

EMBRACING MUSIC DIVERSITY:  
INTEGRATING PEDAGOGIES FOR CULTURALLY DIVERSE MUSIC EDUCATION  
INTO THE NSW PRIMARY SCHOOL CLASSROOM

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## **Abstract**

Classroom music education in Australia is guided by curricula which note the extrinsic value of studying culturally unfamiliar music traditions. Culturally diverse music education, which situates the interactions with music through monocultural, multicultural, intercultural, or transcultural lenses, aims to reconcile the rationales outlined in curricular documents with the realities found in and beyond the classroom. This qualitative multiple case study examined six music educators' perceptions of culturally unfamiliar music traditions and culturally diverse music education, their pedagogical approaches to culturally diverse music education in their own practice, and the challenges they experienced in its implementation. Through a series of semi-structured interviews, data revealed that although there was a wide spectrum of pedagogical approaches to culturally diverse music education, music educators shared a common recognition of its extra-musical value in developing young people's cultural competence. However, it was also evident that music educators face many challenges in conducting culturally diverse music education which centre around systemic issues regarding training and support. The findings of this study promote the need for greater collaboration amongst all parties involved in culturally diverse music education and advocates for further research about its place and role in Australian classroom music education.

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## Chapter 1: Introduction

Music, the ways it is taught, and the advocacy about its significance, has varied across nations and evolved throughout history, acting as a window into global societal values. For Ancient Greeks, music was viewed as possessing ethos, or a power to influence one's emotions "in such a way that a better citizen (in terms of cultural, civic, religious, or other values) was expected to be developed" (Mark, 1982, p. 15). Similarly, during the Roman Empire and the Middle Ages, music was pivotal to the religious teachings of the time, and a tool to best help fulfill people's societal expectations of good citizenship (Mark, 1982). During pre-nineteenth century history, music around the world was, in one sense, foundational to the community and an embedded aspect of social life, with songs ceremoniously depicting community life, subconsciously absorbed and being part of their lived experiences. During this same period in history, in countries such as China, Japan, Korea, India, and Iraq, formal music education was often a status symbol for the ruling and middle classes (Van Khê, 1983). Similar dichotomies of informal music education, as embedded within the society and culture, versus formal music specialisation, existed in African cultures (Nzewi, 1999).

As globalisation increased in the nineteenth and twentieth centuries, many countries, including those in Asia and Africa, adopted Western instrumentation, teaching methods, and fundamental Western philosophies in justification for formal and collective music education, though these were often adapted through distorted lens (Nzewi, 1999; Van Khê, 1983). Australia's own music education, as a product of its settler-colonial history, was and still is heavily influenced by the rationales for music and other creative arts education, particularly those from Britain and the United States of America which, up until the first half of the twentieth century, continued citing the benefits of music towards moral citizenship as the primary advocacy for music education (Mark, 1982; Pitts, 2019; Temmerman, 1991). From the late 1950s onwards, British, and American perspectives regarding the educational purpose of school music shifted towards fostering young people's creative capacity. There emerged a new emphasis on promoting in-school music education based purely on music's aesthetic values and the development of student-centred learning. Publications such as *Basic Concepts in Music Education* (1958) and *The Tanglewood Declaration* (1967) advocated heavily for

the study of music as a core component of American school education centred around the objectives of developing students' individualistic appreciation and technical potential in a diverse repertoire of music. However, implementation of these types of musical education programs saw varied success, instead overshadowed by the observable accomplishments of performance programs (Groulx, 2013; McCarthy & Goble, 2002). Composition and improvisation became focus areas in British music educational approaches during the same period, led by a new generation of composer-teachers. Figures such as Self, Schafer, Paynter, and Aston, inspired by evolving definitions of 'sound and silence' and adapting avant-garde and Cagean ideas, reformed British music education curricular towards a progressive philosophy based on its aesthetic values (Pitts, 2019).

These aforementioned advocacies for music education, categorised as extrinsic and intrinsic, are defined below: -

*Extrinsic:* promotion of music education as a means for developing extramusical qualities. For example, psychosocial values such as empathy and cultural tolerance, or academic achievements like the development of abstract thinking (Crooke, 2016; Crooke, Smyth, & McFerran, 2016; Mark, 1982; Temmerman, 1991).

*Intrinsic:* development of aesthetic sensitivity and qualitative judgements in individual musical taste by immersing oneself in the music, its sound combinations, and forms. A response in rejection of extramusical values as part of the philosophical justification of music education (Crooke, 2016; Crooke et al., 2016; Mark, 1982; Temmerman, 1991).

Emerging ethnomusicological research in the last quarter of the 20th century helped pave the way for increased inclusion and consideration of how culturally unfamiliar music is implemented within primarily Western music education frameworks. Music outside the Western classical tradition began to be viewed as a holistic expression of its creators and the culture they experienced (Blacking, 1973; Nketia, 1977). Educational frameworks, including Australia's state education curricula, responded to both the socio-cultural matters of the time, and newly emerging ethnomusicological and educational research (Groulx, 2013; Temmerman, 1985). By merging the dichotomies of music education advocacies found in Britain and America (Elliott & Silverman, 2015; Jorgensen, 1994; Temmerman, 1991), the

advocacy for primary music education in Australia has retained, at least in rhetoric, a combination of both extrinsic and intrinsic values (R. Stevens, 2002; Temmerman, 1991). Of particular significance to this study, is the implementation of classroom music education to meet the extrinsic advocacies cited in Australian education curricula.

Advocacy for music education in Australia cites extrinsic benefits of improved social and cultural sensitivity. At the time of writing, while there exists a national curriculum, state and territory school authorities are responsible for the implementation of the Australian Curriculum in their schools in whole or in part. Regardless of its usage, either in direct implementation or as a guideline for formulating individual state or territory syllabuses, the extrinsic rationales of social and cultural competency found in the Australian Music Curriculum are also reflected at the state or territory level. In New South Wales (NSW), the state in which the current study will take place, the Creative Arts K-6 Syllabus notes that musical experiences can “broaden students’ cultural understanding and tolerance towards others,” (Board of Studies NSW, 2006, p. 9) and provide “opportunities to explore social and cultural values about spiritual and worldly beliefs in Australia and in other regions and cultures, and to celebrate, share and negotiate these values and beliefs,” (Board of Studies NSW, 2006, p. 6). However, since the conception of culturally plural educational policies, ongoing research has outlined a discrepancy between the intents of these curriculum and syllabus policies and their practical applicability within the Australian music classroom hindered by teacher confidence, and pressure to meet other administrative outcomes (Cain, 2015; Campbell, 2002; Joseph & Southcott, 2009; Klopper & Power, 2010). Furthermore, critical reviews of current creative arts education policies have suggested that national, state, and territory policies may be relying on anecdotal claims of stakeholders in advocacy of school music since there is a lack of consistent empirical support behind the extrinsic rationales outlined within syllabuses (Crooke, 2016; Crooke et al., 2016).

### **Significance of the Study**

There exists an apparent lack of research regarding the implementation of culturally diverse music education in Australian primary schools to justify its extrinsic advocacy. International research, in general, has suggested that pluralist teaching strategies and exposure to diverse repertoire may broaden primary school students’ attitudes towards culturally unfamiliar music and increase their sensitivity towards other cultures (Abril, 2003; Edwards, 1998;

Nam, 2007; Shehan, 1984, 1985). While this provides empirical justification for extrinsic advocacies of music education, little research examining this relationship between the pedagogical strategies employed and cultural sensitivity has been conducted within NSW primary schools.

Moreover, there is an absence of literature regarding the effect of culturally diverse music education on the transferability of cultural sensitivity from one culturally unfamiliar music tradition to another. In other words, can the learning of one culture's musical expression impact how students listen to and appreciate the music of a contrasting, unfamiliar, cultural expression? Additional research into the listening and attitudinal developments of adolescents towards culturally unfamiliar music traditions is warranted to clarify the rationales of current NSW music syllabuses. Such research may also be necessary for the review of current pedagogies, which may contribute to the development of new educational approaches for the benefit of students, pre-service, and in-service classroom music teachers.

It is hoped that the study will contribute to the advocacy of culturally diverse music education in Australian primary school classrooms by investigating the practices and perceptions of music educators who have implemented culturally diverse music education in their professional practice. The examination of their opinions, pedagogical approaches, and insights into their students' response to culturally unfamiliar music traditions, illuminates current systemic issues which surround this area of music education. Although it largely focuses on the perspectives of in-service music educators, it is hoped that the thesis can elicit a better understanding of pluralist teaching strategies that can not only be beneficially adapted to all Stages (1-6) of NSW classroom music education, but also employed for the training and support for pre-service and in-service teachers alike.

## **Research Questions**

The following questions guide this study:

1. How do NSW primary school music teachers approach culturally diverse music education in the classroom?

2. To what extent and in what ways does culturally diverse music education broaden primary school students' responses to culturally unfamiliar music traditions and unfamiliar cultures more generally?
3. What do music educators perceive to be the roles and challenges of culturally diverse music education?

## Chapter 2: Literature Review

The following literature review focuses on the topic of culture, culturally diverse music education, and the perspectives which define them. The review then examines how culturally diverse music education has been used in broadening student perception and appreciation of music as an expression of culture. Finally, the review examines reasons for the limited success in implementing culturally diverse music education within the Australian school context.

### Defining Culturally Diverse Music Education

Culture forms the foundation for this thesis and contemporary viewpoints of music education. An explicit definition has been a topic of constant contention since the 1970s, and yet it is from this same difficulty in obtaining a consensus which its main characteristics arise. Culture is dynamic by nature, expressed through “the actions, attitudes, and formal organisational structures associated with groups of people” (Lind & McKoy, 2016, p. 8). Culture is inherently constructivist and is the “method by which we learn the ways of interpreting the world, and the rules of behaviour, from people in whose company we are raised and live” (Nettl, 2010, p. 6). Furthermore, culture encompasses the ways in which morals and value orientations impact learning, cognition, and the processing of information (American Psychological Association, 2017).

A variety of terms have been developed and used to attend to the multifaceted and dynamic definition of culture, and the multiplicity of global cultures. *Multicultural*, *world*, *global*, and *non-Western* music are all terms which harbour educational and political connotations (Rohan, 2011) that may alienate, stereotype, or tokenise. For this reason, although they may still appear in this study’s discussion and findings when analysing participants’ responses, these terms will be considered synonymous with *culturally unfamiliar music traditions* when referring to musical cultures outside of one’s embedded and lived experiences. As new perspectives cause culturally inclusive terminology to change over time (Campbell, 2016), Schippers’ framework of approaches to cultural diversity, ascribes the use of cultures as

points of reference. This framework distinguishes between:

...**monocultural** approaches, in which the dominant culture is the only reference; **multicultural** approaches, where plurality is acknowledged but no contact or exchange is stimulated; **intercultural** approaches which are characterised by loose contact between cultures and some effort towards mutual understanding; and **transcultural** approaches, which represent an in-depth exchange of ideas and values (Schippers, 2005, p. 29).

This framework can be usefully applied to music education by positioning music as a pan-human experience (Campbell, 2016; Schippers, 2005). In this way, the definition of *culturally diverse music education* (CDME) as the teaching and learning of music traditions through the framework of monocultural, multicultural, intercultural, or transcultural approaches, will be used in this thesis.

## **Perspectives at the Intersections between Ethnomusicology and Music Education**

Ethnomusicology has played an influential role in reframing how music can be experienced across, in, and as culture. The ever-increasing number of intersections between ethnomusicology and music education has expanded perspectives on how the universal phenomenon of music can enter new social, academic, and physical spaces (Campbell, 2003). Central to these experiences is the perspective that a pluralist approach to music education best illuminates musical systems as an expression of culture. Mantle Hood institutionalised a concept of bi-musicality, which he defined as a conceptual comprehension and performance fluency of two musical systems without reference to another, as a result of authentic training (Hood, 1960). A second key figure in ethnomusicology, particularly in the development of fieldwork, is John Blacking whose personal experiences in the transmission and acquisition of music from the Southern Africa Bantustan of Venda, lay the foundation for advocating authentic musical experiences in music education (Blacking, 1967 as cited in Blacking, 1973; Campbell, 2003). Combinations of these foundational ethnomusicological perspectives are still pertinent in contemporary re-evaluations of CDME. O’Flynn (2005), extends the idea of bi-musicality by including multiple practices and musical traditions in ‘levels’ of inter-

musicality. He presents multiple tiered approaches to intercultural exchange aimed to help authentically understand “how music comes to be practised, thought about, taught and learned in our own and in other cultures” (O’Flynn, 2005, p. 196). Dunbar-Hall mirrors Blacking’s practices and utilises his own experiences in Balinese gamelan pedagogy to compare universalistic and pluralist teaching methods for CDME in an Australian context. He advocates for the use of Indigenous terminology, and the inclusion of traditional teaching strategies, such as the infrequent use of notation, to highlight the contrast between Balinese gamelan and Western art music practices. He proposes that teachers use similar culturally authentic pedagogies in their programs, suggesting that the unmodified use of terminology and notation sheds light on cultural messages embedded within them (Dunbar-Hall, 2000).

