

Cultural Diversity in Australia: promoting the Teaching and Learning of South African Music

Dawn Joseph

Deakin University

Abstract

Australian society is increasingly multicultural, and this article provides some theoretical perspectives on multiculturalism, cultural diversity and the teaching and learning of African music. It identifies the need for teachers, practitioners and artists to jointly work together to create a community of practitioners where pedagogy meets practice. Through reflection and interview data of an artist in schools, a primary music specialist and a tertiary music educator, the 'how' and 'why' about teaching South African music and culture is discussed through pedagogy. Whilst this article discusses a particular culture and music, it has implications for education within a wider sphere and calls for further investigation when using different music from diverse cultures.

Key words: African Music, Artist in Schools, Multiculturalism, cultural diversity, South African Music

Australian Journal of Music Education 2011:1, 42-56

Setting the scene: the Australian context

Although this article focuses on the insights of three South African voices on the teaching of African Music in Melbourne (Australia) it is necessary to provide a brief outline of the Australian context as all three voices *per se* are originally immigrants from South Africa arriving as early as the late 1980s to 2000 into Australia. As early as the 1850s, the 'White Australia' policy can be traced favouring applicants from certain countries. "The White Australia' policy described Australia's approach to immigration from federation until the latter part of the 20th century" (Australian Government Department of Immigration and Citizenship, 2011, p. 1). According to Willoughby (2011, p. 1) "at the time of Federation, most Australians feared that the introduction of people from non-European

backgrounds would threaten the security and unity of the new nation. They believed that Australia should be a nation of people of British descent and that an increase of the population was necessary for Australia's survival". Initially, more British immigration was allowed, nonetheless Northern Europe and to a lesser degree Southern Europeans were tolerated. Willoughby (2011) confirms "few Europeans sought to migrate to Australia before World War One, but after the war, Southern Europeans as well as non-European migrants, were excluded from migrating to Australia". It took 25 years for the abolition of this policy in 1973 by the then 'new Labor Government'. The Whitlam federal Labor Government "shifted from one aimed at integration of other cultures into the dominant Anglo-Celtic culture to one which supported multiculturalism" (Jakubowicz, 2011, p. 1). At

the state level in Victoria in 1982, the Cain Labor government implemented multicultural policies in the workplace, in education and in the community. To this day Australia prides itself on its great strengths of inclusivity and rich cultural diversity. The Commonwealth of Australia (2003b) maintains that "Australians have the right to be active and equal participants...free to live their lives and maintain their cultural traditions". They further acknowledge the unique contribution of the Australia's Indigenous people and their culture making it a rich multicultural nation today.

Australia continues to be a tapestry of diverse cultures and this embroidery of cultures weaves "shared knowledge and belief systems" (Mushi, 2004, p. 181) not necessarily changing meaning from any particular culture, but rather finding an educational mixture where opportunities for interchange can co-exist. As Australian society becomes increasingly multicultural, the demographics of classrooms changes and the pluralistic multiculturalism that now exists can contribute in its own unique way to the social enrichment of this country. As such, teachers need to adapt as well as adopt "a more critical multicultural approach to their practice to meet the challenges posed both by societal diversity and the system in which they work" (Hagan & McGlynn, 2004, p. 245). The Commonwealth of Australia (2003a) document advocates "Australian multiculturalism encourages Australians to support each other" and "encourages diversity in ways of thinking" (pp. 7-8) which also extends to education at all levels. The Australian multiculturalism policy asserts that, "all Australians have the opportunity to be active and equal participants in Australian society, free to live their lives and maintain their cultural traditions Australian multiculturalism recognises, accepts, respects and celebrates cultural diversity" (Commonwealth of Australia, 2003a, p. 6).

Writing specifically about Melbourne (Victoria), the Victorian Multicultural Commission (2009),

reports that there are immigrants from more than 230 countries, speaking more than 200 languages and dialects, and following more than 120 religious faiths. Victoria is said to be the most multicultural state in Australia with a history that was "forged on successive waves of migration" (Victorian Multicultural Commission, 2009). The Australian Bureau of Statistics (Migrants changing our population mix: ABS 2006) projects there to be 20,702,959 residents in Australia. According to the latest census taken in 2006 (Australian Government Department of Immigration and Citizenship, 2010), there are 104,130 South African born people in Australia, thus making them one of the fastest-growing groups immigrating to Australia, 8 per cent a year on average (Migrants changing our population mix: ABS, 2006). As one of the fastest-growing groups in Australia, this article focuses on the teaching and learning of South African music in Melbourne at educational settings as one example where interchange can coexist in music practice. Here I also offer some theoretical understandings of multiculturalism and cultural diversity to explain the teaching and learning of African music.

Understandings of Multiculturalism and cultural diversity

The notion of multiculturalism and diversity is often used interchangeably and "fast becoming the norm" (Lee & Dallman, 2008, p. 36). Although Banks (1991) rightly points out "it is neither possible nor necessary for the curriculum to include content about every ethnic group" (p. 4), "each curriculum should focus on a range of ethnic groups" (p. 14). Writing more specifically about music education, the concept of multiculturalism can be taught through an integrated curriculum where cultural and ethnic diversity is explored in music teaching, this "may include, or be based upon multiethnic content in the curriculum" (Klinger, 1994, p.

