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Global Music Perspectives: Music Outside the Western Canon in Local Schools

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Description

As a class, we are designing a research project for investigating how music teachers from counties in South-Central Pennsylvania use music from outside the Western canon (i.e. "world music"). We are performing a qualitative study by interviewing k-12 music teachers from school districts in South-Central Pennsylvania. Teachers may choose to participate in a focus group interview with other teachers or in one-on-one interviews. The focus group interview will not exceed two hours and the one-on-one interviews will not exceed an hour. The interviews will be guided using a questionnaire (see attached), but the conversation may deviate from these questions at the discretion of the interviewer(s). We will transcribe these interviews to extract common thematic materials and relevant information. We will also compile a literature review of relevant peer-reviewed articles and use the data from said articles to expand upon our gathered information.

Location

Schmucker Hall 222 Recital Hall

Disciplines

Ethnomusicology | Music | Music Education

Comments

This paper was written for Dr. Brent Talbot's *MUS-CLAS 321: Secondary Music Education Methods* course, Spring 2014.

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Global Music Perspectives: Music Outside the Western Canon in Local Schools

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MUS_CLAS 321: Secondary Music Education Methods

Introduction

Secondary Music Education Methods is a class offered every spring semester to students interested in music education at the Sunderman Conservatory of Music at Gettysburg College. Through discourse, practice, and research, we study the approach to and process of teaching in a secondary general music classroom. This class discusses highly relevant topics in the field of music education, with issues as varied as the use of music technology, adolescent identity, and bias/prejudice in the classroom. One frequently discussed topic was the use of music outside the Western canon in the classroom: how teachers and students can approach a wide variety of music, and how educators can teach from a perspective of cultural awareness and inclusion. The goal of our research was to synthesize information about the pedagogical implications of music outside the Western canon, apply it to real-world educational processes, and discuss the meaning of the results in the context of our own future educational experiences.

Review of Pertinent Literature

A search for articles on “world music,” “music and culture,” or “music outside the Western canon” produced a vast body of resources to provide a foundation for our study. After originally compiling seventy articles relating to our topic, we narrowed down these resources into those that most accurately depicted themes we wished to pursue. Predominant themes included: teacher and student perceptions of culture, adolescence, artist-in-residency programs, concepts of “world” music and “Western” music, and successes and problems in teaching musical styles outside the Western canon.

As we researched music outside of the Western canon from an educational lens, we began to narrow down common themes of cultural relevancy, authenticity, and pedagogical implications of “world music.”

“World” and “Western” music

We found three articles that discuss the implications of the labels “world music” and “Western music”: *World music in the instrumental program* (Schmid, 1992), *Re-thinking western art music: A perspective shift for music educators* (Drummond, 2010), *Engaging the*

world: Music education and the big ideas (Richardson, 2007), *Reflecting on the implications, problems and possibilities raised by the entrance of "world musics" in music education* (Wu, 2012), and *Clarifying the terms multicultural, multiethnic, and world music education through a review of literature* (Mirialis, 2006). Drummond (2010) suggests that “looking at all musics through the lens of Western Art Music...sets up universals based on one culture, and denies the validity of the ways that other cultures use to describe and evaluate their own practices.” These articles and others suggest reconsidering and redefining these labels in an effort to widen the perspective of music education and increase inclusivity within the field of music education.

Perceptions of Culture

Articles such as *Avoiding the "p" word: Political contexts and multicultural music education* (Bradley, 2012), *Culture-aware collaborative learning* (Economides, 2008), *Performing our world: Affirming cultural diversity through music education* (Hoffman, 2012), *Finding balance in a mix of culture: Appreciation of diversity through multicultural music education* (Nethsinghe, 2012), *Should we study music and/or as culture?* (Skelton, 2004), and *Colliding perspectives? Music curriculum as cultural studies* (Dunbar-Hall, 2005) discuss themes of culture, perceptions of culture, and its role in the music classroom. Bradley (2012) warns against “educators who present sanitized contexts for the music they teach or who avoid contexts altogether” because they “contribute to the ongoing devaluation of the arts in education.” The articles discuss the importance of culturally diverse and relevant pedagogy and show studies that demonstrate the effectiveness of diverse music education.