While the authenticity of the music and its culture of origin must be necessarily considered, the authenticity and culture of students, classrooms, and schools must also be recognised. Some studies have suggested that music, as an experience *in* and *as* culture, has subconscious enculturating effects on the people it represents. This can manifest in the ways that music and its associated cultural knowledge is remembered and recognised, affecting how music of unfamiliar traditions are perceived (Demorest, Morrison, Jungbluth, & Beken, 2008; Morrison, Demorest, & Stambaugh, 2008; C. J. Stevens, Tardieu, Dunbar-Hall, Best, & Tillmann, 2013). Some ethnomusicologists identify Western art music as the traditional singular reference for classroom music education in Australia, suggesting that the effects of its enculturation may still persist in current practices, impacting the perception and approaches towards CDME. A secondary perspective to CDME is presented, which directs teachers towards the authenticities of their students. Cain, Lindblom, & Walden (2013) suggest using universal human experiences, such as love or nature, to introduce ways that different cultures express these themes through music. They also suggest a conceptual elements framework, which explores music by “experiencing musical concepts (duration, pitch, dynamics, tone colour, and structure)” (Board of Studies NSW, 2006, p. 12) through the music of global cultures, which may help alleviate students’ feelings of alienation (Schippers, 2010).

Although these perspectives may seem to be on contrasting ends of anthropologist Clifford Geertz’s (1974) concepts of experience-near and experience-distant, Schippers (2010) goes as far as to imply that any singular authenticity, and direct imitation of cultural music practices is impossible in classroom settings; multiple authenticities and strategic inauthenticity are

inevitable and even desirable in school music education. Campbell (2016) reiterates this idea, highlighting that the recontextualisation of music traditions across time and space, has naturally occurred as a corollary to globalisation and that technology can help resituate the music within its original culture and context. These intersections between ethnomusicology and music education have consequently had an influential impact on the development of the pedagogical frameworks and strategies for CDME.

## **Pedagogical Approaches for Culturally Diverse Music Education**

Music teachers hold a unique position as intermediaries in integrating the culture of school classrooms, the communities that surround them, and the people whose music may be featured in lessons and various learning experiences. Their responsibility in introducing musical democracy – the “potential for full representation of musical expressions, practices, and processes from a wide spectrum of peoples, nations, and cultures” (Campbell, 2016, p. 23) – is particularly pertinent for CDME in the classroom. As such, pedagogical approaches and frameworks which bridge the gap between ethnomusicological perspectives and praxis, continue to be developed and applied in classroom music education. Recontextualisation for not only the convenience of available resources, but also due to the effects of enculturation, may manifest as using substitute instruments (Bartolome, 2011; Dunbar-Hall, 2005) or approximation of musical tuning systems to fit a Western art music paradigm (Dunbar-Hall, 2005). However, it is the active involvement of students in both the music-making and the explorations of how music traditions are recontextualised that “enhance listening experiences and cultural discussions” (Bartolome, 2011, p. 29).

Music teachers who value CDME must “proceed with sensitivity to blend the expertise of the two realms into a pedagogical system that is sensitive to contextual meanings of music and transmission systems within the culture” (Campbell, 2016, p. 95). Several frameworks have outlined how teachers can reorient their perspectives and teaching approaches for the development of reflective practice. Schippers’ twelve-continuum transmission framework (TCTF) (2010) outlines a qualitative analytical tool with which teachers are able to evaluate their pedagogical decisions when teaching music within new contexts. He also outlines three possible teaching perspectives when teaching music in new contexts: the teacher maintains the same musical transmissions found in the culture of origin, the teacher assumes the style of teaching of the host culture, or the teacher adopts a mix of the two teaching traditions,

advocating that this third possibility is most common and most effective when done with conscious considerations of both original and host cultures. When viewed in tandem with Schippers' framework of cultural diversity in education, from monocultural to transcultural approaches, music teachers can gain a richer understanding of how they can best implement CDME in their classroom. Bartolome's Virtual Field Experience (VFE) (2010) is an exemplar model of how CDME can be developed and applied. Her framework highlights how modern technology has made experiencing other cultures and immersing students into culturally unfamiliar music traditions much more accessible. She also identifies that the humanising element of culture bearers and first-hand interaction with cultural artefacts, are highly effective in authenticating students' musical experiences, but when such arrangements cannot be made, advancements in technology and resource sharing through the Internet allow students to develop creative ways of producing and researching world music.

Central to all pedagogical frameworks for CDME is the way students are framed in relation to the music tradition being studied. Campbell's (2016) World Music Pedagogy (WMP) situates students as active and receptive participants of CDME. The framework aims to explore the role of music within its culture of origin, how it functions, for whom, for what reasons, and how best these cultures can be preserved or at least partially retained in classrooms. The five phases outlined (attentive listening, engaged listening, enactive listening, creating world music, and integrating world music) allow for not only the progressive cultural contextualisation of the musical culture being explored, but also a correlating increase of "participatory consciousness" (Campbell, 2016, p. 98). Culturally responsive education (CRE) furthers the notion that students can be active participants of culturally diverse music education, so far as to resituate them as representatives of their own ethnic and cultural heritages. Geneva Gay (2018) argues that "ethnicity and culture are significant filters through which one's individuality is made manifest," (p. 31) and that cultural validation and empowerment is possible when students' cultural frames of references are used as sources for CDME; to not do so would be unresponsive to the individual and community strengths and needs (Rohan, 2011).

It is evident that there is no one best way to approach and apply CDME. Elements of frameworks and practices overlap and blend with each other. Ultimately it is the responsibility of the teacher to synthesise the culture and authenticities of the classroom, the

point of reference in which their students are situated, and the resources available for the most comprehensive CDME possible.

### **Student Responses to Culturally Diverse Music Education**

When conducting CDME, a multitude of pedagogical factors may impact how students perceive and respond to culturally unfamiliar music traditions. Many studies have highlighted the extent to which exposure and instruction can broaden one's musical preference. Preferential decisions scored through quantitative means have been theorised as a result of "the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment" (Leblanc, 1982, p. 29). Shehan (1984) used quantitative preferential data to show that concrete experiences of instrumental and vocal performance in Indonesian gamelan improved students' cognitive skills and increased their preference for that music tradition. She later furthered her research in the effect of performance-oriented instruction, teaching African, Indian, Japanese, and Hispanic songs to twenty-six year six students over a five-week program (Shehan, 1985). Although instruction increased overall preference towards culturally unfamiliar music traditions, there was no apparent transfer of preference to untaught pieces of the same genre. A contrasting outcome in a more recent study (Johnston, 2016) highlights that further modified replications of studies about the transferability of world music preference is required to obtain more conclusive generalisation about preference transfer. Results of Fung's (1997) research with college students suggest that transfer of world music preference from taught to untaught pieces *may* occur if (a) the instructional period is extensive and intense, (b) various teaching approaches are used, and (c) in-class and out-of-class assignments and activities are included in instruction. The diversity of these study results highlights the importance of understanding how pedagogy and response towards CDME are interconnected.

While quantitative measurements of preference are used widely by researchers, they may not wholly and accurately reflect modifications in cultural understanding. Consequently, the correlation between pedagogical approaches for CDME and student perceptions of music as an expression of culture has been more thoroughly examined through qualitative and mixed methods research. Sociocultural approaches to CDME have proven successful in motivating adolescent students' learning of musical knowledge and skills, and deepening their

understanding of the cultural meanings and values of the music studied (Campbell, 2016). Edwards' study (1998), which analysed written responses of 110 fourth grade students assigned to five pedagogical approaches with varying levels of cultural authenticity, indicated that cultural understanding was responsive to the authenticity of the teaching approach. Based on categories of cultural awareness, sensitivity, and valuing which emerged from her study, she proposes a four-level framework about the capabilities of cultural perception and achievement when engaged in CDME (Edwards, 1998). Similarly, Abril (2003, 2006) found that contextualising music as a sociocultural phenomenon induced significant differences in students' cultural knowledge when compared to those who were taught the same musical content using an "elements of music" framework. He suggests that a combination of the two approaches would yield a more balanced outcome, and that educators "should determine the ideal balance between these two approaches to meet planned learning targets for their students" (Abril, 2006, p. 40). Mellizo (2019) uses a mixed methods approach in her study involving a small sample of fourth to eight grade students, examining their intercultural sensitivity after participating in a twelve-lesson music curriculum on the traditional music of southern Benin. Quantitative and qualitative responses from students indicated a positive correlation between cultural sensitivity and a CDME. Mellizo concludes that a "high-immersion, culturally diverse music curriculum intervention that focused on a single music culture in depth for an extended time period, prioritised active music-making experiences, and emphasised sociocultural and human connections in the music" (Mellizo, 2019, p. 485) can promote growth towards higher levels of intercultural sensitivity.

Ultimately, international research regarding student responses to CDME have shown that the extrinsic advocacies of current education syllabuses may be justified. However, there remains a gap in the research about how CDME is implemented within NSW schools, bringing into question why statements regarding the extrinsic benefits of social and cultural sensitivity are specifically included in established curriculum documents. There is, therefore, a necessity to further research the perceptions of students' responses to CDME, and factors which both enable and inhibit the successful implementation of CDME within NSW classrooms, in order to develop best practices in response to these findings.

## **Factors Affecting Successful Implementation of Culturally Diverse Music Education**

There are some suggestions that institutionalised enculturation of Western art music from primary to tertiary education, as well as in extra-curricular studies, may act as a barrier to implementing CDME. The perspectives of school music as formal and based largely in passive interactions with Western classical music, not only inhibit students' engagement with music that they identify with, but also significantly benefit those who are afforded opportunities to succeed in the Western art music paradigm (Temmerman, 2005). Limited exposure to culturally diverse music traditions continues at the tertiary level (Joseph & Southcott, 2009) resulting in the concept of authenticity continuing to be a significant hurdle that discourages pre-service and in-service teachers from implementing CDME in their classrooms. Campbell (2016) highlights that teachers "fear criticism that they might show disrespect for a musical culture," (p. 102) and that "These fears manifest the sensitivities of teachers in wanting to 'get it right,' or not do it at all" (Campbell, 2016, p. 102). Studies have also revealed that although multiculturalism in Australia and in Australian classrooms encourages teachers' intent of implementing culturally diverse music education, teachers feel that there is a lack of support from tertiary, institutional, and government levels in how to do so effectively (Cain, 2015; Joseph, 2007).

Studies have highlighted how the same principles and frameworks for CDME in the school classroom may also modify tertiary pre-service teachers' confidence in developing and implementing their own pedagogical programs in the future. Marsh (1999), and Rowley and Dunbar-Hall (2013) describe how fieldwork experience involving the direct interaction with culture bearers in Aboriginal and Balinese gamelan music respectively, can empower pre-service teachers' pluralist perspectives and help develop both culturally diverse and culturally sensitive teaching approaches for unfamiliar music traditions. Similarly, Joseph (2003a, 2003b) shows how teaching a short recontextualised program of South African songs through Orff, Kodály, and Dalcroze principles to pre-service generalist primary school teachers can successfully generate confidence for replicating a similar culturally diverse music program in their own classrooms. Although the effects of enculturation still persist across all levels of music education in Australia, it is evident that CDME is possible if teacher education can "reflect the changing societies in which they are situated" (Joseph & Southcott, 2009, p. 459).

While teacher perspectives lie at the forefront of existing research regarding the implementation of CDME, in Australia there is an apparent lack of research about students' perspective as learning participants of CDME. International studies have elicited the potential benefits of investigating students' learning experiences through interviews, highlighting how students are perceptive of the musical and extrinsic outcomes of culturally diverse music education, and also the social and cultural implications of their learning settings (Kruse, 2020; Walden, 2020). Deeper understandings drawn from such analyses which use the concept of "pedagogy in practice" (PiP), defined as the pedagogy of a learning setting as students experience it and as revealed by students' discourse (Hadar & Hotam, 2012), reprioritises student perspectives as equally important for the successful implementation of CDME. The absence of similar studies conducted in Australia and with Australian student participants, infers that the voices of students have not been heard; it is imperative that this gap in research is filled.

In conclusion, culture is at the forefront of music education. CDME aims to situate music traditions within the culture of the students, by recontextualising music-making activities. Modifications in students' perspectives as a result of CDME indicate that increased cultural sensitivity is possible through music education, but there is a lack of evidence to support generalisation in the transfer of preference. Furthermore, within Australia, there is a dissonance between the multiculturalist intents of Australian education policies and their practical application in classrooms, driven by the lack of support for teachers in implementing CDME. There is therefore a need to further research the pedagogical approaches which can both broaden students' cultural perceptions and be applied across the full spectrum of teacher confidence regarding CDME within NSW classrooms.

## **Chapter 3: Methodology**

The purpose of this chapter is to outline the qualitative paradigm that is used for this study regarding the implementation and perceived relevance of CDME within the NSW primary school classroom. It describes the chosen qualitative research design and the justification for choosing a grounded theory multiple case study methodology. The applicability of the multiple study cases, and how these participant demographics have been selected to enable data source triangulation, will also be discussed.

### **The Qualitative Research Design**

The study examines the pedagogical practices and perceptions of music educators who have been either directly or indirectly involved in implementing CDME in the NSW primary school classroom. Also of interest are their perceptions of student responses, the transferability of these responses, and the pedagogical factors which are attributable to these changes in primary school students' responses towards culturally unfamiliar music traditions and CDME. Creswell (2013) describes how a social constructivist paradigm assumes that the subjective nature of an individual's understanding of the world is an expression of their uniquely personal experiences, dependent and affected by their historical, cultural, and social interactions. The nature of this study and the significance placed on understanding the participants' perceptions of theirs and others' lived experiences, positions the study well within a social constructivist paradigm.