94). Banks (2004) writing specifically about multicultural curriculum contends that students “view concepts, issues, events and themes from the perspective of various ethnic and cultural groups” (p. 15). Thus he argues, as educators our role then is to “help students to better understand their cultural knowledge to learn the consequences of embracing it and to understand how it relates to the knowledge they need to survive and to participate effectively in the global community” (Banks, 2004, p. 13). He cautions us that a curriculum that only includes knowledge of mainstream groups and cultures further marginalizes minority groups and their cultures. Although we should value differences and the diverse cultures around us, “there is no real school of thought on how to live together in a multicultural society” (UNESCO, 2001, p. 12). Given that culture is embryonic and dynamic, as educators, we have a responsibility to provide students with learning experiences that value the role of their culture in all learning areas. Therefore it is important as Woodward (2008) points out to provide “children with connections to their cultural heritage and instill[ing] in them an appreciation for one another’s cultures and respect for diversity” (p. 33). Mixon (2009) makes the point that as “culture is not restricted to ethnicity” (p. 66), students have understanding of their “own culture and a general knowledge of the musics of other cultures” (Volk, 2004, p. 190). By engaging our students with different and many types of music Jorgensen (2010) affirms we can have a better understanding of our culture and self.

Although the notion of ‘other’ and culture are fluid concepts creating a “common heritage of humanity” (UNESCO, 2002) individuals do not necessarily fit into discrete cultural groupings. The hybridity of cultures as viewed by Bhabha (1994) is complex, linked to language and social practices “without an assumed or imposed hierarchy” (p. 4). By providing inclusive programs in schools that address multicultural music we

make cross-cultural connections moving from monocultural (predominantly western Classical music) to transcultural (“an in-depth exchange of approached and ideas in which many musics and musical approaches are featured on equal footing” Schippers, 2010, p. 31) music programs. It would seem fitting then to embrace a diverse music curriculum that is inclusive of many musics and cultures than just a western approach in education that is predominantly monocultural. Marsh (2008) points out that school population are changing and becoming more ethnically diverse. She points out that children at school level acquire songs and games progressively as they mature. In her work at tertiary level she promotes the idea of field trips as these encourage her “pre-service students to take a more active and personal approach to understanding and teaching the music of an unfamiliar culture represented within a pluralist Australian society” (Marsh, 2007, p. 48). Schippers (2010), Marsh (2007), Campbell (2004) are among those who support an inclusive curriculum if not “we do our students a disservice when we prepare them to live in a society that no longer exists” (Nieto, 1992, p. 281).

As there is a large mixture of cultures in Australia, it is imperative to value and respect “the ways in which people experience, interpret, and respond to the world around them” (Marshall, 2002, p. 9). As music educators it is important to be active agents of change where we consciously shift our Western music paradigms of teaching to embrace other musics and their cultures (Addo, 2000; Campbell, 2004). As music is a potent vehicle that promotes personal growth and social skills it develops an understanding of one’s own cultural identity and experience, realizing that one can possess a hybrid identity (Van Heerden, 2008). In this light one is able to explore the notion of otherness through new and different musics. When teaching African (South African) music it is “both performance and story, [it] describes the social in the individual and the individual in the social” (Frith, 2002, p. 109). As South Africa is well known for its rich choral

tradition, when sharing its songs, one enters “into a relationship with another” as Lortat-Jacob (2006) points out, you move beyond that of “producing notes and melodies” (p. 91) rather you learn of people’s lives and their history forming what he calls a “narrative” (p. 95).

When learning takes place in such a way it is transformative and “inclusive. Because it is *about* all people, it is also *for* all people, regardless of their ethnicity, language, sexual orientation, religion, gender, race, class or other difference” (Nieto, 2002, p. 38). Learning then becomes a shared approach that has the potential to foster understanding amongst diverse cultures. Such an approach aligns itself to the notion of cultural learning where learners can extend their cultural experience and understanding. Writing specifically about the notion of cultural learning, the Culture and Learning Consortium (2008) in the United Kingdom’s report from a public consultation are concerned with different ways sharing cultural experiences that could “deepen understanding” of learners “in ways that interest and motivate” them (p.26). Through such an exchange a sense of belonging can be instilled in learners through cultural programs. The Culture and Learning Consortium (2008) are among those who recognise the need for teachers, practitioners and culture bearers or artist to jointly work together to create a community of practitioners where pedagogy meets practice. In this way a shared approach to teaching and learning can be achieved by identifying and disseminating good practice.