Authenticity

We came upon many articles that provide insight on the topic of authenticity in world music: *Beyond guided listening: Exploring world music with classroom instruments* (Bartoleme, 2011), *Can't we just change the words? The role of authenticity in culturally informed music education* (Koops, 2010), *Children's preference for authentic versus arranged versions of world music recordings* (Demorest, 2004), *Authenticity: Who needs it?* (Johnson, 2000), and

Performing the 'exotic?': Constructing an ethical world music ensemble (Hess, 2013). Koops (2010) defines authenticity as "the idea of wanting to be true to a culture, to the people of that culture, and to one's students in teaching". They discuss limitations, both financially and logistically, to performing world music with accurate instrumentations, suggest alternatives, and encourage accuracy in both pedagogical and musical approaches to music from specific cultures. Koops (2010) also discuss the dangers of authenticity and how "this labeling of the authentic and inauthentic was used in an attempt to understand the past, rather than accepting that cultures change over time; and static, 'authentic' practices are not an accurate way to understand the past or present." This article warns teachers against creating a dichotomy in the classroom or giving students the impression that some cultures, or cultural practices are inferior to others.

Successful World Music Pedagogy

Multiple articles that we found discuss successful implementations of "world music" in classrooms and suggestions for doing so: *Music education and global ethics: Educating citizens for the world* (Heimonen, 2012), *Performing our world: Affirming cultural diversity through music education* (Hoffman, 2012), and *Multicultural music education: antipodes and complementarities* (Palmer, 1997). Heimonen (2012) states that "music has the potential to touch the inner world of humans, and in terms of education it can nurture the overall growth of people, promote their abilities to critically discuss and collaboratively solve problems, thus support harmony and humanity in today's global world. Such a turn to ethics in music education would nurture citizens for a world by building bridges trans-nationally between the experiences, actions, and local cultures of individuals". This article suggests that the teaching of world music will create a more unified world and will help students become global individuals.

Music Teacher Education

Three articles that we found explore the implications of music teachers' past personal experiences and their educational background and how this affects the way they teach: *Teachers' Role in the Transition and Transmission of Culture* (Ishii, 2008), *Transmission of music culture*

in formal educational institutions (Lundquist, 1987), and *Are we Preparing Global Competent Teachers? - Evaluation of the Incorporation of Global Education Perspectives in Teacher Education Curriculum in Pakistan* (Moosa, 2013). Moosa (2013) warns: "Since teachers organize [the] learning process rather than transmitting the knowledge alone, a great responsibility lies on the curriculum developer to infuse globally competent areas in teacher education curriculum, based on practical approach." He believes that the way a teacher is educated will greatly influence the way their students are taught, and that to understand how "globally competent" one generation is, we must look at the past generation.

Researchers have studied these topics in detail, but not through a lens of our own localized perspective. This study was conducted to synthesize the themes from existing research, and contextualize it in real-world experiences with teachers from south-central Pennsylvania.

Methodology

After receiving this research topic from our advisor and doing independent research, we completed forms for the Institutional Review Board (IRB) since our project required research of human behavior. Although it may have been easier to conduct this research with a quantitative method, after discussing our research project further, the topics proved too complex to accurately be described with statistics or percentages. Merriam (2002) explains: "The world, or reality, is not the fixed, single, agreed upon, or measurable phenomenon it is assumed to be in positivist, quantitative research." She suggests that the purpose of qualitative research is to explore the many different perceptions of reality that exist. To attempt to better understand different interpretations of reality that exist around us, we took a critical qualitative approach. We examined how individual contextual factors, such as personal background or past educational experience, affect the way the teachers construct their curricula.