This study was designed as a grounded theory multiple case study. Stake (2006) notes that an "important reason for doing the multicase study is to examine how the program or phenomenon performs in different environments," and that both "typical and atypical settings should be selected" (p. 23). It is through the comparison of the multiple cases with each other, and the contrasts and similarities which emerge through this analysis, that a theory can be formed (Vannoni, 2015). In the context of this study, participants from three identifying categories provided their opinions and perspectives on culturally unfamiliar music and CDME. The categories were chosen specifically to represent the different stages and contexts

of music education that primary school CDME may involve. The variation in their own lived experiences allowed for atypicality to emerge naturally during the data analysis process.

Triangulation in data collection, as a “process of using multiple perceptions to clarify meaning” (Stake, 2006, p. 37), maximises the validity and credibility of the study. Several types of triangulation were used in this study through the specific selection of participant criteria. “Combined levels of triangulation” was achieved by grouping participants into three identifying categories which followed the three principal levels used in social science: individual, interactive, and organisational (Cohen, Manion, Morrison, & Bell, 2011, p. 142). Moreover, “space triangulation”, which attempts to overcome the limitations when conducting studies within one culture (Cohen et al., 2011, p. 142), was intended by examining the perceptions of multiple participants for each identifying category. Using two methods of triangulation allowed the researcher to make valid meanings about the interrelated issues about conducting CDME in NSW primary schools.

## **Participants**

Six participants were selected using purposive sampling and passive snowballing. Participants appointed themselves, either implicitly or explicitly, into one or more of three identifying categories which were outlined to them during the sampling process. These categories were: -

1. Primary school music teachers who had previously taught or were currently teaching music from a culturally unfamiliar music tradition.
2. Tertiary music educators who had experience in training pre-service school music teachers about one or multiple culturally unfamiliar music traditions.
3. Culture bearers who had experience teaching the music from their ethnic heritage in a primary school context.

Participants, particularly those who self-identified in multiple categories, helped ensure triangulation in data collection. The categories were informed by literature and intended to minimise bias by providing opportunity for representatives of each category to discuss their perception of CDME within NSW primary classrooms. Allowing participants to self-identify the categories to which they belonged allowed further discussion about the definitions

regarding culture bearers and CDME, as well as their perceptions about the correlations between categories.

The purposive sampling and passive snowballing procedures were used because of the specific criteria needing to be met for the categorisation of participants (Palinkas et al., 2015). Potential participants were initially informed of the study through a social media advert posted to a private Facebook group of Australian classroom music teachers, who then contacted the researchers through email. Teachers who confirmed their voluntary participation received electronic copies of the Participation Information Statement (Appendix B) and Participant Consent Form (Appendix C). Passive snowballing was used where participants shared details of the study with their colleagues who in turn contacted the researchers.

**Table 1: Participant Name, Identifying Categories, and Date of Interview**

<b>Name*</b>	<b>Categories</b>	<b>Date of Interview</b>
Sasha	Primary School Music Teacher	29/9/21
Marella	Primary School Music Teacher	2/10/21
Justine	Primary School Music Teacher	5/10/21
Emma	Primary School Music Teacher Culture Bearer	12/10/21
Isabella	Primary School Music Teacher Tertiary Music Educator Culture Bearer	15/10/21
Mia	Tertiary Music Educator Culture Bearer	10/11/21

*\*Note: Pseudonyms have been used*

## **Data Collection**

Semi-structured interviews were used to flexibly discuss the opinions and perceptions of participants regarding CDME (Burns, 2000). Using interview protocols which primarily employed open-ended questions allowed the researcher and the interviewee to “meander around the topics on the agenda” (Adams, 2015, p. 493), illuminating details about their role as music educators. Each interview was approximately 45 minutes in length and conducted

online via Zoom. The identifying categorisation, as well as the diversity of participants' experience and expertise, were also considered and allowed for improvisatory modifications of the questions during the interview. The interviews were audio recorded with the participants' permission, subsequently transcribed, coded, and analysed to outline emergent themes. All recordings, and other identifiable data were stored on a secure sever provided by the university, and only accessed for the purpose of analysis.

## **Analysis of Data**

Qualitative data collected from the semi-structured interviews was coded and analysed using grounded theory principles (Charmaz & Belgrave, 2012). Multiple stages of analysis were applied in order to effectively interpret the realities of the participants and their perceptions regarding the roles and pedagogies for CDME. The three respective stages of coding are categorised as initial, axial, and selective coding through which constant comparison analysis allowed for conclusive themes to emerge from each of the interviews (Onwuegbuzie, Dickinson, Leech, & Zoran, 2009). Furthermore, Corbin and Strauss' "coding paradigm" framework which outlines the causal conditions, context, strategies, and consequences of phenomena, informed the researcher about how themes were correlated (Corbin & Strauss, 1990; Vollstedt & Rezat, 2019).

All semi-structured interviews were transcribed and coded in full using dedicated coding software. During the process of analysis, supplementary diagrams and memos were also employed to help the researcher find relationships between concepts and develop a grounded theory from the data (Vollstedt & Rezat, 2019). It is through these emergent themes that the results and findings of the study are discussed.

## **Ethical Considerations**

The ethical considerations for this study were completed in accordance with and approved by the Research Ethics Committee (HREC) of the University of Sydney. Participants were informed about the intents and voluntary nature of the study prior to any data collection. Written and verbal consent was sought before interviews were audio recorded and all participants were informed and reminded that their participation in the study could be withdrawn at any time without any impact on their relationships with the researchers and the

university. Identification in the study was also considered and pseudonyms are used as requested by the participants. Participants were also given the opportunity to consent to a transcription review of their interview before analysis of data to minimise the possibility of misinterpretation and withdrawal of data. A one-page summary of the research findings following the conclusion of the study was also offered to participants.

## Chapter 4: Discussion of Findings

### Defining Culturally Unfamiliar Music Traditions, and Culturally Diverse Music Education

At the core of the issues surrounding the implementation of CDME within NSW primary school classrooms, are perceptions about what constitutes a culturally unfamiliar music tradition, and thus how one defines culturally diverse music education. It became quickly apparent from the participants' responses to an introductory question regarding how they would "personally define culturally unfamiliar music traditions" that a definition to such a subjective question was dependent on whose perspective was in question. Marella, a music educator with experience implementing CDME at the primary school level, noted that unfamiliarity can be self-assessed, stating, "Culturally unfamiliar. I think that description would have to include what you're not used to. That description would be really anything with the newness." She further highlighted how musical familiarity can come naturally through cultural embedment or through additional music education: "if it's so far from what you've grown up with, and been embedded with, in your musical experience or even education, then it's unfamiliar." Mia, who self-identified as a culture bearer of traditional Chinese music and as a pipa specialist, recognised that culturally unfamiliar music traditions may present an "attraction from the exotic perspective". However, she also emphasised that for it to become familiar, "You have to really invest your time, energy into that music tradition", suggesting a correlation between expertise and familiarity.

There was also implication that exposure to music traditions – or in this case, idioms, and genres – yields familiarity. Some participants identified Western art music (WAM) to be considered culturally familiar for the contexts of NSW primary school classrooms. Some participants also grouped Western pop music in that category:

Justine: It depends [on] what genre you're looking at, but obviously we've got Western pop and we've got Western classical art music type of thing. Anything that doesn't necessarily fit into that realm, I would say [is] ... music of a culture.

Isabella: I would think anything other than Western music ... if you ask me what is culturally diverse music [*sic*], I would have [to] say anything other than European music ... I would categorise [Western art and pop music] in one ...

It was inferred that most participants identified Aboriginal and Torres Strait Islander music traditions to be unfamiliar, even though the current NSW K-6 music syllabus highly recommends their inclusion in teachers' practice (Board of Studies NSW, 2006). However, Sasha was the only participant who explicitly linked Indigenous music traditions to the concept of unfamiliarity. By doing so, she alluded to the role of CDME in improving teacher efficacy, an idea which is further noted by Marella later in this chapter:

Sasha: I'm trying really hard to learn a lot more about Indigenous music and different groups, especially Dharug because that's where our school is ... that's not Western, I guess.

For several primary school music teacher participants, interwoven into their personal definitions of culturally unfamiliar musical traditions and CDME was the inference that CDME could expose students to cultural music traditions away from the encultured idioms and genres of Western art and pop music. When asked how they would "personally define culturally diverse music education", Justine stated that CDME was "covering off music for a range of cultures throughout the world", reinforcing the implied correlation between culturally unfamiliar music traditions and musical exposure. Sasha seconded this notion, remarking: "I try and balance out what they are exposed to and everything I teach them is unfamiliar ... I figure they already have exposure to [pop music], so a lot of what we do is unknown." Emma, a recently graduated primary school music teacher, also defined CDME in relation to exposing students to a diversity of cultural music traditions.

Emma: [CDME is] a music education that intentionally goes on its way to explore musics of a variety of cultures ... our norm, at the moment, is Western art music, European-centred cultures. Usually, a variety of cultures would imply something that is also not of that norm.

Interestingly, while she also agreed that pop music can be culturally familiar to both students and teachers, Emma was the only participant who explicitly recognised a separation between culturally diverse and culturally unfamiliar. She consequently also highlighted the fluid

nature of familiarity and unfamiliarity as globalisation and technology changes the accessibility of music traditions, idioms, and genres:

Emma: [Culturally familiar music] includes pop music as well ... especially nowadays with the spread of music and globalisation is like, what do you define is familiar to the kids? Or to you? Because, like let's take K-Pop, for example ... K-Pop has spread so far that kids of all different backgrounds and very young usually, [ask], 'Oh, do you know this band called BTS?' ... Only a few years ago no one knew about this band, and here it seems like everyone knows about this band, and so — I guess you could call that culturally diverse, but it is familiar to the kids so it's like, how do you define that?

As seen above, most of the participants' definitions of CDME centred around student perspectives, particularly in their exposure to culturally unfamiliar music. Marella, who noted the self-assessable nature of familiarity based on cultural embedment, was the only participant to allude explicitly to the cultural unfamiliarity of the teacher. To her, CDME "should be that the teacher is willing to learn about and express ideas and views on music that they are not embedded or grown up with ... to explore with their students."

Only one participant, Mia, made specific reference to academic frameworks and terminology (Schipper, 2005) when defining CDME. She described multicultural approaches as contexts where parties "don't necessarily need to collaborate", intercultural approaches as contexts where two "points of view ... cross with each other", and that through such approaches, CDME is ultimately for the students so that "they can have the awareness of the different ... music teaching[s] and the music existing in this world". This alludes back to her correlation between cultural familiarity and expertise, inferring that while CDME may be beneficial for musical exposure, it cannot yield musical familiarity.

While they were not explicitly questioned about their ethnic or cultural heritage, almost all participants voluntarily mentioned their own ethnicity as a factor which impacted their definitions of culturally familiar music traditions and CDME:

Justine: [Music traditions outside of the Western idioms are] culturally unfamiliar to me ... I don't have lovely depth of cultural background to inform me ... I don't have a lot of familiarity with different cultural music other than what I can immerse myself in, but I didn't grow up with that.

Isabella: I would describe myself as pretty naturally culturally diverse. Yes, because I am half Japanese and half Chinese ... Chinese culture has [a] major impact on me. Some Japanese culture as well ... I have a strong attraction towards specifically Asian culture.

Emma: I have an enthusiasm for Chinese traditional music because I'm of Chinese descent ... I guess your own culture and your own heritage has a big part [in influencing what music traditions to include in CDME], and I have bias on that so I'm like, "Hi guys, this is Chinese music! I want you to know about it!"

Mia: I'm a China trained performer and Australian trained researcher. I'm a culture bearer and also, I'm a music educator ... it's a combination of everything.

It was shown that, at least to a certain degree, participants' own ethnic and cultural positionality influenced their perceptions of what constitutes culturally unfamiliar music traditions, and consequently, their definitions of CDME. This chapter will further extrapolate on these established findings to explore their perceptions about the role that CDME has within the NSW primary school music classroom, their pedagogical strategies in implementing CDME, their observations of student responses, and the support and restrictions for successful CDME.

### **The Roles of and in Culturally Diverse Music Education**

Participants, when asked about the significance of including CDME within NSW primary school classrooms, unanimously agreed that there is inherent extrinsic, and transformative value to CDME. These responses were expected as the purposive sampling employed for this study targeted participants who had experience implementing CDME in their practice. However, nuances in their responses reflected differences in their personal philosophies and causal conditions which influenced their perspectives. Unsurprisingly, most participants identified the need to represent Australia's culturally diverse population. This linked with their definitions of culturally unfamiliar music traditions and CDME which, for most, centred around the dichotomy of *Western* and *non-Western* music. Mia extended this idea, referencing inter-musicality (O'Flynn, 2005) and pluralism as necessary for successful CDME, alluding back to her conceptual understanding of multicultural and intercultural approaches (Schippers, 2005).

Justine: We are culturally diverse ... We're a multicultural society and we have to embrace [it] ... we're no longer just based around our Anglo roots.

Isabella: Australia itself, we are multicultural, at least in metropolitan areas. We are [a] multi-culture and also, there are only will be [sic] more culturally diverse in the future because of the migrants.

Mia: Australia is the country with population [sic] from diverse cultures ... if the people [are] from different places and different traditions ... and you use one way, you can't. You have to use multiple ways.