Teaching and Learning

The notion of pedagogy is “best understood as referring to the structured relationship between teaching and learning, as forms of social-discursive practice” (Green, 1998, p. 179). Hildegard and Anundsen (2006) point out that “every musical practice and music culture contains a way to teach music” (p. 62). Campbell

(2008) supports this notion of different ways to teach but reminds us that music is primarily sound and its teaching and learning is either by rote, note or a combination thereof. Exactly how music is taught is dependent on both social context and the individual teacher as teaching and learning is a negotiation between participants. Trend (1992) writing from a perspective of cultural pedagogy reminds us that “learning is not dependent on transmission models of master/servant dialectics, but rather an active process generated between sender and receiver” (p. 150). Blacking (1967/1995), Nettle (1983) and Campbell (2001b) draw our attention to the transmission of music in which we not only learn notation and songs but we also acquire knowledge of the music and its cultural practice. Trend (1992) acknowledges that “students construct knowledge from the materials presented to them” (p. 150) this is also true for teachers. Hence it is necessary to uphold the integrity of the music when made out of its original setting. Kwami (2001) is of the strong belief that teacher and participants should be “confident and knowledgeable about the music concerned” (p. 151). Both Kwami (2001) and Nzewi (2006) identify that while we may be good replicators when transmitting ‘another music’ they also alert us to the need for authenticity and warn against superficiality or artificiality when teaching it. This article does not elaborate on those aspects rather it positions itself within the context of authenticity where South African music and culture is shared in Melbourne (Australia). I have argued elsewhere that music can be used as a vehicle for understanding cultural difference in a pluralistic society like that of Australia (Joseph, 2009b). When teaching about African music in this article, I specifically refer to Black African music from South Africa. South Africa has 11 official languages since democracy and each of the ethnic groups has its own music and culture. The insights of the three voices in this article specifically refer to the music

and culture of the Zulu, Sotho, Xhosa, Tswana and Pedi tribes in South Africa.

Biernoff and Blom (2002) rightly point out “musicians from other parts of the world come to Australia to live for many different reasons, bringing with them their musical knowledge and skills as performers and teachers, their approaches to education and their cultural heritage” (p. 23). As such they also recognise that music making and sharing can change when it travels to new teaching ‘spaces’ as it is learnt formally, informally or through enculturation (Campbell, 2008), such levels closely aligned to Hall’s (1992) notion of learned cultures taking place in formal, informal or technical learning. In African societies, it is through songs and dances that children and young people receive instruction about traditional customs and practices, obligations and responsibilities. Through songs they learn about members of their families and the important people, places and events of their community, their tribe and their country (Warren, 1970; Agawu, 2003).

This article through reflection and interview data provides insights into how and why South African music is taught through the eyes of an academic (myself), an artist in schools, composer and performer (culture bearer) and a primary music specialist. Although the three of us are South African now living and working in Australia sharing a common national heritage we have different cultural and ethnic backgrounds. The discussion argues for an open -mindedness in our various educational settings through performative variations of commonalities where student’s experiences are different and diverse from our own. It is necessary from the outset to recognise that “music knows no boundaries” and “songs from different countries, sung in their original tongues have opened gates to the understanding of culture” (Pohjola, 1993, p. 112) and it “changes as it is traded and shared” (Campbell, 2001a, p. 61). Wade (2004) makes us aware that as music travels it can be decontextualised and “cut off from its original makers [and] meanings” (p. 16). As music

requires ‘no visa’ it will continue to travel and be shared in different context where pedagogical practice considers teacher, learner and knowledge. Hence by embracing a ‘new’ and ‘different’ music perhaps like that of African (South African) learners can recognise different music and culture as not “remote encounters but as appropriate, integral aspects of their lives” (Rose & Kincheloe, 2003, p. 134) in multicultural Australia.

How do we learn by rote or note?

Indigenous African methodology of learning is through practical music experiences and creativity. As Kwami (2001) points out “there is no written form of notation in black African music, the music literacy that operates in black African communities is transmitted and propagates through aural-oral means” (p. 144). Nzewi (2005) asserts musical arts activities are learnt when you join in public or private performances. Here, he firmly believes, is where you actually learn, through the traditional way of learning which “relied on memory or oral and practical methods for reproducing what was learnt, and for passing it on to others with or without the necessary change that culture permits” (Nzewi, 2005, p. 9). A prime example when teaching drumming is the use of mnemonics as a useful medium when either demonstrating or teaching through imitation. The mnemonics are used to specify whole hand or part of it or whether the sound should be played bounced, muted or slapped they also indicate which part of the vellum or on the wood to play (Kwami, 1998). Campbell (2008) recognises that we teach music to learners in various contexts where “modelling it, conveying [it] orally and by demonstration [it is] then received aurally by learners” (p.40). Nzewi (2005) contends that given our various educational settings we now combine “the traditional African method of oral and practical learning with new methods for preserving what we know or finding out what we do not know” (p. 9). He further

claims these methods “enables persons whom we have not met or seen to understand what we know and do in our culture” (p. 9). Schippers (1996) found in his work that “most music travels remarkable well... [and] is a language that transcends all boundaries” (p. 17). He further reminds us that one has to be cautious about “passing down [such] musical knowledge” (p.18) in western settings as the process of teaching may “change the music itself” (p. 19). Nonetheless, it is necessary to understand the cultural context behind every song or movement that is taught whether learnt through rote or note. To this Volk (2004) rightly expresses “the greater the knowledge one has about the culture, and the expectations or rules of its music, the greater the understanding or perception of meaning, of that music will be” (p. 6). Music is then seen as through a process of “enculturation” and “socialization” (Jorgensen, 2006, p. 35). This is very pertinent when teaching about music from a different culture as the music can only have meaning when it is related to its socio-cultural practice (Walker, 2005).