We worked together to come up with research questions that explored topics such as the importance of implementing music outside the Western canon, the use of artist in residency programs, and collaboration with other teachers. These questions also looked specifically at which cultures teachers taught, what instruments and activities they used to teach these cultures,

and how their own experiences and personal backgrounds affected the implementation of music outside the Western canon into their own classrooms.

In order to collect this data in a qualitative fashion, we emailed over 20 teachers from south-central Pennsylvania, specifically from Adams and Franklin-Fulton counties, and asked them to participate in a group discussion. We hoped that this open group forum would provide an experience similar to a professional development session, where local teachers would be able to discuss and unpack topics surrounding music outside of the Western canon and its presence in the classroom. We planned to record the group session, transcribe it, and look for recurring themes to discuss and research further. We were forced to change our plans; it proved impossible to get groups of teachers together for this kind of discussion, which necessitated meeting with teachers for individual interviews instead. Due to some teachers' inability to meet in person, we also emailed them the research questions. In the end, five teachers were able to meet for interviews or to answer the questions via email. After transcribing the interviews and receiving emails with teacher's answers, we coded the responses. We then looked through the key words to find topics that were similar throughout all five responses. We discussed the interviews together and discovered several emerging themes.

Limitations

As undergraduate students involved with other coursework, extracurricular activities, and the constraint of conducting this research within one semester, we found that our research was bound by many limitations. These limitations included: a limited pool of participants, difficulty coordinating times to research and meet as a group, intricacies in coordinating further times to hold focus groups and interviews with participants, and the differentiation in answers based on the medium in which participants responded.

After filling out the Institutional Review Board (IRB) form, which would allow us to begin interviewing our participants, we had a brief period of waiting for its approval. After receiving it, we began conducting our research right away. The process took a full month, which put pressure on timing for the research itself. Due to the time lost, our research time ended up

falling during concert season for area teachers, making many unavailable for participation. In the end, we were able to obtain a small sample of participants for our research. Our original intent of conducting a focus group fell through due to limited time slots to coordinate a full hour with a specific group of teachers, and we conducted individual interviews instead.

Though we were not able to predict what answers and topics would have come specifically from a focus group setting, the teachers involved in the individual interviews and email responses gave a variety of answers. Due to these two mediums of questioning, we received two varieties of responses. The individual interviews produced frank and impromptu discussions on inclusion and expectations with music outside the Western canon, giving the teachers the chance to show more clearly how they personally feel about the issue. When writing email responses, the participants were able to read and edit their answers, reflecting on what they were saying before showing it to us, the researchers. These textual responses were concise and took academic approaches to the questions. Despite the two different mediums of questioning and the fact that our participants came from all different backgrounds, all answers were dependable and allowed us to find consistent themes that supported our research.

Findings

Male Participant 1 is a middle school teacher with minimal experience with music outside of the Western canon prior to college. He states that he uses “at least one lesson per week” outside the Western canon. Male Participant 2 is an elementary and high school teacher with some previous exposure to music outside of the Western canon, including personal exploration during high school. He includes one non-Western musical selection per band concert, and has a non-Western instrumental ensemble. Female Participant 1 is a high school teacher with minimal experience with music outside the Western canon before college. She has music outside of the Western canon “weaved throughout the curriculum” and implemented in a grant-enabled program that brought multiple cultures to a school for one day. Female Participant 2 is a middle and high school teacher with some experience with music outside of the Western canon in high school, but mostly limited before college. She uses music outside of the Western canon

stylistically and linguistically, with at least one song per choral concert. Finally, female Participant 3 is an elementary and high school teacher, and her exposure to music outside of the Western canon came mostly in college and after, and on her own time. She picks a culture for the school, artist-in-residency programs, and musical selections of music outside the Western canon in band.