One participant focused on teacher efficacy in her response about the significance of CDME in NSW primary school classrooms, citing that cultural unfamiliarity presents a barrier for teachers to implement CDME in their practice:

Marella: Inexperienced teachers will stay away from what they don't know if they don't have to [teach culturally unfamiliar music traditions] ... [CDME] has to be there because you've got to push them out of their comfort zone.

Marella reiterated this ideal of teacher efficacy when reflecting on her own motivations for conducting CDME, stating that “There's no motivation beyond ‘I'm a teacher who's driven by the standards and the changes to PD that NESA is driving.’” This statement explicitly refers to the extrinsic rationales found in the Australian Professional Standards for Teachers (NSW Education Standards Authority, 2014), though other participants were contrastingly critical of the lack of available professional development and the insufficient support at the policy-making level. Further criticisms are explored in more depth later in this chapter.

The cultural diversity of their student population was also highlighted as a key motivation for participants' implementing CDME in their practice. It became apparent that Justine, Mia, and Emma viewed CDME as a culturally responsive tool (Gay, 2018; Rohan, 2011) that can validate their students' cultural identities and develop cultural competency by exploring culturally unfamiliar music traditions. Their response mirrored the extrinsic advocacy for CDME (Crooke, 2016; Crooke et al., 2016; Mark, 1982; Temmerman, 1991) that is also suggested in previous studies (Abril, 2003; Edwards, 1998; Nam, 2007; Shehan, 1984, 1985).

Justine: I do think it's a nice way to include those children ... who do have different cultural backgrounds ... they've got value in their cultural heritage, in those art forms ... I really want them to appreciate the complexity of the other cultural music.

Mia: Allow the students who [are] from that background or a heritage, express who they are ... [they can] feel comfortable and then confident with their own cultural heritage.

Emma: If you're talking and discussing and singing music ... of their culture, or of other cultures, when you're having those conversations and doing those things, I think it helps open up their minds ... it helps them feel extremely validated that someone sees them in that lens ... acknowledging all those colours and those heritages and those backgrounds, I think, just makes the world so much more interesting ... there's a lot of value in the validation.

Positionality, the concept that acknowledges the fluid social, cultural, and political structures that impact the identities of self, and the relationships between people (Alcoff, 1988; Bartlett, 1990; Haraway, 1988; Maher & Tetreault, 1995), manifested in several participants' responses about their role in implementing culturally diverse music education. Emma reflected on her own primary school experiences "being a person of colour", highlighting that a "big motivation comes from a personal standpoint where I know if I was a kid and I had my culture acknowledged like that, I would feel so validated." She recognised that these experiences and her cultural positionality were contributing factors to her implementing CDME in her own practice, though was also hesitant to generalise CDME as a responsibility for all primary school music educators.

Emma: I view it as my responsibility to do [CDME] ... is it every music teacher's responsibility? I wouldn't put that on everyone.

Culture bearers Isabella and Mia also expressed a desire and responsibility to share their music tradition which, for both, was traditional Chinese music. In their responses, their cultural positionality was acknowledged either explicitly by others, or internally, referencing their musical training.

Isabella: [The students] keep [*sic*] asking me and [another student teacher], "Are you Chinese? Are you Japanese? Are you Korean?", so I think [*sic*], "Why don't I

just do something related to those questions?” ... [my supervising teacher] encouraged me to do that.

Mia: I feel the urge to let more people know ... if I don't teach, if I don't do what I'm doing ... what the training means to me in the past? [*sic*] ... this is my mission ... all of the training from my homeland, I think there's a special meaning and I want to contribute.

Interestingly, the participants who did not identify as culture bearers or as a representative of a “non-Western” music tradition, were equally cognizant of their cultural positionality in their roles as music teachers implementing CDME. This acknowledgement, which manifested in their reflexivity about culturally authentic music experiences and appropriation of music traditions, mirrors the barriers that “authenticity” presents for successful CDME (Cain, 2015; Campbell, 2016). Their responses not only centred around their own students’ learning, but also the CDME they received in their own teacher training.

Sasha: I know that I used to do a lot of things that were probably considered cultural appropriation and so I'm just trying to learn a lot more about how to do that respectfully and really give the kids more understanding about that.

Justine: Things like with females playing didgeridoos ... is culturally inappropriate. You want to still find a way to get [students] to participate as much as possible.

Marella: How authentic can a middle-aged white woman teaching young white kids about Indigenous music from Central Australia be? We didn't have any visitors or guests to authenticate her experiences ... I remember that at the time doubting a little bit going, “What if we're learning it wrong? How embarrassing.” ... It was middle-class Australia learning about these other cultures.

Evidently, both the roles of CDME, and the roles that music educators have in its successful implementation, are heavily impacted by the growing diversity of Australia’s population, the reflexive positionality of music educators, and the challenges music educators face regarding cultural authenticity and appropriation. Following these dialogues about the roles of and in CDME, participants discussed their own teaching experiences when implementing CDME, the pedagogical strategies used, and the factors which impacted their choices.

## **Implementing Culturally Diverse Music Education**

Literature regarding CDME pedagogy in primary school settings highlights a multitude of approaches and frameworks. This study contributes to these discussions by examining NSW music educators' perceptions about their responsibility in creating teaching and learning experiences which are authentic to the music tradition they are exploring, as well as the culture and authenticities of their classrooms.

### **Culture Bearers and Cultural Artifacts**

Although literature exists regarding where culture bearers and cultural artifacts lie at the intersection of ethnomusicology and music education (Bartolome, 2010; Marsh, 1999; Rowley & Dunbar-Hall, 2013), it was anticipated that the participants' reported pedagogical approaches would vary immensely in scope and detail. Consequently, there was no expectation to question primary and tertiary music educators explicitly about their inclusion of culture bearers and cultural artifacts in their practice. However, both primary and tertiary participants voluntarily identified that interacting with culture bearers and culture artifacts was either a significant pedagogical component to their CDME practice, or a pedagogical component which they would utilise in the future.

Sasha defined a culture bearer as someone being "from that cultural background" and identified that "one of the main ways I do [CDME] is getting a performance group" to present a music tradition for her students. She highlighted previous collaborations with "Music Viva ... with an Indonesian focus", "Taikoz, so Japan", and "different groups ... from parts of Africa" as methods of involving culture bearers. She emphasised that it is imperative that collaborations with culture bearers remain "accessible to even lower socioeconomic schools". Marella, who has primarily worked in rural areas of NSW, was more critical about the lack of resources and support for collaboration, noting that it was "so hard and cost inhibitive" for large groups of students to travel to a culture bearer, rather than the other way round. Her critique, which will be further examined later in this chapter, was founded on two examples of her practice in collaborating with culture bearers. Marella firstly identified involving "some really good Vietnamese musicians in our area, but [they] moved back down to Sydney". Discussed in more detail was a singular concert/workshop

opportunity with Dobby, an “Indigenous, Filipino hip hop artist ...” situated in Sydney, who “... speak[s] an Indigenous language really well and embeds it in his songs.”

Marella: Kids were allowed to go on stage, interact, learn some techniques, try some gear, whether it be sampling machines or attempting Indigenous words or attempting any patterns over beats. Typical hip-hop presentation but at the same time, a lovely big concert vibe.

In both cases, Marella referred to part of her definition for culturally unfamiliar music traditions as embedded in one’s cultural identity. Their experiences align with Bartolome’s (2010), Marsh’s (1999), and Rowley and Dunbar-Hall’s (2013) assertions that suggest interactions with culture bearers and cultural artifacts have a significant pedagogical role in CDME. However, Marella also emphasised the importance for culture bearers to “gauge the audience well”, otherwise students’ engagement during CDME shifts from the music tradition itself, to the culture bearer’s presentation:

Marella: The amount of weight that the teacher in front has on whether the student learns or not, the impact is now measured, and it is the highest rating factor out of all the other elements that go into a complicated teenage or primary school age brain.

Participants who identified as both culture bearers, and also having experience conducting CDME at the primary level, described their experiences in their dual positions. Their responses not only reinforced the significance of culture bearers’ roles in CDME, but also highlighted additional nuances in their perspectives about culture bearers and cultural artifacts. Isabella described how, as a culture bearer of traditional Chinese music, she felt empowered to “show students the actual instruments and actually demonstrate.” Specific techniques like “us[ing] [her] instrument to imitate a horse sound, or wind sound” elicited a “strong interest” and “curiosity” from her students, though she also attributed her dressing up in “Chinese traditional clothes – a qipao” and using this outfit as a catalyst for inquisitive interaction, as integral to successfully engaging her students. It should be noted that Isabella made explicit reference to her being “both the music teacher and the culture bearer” when describing the classroom management and student engagement during CDME. This suggests that her practice reflects elements of culturally responsive education (CRE) in

recontextualising a music tradition to fit the authenticity of her classroom (Campbell, 2016; Gay, 2018; Schippers, 2010). Similarly, Emma identified that while her cultural identity and positionality as an Australian classroom music teacher with Chinese heritage, allowed her to “be the culture bearer for Chinese music”, she “can’t do that for other musics” and would in future, when exploring CDME for other music traditions, “invite a person in and get physical instruments and physical things to show [the students] because that’s the cool part.” She also noted that collaborating with culture bearers could produce information that “you can’t Google up”, emphasising a significant role that culture bearers possess in CDME.

Mia, who identified as a culture bearer with experience presenting CDME to primary students, reiterated that students’ interaction with herself and cultural artifacts – such as her instrument – are common and integral aspects of her role. However, her identity as a culture bearer of traditional Chinese music is informed by her repertoire and the canon from her instrumental expertise, not merely her cultural identity. She warns that superficiality may present a false authenticity for other self-identifying culture bearers:

Mia: I have my music canon ... that canon represent[s] [that] you have the authority to present that music tradition. But if you don't have that rich canon back up you [*sic*], and you just learn a few techniques here, there and a few skills, scales [here] and there, and then you can go out say, “Look. I'm the expert in this area,” I think that's very dangerous. I would say that's [the] supposed boundary you need to set up for yourself as a musician. You have to be responsible, otherwise you're misleading.

Contrastingly, two primary music educator participants echoed CRE ideals about resituating students as representatives of their ethnic and cultural heritages; students can be perceived as culture bearers in their own classrooms (Gay, 2018; Rohan, 2011). It is worth noting that, while participants highlighted students’ participatory consciousness about adopting this additional role within the culture and context of their classroom, their willingness to accept the role of culture bearer may be influenced by factors that are not always explicitly identifiable:

Emma: When we did Greek music ... I asked them, “Hey, you're a Greek person and you know these dance moves better than I do. Do you want to show some stuff up?” and they ended up showing some stuff ... students can be the culture bearers for their own learning.

Justine: If [students have] got any music that they can play from their culture, get them to introduce it. They tend to not, and I don't know why that is ... just don't seem to be able to get the kids ... to share that with the class and I'm not quite sure why that might be ... I say to them, "We'd love to hear some music from your culture, if you want to share it with them." They tend to be bit shy about it, but I'll keep trying.

Emma additionally echoed Marella's sentiment about the difficulty in "find[ing] culture bearers", citing that it "just depends on who you know." This statement, while not overtly discussed as a contributing factor, may imply a reason for reorienting students as culture bearers. Sasha extended this CRE ideal to include students' family members and using their language as cultural artifacts, highlighting that the extrinsic advocacy for CDME may in fact extend past the immediate culture of the classroom:

Sasha: The kids for homework had to talk about where someone in their family came from and we put it up on a world map and looked at that and they taught languages from their culture ... there were some simple counting songs, and they taught their peers how to count singing in their language ... We had a whole heap of different languages ... It was very exciting for the kids and lots of the parents got really excited because their languages were being taught and honoured in a sense.

As can be seen, interacting with cultural artifacts, and collaborating with culture bearers were highlighted as integral components to participants' implementation of CDME. Participants' personal experiences guided their varied definitions about what constitutes culture bearers and cultural artifacts, and their responses referred to broader literature regarding CDME. Further discussion elicited that, while culture bearers and cultural artifacts are significant aspects, there were other pedagogical strategies and contextual factors which impacted how participants conducted CDME.

### **Pedagogical Strategies and Contextual Factors for CDME**

Four major themes emerged from the participants' discussion about the pedagogical strategies they used for implementing CDME in their practice. These themes were culturally responsive education (CRE), immersion, scaffolding, and differentiation, all of which were

not only influenced by the cultures of the students, but also factored in the culture and context of their learning environments.

As shown previously, elements of culturally responsive education (CRE) were critical to students being perceived – and potentially adopting their role – as culture bearers. Preceding this, however, must be a process of identifying “the cultural knowledge, prior experiences, frames of reference, and performance styles [that] ethnically diverse students” bring to the classroom (Gay, 2013, pp. 49-50). In her practice, Emma used online surveys to explicitly ask her students how they culturally self-identified and their pre-existing interests in relation to culturally unfamiliar music traditions. By doing so, she was able to integrate her dual positionalities as a culture bearer and as a primary school music teacher. She recognised the cultural diversity presented by her students, noting that “[her] culture [was] not the only culture in the classroom” and that “contextualizing the learning and personalising it to the group” was important to tackle questions like “why did you choose to do this culture or that culture [?]” and “what do you include and what do you not include?” However, this same diversity of culture and cultural interest became a barrier as not all music traditions could be explored due to being “limited on time”, ultimately resorting to her authoritative responsibility as a teacher; she “need[ed] to be more of dictator” in selecting appropriate music traditions for CDME. Contrastingly, Marella highlighted the role that teachers have in recognising the implicit foundation that culture and music traditions have in the classroom. It should be noted that though her own response to the role of CDME focused on teacher efficacy, in this discussion about selecting appropriate music traditions for her practice, Marella highlighted an extrinsic advocacy which centred around CDME’s role in creating cultural competence and increasing students’ understanding and respect for unfamiliar cultures.