Methodology

The methodology for this article includes my reflection in a personal narrative mode of enquiry along with interview data from an artist in schools, composer and performer (Mr Artist) and a primary music specialist (Mrs Specialist). Buckley (2000) points out “reflection cannot occur without conversation” (p. 143). Reflection is the essential part of our learning process because it results in making sense of or extracting meaning from our experience (Osterman, 1990). Reflection in and on one’s practice is not new to educational practice, “it has been embraced as a common goal of teacher education programs at universities” (Greiman & Covington, 2007). According to Atherton (2003) “the cultivation of the capacity to reflect in action (while doing something) and on action (after you have done it) has become an important feature of professional

training”. By documenting my reflection on my teaching and students learning I continue to keep a journal. This enables me to express my “personal practical knowledge to [myself] themselves and to others” (Craig, 2009, p. 602). It is through such processes I am able to “create meaning around practice” and the outcome from such understanding “provides a starting point for adapting practice” my practice (Young, 2006, p. 1). Like Abramo (2008), I also seek to create a space for possibility in my classroom here I position my narrative as interpretative as I treat it as “a lived experience” (Chase, 2005, p. 658).

I started to teach at Deakin University since 2001 where I introduced African music and have been documenting my teaching experiences in a journal. Since 2002, I have had ethical approval from my university for various projects to conduct questionnaires, online surveys and interviews with my students as well as with music teachers and artist in schools in Melbourne regarding the teaching and learning of African Music. The interview data for this article was part of a study called *Smaller steps into longer journeys* which started in 2005. Music teachers and African artist in schools teaching specifically African music were invited to participate in the project. From the interviewees that volunteered to participate in the project, one music teacher and one artist identified themselves as African (South African) hence their interview data was selected for discussion for this article.

According to Wellington (2000), Van Vuuren and Maree (2002) and Holstein and Gubrium (2003) using personal interviews like that of the music teacher and artist allows one to gain rich empirical data about the situation being investigated. Through transcription analysis common themes emerged from the interview data of music teacher, the artist in schools and me (Abramo, 2008). Interviews as a qualitative method was a means of gaining descriptive rich information that focused directly on the topic of inquiry (Yin, 2003) where both structured to semi-structured

questions were asked in a conversational manner (Gilham, 2000). Having gained ethical clearance through my university, the interviews were personally undertaken and taped with the permission of the interviewee and professionally transcribed this enabled a 'conversation style' of interviewing (Aberbach & Rockman, 2002, p. 675). All transcriptions were made available for the interviewees. Questions in the interview focussed specifically on the teaching and learning of African music, expectations, reactions, recommendations and suggestions. When analysing the data transcripts, I looked for descriptions and patterns and not for statistical data (Carney, Joiner & Tragou, 1997). I codified and classified the data (Miles & Huberman, 1984) into broad themes: African music teaching and learning, South African culture and identity and the place and role of multicultural music in Australian schools. The data revealed common descriptions of what the two interviewees experienced as South Africans, teaching in Melbourne. This aspect of my coding is similar to what Aberbach and Rockman (2002, p. 675) refer to as 'manifest coding' when there are direct answers to questions and 'latent coding' where answers are not always explicit. This section below only reports on how and why African music is taught by three South Africans of different racial backgrounds.

Discussion: how and why do we teach?

In our educational settings, we all three (tertiary music educator, Artist in Schools who is also a composer and performer and Primary Music Specialist) communicate music in a practical way. We include the oral/aural, kinaesthetic, improvisation, storytelling, solmisation, vocalization, teacher demonstration, imitation, visuals (notation and artefacts), verbal and non verbal emphasis as part of our pedagogy. As we all are practitioners in our own right we "demonstrate [our] knowledge through

doing" (Kwami, 2001, p. 146). We are also aware that the music we teach is part of our South African heritage hence cultural connections are made when the music is taught. Belz (2006) commendably maintains as "cultures are dynamic and evolving" all three of us use contemporary as well as traditional African music (songs) in our teaching. The teaching of African music provides our students an insider's view when teaching about music from a particular culture. At tertiary level when teaching music from another country to my pre-service students, I make them aware to be culturally sensitive when teaching about another culture and society. They also learn about the value of including and inviting artist to schools as culture bearers as they have in-depth understandings, knowledge and skills. In more recent years it is becoming fashionable and a positive step in Melbourne for schools to employ culture bearers to be part of the school music program depending on the funds available to have such programs at schools. Mr. Artist in School (culture bearer) is one such example of a person who goes to schools teaching about South African and African music not only in Victoria but in wider Australia. As we have not taken our students to Africa to immerse them in the teaching and learning of that culture, we through our own stories and teaching present our local students with what Titon (1997) and Marshall (2000) calls a lived experience of people making music and sharing their culture. Although the discussion of our teaching takes place in formal educational settings, I do acknowledge that music in Africa is a shared communal experience where singing and dancing is as natural "as eating and drinking" (Walker, 2005, p. 6) and often takes place in both formal and informal settings. Recent research undertaken by Primos (2001) and O'Flynn (2005) suggest that the idea of learning about another culture and music formally in schools or university's is an alien concept in African societies.