Each of the teachers spoke of the importance of teaching music from outside of the Western Canon for increasing knowledge and understanding, raising awareness, and developing connections. Male Participant 2 noted the ideas of connections and understanding when explaining why he chose to incorporate non-Western music in his curriculum:

It is important for students to be exposed to non-Western music because the world has been Eurocentric for centuries. As more of the world becomes “connected” with phone and internet service students will encounter many different individuals from countries all over the globe. Having a connection with other culture’s music provides a manner for students to have an understanding of these other cultures. (2014)

He again mentioned the idea of connections, writing,

I always attempt to build bridges between experiences my students have had with the non-Western music in order to assist them in understanding the intent of the composer. Many times students are more open to new musical experiences when they can relate this to something they already know. (Male Participant 2, 2014).

Female Participant 2 acknowledged both the musical importance of non-Western music and for an overall cultural appreciation:

Well, I do feel that world music is important, and not only for exposure for us for rhythms and styles and such, I think it’s good for music’s sake and for overall, because especially us, we’re in America, we have tons of cultures, and I think we’re better at accepting it, mostly than we used to be, because we have to live together. (2014)

Female Participant 1 also spoke of appreciation and increasing openness through understanding music outside of the Western canon. In lessons where she teaches songs in a different language, she says it is not uncommon to face complaining such as, “Ugh, we speak English,” to which she responds, “Yes, but you’re only one small part of the world.” She and Female Participant 2 both spoke of the importance of the process of persisting through student’s initial resistance and the rewards that could come:

We had a big Native American pow-wow drum and I taught them a song. And I taught them to play the beat, and you gave them that stick, and they sat in a circle around the drum and were beating the heck out of the drum, they were much more free in singing because they all of a sudden weren't thinking about themselves so much. It was just, "Oh this is really fun and I'm banging on this drum" and I felt like it freed them, like it's okay, all of a sudden with was okay for them to sing out. (Female Participant 1, 2014)

In his response, Male Participant 1 also noted the idea that it is important to teach non-Western music because the United States is one part of the global community. He wrote, "Teaching only western art music is akin to teaching only Euro-American history beginning in 1600. Students need familiarity with cultures beyond their own in a shrinking world. Music is a commonality between cultures, however different each tradition may be."

Multiple teachers acknowledged the presence of a large Hispanic community in their district and elaborated on how this shaped the importance of utilizing music from outside the Western Canon. In her interview, Female Participant 1 responded to the question, "How do you decide what cultures to include in your curriculum and in your classroom?",

Well we have a very high Hispanic population, perhaps you've noticed being in her...so I don't necessarily do a song in Spanish every concert, but I try to do one at least, within the year. Um...you know, I think...I mean, in a lot of our families, the kids speak English, but the parents don't. (2014)

Female Participant 3 also noted that she and her colleagues incorporated elements of Hispanic culture in order to recognize the presence of that culture within the school and community. The final portion of an artist in residency program was a fiesta night, and she spoke of the responses of students and their families:

I swear; half of [the district] was in the building that night because they were just like, "Our school's recognizing us for having our own culture?" I mean, it went a long way for kids to feel respected. (Female Participant 3, 2014)

Beyond the recognition of other cultures within the community, teachers also elaborated on the ways in which they understood culture and how that affected the ways they incorporated music outside of the Western canon. Female Participant 1 stated:

I don't feel, I'm wholly teaching my students if I'm only teaching- I mean, the masters are great and I don't want to neglect teaching them either, but I think that's only a part of the world if that's what we're teaching. (2014)

She and other participants spoke of culture in a broad sense, encompassing an entire continent.

The following quotes demonstrate this viewpoint of culture:

As I mentioned, I'm a huge fan of African music, so (laughs) it is pretty typical that you'll see something African in my concerts too. (Female Participant 1, 2014)

Music is a dance or, like when we do the African culture, we're doing the, you know, tubanos and djembes that I see in front of me, all that. (Female Participant 3, 2014).

You know, Asian music has a different scale. I think it helps them that they can understand a little bit more about how the different- how the sound is different. (Female Participant 2, 2014).