Marella: I'll use the word 'noticing'. If there's 'noticings' of students discussing amongst each other, whether that be in a respectful way or a disrespectful way – so, they could be paying out a culture – well that's a big signal to me to help them see more of it under the standard.

Several participants extended on concepts found in CRE, citing Banks’ ideals of restructuring schools organisationally and culturally to increase students’ educational equity and cultural affirmations (Banks, 1993; Vavrus, 2008). The overarching school culture, including the

education system to which the school belonged, the relevance of cultural studies in other subject areas, as well the demographic of school staff, were all highlighted as significant components in participants' past, present, or future implementation of CDME. One participant, Marella, specifically referenced the importance of authenticity in restructuring school cultures, describing how normalising Indigenous Wiradjuri culture in everyday school experiences was "just what we do."

Sasha: We have a big thing at our school about being respectful and open-minded ... a lot of our language and things we use are all about being culturally aware ... We have a big focus on Mandarin and Chinese at our school ... that's what the IB's really big on. It's about being transdisciplinary ...

Emma: I think it just depends on the stance and the views of each teacher, and the school too, and the principal, and the execs, and the type of culture they've got going on there ... the diversity of the staff, I think is an important thing ... at Freeville East<sup>1</sup> there's a very large amount of East Asian [teachers] and there's a few people of Middle Eastern, Lebanese background ... I think that also reflects in the teaching and learning that happens, so not just the makeup of the students but of the staff as well which can influence the culture and the attitudes and the values of that school.

There was a near universal understanding that music represented just a singular feature of any one music tradition. All participants who had experience as primary classroom music teachers discussed that teaching culturally unfamiliar music traditions "in context rather than in concepts" was central to CDME, alluding to pedagogical strategies outlined in current syllabuses and literature (Board of Studies NSW, 2006; Schippers, 2010). Aspects such as historical and geographical context, identity, stories, and storytelling were all highlighted as important components for a holistic interpretation of CDME. It should be noted that Sasha's response alluded to similar results found by Abril (2003, 2006) regarding balancing musical and extra-musical concepts in CDME:

Emma: I just made them sing the chorus, but I did explain the context, like, "Oh, this is a song that they would sing when they were walking and it's talking about traveling over the Arirang pass." Even if they don't know how to say the words properly or necessarily fully comprehend it word by word, they have the context.

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<sup>1</sup> A pseudonym has been used for the name of the school

Isabella: We elaborate [on] some historical aspects like [the] Silk Road, how instruments went to West and went to East [*sic*], how they evolve.

Marella: [I] might show them different batik patterns. Then I'll show them some Scottish Tartan. And prompt, "Does anyone know of any reason why these two are the same things?" and then talk about families or identity ... I tried to gather stories – give that similar feeling to dreamtime where you get historical stories.

Sasha: Whenever they're looking at stuff, we look at it through a musical lens, so it means sometimes the musical skill level isn't as high

For Justine, it was important to recognise that culturally unfamiliar music traditions were often not "music where you sit down in a concert hall and just sit passively and listen" and that for people of that culture, music was "much more an integrated part of their everyday culture, or their storytelling, or their celebrations, and their cultural activities". This often catalysed as choosing and exploring music traditions with dance elements which allowed her students to embody their learning experiences:

Justine: We learned a [Torres Strait Islander] song and then there was some dance moves to the song that we did.

Curiously, Justine and Emma both used "immersion" or "immersive" as terms to frame their implementation of CDME within the cultural contexts of the music traditions, providing links to their understanding about the significance of culture bearers and cultural artifacts, as well as the overarching school culture towards cultural studies. Their pedagogies of cultural immersion seemingly referenced Campbell's fifth phase of World Music Pedagogy (WMP), integrating world music, which directly relates to the "examination of music as it connects to culture and as it illuminates a prismatic grasp of subjects as varied as history, geography, language and literature, the sciences, and the visual and performing arts", (Campbell, 2016, p. 96). Emma noted that musicking should remain the central focus of CDME:

Justine: We had an Aboriginal troop come in and they did do a whole junior school immersion ... it was a combination of Aboriginal culture, and music, and dance, and storytelling all rounded into one ... They are all interwoven, and

the storytelling element, and the face painting, and the music, and the dance is all part of it. To have that all together rather than just see it as an isolated art form ... those sort[s] of immersion things are important.

Emma: I think the most important thing is immersive learning. Doing the dance, understanding the context and the history behind it. We would try and at least have a discussion on the history or some of the context on the pieces that we learned ... having that history, it's like, "Okay great we have that understanding", but we want to make the music.

Participants also openly discussed their use of additional pedagogical strategies which helped scaffold culturally unfamiliar music traditions for CDME. Emma noted that, although she identified as a culture bearer of Chinese music due to her cultural heritage, she did not "own any instruments", instead using technology to engage students "visually, through photographic depictions of ... cultural elements and through video presentations of music." (Bartolome, 2010). The integration of technology was similarly reflected in Isabella's response, who cited using a movie and videos as visual stimuli to expose students to a culturally unfamiliar music tradition, though she did emphasise the importance of interactivity with the stimuli. Marella, on the other hand, was more critical about using video, suggesting that those elements alluding to Virtual Field Experiences (VFE) (Bartolome, 2010) were not as engaging or effective for knowledge retention as "get[ting] someone in to demonstrate live for students." Justine connected both perspectives in her discussion, highlighting that while technology allowed CDME to be more accessible, it was a secondary pedagogical strategy to live presentations. Her response implied that while VFE was less effective and engaging, it was a corollary to the lack of support for "authentic" CDME experiences, a criticism which was echoed by other participants and explored in more detail later in this chapter.

Emma: I don't own any instruments ... I made a Chinese music iBook and I put all the pictures of the instruments up and then they could choose, "Okay, what is this instrument sound like?" So, they'd choose and be like, "Oh that's what that sounds like."

Isabella: Use the technology and make it interactive with students instead of just watching a video from beginning to the end. Pause the video, do some interactive questioning ... copy whatever they did in that video. That's better than just watch[ing] the video.

Marella: Full respect to anyone that, again, creates a partnership to get someone in to demonstrate live for students – I think that's so important. Don't just YouTube this stuff. Doesn't make it in. Where there's limitations on knowledge just find out.

Justine: Often you have to resort to ... YouTube clips or something that you can adapt into your classroom practice ... Or else you wait for ... a Musica Viva group to come around or something and introduce it that way.

Interestingly, perhaps due to recently graduating and her experience as a tertiary music educator teaching pre-service music teachers about CDME, Isabella displayed high awareness of the literature regarding Geertz's concepts of experience-near and experience-distant (1974). She referenced her interpretation of VFE elements (the use of a movie for CDME) and her own live demonstrations to highlight specific comparisons between Chinese and Western instruments. An inference can be made about this scaffolding model from Isabella's discussion about the "really narrow" scope of musical topics taught at her school, suggesting that Western art music is culturally familiar at least for the teaching and learning experiences of a typical NSW music classroom.

Isabella: Another good thing about that video, there's a comparison. For example, erhu to violin, they have some similarities. They are both string-bow instrument ... and the yangqin ... compared to piano ... I just feel there's good comparison ... from close to far, near to far. You have something they're really familiar with already, then compared to something that they've never seen before ...

Sasha and Marella both alluded to WMP (Campbell, 2016), particularly emphasising the scaffolded listening and active recreation of the sounds from a culturally unfamiliar music tradition. It is uncertain, however, whether their inclusion of attentive, engaged, and enactive listening activities was informed by the literature or developed from their personal teaching experiences.

Sasha: I would often do a listening task where they'd listen to a piece of music with no background information ... "What do you hear?" We [did] some sort of reflection task on it, and they just had to describe what they could hear.

Marella: I try and get in any lesson, [a] 30 second performance ... we try and recreate that moment for recording. Then they get a little bit of evidence and then we compare it to an original. “Where do we sound compared to the original?”

Participants described their pedagogical strategies for differentiation, accounting for various teaching and learning contexts. Much of the discussion centred around differentiation based on the age, and cognitive stages of the students. Sasha highlighted how “the younger they are, they’re more open to movement”, resonating with Justine’s previous analysis about selecting culturally unfamiliar music traditions with dance elements to engage her students. Justine also described needing to “guide [primary school students] a little bit more” by using simple prompting questions when listening to culturally unfamiliar music. Isabella alluded to cultural immersion when she noted that teaching Early Stage 1 (Kindergarten) students was akin to “basically talking stories”, though the specific benefits or disadvantages from the limited exposure to music-specific concepts were not discussed.

In contrast, for Stage 3 students, several participants emphasised a change in pedagogical strategies which focused more on independent musical activities. The integration of technology was also outlined as a common pedagogical strategy:

Sasha: The older they get, they’re much more self-conscious, so singing in front of their peers in Years 5 and 6 is really stressful so I do other things where they sing into an iPad, and they’re spread out and things.

Emma: I like to think I gave them more of a self-exploratory approach, especially Year 5’s, 6’s. They’re more independent so I can give them the notation and they can just explore for themselves. I give them the Google slides so they could listen to it themselves as well.

Two participants commented on differentiation by sex. Justine’s school adopts a teaching and learning environment called ‘twin-schooling’ which, although being a co-educational campus, separates boys and girls for music classes from Kindergarten onwards. While, by her own admission, her discussion responses may have conformed to “stereotype”, the pedagogical strategies she adopted relate back to CRE concepts which advocate for “positive attitudes about ethnic, racial, and gender differences [to] generate positive instructional expectations and actions toward diverse students, which, in turn, have positive effects on students’ learning efforts and outcomes” (Gay, 2013, p. 56; 2018).

Justine: With the boys, I like to be doing a little bit more active things and the girls, far more able to listen, and discuss ... They love asking questions, and the boys will want to do stuff more ... it's much easier having the single sex classes, even if you're teaching the same material ... you just approach it in different ways for the different classes.

Isabella synthesised Justine's previous discussion about using prompting questions for primary students, with boys' response to such a pedagogical strategy, stating:

Isabella: Question[ing] is very important, especially teaching boys ... I keep them guessing and keep throwing [out] those exciting information [*sic*]... That made it easier to grab their attention and eventually I show them my instrument and play some exciting things.

Regardless of the differentiation employed by the participants, musicking remained a focal point. It became clear that pedagogical strategies centred around "listening and playing" which could be used for all genres and idioms of music, were also perceived to be equally effective for CDME. References, by multiple participants, to Orff and Kodaly pedagogies suggest that pre-service music teacher training emphasises those teaching techniques. Sasha and Emma also allude specifically to the learning experiences and music concepts outlined in the NSW Creative Arts K-6 Syllabus (Board of Studies NSW, 2006), implying that CDME is ultimately informed by established policy documents like the syllabus.

Sasha: For the younger students, it's a lot of call and response and echo and I think I use a lot of Orff kind of strategies for music that way.

I like to use a lot of composition ... they'd create a piece of music based on the elements or concepts that we were learning.

Justine: They do like call and response things too. If you can get them doing a bit of singing and echo, they'll usually participate in that.

Emma: [The students] like to hit all the keys. That's improv. It was mostly listening and performing, I think, because they're already taking in so much information about the context, about the history.

Marella: Kodaly at play again. They certainly liked the responsive ‘hit the instrument get the sound’.

Lastly, the majority of the participants highlighted the significance of teacher attitudes and presentation in impacting students’ reception of CDME. There was a focus in demonstrating enthusiasm, priming students to hear music that may be culturally unfamiliar, and open discussion about students’ instinctive reactions to culturally unfamiliar music. This mirrored and extended the ideas previously illuminated by Marella about the “weight that the teacher in front has on whether the student learns or not”.

Emma: If you have a passion ... it really shows and really helps the enthusiasm of the kids in your classroom.

Isabella: I also feel teachers who teach culturally diverse music need to like open up themselves first ... if you go crazy like, “I can do it,” ... then they would follow you. Once you break the ice it's a lot easier ... That's another reason I was dressed [in a qipao] ... Once they find you are fun and you are open to so many things ... students, naturally, they would love to participate.

Justine: I'll set the expectation that it's going to sound maybe unfamiliar to them ... Usually, funnily enough, that offends them to think that their ears aren't attuned enough to complicated music so then they're more prepared to give it a go ... they'll hopefully have a different perception before they even start to listen to it.

Sasha: I talk to them about “Why do you think it sounds — why are you finding it sounding funny to you or strange?” And then we talk about how it's unfamiliar and from a different place.

By examining their responses, it was clear that each participant had developed and utilised pedagogical strategies for CDME that were relevant to their teaching and learning contexts. Though there were some commonalities in their perspectives and approaches, the spectrum of these strategies may be attributable to the ambiguity and lack of universally established pedagogy for CDME. Their responses illuminated the challenges teachers face in synthesising the authenticity of the music tradition they are exploring with the culture and authenticities of their classrooms.

## Student Responses to CDME

One key focus of the study was examining how participants' pedagogical strategies for CDME may impact primary school students' responses to culturally unfamiliar music traditions. There was an expectation that the teaching strategies employed would be both inherently musically engaging, and also engage students with the music tradition being explored. Participants clearly related engagement with pedagogies which included physical embodiment and musical participation. It should be noted that Emma emphasised student agency as a major component to successful CDME, linking back to her CRE strategies in defining what cultures are brought into the classroom by her students. Isabella drew on her experience in conducting CDME at the tertiary level, noting that "exciting" teaching strategies can be effective for any age group.