Tertiary music Educator: my reflection

My teaching of African music at Deakin University aligns itself to notions of experiential education as “the process of practical engagement with concepts and skills applied in the practical setting, through physical and practical mental activity” (Drengson, 1995, p. 92). I have argued elsewhere (Joseph & Southcott, 2005) that the process of the learning theory in relation to my teaching resonates with Kolb and Kolb’s (2005) proposition that “experiential learning is best conceived as a process, a constructivist theory of knowledge where social knowledge is created and recreated in the personal knowledge of the learner” (p. 194). My reflection and findings on teaching African music is outlined in previous articles (Joseph, 2003, 2004, 2006 & 2009a) where I articulate African music as a way forward to understanding and appreciating ‘another music’ where west is not only perceived as best practice.

Although I am of so called ‘Indian descent’, I am born in South Africa; hence I use African songs from the Zulu, Xhosa, Pedi, Tswana and Sotho tribes in my teaching. My method of teaching to a large extent is through imitation or rote learning coupled with that of call and response. My tertiary students find it challenging to pronounce the words and sing the songs in the African language however when phonetically broken down through listening to me and with the aid of the score, students are able to overcome their perception of ‘I am not an African and can’t sing and move like them’. Students commented “it is a different and new experience”, “I enjoy the singing and moving”, and “I love the drumming it’s the best part of the class!”. My teaching is also coupled with storytelling which contextualises ‘why and how’ the songs would be performed in their natural setting.

As tertiary music educator I also promote “candid discussions about topics that, although relevant to the lives of the students, are regularly

excluded from classroom conversations” (Villegas & Lucas, 2002, p. 28). Such discussions I hold when speaking of the role music had in South Africa’s democracy and playing music from the apartheid era like protest songs. It is hoped that my students gain a better understanding of the role music played during the apartheid era. The singing of ‘protest’ and ‘freedom’ songs played a significant part in the change process. Singing songs in the Black African languages brought about nation building without the shedding of blood and continues to cement the nation. The change from the old national anthem to the current anthem reflects the inclusion of both ‘black and white’ groups in South Africa. Here students gain cultural and social understandings of the songs, rhythms and movement. Improvisation and playing with each other rather than for each other is another teaching principle I use. Students are less inhibited when they play on djembe drums, cow bells and marimbas then when they sing and move at the same time. Listening and watching (eye and ear) are ‘key’ factors to the teaching and learning of African music in my practice. Through the teaching of African music I prepare my teacher education students to be culturally responsive as Abril (2009) points out “educators have the potential to make their programmes more relevant to the lives of their students (p. 89) considering my pre-service teacher education students will teach in a diverse multicultural Australia.

Artist is Schools, Composer and Performer

In 2005, I interviewed Mr Artist as part of my research project called *Smaller steps into longer journeys*. Mr Artist is a composer and performer of African music and also conducts professional development as an artist in schools. According to Erwin, Edwards, Kerchner and Knight (2003), “a guest artist provides an “insider’s view” of a culture that no other form of world music instruction can. It is important for children to

know a culture's people and to know about their music first hand" (p. 135). In his experience of working with schools in Australia, Mr Artist remarked that African music is becoming more popular at schools. In his opinion "more teachers' are wanting to learn about it yet some say to me oh no I don't know anything. I don't feel comfortable doing it". Hence "having the chance to meet with and talk to a guest artist can help dispel stereotypes and provide correct information quickly" (Erwin; Edwards, Kerchner & Knight, 2003, p. 135). As a practitioner of South African music he says "I impart knowledge of Africa and I also think it breaks down racial barriers...kids may have stereotypical understandings from someone else".

Mr Artist teaches through performance as well as storytelling. He says "through looking, they learn and by listening". In his opinion "the children can know about other people and their songs when they hear about it and sing about it". As a so called 'black South African', he presents an insider's perspective to teaching African music. He is what I would call natural at "guttural and forced sounds, scooping, and ululation" (Kwami, 2001, p. 150). Like Mrs Specialist and I, he also found it "is very hard for the children to pronounce the words in the song especially in Xhosa as it involves a click sound. He also includes call and response, imitation and rote teaching in his pedagogy. When schools include 'artist in school' programs be it long or short term the "pedagogy can represent both a discourse of critique and a project of possibility" (Trend, 1992, p. ix). As part of his pedagogy Mr Artist stresses the need for cultural context "I tell them the history and meaning of the songs and the fact that music is part of an oral tradition". When teaching a song, movement, drums or improvisation he starts from the simple then builds to the complex because "you need to crawl before you walk and walk before you know how to run... I use that as a method". In his opinion when teaching about South African music and culture "good teaching is where you leave the

student or maybe the teacher with something to take away with them. Something they have learnt. And I feel the simpler the better". He noted that "children learn best when working from a simple pattern then move to something more complex". It would seem in his experiences that using a practical 'hands on' approach is a way forward to learn about another music like that of African perhaps. Teachers he remarked valued his skills and knowledge and the way he taught through demonstration and performance. As a culture bearer he was not able to ascertain whether perceptions of children changed about learning something like African music he could affirm that "it was new and different and they enjoyed it". I have argued elsewhere that the artist in schools can serve as professional development (long or short term) for the teacher which can lead to the types of change that creates more effective multicultural programs and learning outcomes for students in multicultural Australia (Joseph & Keast, 2005).