Teachers also recognized more specific understandings of culture. Female Participant 3 spoke of music from Asia and her philosophy on grouping cultures:

She [another teacher] used to be too particular that because we would say "Asia" if we didn't get like, four different parts of Asia, and make a clear statement of what each was, that maybe we were doing Asia a disservice. And I'm like, "Wait a minute...these kids need to know where Asia is before we even get to that there are different cultures." (2014)

One teacher was careful to preface his responses with a statement that demonstrated his perspective on Western and non-Western music:

When looking at these questions it is important to differentiate between music outside the western canon, and multicultural music. Soca, Calypso, and Reggae for example are all styles that are based on western music composition practices, but have meanings that are not immediately understood by individuals outside the culture that has created the music. Non-Western music could be taken as music that is Asian, African, and other music created by indigenous person groups throughout the world that do not fit what has been traditionally performed and composed for Western based ensembles. (Male Participant 2, 2014)

The teachers all spoke of various ways in which they felt enabled to teach music from outside the Western canon. Collaboration between departments was a feature that three teachers mentioned as significant in helping to introduce music from outside the Western canon. Female Participant 2 said that, "Of course, the music teachers discuss together things. Especially if we want ideas, or if we found something- we went somewhere or we had a class and we found something. We're really good with discussing with each other." She went on to clarify, saying, "Other teachers...we're not so good at team teaching here." One teacher especially spoke of the

level of collaboration being an important factor in teaching music from outside the Western canon:

If it hadn't've been for that one music teacher and that one art teacher who's still out here, them trying to get this started, at a time when it was easier to try to do, I probably would not have gone on the bad, bandwagon as much...I would've just, unfortunately, stuck with the, "This is the way I was taught; this is the way I'm gonna teach." But there's so much more creativity out there to not do it that way, you know. I guess it's more the influence of my friends and my fellow teachers that got me more connected. And then it's just, who can resist a djembe? I mean, I want to go over there and beat on that thing, you know? (Female Participant 3, 2014)

Female Participant 3 was describing a Cultural Arts Day, which is a yearly rotation of six different cultures in which she and a number of colleagues across departments. Female

Participant 1 also spoke of a similar opportunity that she had to collaborate, enabled by a grant:

When I was at another school, I had gotten a grant for two years in a row to do what we called Cultural Awareness Day. And so within the music classes we'd learned songs of various cultures. But then, during kids' free time and that kind of thing, and with the art department, we made displays of, you know, each time we picked five countries. And so we would do, we'd make the flag of each country, and then we'd make a display board of, you know, pictures and of various things from that culture— music in particular, and art. And then the art department would usually do something. And then, right before the event, we would contact people of that culture that could help us cook. (2014)

Several participants mentioned that their own lack of exposure in their early music education motivated them to introduce music from non-western cultures. Male Participant 2 wrote:

I actually attribute the lack of interaction with world music in my K-8 schooling, being a percussionist, and an educational system that focused almost entirely on Western art music and the "classics" for my desire to learn about world music...From an early age I noted that every culture drums in some fashion or another and I enjoyed learning the rhythms which were used. Eventually in high school, I started to investigate the culture behind the music, and how this worked in creating their music. (2014)

It is in this way that he attributes, "My lack of early world music exposure has impacted my teaching in that I attempt to find ways to incorporate different world music when appropriate..." to emphasize, "that while different cultures' music may sound different, they all create music for the same reasons." Male Participant 1 also noted how his lack of exposure to non-Western music has impacted his teaching. He wrote that, "I've made a conscious effort to incorporate more because of my lack of exposure prior to my teacher education."

Other teachers noted that exposure in high school or outside of school has impacted how they incorporate music from outside the Western canon in their classroom.

Female Participant 2: At the high school level it impacted me more, more so than the general middle school level as a whole. It exposed me to certain things, and made me realize that I like a certain culture or certain style of music more than others.