Justine: If it was something that they could do, then they're probably going to be more engaged than just something that they're passive ... participation first off, will get them interested and then maybe later on, then you can come back with some more listening.

Emma: I think the Greek dancing was... really engaging and fun.

They responded well to getting to choose [which virtual Chinese instrument to interact with] ... because they could, again, take ownership of their learning.

Isabella: If you keep talking and talking, it would be really boring. It doesn't matter if are you are [an] adult, or you are just primary level kids. No one likes that.

Secondarily, Isabella and Marella both explicitly commented on how engagement is presented as a synonym to "focus" and an antithesis to "classroom management issues".

Marella extended on her response by linking to her rationale for CDME as a "motivator" for improving teacher efficacy:

Isabella: For those particular couple [of] lessons, no naughty students, no classroom management issues ... I think that's a very good sign that [is] showing that students, they are very interested in something like [Chinese music].

Marella: If there's a heightened engagement, a deeper learning, and curiosity and the student is driven because it's something they are engaged in, then that's

motivation enough for me ... student focus and engagement — deeper learning, that's my main motivation.

The extrinsic advocacy for primary school CDME – and creative arts education in general – is cited to “broaden students’ cultural understanding and tolerance towards others” (Board of Studies NSW, 2006, p. 9). Similar statements such as “recognise the importance of music in the world and how music has been used” (Board of Studies NSW, 2006, p. 87) and performing “as a means of appreciating the music of these cultures and its musical characteristics ... in a cultural context” (Board of Studies NSW, 2006, p. 89) is supported by literature which suggests increased cultural sensitivity is possible through immersive CDME (Abril, 2003; Edwards, 1998; Mellizo, 2019; Nam, 2007; Shehan, 1984, 1985). When asked how their students responded to CDME and the pedagogical strategies employed for CDME, participants indicated that in general, students were perceived to display an appreciation and “openness” to culturally unfamiliar music traditions, with Emma even describing an example of cultural knowledge retention after an extended period, post program:

Mia: I think they [were] just flattered. They just [felt] like, “Oh my God. I've never played this instrument in this country,” and “I thought I would never get the chance to play the instrument in this country.”

Justine: I'd say, by and large, they really — they do enjoy [CDME]

Emma: The kids would remember, “Oh we did this one, we did this song,” and then they would come up to me going [singing] “Gong xi gong xi gong xi ni.”

Intriguingly, students’ responsiveness to CDME and the age at which appreciation was perceived to manifest was a contentious topic. Justine and Marella both noted that younger students were more “accepting” of unfamiliar music. On the other hand, Sasha suggested that increased literacy as students aged allowed them to better express their perceptions of music, though Justine suggested this same argument could be made *against* students’ sensitivity towards culturally unfamiliar music traditions. It should be noted that because of the variation in pedagogical strategies employed for CDME, it is difficult to draw conclusive correlations between pedagogical strategies and student responses. Furthermore, while both Sasha and Marella indicated that students would sometimes “giggle or laugh”, these physical reactions were not indicative of any unconscious malice, but rather a reflection of how the culturally

unfamiliar music tradition was presented. This alluded to the findings made in Edwards' study (1998). Marella justified her perception, stating that "in 20 years [of experience], I don't think it's ever been the actual sound of the music or the cultural aspect of the music" which elicited such response.

Justine: I find the younger kids ... usually pretty accepting. It's maybe the ... Stage 3 ... kids that might start to express more opinions about it, not being something that they want to listen to or that they enjoy.

Sasha: The older they get, and the more used to being open-minded, they do much better ... Once they get to know it and understand it, we really delve into, then they're much more appreciative. By the time they're in Year 6, they've been exposed to lots of things like that and lots of unfamiliar things so they're more articulate and able to describe what it is they like and don't like, what they understand, what they don't understand.

Marella: Stage 3 will have the giggles. Stage 1 and 2, they just seem to be more accepting. They're obviously at that pre-cognition stage so I don't think it's a coincidence that that's where the awareness of self and reaction and placement in a social setting becomes more of a focus to the student than just accepting a nice person that's presenting something.

The transferability of sensitivity towards culturally unfamiliar music traditions attributable to CDME was also a key area of research for this study. When asked about their observations of transferability, and generalised changes in their students' responses towards unfamiliar cultures, two common issues emerged from the participants' responses. Firstly, they could not confirm if they personally observed any transfer or generalisation, with several participants stating that it simply was "not something [they] specifically looked for or tracked." Secondly, the lack of observation, however, did not conclude that transfer or generalisation did not occur. Their responses alluded to CRE concepts (Banks, 1993; Vavrus, 2008) and the Creative Arts K-6 syllabus which includes other creative arts subjects in rationalising its extrinsic advocacy (Board of Studies NSW, 2006). These two issues echo the lack of available literature which resituate student perspectives at the centre of CDME.

Emma: I can't say for sure, but I would imagine, yes, they'd probably be more open to other cultures or open to exploring existing cultures that they know about.

Justine: I can't say that I specifically think that any culture that we studied in music necessarily leads them to be open to studying cultures in general, that I have observed. Doesn't mean it doesn't happen. I'd say, if the school is embracing different cultures ... across a range of subject areas, then it's going to increase their engagement in it ... it's not something that I specifically looked for or tracked ... I guess if they've had a positive experience with some sort of culture, then that would lead them to be more open to other cultures.

From the above discussions, it is apparent that CDME may cultivate cultural appreciation and openness, particularly if the engaging strategies are employed. The argument for transferability of these responses towards culturally unfamiliar music traditions as a broad category, and for unfamiliar cultures in general, remains inconclusive. There remains a need to further examine students' responses to CDME to justify the rationales outlined in current primary school music curricular.

## Criticisms

In discussing the challenges of CDME and ways in which CDME could be better supported, participants highlighted several key themes, mirroring the lack of support felt by music educators at the tertiary, institutional, and government levels (Cain, 2015; Joseph, 2007). These themes were related to systemic issues surrounding training and professional development, accessibility and authenticity of culture bearers, administrative and programming priorities, and the quantity and quality of available resources for successful CDME. While each theme will be explored individually, Mia emphasised that the “music education system [at] different stages” is interconnected “like a circle”; for change to be made, support must be applied in a holistic way.

Participants were asked to outline their training as pre-service music educators, with specific questions regarding their learning, if any, of culturally unfamiliar music traditions and CDME. In their discussions, three participants described a lack of CDME-specific courses which focused both musical exposure, *and* pedagogy. Sasha and Marella specified that their training was instead supplemented by other units, while Justine, emphasised presentation as a significant factor for tertiary student engagement:

Marella: It was ethnomusicology. It wasn't it wasn't for teaching's sake. The education lecturers never really chose a cultural focus.

Sasha: I did ethnomusicology, like one subject of that when I studied at tertiary level, but not really in education.

Justine: I think the lecturer was very passionate about what she taught, but she was doing it in a very aggressive stance. I don't think that she necessarily engaged all the students ... I think it was making us aware of some of the Indigenous music but was not really anything to help us with our pedagogy ... if you are going to give them Aboriginal music as a subject, which we had, it's actually got to be based around how you're going to teach that in the classroom as well.

Isabella and Emma, who both recently graduated from the same university with undergraduate degrees, provided insight into the structure and perceived prioritisation of CDME at the contemporary tertiary level. Emma was critical about the lack of CDME-specific training in the early stages of her degree, citing that the organisation of units of study was not conducive for real-world practice and application. Isabella, who experienced a unit of study called Cultural Diversity in Music Education as both a student and as a lecturer, highlighted a reduction in time dedicated to training pre-service music educators about CDME, though it should be noted that COVID-19 had a significant impact on those teaching and learning experiences. She also critically discussed pre-service music educators' perceptions of culturally unfamiliar music traditions and CDME stating that, based on her observations and assessment grading, they "didn't take it seriously" and were "not that interested in culturally diverse music", thinking "it's not that important in teaching." From these responses, it can be inferred that training structure may have a significant influence on the prioritisation of CDME in future praxis.

Emma: Why do you have to wait till fourth year to do that? Why can't we just go from the get-go? ... what if we had that subject in second year? You could take it to [the] primary school [practicum], or ... third year and take [it to] the high school [practicum].

Isabella: That session was also too short. It was 1.5 hours. When I was [in] fourth year, taking that course, that was three hours.

I just feel probably [*sic*] some pre-service teachers think [CDME is] just ... a really small aspect. "Even [if] I don't fit it in my career, it would be fine ... I just need to pass this course and get my accreditation." ... I think that needs to

be changed because you are in a teacher's position. You are shaping your students basically, so everything matters.

Mia, as a culture bearer, felt that it was “very important” for individuals like her to be included in training pre-service music educators at the tertiary level, though in her experience, she hadn’t been given “enough opportunity to go ... and speak to the music [education] students” about Chinese music pedagogy.

There were similar critiques regarding the lack of in-service professional development. Emma noted that this limited “the people who don’t have experience” with culturally unfamiliar music traditions or as a culture bearer, as they would not “know which way to turn” without industry support. Professional development priorities were also commented on, with participants focusing on administrative restrictions, and whose perspectives were being represented (Crooke, 2016; Crooke et al., 2016). Sasha further extrapolated her critique to include training for generalist primary school teachers:

Justine: I don’t really think there has been any professional development for these types of cultural music information ... for PD, we're having to do either school specific things, or tech things with learning new IT, or learning new educational philosophies and things. There's very little time given to us being able to extend ourselves in learning music of a culture.

Emma: I don't think I've seen anything for culturally diverse music around ... I think it really stems from the people who do the professional development, or the people who choose what counts as professional development, and people who run those courses. What are their values and what are their attitudes? ... Do they value this stuff enough to make it into a course or to do a workshop on it?

Sasha: I would go back further and say, “How can we support teachers to be music teachers in the first place?” ... Primary teachers are meant to be able to teach all of those subjects and yet they're not given the training to do so.

Though universally identified as an integral pedagogical strategy for CDME, collaborating with culture bearers and interacting with cultural artifacts was also critically assessed by participants. As previously highlighted, accessibility of culture bearers was heavily dependent on networking and location, with rural schools being consequently more

disadvantaged. Marella suggested the need for greater institutional collaboration, funding for travelling artists, and a registry for culture bearers.

Marella: Why can't they just email us a list of the artists willing to travel to our area? ... We need that directory of people willing to come to schools and Arts NSW needs to make it easier for funding to happen for these people ... Work with regional conservatoriums if they're leaving the metropolitan area. Work with APRA AMCOS to look for training to get the support they need to then come out to schools.

Critiques about the cultural authenticity of workshops presented by culture bearers were also a point of contention for participants. Most participants implicitly indicated that existing programs by organisations like Musica Viva Australia do a “great job” presenting valuable learning experiences to students and “supplying inspirational resources” to teachers. Marella was more critical however, highlighting tokenistic experiences that are “isolated and one off and only memorable because a guy was funny, then [students] might not remember anything about the culture”. This also referenced her own responses about the effects of the presenter and school culture on students’ learning. Mia described adapting her pedagogy after migrating from China, suggesting that the clear boundaries between student and teacher that are set in the Australian context inhibit authentic pedagogical experiences. She suggests that this extends to classroom music and even organisations like Musica Viva Australia. Though they represent and present culturally unfamiliar music traditions, it may be impossible to authentically recreate pedagogical nuances due to limitations in time and the format of their presentations.

Mia: I think, in general, I don't think [CDME] is happening in this country. At least it's not [a] real experience. The music excursion or incursion is not [authentic] ... I think Musica Viva is fantastic but again, is that the real deal?

Several participants commented that CDME was hindered by the prioritisation of other music activities. Emma’s response in particular, seemingly mirrors the attitudes about culturally unfamiliar music traditions and CDME exhibited by pre-service music educators. However, it should be noted that her discussion is more indicative about the structure of her school’s music programming rather than their individual perspectives about CDME.

Emma: We didn't get through a lot because there was this big Christmas concert that I had to prepare for, so [CDME] kind of got cast by the wayside.

All participants highlighted the quantity and quality of available resources as barriers to implementing CDME. There was an understanding that teachers were “time poor” and that having “more and more things ... to do beyond the classroom” restricted their ability to create bespoke resources and programs for CDME. Isabella suggested that exemplar programs needed to be provided by governing bodies like NESAs. She and Mia were also critical about the music syllabuses and curriculum, so far as to suggest that culturally unfamiliar music traditions and CDME should become mandatory topics. They suggested that by mandating CDME, there would be an obligation at all levels of music education to learn about culturally unfamiliar music traditions and produce relevant resources for CDME.

Mia: The music curriculum in this country is really lacking of this Chinese music [*sic*] or other non-Western music ... I think the country really, really need to do something in terms of the syllabus and in terms of the music education systems in different stages.

Isabella: There needs to be something to be created [*sic*]... on NESAs website ... so that teachers can just get online and download resources, worksheets, audio ... it's easier for them to plan a lesson.

The curriculum needs to include [CDME]. It must be part of it, not optional ... more teachers would think about, “What I can contribute? What can I do?” and then the resources will slowly [be] built.