Primary Music Specialist

Mrs Specialist is a primary music specialist; she is classically trained and had taught class music for 18 years in Melbourne Australia at the time of the interview. My interview with her took place in 2006, which was part of my project *Smaller steps in longer journeys*. Although Mrs Specialist is a 'so called white South African' she has, like me, been enculturated into black South African music and culture as we were both born there and lived there for several decades. She says "it's something in my blood...it's something I have always listened to...it's a part of me". We both had formal, informal and enculturated learning experiences of African music. When Mrs Specialist teaches, she includes songs from South Africa for "they are always ready to do something African" as part of her multicultural repertoire, my students "just love it". In her opinion the students find the songs to be "fun", "they include movement" and "it they

learn about the people through song". I always explain the words of the songs for example the background of the song *Mandela*" during the time of apartheid, "they know I am from there when I explain things to them they just listen". By having cultural understanding students are exposed to cross-cultural possibilities where they can learn new elements and have an appreciation of that society and its music in relation to their own music background (Nketia, 1988; Miller, 1989; Oehrle, 1991).

Mrs Specialist uses rote teaching as a method "I would just sing it...and because they are so quick, it is not a hard job to take them on board". She also gives them the score of the piece and says "it's is good for them to see it in front of them". The use of call and response is another way she teaches the songs. She said "if it is a little bit inaccurate I use solfa and Kodály time names as part of my method". Mrs Specialist also teaches her students through listening using CDs of African music. She includes playing stone games as one way to learn of the culture. She comments her students found that fun and would request "can't we play that again". She hopes that by teaching about the country she comes from her students will gain a better understanding of people from South Africa as there are other South African children at the school and they will "value and respect other cultures". Her school students like my university students found it hard to move and sing at the same time though they enjoy it. "Movement is the hardest thing" she remarked. She further adds "it is absolutely amazing they go into their little sort of shell and then I have to demonstrate it and make a fool of myself which is fine because that is what I don't mind doing in order to get them coerced into moving...it does not come naturally to them... some have a flair though!". In Africa movement is inseparable from music and everyday life (Bebey, 1975; Agawu, 2003) and it is part of the culture for people to sing and move and not feel inhibited in black African communities.

Final remarks, recommendations and implications

In conclusion, the two interview data findings from the study *Smaller steps into longer journeys* recognises that music requires no visa – it will continue to travel and be shared in different contexts where pedagogical practice considers teacher, learner and knowledge. For successful teaching of music from another culture McCullough-Brabson (1995) suggests use of the original language and providing the translation where possible. Abril (2006) maintains the need to consult with others for contextual information about the music and culture. He also points out that it is not always possible to obtain purely authentic music works for inclusion in the curriculum nonetheless one can construct "music lessons that provide students with in-depth and meaningful experiences of music as a social practice" (Abril, 2006, p. 40). Using authentic materials or instruments and knowing the cultural context and meaning of the song are also important. As not all schools have access to culture bearers or authentic instruments, teachers very often use the internet, YouTube or pictures from books, CD's when teaching about music and culture from another country. In Melbourne there are many professional music organisations that offer professional development courses which have assisted many teachers over the years to teach about another music and culture like that of African. Some of these courses are ongoing where teachers upgrade their knowledge and skills and gain more confidence to teach about music and its transmission. Belz (2006) in his article *Opening the doors to diverse traditions of music making: multicultural music education at the university level* is of the belief "a cultural insider should attest to the authenticity of the experience and any accompanying recordings" (p. 45). By providing "hands on opportunities to sing, play instruments, dance, move, read, listen, and watch" Erwin, Edwards, Kerchner and Knight

(2003), are of the firm belief that such experiences in the cultural aesthetics of teaching will also “facilitate an understanding of cultural context” (p. 134).

From the above findings and discussion the teaching and learning of African music when it travels to places like Australia is dependent on the teacher who either espouses and models indigenous ways of teaching or develops a close partnership with people like the artist in school to learn of the practice. Not only does the artist in school bring “novelty and generate excitement in schools” (Hanley, 2003, p. 12), teachers are able to gain first hand effective professional development from the immersion with the artist (Flecknoe, 2000). Such an immersion brings about understanding of a particular music and culture (Abril, 2006). However, Villegas and Lucas (2002) caution us not to have unrealistic expectations of teachers who work with the artist in schools “to develop the extensive and sophisticated pedagogical knowledge and skills” (p. 30) this is also the case for the pre-service teacher. If authentic music is experienced, engaged in and explored “students own musicianship can be transformed through music education through their music education courses” (Wiggins, 2007, p. 41). Villegas and Lucas (2002) believe “such knowledge and skills comes with experience” (p. 30) like that of the three voices in this article (academic, music teacher, performing artist).

According to Hunter (2005), Australian teacher’s value “working alongside professional artists” (p. 36) developing their pedagogical practice. Marshall (2000) writing about her research on the teaching of indigenous Aboriginal Australians with her music education students found the collaborative process with the culture bearer brought about enhanced “understanding of culturally appropriate teaching and learning practices” (p. 65). By developing inclusive pedagogies where we work with a culture bearer, we offer our students at all educational contexts meaningful music making, whether through rote,

note or both (Burnard, Dillon, Rusinek & Sæther, 2008). Kenny (2009) in her study *Earthsongs: Indigenous ways of teaching and learning* reminds us of the “value of oral/rote learning and the importance of developing our aural skills” (p. 178) when teaching non-western music. The experience of the artist in schools, composer and performer, the primary music specialist and my own teaching at tertiary level, engages, shows, shares and tells our students about music, culture and society in Africa through our pedagogy. We like Rose and Kincheloe (2003) recognise that “education and the arts are condemned to freedom, which means not telling people [our students] what to think but empowering them with the tools to question” (p. 132).