Interviewer: mm-hmm

Female Participant 2: And you know like certain songs, it's just like, classic, and it's cultural, and you want to expose that to your students. (2014)

Female Participant 3 talked about how experiences outside of school influenced her to do learning on her own time about other cultures. She noted, "I would say most of my cultural experiences came from Gettysburg College concerts personally or, after I was hired, a bunch of us going together to put together a cultural theme for the school. So it was all mostly self-taught." Female Participant 1 also noted personal motivation rather than her own educational experience as impacting her incorporation of non-Western music:

I loved music of other countries and cultures and, yeah, it's a strong interest of mine, so that probably has influenced it more than [high school] but I do, you know, I feel that he [my high school choral director] didn't, you know, I think when I was in school, it was very Western. You know, like, white people music. You know? (2014)

Two of the five participants discussed the use of artist-in-residency programs as a helpful tool to incorporate music from outside the Western canon in their districts. Male Participant 2 mentioned in his response that he and his students had participated in an artist-in-residency program and "they enjoyed seeing musicians from Trinidad and hearing their stories of learning the instrument and the creation process." He also spoke of the particular experience as being atypical because it was only with his steel band ensemble and not the greater school population. Female Participant 3 had the most direct involvement with artist-in-residency programs and shared her experience with them:

We do an artist-in-residence in the beginning of the year, trying to keep to the culture that we have for that year, and we have the Cultural Arts Day of that, and when we have our band and chorus concert, we try to stay a little bit in that culture also, plus in the classes. (2014)

Of the experience for students and teachers she said it can be “just freakin’ amazing,” but of the process she commented:

That’s a pain in the— every time you try to do something and you write a grant for it, just remember, that’s only the beginning. When you get the moneys, then they want proof of what you did. So you have to have newspaper clippings, pictures, hand out papers to have people evaluate how it was, like the student’s evaluation, parent evaluation, superintendent evaluation, whatever, and all that goes back to them for approval that you did it. And a lot of times we even like videotape, especially with artist-in-residence you want to videotape what you’re doing too. (Female Participant 3, 2014)

She also noted, “luckily with the artist-in-residence programs and Cultural Arts Day, you had this long-standing, through several superintendents and principals that it’s now, it’s what is expected.”

Female Participant 1 spoke briefly about her experience with artist-in-residency because she had not personally had the opportunity to utilize such a program but had witnessed its use in an elementary school in her district.

Interviewer: How do you think the students reacted to having that experience?

Female Participant 1: I saw pictures of it, and they seemed to love it. You know, they had, he had the makings of instruments—

Interviewer: Nice

Female Participant 1: —you know, like a very basic—

Interviewer: Oh yeah, of course, the basic ones.

Female Participant 1: —and they were dancing, and, you know, I think it’s great to do that particularly at the elementary level because they’re so pliable. (2014)

One of the teachers whose school did not participate in artist-in-residency programs offered district size and privacy concerns as limitation for this type of engagement.

And I think that sometimes, nobody knows where [our school] is. Like when I go to festivals... nobody really knows where we are, and we are a small school, so I think some of the bigger districts get those experiences more so than the smaller districts. And I think the fact that we have 3 music teachers in the whole district that limits some of it as well. (Female Participant 2, 2014)

She also wondered if it was a need for privacy within certain classrooms:

I could be- I know our curriculum director is really strict about who comes in. I know like, outside of the music classrooms, if students wanted to come in and observe learning support classroom students, they're not allowed. Not here. She won't let them in. (Female Participant 2, 2014)

The other two teachers did not provide explanations for why they had not personally engaged in artist-in-residency programs in their schools.

Discussion and Implications

The idea of exposure emerges as an overarching theme that acts as the connection between support for teaching music from outside the Western canon, as well as personal drive to do so. Teachers attributed their level of previous exposure to their level of comfort and motivation to teach non-Western music. Exposure was also given as one of the benefits of using music from other cultures in the classroom and a reason to continue doing so. Each of the five teachers mentioned exposure, either in discussing their lack of exposure in earlier education or emphasizing the importance of exposure for their students. Female Participant 2 used the following analogy:

I think that sometimes, it's like food. When you give a baby a new food, they don't like it. They tell you to keep exposing it to them, because then they might like it. I think it's kind of the same with music. If you re-expose it, then they tend to be more accepting. Because, I know, like in the middle school, they're hesitant. But in the high school, "Oh let's do an African song!"...They're going out, and they're finding them and bringing it to me and asking, "Can we do this song? Because we really love this song!" So...and I think YouTube and technology has a lot to do with helping them find those things. (2014)

This idea of exposure was always mentioned in a positive light and consistently came up in the context of broadening understandings and opening minds. Teachers were always positive when they spoke of exposing new music to their students, and though they mentioned receiving resistance to other languages initially, they emphasized that it was through repeatedly working with the piece and becoming more familiar with the style and idea that students became more receptive.

