience can be interpreted and described. What is it that allows us to validate some things and not others? One view, that of the scientific model, is that we separate values from fact. Many who study history, use experimental, descriptive, and analytical research designs. Those who follow the scientific model, argue that we can do so “value free.” However, our preferences are often based on who we are and what we believe. Our beliefs allow us to select one action from many possibilities. When these decisions are made, they are based on ‘implicit’ and ‘explicit’ ideas of what we like based on our experience. Studies of music, religion, and dance that do not reflect the dominant paradigm offer viewpoints, not based on the scientific model, that are profoundly different from our own. Practitioners of these traditions think, sense, feel and intuit in ways that can confound or inspire. Using Afro-Cuban sacred song, secular dance and the rumba complex as its source, this paper explores the rich dynamics of this predominately Yoruba-derived culture, how the misapplication of the supposed ‘value free’ scientific model diminishes the ability to interpret and understand the inferences that can drawn from it, and how these inferences may enhance the argument for understanding similarities in meaning.

Screen worlds, sound worlds and school: a workshop on the ethnomusicology of Australian indigenous film and Aboriginal music in music education
Michael Webb

In this workshop we consider the thorny epistemological questions regarding whether and how non-indigenous Australians can learn and teach indigenous Australian music, as well as principles relevant to undertaking such tasks. Working from Slobin’s notion that every film is ethnographic, we examine the film and sound worlds of the significant indigenous Australian films, Yolngu Boy (2001), One Night the Moon (2001), Rabbit Proof Fence (2002), Ten Canoes (2006), and Samson and Delilah (2009). We discuss the ways the musical soundspace is allocated in the films and how their sound worlds are constructed, considering such concepts as ‘erasure’ and ‘displacement’ from the developing field of the ethnomusicology of film. Such concepts, it is proposed, can be metaphorically extended to critique the current general practical status of indigenous music in mainstream music education in Australia. Allowing time for the screening of film sequences, the
workshop concentrates on teaching students how to undertake ethnomusicological analyses of indigenous films as a means of learning about, from, and through indigenous Australian music.

**International students’ perceptions of cultural differences pertaining to the language of instruction in tertiary music study**  
**Jocelyn Wolfe**

Verbalising in the music lesson is not something that is common to all music teachers or all music genres. However, in the tertiary music setting in Australia, verbalising about music is unavoidable whether it occurs in the practical music lesson or in theory or literature courses associated with the degree program. An expectation exists for students to be able to verbalise their music experience, their music learning and their music research. In most cases, the expectation turns into a measured outcome in assessment. Young musicians coming from different cultures and learning backgrounds to study music in Australia are not always prepared for this aspect of their music education. In the dialogue on cultural diversity in music education, what cultural issues arise about the language of instruction? This paper investigates the nature of language in tertiary music study, how international students from diverse language backgrounds are prepared to meet these language requirements and, importantly, what a sample of students have to say about their experience.

**Teaching Thai classical music to non-natives**  
**Paphutsorn Wongratanapitak**

Before I began teaching Thai classical music to non-native Thai in 2002, I always assumed that foreigners would not be as capable as Thais were of understanding inherently Thai cultural traditions. I was afraid that they would misinterpret Thai culture, owing to its different cultural background. Only after I gained experience in teaching Thai music to many different people from different cultures, did my opinion change. I saw many different people learning disciplines from outside their own culture, notably music, progressing and achieving as well as a student indigenous to the cultural form would. For this paper, I wanted to know whether people involved with Thai music shared any of these fears of cultural dilution. The implications also apply to other cultures and to other disciplines as well. I needed to know the opinions both of those native to the culture and also of cultural outsiders. My paper will open with a very brief introduction on Thai classical music culture, to provide a background for understanding the comments of my informants. For the main part of the paper, I will summarise and analyse the results of my interviews with people who teach music to foreigners, on the one hand, and with foreigners involved with Thai music culture, on the other.