As this article only focused on two interviewees from the wider study *Smaller steps into longer journeys* and my own reflection, the study should be replicated to other musics and cultures and to others states in Australia. The findings are limited to just one music and one state (Melbourne). As music educators from South Africa we will continue to engage our students in music and culture from our country of birth as authentic practitioners through performative variations of commonalities where our students’ experiences are different and diverse to our own. My tertiary students have reported over the years the great joy and challenge they have experienced when on school placement teaching some of the South African songs, movement and body percussion to students at schools. It was often found to sound different and new for the students at school as many may not have specifically learnt a Zulu song. It is difficult to measure the impact African music has on students yet both interviewees found that their students “loved it”, “enjoyed playing as a group” and singing in the traditional “call and response” style. As much as we show, tell and engage our students into “the shoes of another culture [African]...its skin will never be [their own]” (Biernoff & Blom, 2002, p. 27). Whilst this article only discusses a particular culture and music, it has

implications for education within a wider sphere when exploring the diversity of cultures and their musics. It is important not only to recognise the wealth of knowledge, skills and expertise that culture bearers hold but also to include music programs at all educational levels. The findings has presented an open-mindedness of music when it travels to a new country where the pedagogy is the process of production and exchange, a social-discursive practice whereby process and understanding is more important than just product. Further investigation at educational settings using different musics from diverse cultures can only promote a culture of tolerance and social understanding in multicultural Australia.

Notes

This article has been expanded and revised from a version published in the conference proceedings of the 10th International Conference on Cultural Diversity in Music Education: The cultural aesthetics of teaching, Sydney Conservatorium of Music, Sydney, Australia.

References

- Aberbach, J. D., & Rockman, B. A. (2002). Conducting and coding elite interviews. *Political Science and Politics*, 35(4), 673–676.
- Abramo, M. N. (2008). Music educator as change agent. In L. Thompson & M. Campbell (Eds.), *Diverse methodologies in the study of music teaching and learning* (pp. 91–109). Charlotte, N.C.: Information Age Publishing.
- Abril, C. R. (2006). Music that represents culture: Selecting music with integrity. *Music Educators Journal*, 93(1), 38–45.
- Abril, C. R. (2009). Responding to culture in the instrumental music programme: A teacher's journey. *Music Education Research*, 11(1), 77–91.
- Addo, A. O. (2000). Socio-cultural power and music knowledge construction. In R. Rideout (Ed.), *On the sociology of music education II: Papers from the music education symposium* (pp. 75–90). Massachusetts, USA: University of Massachusetts.
- Agawu, K. (2003). *Representing African Music: Postcolonial notes, queries, positions*. New York: Routledge.
- Atherton, J. S. (2003). Learning and teaching: Reflective practice. Retrieved January 24, 2005, from <http://www.dmu.ac.uk/~jamesa/learning/reflecti.htm>
- Australian Government Department of Immigration and Citizenship (2010). Community Information Summary. Retrieved May 27, 2010 from http://www.immi.gov.au/media/publications/statistics/comm-summ/_pdf/south-africa.pdf
- Australian Government Department of Immigration and Citizenship (2011). Abolition of the 'White Australia' Policy. Retrieved January 29, 2011 from <http://www.immi.gov.au/media/fact-sheets/08abolition.htm>
- Banks, J. (1991). *Teaching strategies for ethnic studies*. Boston: Allyn & Bacon.
- Banks, J. (2004) Multicultural education: Historical development, dimensions, and practice. In J. A. Banks and C. A. M. Banks (Eds.), *Handbook of research on multicultural education*, (2nd ed.), (pp.3–29). San Francisco, CA: Jossey-Bass.
- Bebey, F. (1975). *African Music: A People's Art*. London: George, G Harrop & Co.
- Belz, M. J. (2006). Opening the doors to diverse traditions of music making: multicultural music education at the university level. *Music Educators Journal*, 92(5), 42–45.
- Bhabha, H. (1994). *The Location of Culture*. London: Routledge.
- Biernoff, L., & Blom, D. (2002). Non-western ensembles: Crossing boundaries and creating interstices in cross-cultural educational contexts. *Research Studies in Music Education*, 19(1), 22–31.
- Blacking, J. (1967/1995) *Venda Children's Songs: An Ethnomusicological Analysis*. Chicago: University of Chicago Press.
- Buckley, A. (2000). Multicultural reflection. *Journal of Teacher Education*, 51(2), 143–148.
- Burnard, P., Dillon, S., Rusinek, G., & Sæther, E. (2008). Inclusive pedagogues in music education: a comparative study of music teachers' perspectives from four countries. *International Journal of Music Education*, 26(2), 109–126.
- Campbell, P. S. (2001a). Heritage: The survival of cultural traditions in a changing world. *International Journal of Music Education*, 37(1), 59–63.
- Campbell, P. S. (2001b). Unsafe suppositions? Cutting across cultures on questions of music's transmission. *Music Education Research*, 3(2), 215–226.
- Campbell, P. S. (2004). *Teaching Music Globally*. New York: Oxford University Press.
- Campbell, P. S. (2008). *Musician and Teacher: An Orientation to Music Education*. New York: Norton & Company.
- Carney, J. H., Joiner, J. F., & Tragou, H. (1997). Categorizing, coding, and manipulating qualitative data using the WordPerfect-word processor. "The Qualitative Report". Retrieved May 25, 2009 from <http://www.nova.edu/ssss/QR/QR3-1/carnet.html>