The teachers mentioned this idea of familiarity in relation to receiving support and limitations they felt in areas of that support. Female Participant 3 spoke of the Cultural Arts Day

and the six-year rotation she and her colleagues had put together in her district. She cited this as a self-taught process, and indicated that through the support of the interdisciplinary team, they were able to accomplish something unique because of the length of time this program had been happening. The familiarity with the cultural rotation was not only beneficial in making the teachers more confident in applying their material, but she attributed familiarity with administration staff as one of the reasons for the program's success and longevity. She mentioned conversations with teachers in other districts who spoke of difficulty finding resources to incorporate other cultures in their classroom at the level they would like. This concern was not universal among the participants though, and reflected particularly the availability of artist-in-residency programs and school-wide programs similar to Cultural Arts Day.

The teachers' reflections about current and past exposure and current support introduces two understandings generally held by all of the participants. Teachers currently feel that they have enough resources through collaboration, technology (i.e. YouTube) and workshops to be able to effectively teach music from outside the Western canon, which they agree is important to teach. The teachers also generally spoke of a generational gap between today's music education and the music education that the teachers were exposed to as students. Female Participant 3 spoke of this gap, saying, "When I was in school in the 60s and 70s, everything was still "My Country Tis of Thee," and "This Land is Your Land," and still more American folk songs and drop the needle and sing. And uh, probably around the 80s it started to get to be more world culture music." The ways that teachers incorporate music from outside the Western canon are a reflection of this change in practice and understanding. This produces two facets of cultural understanding, elaborated upon below. The first tendency is to create a dichotomy of Western and non-Western music. While the dichotomy of music inside and outside of the Western canon was the basis for this research, educators must be careful in how this dichotomy is represented in the classroom, and how it may create false dichotomies or create a way of understanding that is more harmful than helpful when introducing music from other cultures. The second facet of

cultural understanding is the notion of “cultural lumping,” a term introduced by Female Participant 3. “Cultural lumping” indicates the procedure by which many cultures are grouped into a broad category, such as various cultures from Africa are collectively introduced as “African music.” There are cautions that go with each of these aspects of portraying culture, but there can also be positive features.

In an earlier quote, Male Participant 2 takes the time to recognize that there is music that is considered Western, such as Reggae and Calypso, which has been specifically influenced by non-Western music. His point is to demonstrate that the idea of Western and non-Western is deceiving because it creates an unreal separation and removes intersecting ideas and influences that flow between different parts of the world. Though we tried to be careful in the phrasing of questions in the interview, there were times when the terms, “music outside the Western canon,” “non-Western music,” and “world music” were used interchangeably to talk about the same thing— that is music that is not recognized as European Classical or American. The tendency of this dichotomy to establish a hierarchy placing Western above non-Western has been mentioned in prior literature. The teachers spoke about students’ initial aversion to singing in other languages, but later fell in love with the song and requested to sing it for the next concert. There is something natural about comfort with the familiar and aversion to difference, but the beauty about recognizing difference is that it creates room for increased understanding, personal growth and inspires new passions; this is recognized by teachers when reflecting on their own educational background and introduction to music outside the Western canon. It is important to be aware of the potential for an “us against them” mentality when introducing music from other cultures, and demonstrate similarities and connectedness, as well as differences.