When referring to resources which do exist, Sasha and Marella both highlighted a disconnect between the resource creators and their real-world applicability in classrooms. Sasha alluded to the lack of music training for generalist primary school teachers and cited social media as a better platform for sharing relevant resources. Marella's opinion, however, suggested that resources provided by third party organisations were “contrived”. These arguments relate to the systemic issues surrounding the lack of cohesiveness regarding best pedagogical practice for effective primary school CDME.

Sasha: The resources are made for generalist class teachers too, but I think a lot of them would struggle using them because they just don't have enough training themselves.

Being a part of groups on Facebook ... has really widened my perspective ... we share a lot of resources there and ideas and people go, "I need this, this, or this."

Marella: I've never used one of those packs ... There's no creativity for the students in them. If you really want the kids to do something with a cultural experience, wouldn't you want them to think about it enough to apply it to something they build or create themselves? ... Just answering some questions about how many strings the instrument had – I don't see much of a point in that.

Ultimately, the participants' criticisms highlighted how CDME is perceived and approached in the training and support of music educators. Though their experiences emphasised positive intentions in conducting CDME, they felt hindered by the cultures and priorities of schools, tertiary institutions, and policy makers. These findings are consistent with those outlined in literature (Cain, 2015; Campbell, 2002; Joseph & Southcott, 2009; Klopper & Power, 2010), suggesting that there is still a need for continued advocacy for CDME.

## **Chapter 5: Conclusion**

This study has examined the perceptions and roles of culturally diverse music education in NSW primary school classrooms, and the pedagogical strategies used by music educators when implementing CDME in their practice. To explore the factors which impacted these perspectives, a grounded theory multiple case study design was used. Qualitative data was collected through semi-structured interviews with six music educator participants who self-identified to one or more of three identifying categories. These categories – primary school music teachers with experience conducting CDME, tertiary music educators with experience training pre-service music teachers about CDME, or culture bearers involved in CDME for primary school contexts – were carefully considered for triangulation, ensuring validity and credibility of the data.

Three participants identified only as primary school music teachers, two identified as both a culture bearer with one additional teaching role, and one participant identified with all three categories. Analysis of the interview data found correlations and interrelated themes stemming from systemic perceptions about the roles of and in CDME, pedagogical strategies employed for CDME, and criticisms regarding teacher support. The participants' responses echoed implications outlined by literature, particularly with concern to culturally responsive education, and identifying students' perspectives of CDME.

### **Perceptions of Culturally Diverse Music Education**

Defining culturally unfamiliar music traditions and, consequently, what constitutes CDME was crucial to understanding its implementation in NSW primary school classrooms. Music educators highlighted the importance of understanding both student and teacher perspectives for these definitions, noting their roles in teaching and learning experiences. *Culturally familiar* was understood as what was embedded within an individual's cultural experiences or their dedicated expertise to a particular musical culture. Western art and pop music were considered culturally familiar in the Australian context, though increasing exposure to diverse music traditions and genres was attributed to technology and globalisation. In this way, CDME referred to widening students' and teachers' awareness

of global musical cultures through classroom music education. Participants were also cognizant of their ethnicity and cultural heritage in influencing their perception of culturally unfamiliar music traditions and CDME.

The role of CDME was linked to its extrinsic value for recognising and valuing the cultural diversity of Australia's population. Participants echoed the transformative value of CDME in broadening cultural competence outlined in the current NSW Creative Arts K-6 syllabus (Board of Studies NSW, 2006). CDME was also perceived as a culturally responsive tool for validating students' cultural identities (Gay, 2013, 2018) and participants were motivated by their positionality as music educators and, for some, as culture bearers. Participants also reported the role of CDME in improving teacher efficacy, citing that its inclusion in policy documents was a motivation for exploring culturally diverse music traditions with their students.

Participant perceptions about their students' responses correlated with their perceptions about the roles in and of CDME. There was an inherent expectation that students would be engaged in their learning experience if appropriate pedagogical strategies were implemented. Participants noted that students displayed an appreciation and openness to culturally unfamiliar music traditions, though there was some variation about the responses of different age groups. This seemingly attested to the extrinsic advocacy for CDME. However, the transferability of students' responses from one culture to another could not be conclusively confirmed.

### **Pedagogical Factors for Culturally Diverse Music Education**

There was a range of pedagogical strategies and contextual factors which impacted the participants' experiences when implementing CDME in their practice. These factors included the significance of interacting with culture bearers and cultural artifacts, being culturally responsive, immersive learning, scaffolding, and differentiation. All participants recognised the value of representing a music tradition through culture bearers and cultural artifacts. The spectrum of who could identify as a culture bearer linked to their definitions regarding cultural familiarity – expertise and canon were hallmarks for culture bearing participants, while others described using students themselves as culture bearers in their practice, echoing aspects of CRE (Gay, 2013, 2018). Cultural artifacts, such as language,

clothing, and instruments were pedagogical elements which grounded the learning experiences in reality, particularly when students were able to physically interact with those artifacts.

When exploring culturally unfamiliar music traditions, participants recognised the broader cultural context in which the music was situated. They advocated for the use of guiding questions to engage students with history, geography, social contexts, identity, and stories embedded within the music tradition. Movement and dance were also noted as particularly effective in engaging young students, a motivation for some participants in selecting music traditions which facilitated musical embodiment. Established pedagogical frameworks such as World Music Pedagogy (WMP) (Campbell, 2016) and Virtual Field Experiences (VFE) (Bartolome, 2010) also informed participants about appropriate methods of scaffolding culturally unfamiliar music traditions. Participants reported that the overarching culture of the school in terms of how music was coordinated with other subject areas, and the demographic of its staff, also impacted the way CDME was approached by teachers and perceived by students. Similarly, modelling enthusiasm and priming students through contextual discussion about music traditions helped engage students and alleviate negative reactions towards culturally unfamiliar sounds.

### **Criticisms and Implications for Future Practice**

The study should not be read as a proposal for changes in the syllabus, nor as a critique of the individual pedagogical approaches employed by Australian music educators. Rather, the purpose of this study was to explore the current perceptions relating to the roles in and of classroom CDME, the ways it is taught at different stages of music education, and its reception by primary school students. Through this process, participants were able to describe their experiences and voice critical opinions regarding the current support for CDME. By analysing their responses, the study findings have implications for future practice.

Firstly, there is an apparent lack of prioritisation in training music educators to deliver CDME in classrooms settings. The tertiary music education experiences described by participants, as well as the perceived attitudes of pre-service music teachers towards culturally unfamiliar music traditions, suggest that training for CDME can be better

implemented by specifically tailoring the content to suit the needs of pre-service music teachers and to incorporate it throughout the training period. Furthermore, culture bearers suggested that their inclusion in training pre-service music teachers would be beneficial for alleviating concerns about authenticity. The inconsistencies of the training received may be linked to the variations in definitions regarding culturally unfamiliar music traditions and what constitutes primary school CDME.

Similar criticisms were presented regarding accessibility, quality, and quantity of resources for both practice and professional development. While culture bearers and cultural artifacts were significant aspects to participants' implementation of CDME, they also noted the organisational challenges with networking and location, and issues concerning "authenticity". Furthermore, participants highlighted the ambiguity of CDME within the music curriculum and the subsequent lack of appropriate resources to help teacher's implement CDME in their own practice. For these reasons, which echoed those outlined in literature (Cain, 2015; Joseph, 2007), it may be beneficial for organisations at government and industry levels to collaborate with teachers so that advocacy and best practice for primary school CDME can be more thoroughly investigated.

Ultimately, intentions for implementing CDME at the primary school level appear to be hindered by several systemic issues regarding training and support. The analysis of participants responses indicates that studying culturally unfamiliar music is perceived to have extrinsic benefits for students; for these benefits to manifest, better advocacy, and higher prioritisation of CDME should be considered at all levels of music education.

### **Limitations of the Study and Recommendations for Further Research**

The study aimed to explore perceptions regarding culturally unfamiliar music traditions and CDME from music educators in different educational stages and contexts. The participants in the study were but a small cohort of primary school music teachers, tertiary music educators, and culture bearers. Their views and experiences may not be representative of the wider population of music teachers in NSW. Moreover, due to the time constraints of the study, the researcher did not interview any participants who solely identified as a culture bearer with experience teaching a culturally unfamiliar music tradition at the primary school level. As shown in participants' discussions, interacting

with culture bearers who are unattached to a school system are important pedagogical strategies for CDME. Further study is warranted to observe a wider range of perspectives from a larger demographic of music educators, including the perspectives of culture bearers from organisations that collaborate with schools in conducting CDME. It may also be beneficial to examine perspectives of pre-service music educators as their experiences may help further evaluate the efficacy of current tertiary training structures in including CDME.

This study also aimed to examine music educators' perceptions of their students' responses and engagement with culturally unfamiliar music traditions, and the pedagogical strategies employed for CDME which fostered these responses. Study participants highlighted their expectation of engagement as interrelated with their choices in teaching strategies. They observed some verification of the extrinsic advocacies for CDME in broadening students' cultural competency but could not corroborate the transferability of these benefits to other musical contexts or students' lives more broadly. Further research about the role of primary school CDME is needed to better illuminate the discrepancies among music educators' perceptions, music curricula, and students' lived experiences. Although the semi-structured interviews in this study allowed for detailed discussion about approaches to CDME, additional research using other qualitative and quantitative data collection methods could impart a more holistic view of the implementation and challenges regarding primary school CDME. Furthermore, research centring on students as participants would be beneficial in validating their experiences and responses to CDME. Such studies would embody the concept of "pedagogy in practice" (PiP), outlined by Kruse (2020) and Hadar & Hotam (2012) and would be great advocacies for future practice of CDME at all levels and contexts of music education.

## **Conclusion**

Culturally diverse music education, as it is currently practiced, is an area in NSW music education that requires more research and understanding about its perceptions, its role, and methods of approach. Although both established curriculum documents and music educators identify the extrinsic value of CDME, the broad perceptions of what constitutes a culturally unfamiliar music tradition and for whom CDME is for, has resulted in a wide

spectrum of pedagogical strategies. Interactions with culture bearers and cultural artifacts, cultural immersion, WMP, and VFE are among the many pedagogies employed to validate students and to develop their cultural competence through CDME. However, the challenges that music educators face in including CDME in their practice are rooted in systemic issues regarding the prioritisation and support at all levels of music education. The interrelatedness of these issues, more detailed understanding of the perceptions of all parties involved in CDME, and students' engagement and responses to CDME need to be further investigated to validate why and how CDME is included in the current NSW Creative Arts K-6 Syllabus.

From this study, it is clear that CDME in the primary school classroom has the potential to better the musical, social, and cultural lives of students and teachers alike. Ultimately, as a pan-human endeavour, CDME is an embodiment of all music, and is most successful when it is inclusive and responsive to the cultures and contexts in which it is being practiced.

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# Appendix A: Ethics Approval Letter



Research Integrity & Ethics Administration  
HUMAN RESEARCH ETHICS COMMITTEE

Monday, 20 September 2021

Dr Jim Coyle  
Composition & Musical Technology; Sydney Conservatorium of Music  
Email: jim.coyle@sydney.edu.au

Dear Jim,

The University of Sydney Human Research Ethics Committee (HREC) has considered your application. I am pleased to inform you that after consideration of your response, your project has been approved.

Details of the approval are as follows:

**Project No.:** 2021/654  
**Project Title:** Embracing Music Diversity Integrating Pedagogies for Culturally Diverse Music Education into the NSW Primary School Classroom  
**Authorised Personnel:** Coyle Jim; Lau Josiah Ho Fai;  
**Approval Period:** 20/09/2021 to 20/09/2025  
**First Annual Report Due:** 20/09/2022

#### Documents Approved:

Date Uploaded	Version Number	Document Name
05/09/2021	Version 2	PCF (Clean)
05/09/2021	Version 2	PIS Attachment (Clean)
05/09/2021	Version 1	Social Media Advert
17/08/2021	Version 1	Letter of Introduction
17/08/2021	Version 1	Interview Protocol (Culture Bearers)
17/08/2021	Version 1	Interview Protocol (Primary School Music Teachers)
17/08/2021	Version 1	Interview Protocol (Tertiary Music Educators)

#### Special Condition/s of Approval

- Please provide public documents with a fixed date (it currently updates when the document is opened).

#### Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.
- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
  - Serious or unexpected adverse events (which should be reported within 72 hours).
  - Unforeseen events that might affect continued ethical acceptability of the project.
- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).

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ABN 15 211 513 464  
CRICOS 00026A

- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.
- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Sincerely,



Associate Professor Helen Mitchell  
Chair  
Conservatorium Review Committee (Low Risk)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) [National Statement on Ethical Conduct in Human Research \(2018\)](#) and the NHMRC's [Australian Code for the Responsible Conduct of Research \(2018\)](#).

# Appendix B: Participant Information Statement



Sydney Conservatorium of Music

The University of Sydney

ABN 15 211 513 464

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**Dr Jim Coyle**  
Lecturer in Music Education

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## **Embracing Music Diversity – Integrating Pedagogies for Culturally Diverse Music Education into the NSW Primary School Classroom**

### **PARTICIPANT INFORMATION STATEMENT**

#### **1. What is this study about?**

We are conducting a research study that examines the significance of culturally diverse music education within the NSW primary school classroom. This study aims to investigate the perspectives of music educators at the primary and tertiary levels, and culture bearers who have been involved in culturally diverse music education at the primary school level.