The idea of lumping cultures together is the second theme that emerged from the teachers’ responses. It seems very possible that grouping multiple cultures together would be a disservice to the cultures being represented. For example, Africa is a continent that is approximately three times the size of the continental United States. Africa and Asia are both representative of an immense diversity of peoples, languages, and geography; to classify a

particular style as representative of all people in the continent can serve to seriously limit students' understanding of other cultures, and has hierarchical and political implications, as well. Teachers must be aware of how their portrayal of a culture is perceived by students, and how that perception can have lasting implications in other areas of understanding.

At the same time, teachers that did engage in “cultural lumping” displayed awareness of particularities within each region. Female Participant 1 had spent time in Kenya and drew on that experience when introducing her students to music from Africa. Female Participant 3 mentioned being encouraged to speak about specific cultures within Asia, but was concerned with time limitations as well as overwhelming her students with information. She compared her teaching to planting a seed with the following analogy:

You won't know how it affected the kids, because if you didn't do it, you don't know, and if you do do it, it might affect them when they're parents down the road, more than it is now, and you might not ever see that. You just lay the seed and you hopefully, you hope the seed grows. And I think that's the best we can ask for. That's why we do it. It's not to be, get every culture and everything perfectly correct like [my colleague] would have wanted or like, you know, always covering everything or perfectly being in clothing exactly from that culture instead of depicting it. It's just trying to lay a seed. (Female Participant 3, 2014)

From this perspective, her job at the elementary level is to initiate enough exposure to encourage continued exploration of music from outside the Western canon without overwhelming. Through this introduction, students will be encouraged to explore particular cultures later in their education.

Each participant demonstrated a passion for teaching and placed importance on engaging with music from outside the Western canon. Exposure and support are important components of culturally sensitive incorporation of world music in classrooms.

Questions and Further Considerations

As supplementary research to our current topic, we could further ask: “Do you feel that you use non-western music “enough” in your classroom? What is “enough”?” These questions would further prove the unequal amount of non-Western music is required to be implemented with the amount that current teachers would like to implement. In our studies, we asked

exclusively about non-Western music; many teachers are gravitating toward the inclusion of non-Western music as a result of the frequent exposure. At times, non-Western music is the forefront of the education and Western music gets put aside; we would further ask area teachers: “Why is it important to include Western *as well as* non-Western music in the classroom?”

Several of our participants mentioned the importance of professional development and the amount of non-Western music they have been exposed to at conferences. Conferences hosted by the Pennsylvania Music Educators Association (PMEA) and the American Choral Directors Association (ACDA) are more frequently incorporating sessions that include non-Western music, and the concerts are including non-Western music in their repertoire, as well. Unfortunately, as in-service teachers, they are required to attend a certain amount of sessions that fulfill Act 48 hours; very rarely do the non-Western music sessions fulfill that requirement, so they are forced to go to other sessions. We would like to research in the future: “How are sessions that fulfill the Act 48 hours decided?”

A national upcoming change in the music education and general education world is the implementation of the common core curriculum; many states have already begun phasing in common core, and Pennsylvania will be one of the last states to include it until it becomes a national requirement. Common core focuses mostly on English, math, and sciences, but it also includes standards and requirements for music and other fine arts. We wonder: “How will common core affect inclusion of music outside the Western canon?” These quantitative research topics would be crucial to the development of undergraduate preparation for future educators, specifically music educators.

Conclusion

Our discussions, interviews, interactions with, and research of music teachers in south-central Pennsylvania about the incorporation, use, and general mindset regarding non-Western music in music classrooms yielded results that caused us to reflect upon how we engage with, experience, and use non-Western music both in the classroom and our everyday lives. It created an opportunity for open, honest dialogue about the representation of different musics in schools,

and how a variety of teachers' experiences with non-Western music—either as a part of their formal music education or not—colors what they do, and do not bring, into their classrooms. This allowed us to see that how we voice our own opinions, how our opinions are conveyed to other people, and how other people then process and interpret what we say, is crucial to the process of establishing a safe space to create music. It is also vital to laying a framework to sensitively introduce and explore a variety of cultures and their musics, and including and respecting the variety of backgrounds that our students come from.

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