You have been invited to participate in this study as you identify as one of the following:

- a primary school music teacher who has previously taught or is currently teaching music from an unfamiliar music tradition in your role as a classroom music teacher
- a tertiary music educator who has experience in training pre-service school music teachers how to teach a non-Western or unfamiliar music tradition in the classroom
- you are a culture bearer who has experience teaching the music from your ethnic heritage to a primary school class. Musical culture bearers are musicians who embody the music from their ethnic heritage. The way you taught your music tradition could have been in any format (an in-person single session as a visiting artist, multiple online sessions over consecutive weeks, etc.)

Your experiences and perspectives as a part of culturally diverse music education are invaluable in understanding why culturally diverse music education is significant and how it can be better implemented for the benefit of students, as outlined in current music education syllabuses.

Taking part in this study is voluntary.

Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

By giving your consent you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree to take part in the research study as outlined below.
- ✓ Agree to the use of your personal information as described.

You will be given a copy of this Participant Information Statement to keep.

## **2. Who is running the study?**

This study is being carried out by Josiah Lau as part of a BMus (Music Education) Honours degree, under the supervision of Dr Jim Coyle.

## **3. What will the study involve for me?**

If you decide to take part in this study, you will be involved in a semi-structured interview. The intention of the interview is to gain a clearer understanding of why and how an unfamiliar or non-Western music tradition is included in your pedagogical practices. The interview also aims to explore your perception of how culturally diverse music education has impacted the cultural competency of your students towards that studied music tradition and, subsequently, other unfamiliar music traditions.

These interviews will be conducted online via Zoom and will be audio recorded for future transcription and analysis.

## **4. How much of my time will the study take?**

The semi-structured interview will take approximately 45 minutes of your time.

**5. Do I have to be in this study? Can I withdraw once I've started?**

Being in this study is completely voluntary and you do not have to take part. Your decision will not affect your current or future relationship with the researchers or anyone else at The University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can inform the researcher of your decision by email. There will be no consequences for withdrawal.

If you take part in an interview you may refuse to answer any questions that you do not wish to answer. You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings made will be erased and the information you have provided will not be included in the study results unless the data has already been de-identified or published. You may also choose which questions you wish to answer during the interview.

**6. Are there any risks or costs?**

Aside from giving up your time, we do not expect that there will be any risks or costs associated with taking part in this study.

**7. Are there any benefits?**

We cannot guarantee that you will not receive any direct benefits from being in the study.

**8. What will happen to information that is collected?**

By providing consent, you are agreeing to the researcher (Josiah Lau) collecting personal information about you for the purposes of this research study.

This study involves audio recordings of interviews which, along with field notes and transcripts of interviews, will be used for analysis only. The study does not involve third-party access to participant information. Your information can only be used for the reasons stated in this Participant Information Statement, unless you consent otherwise.

Your personal information will be stored securely, and your identity/information will only be disclosed with your permission, except as required by law. Study findings may be published, but you will not be identified in these publications unless you agree to this using the tick box on the consent form.

The data collected will be stored securely using a data storage platform that is supported and licensed by the University of Sydney. All data will be maintained by only the researchers during the collection, analysis and writing period. It will be presented in

an Honours thesis. The collected data will be permanently deleted after the approved retention period (5 years) unless consented to being used for future research.

If in the future, the findings of the research are used to publish articles and books, your personal information will not be identified unless consent has been provided. By providing your consent, you are agreeing to us collecting personal information about you for the purposes of this research study. Your information will only be used for the purposes outlined in this Participant Information Statement, unless you consent otherwise.

**9. Can I tell other people about the study?**

Yes, you are welcome to tell other people about the study.

**10. Will I be told the results of the study?**

You have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a one-page lay summary. You will receive this feedback after the study is finished.

**11. What if I would like further information?**

When you have read this information, Josiah Lau will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Josiah Lau at [jlau0248@uni.sydney.edu.au](mailto:jlau0248@uni.sydney.edu.au) (0435 025 414) or Dr Jim Coyle at [jiim.coyle@sydney.edu.au](mailto:jiim.coyle@sydney.edu.au) (0408 405 214).

**12. What if I have a complaint or any concerns?**

The ethical aspects of this study have been approved by the Human Research Ethics Committee (HREC) of The University of Sydney [INSERT HREC Approval No. once obtained] according to the *National Statement on Ethical Conduct in Human Research (2007)*.

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the University:

Human Ethics Manager  
[human.ethics@sydney.edu.au](mailto:human.ethics@sydney.edu.au)  
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*This information sheet is for you to keep*

# Appendix C: Participant Consent Form



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## Embracing Music Diversity – Integrating Pedagogies for Culturally Diverse Music Education into the NSW Primary School Classroom

### PARTICIPANT CONSENT FORM

Participant Name \_\_\_\_\_

I agree to take part in this research study. In giving my consent, I confirm that that:

- The details of my involvement have been explained to me, and I have been provided with a written Participant Information Statement to keep.
- I understand the purpose of the study is to investigate the perceptions of how culturally diverse music education is applied by primary school music teachers, tertiary music educators, and culture bearers.
- I acknowledge that the risks and benefits of participating in this study have been explained to me to my satisfaction.
- I understand that in this study I will be required to take part in an approximately 45-minute semi-structured interview.
- I understand that my participation may be audio recorded and that that field notes and transcripts of my participation will be used for the purpose of analysis only.
- I understand that I may stop the interview at any time if I do not wish to continue, and that, unless I indicate otherwise, any recordings will then be erased, and the information provided will not be included in the study. I also understand that I may decline to answer any questions.

- I understand that data collected will be stored securely using a data storage platform that is supported and licensed by the University of Sydney and permanently deleted after the approved retention period (5 years) unless I provide consent to have my data used for future research.
- I understand that being in this study is completely voluntary.
- I am assured that my decision to participate will not have any impact on my relationship with the research team or the University of Sydney.
- I understand that I am free to withdraw from this study at any time and that I can choose to withdraw any information I have already provided (unless the data has already been de-identified or published).
- I have been informed that the confidentiality of the information I provide will be protected and will only be used for purposes that I have agreed to. I understand that information about me will only be told to others with my permission, except as required by law.
- I understand that the results of this study may be published, but these publications will not contain my name or any identifiable information about me unless I consent to being identified using the 'Yes' checkbox below.

Yes, I am happy to be identified

No, I do not want to be identified. Please keep my identity confidential.

- I confirm the following:

- |   |                              |                             |
|---|------------------------------|-----------------------------|
| <b>I consent to audio recordings</b>                              | Yes <input type="checkbox"/> | No <input type="checkbox"/> |
| <b>I would like to review my interview transcripts</b>            | Yes <input type="checkbox"/> | No <input type="checkbox"/> |
| <b>I consent to my data being used in future research</b>         | Yes <input type="checkbox"/> | No <input type="checkbox"/> |
| <b>I would like feedback on the overall results of this study</b> | Yes <input type="checkbox"/> | No <input type="checkbox"/> |

If you answered **YES**, please indicate your preferred form of feedback and address:

Postal: \_\_\_\_\_

\_\_\_\_\_

Email: \_\_\_\_\_

- I understand that after I sign and return this consent form it will be retained by the researcher, and that I may request a copy at any time.

**Participant Name** \_\_\_\_\_

**Signature** \_\_\_\_\_

**Date** \_\_\_\_\_

# Appendix D: Interview Protocols



## Interview Protocol

### Primary School Music Teachers

#### Embracing Music Diversity – Integrating Pedagogies for Culturally Diverse Music Education into the NSW Primary School Classroom

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Hello, my name is Josiah Lau. Thank you for volunteering your time to be a part of this study. The purpose of this study is to investigate the perceptions of music educators as they integrate culturally diverse music education into their pedagogical practice. For you, a primary school music educator, this semi-structured interview will consist of several broad questions from which explores why and how you have taught music from a non-Western music tradition in your classroom, and your perception of how your students responded to this. We may also examine your responses to these questions in more detail.

The interview will be audio recorded for later transcription and analysis. Do you still consent to this?

As a reminder, being in this study is completely voluntary and you do not have to take part. Your decision will not affect your current or future relationship with the researchers or anyone else at The University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can inform me or Dr. Jim Coyle (the Chief Investigator) of your decision by email. There will be no consequences for withdrawal.

You may refuse to answer any questions that you do not wish to answer. You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings made will be erased and the information you have provided will not be included in the study results. You may also choose which questions you wish to answer during the interview.

1. What motivated you to teach your students about your chosen unfamiliar (non-Western) music tradition?
2. How did you learn about this unfamiliar (non-Western) music tradition?
3. What teaching strategies or pedagogical approaches did you employ when teaching about this unfamiliar (non-Western) music tradition?
4. Why did you choose these teaching strategies or pedagogical approaches in particular?
5. How did your students respond to learning about this unfamiliar (non-Western) music tradition?
6. To what extent did you observe changes in your students' response to other unfamiliar (non-Western) music traditions after you taught them about one?

7. To what extent did you observe more generalised changes in your students' responses to unfamiliar cultures?
8. Which teaching strategies or pedagogical approaches did you observe the students engaging with the most?
9. To what extent do you think these teaching strategies or pedagogical approaches played a part in broadening your students' cultural sensitivity?
10. Why do you think it is important for culturally diverse music education to be included in NSW primary school classrooms?
11. How can NSW primary school music teachers be better supported in applying culturally diverse music education in the future?
12. Is there anything else you'd like to add?

**Interview Protocol**  
**Tertiary Music Educators**

**Embracing Music Diversity – Integrating Pedagogies for Culturally Diverse Music Education into the NSW Primary School Classroom**

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Hello, my name is Josiah Lau. Thank you for volunteering your time to be a part of this study. The purpose of this study is to investigate the perceptions of music educators as they integrate culturally diverse music education into their pedagogical practice. For you, a tertiary music educator, this semi-structured interview will consist of several broad questions from which explores why and how you have taught pre-service music teachers, music from a non-Western music tradition in your institution, and your perception of how pre-service music teachers responded to this. We may also examine your responses to these questions in more detail.

The interview will be audio recorded for later transcription and analysis. Do you still consent to this?

As a reminder, being in this study is completely voluntary and you do not have to take part. Your decision will not affect your current or future relationship with the researchers or anyone else at The University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can inform me or Dr. Jim Coyle (the Chief Investigator) of your decision by email. There will be no consequences for withdrawal.

You may refuse to answer any questions that you do not wish to answer. You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings made will be erased and the information you have provided will not be included in the study results. You may also choose which questions you wish to answer during the interview.

1. What motivated you to teach about your chosen unfamiliar (non-Western) music tradition?
2. How did you learn about this unfamiliar (non-Western) music tradition?
3. What teaching strategies or pedagogical approaches did you employ when teaching about this unfamiliar (non-Western) music tradition?
4. Why did you choose these teaching strategies or pedagogical approaches in particular?
5. How did pre-service music teachers respond to learning about this unfamiliar (non-Western) music tradition?
6. Which teaching strategies or pedagogical approaches did you observe the pre-service music teachers engaging with the most?
7. To what extent do you think these teaching strategies or pedagogical approaches played a part in broadening your students' cultural sensitivity?

8. Why do you think it is important for culturally diverse music education to be included in NSW primary school classrooms?
9. How can NSW primary school music teachers be better supported in applying culturally diverse music education in the future?
10. Is there anything else you'd like to add?

## Interview Protocol

### Culture Bearers

#### Embracing Music Diversity – Integrating Pedagogies for Culturally Diverse Music Education into the NSW Primary School Classroom

Hello, my name is Josiah Lau. Thank you for volunteering your time to be a part of this study. The purpose of this study is to investigate the perceptions of music educators as they integrate culturally diverse music education into their pedagogical practice. For you, a culture bearer, this semi-structured interview will consist of several broad questions from which explores why and how you have taught music from a non-Western music tradition in primary school setting, and your perception of how students responded to this. We may also examine your responses to these questions in more detail.

The interview will be audio recorded for later transcription and analysis. Do you still consent to this?

As a reminder, being in this study is completely voluntary and you do not have to take part. Your decision will not affect your current or future relationship with the researchers or anyone else at The University of Sydney.

If you decide to take part in the study and then change your mind later, you are free to withdraw at any time. You can inform me or Dr. Jim Coyle (the Chief Investigator) of your decision by email. There will be no consequences for withdrawal.

You may refuse to answer any questions that you do not wish to answer. You are free to stop the interview at any time. Unless you say that you want us to keep them, any recordings made will be erased and the information you have provided will not be included in the study results. You may also choose which questions you wish to answer during the interview.

1. What motivated you to teach primary school students about the music of your ethnic heritage?
2. How did you learn about the music of your ethnic heritage?
3. What teaching strategies or pedagogical approaches did you employ when you are teaching students about the music of your ethnic heritage?
4. Why did you choose these teaching strategies or pedagogical approaches in particular?
5. How did students respond to learning about the music of your ethnic heritage?
6. To what extent did you observe changes in your students' response to other unfamiliar (non-Western) music traditions after you taught them about the music of your ethnic heritage?
7. To what extent did you observe more generalised changes in your students' responses to unfamiliar cultures?

8. Which teaching strategies or pedagogical approaches did you observe the students engaging with the most?
9. To what extent do you think these teaching strategies or pedagogical approaches played a part in broadening students' cultural sensitivity?
10. Why do you think it is important for culturally diverse music education to be included in NSW primary school classrooms?
11. To what extent do you think culture bearers, like yourself, be included in culturally diverse music education in primary schools?
12. How can NSW primary school music teachers be better supported in applying culturally diverse music education in the future?
13. Is there anything else you'd like to add?