- Chase, S. E. (2005). Narrative inquiry: Multiple lenses, approaches, voices. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage Handbook of Quantitative Research* (3rd ed., pp. 651-679). New York: SAGE.
- Commonwealth of Australia (2003a). *Multicultural Australia: United in Diversity*, Canberra, ACT: Department of Communications, Information Technology and the Arts.
- Commonwealth of Australia (2003b) *Multicultural Australia United in Diversity: Updating the 1999 New Agenda for Multicultural Australia: Strategic directions for 2003-2006*. Retrieved January 29, 2011, from http://web.archive.org/web/20060417085247/http://www.immi.gov.au/multicultural/_inc/pdf_doc/united_diversity/united_diversity.pdf
- Craig, C. J. (2009). Research in the midst of organized school reform: versions of teacher community in tension. *American Educational Research Journal*, 46(2), 598-619.
- Cultural and Learning Consortium (2008). Get It: The power of cultural learning. Retrieved September 28, 2009, from www.cultureandlearning.org.uk
- Drengson, A. R. (1995). What means this experience? In R. J. Kraft & M. Sakofs (Eds.), *The theory of experiential education* (pp. 87-93). Boulder, Co: Association for Experiential Education.
- Erwin, J. H., Edwards, K. L., Kerchner, J. L., & Knight, J. W. (2003). *Prelude to music education*. Prentice Hall: New Jersey.
- Flecknoe, M. (2000). Can continuing professional development for teachers be shown to raise pupils' achievement? *Journal of In-Service Education*, 20(3), 437-457.
- Frith, S. (2002). Music and identity. In S. Hall & P. Du Gay (Eds.), *Questions of Cultural Identity* (pp. 108-127). London: Sage.
- Gilham, B. (2000). *Case Study Research Methods*. London: Continuum.
- Green, B. (1998). Teaching for difference: Learning theory and post-critical pedagogy. In D. Buckingham (Ed.), *Teaching Popular Culture: Beyond Radical Pedagogy* (pp. 177-197). United Kingdom: Routledge.
- Greiman, B. C., & Covington, H. K. (2007). Reflective thinking and journal writing: examining student teachers' perceptions of preferred reflective modality, journal writing outcomes, and journal structure. *Career and Technical Education Research*, 32(2), Retrieved May 28, 2010, from <http://scholar.lib.vt.edu/ejournals/CTER/v32n2/greiman.html>
- Hagan, M., & McGlynn, C. (2004). Moving barriers: promoting learning for diversity in initial teacher education. *Journal of Intercultural Education*, 15(4), 243-252.
- Hall, E. T., (1992). Improvisation as 'an acquired, multilevel process. *Ethnomusicology*, 36(2), 223-245.
- Hanley, B. (2003). The good, the bad, and the ugly – arts partnerships in Canadian elementary schools. *Arts Education Policy Review*, 104(6), 11-20.
- Hildegard, K., & Anundsen, T. W. (2006). Is there a Swahili way of teaching music? In M. Mans (Ed.), *Centering on African practice in Musical Arts Education* (pp. 61-74). South Africa: African Minds, Compress.
- Holstein, J., & Gubrium, J. (2003). *Inside Interviewing: New Lenses, New Concerns*. Thousand Oaks, CA: Sage.
- Hunter, M. A. (2005). *Education and the Arts Research Overview*. NSW: Australia Council for the Arts, Sydney.
- Jorgensen, E. (2006). Toward a social theory of musical identities. In B. Stålhammar (Ed.), *Music and Human Beings* (pp. 27-44). Universitetsbiblioteket: Örebro University.
- Jorgensen, E. (2010). School music education and change. *Music Educators Journal*, 96(4), 21-27.
- Jakubowicz, A. (2011). Victoria Discovers Multiculturalism. Retrieved January 29, 2011, from <http://www.multiculturalaustralia.edu.au/library/media/Timeline-Commentary/id/156-Victoria-discovers-multiculturalism->
- Joseph, D. (2003). An African music odyssey: introducing a cross-cultural music curriculum to Australian primary teacher education students. *Music Education International*, 2, 98-111.
- Joseph, D. (2004). Smaller steps into longer journeys: experiencing African music and expressing culture. In M. Chaseling (Ed.), *Australian Association for Research in Music Education: Proceedings of the XXVth annual conference* (pp. 216-225). Melbourne: AARME.
- Joseph, D., & Keast, S. (2005). Professional development: the singing ear sees and does. In D. Forrest (Ed.), *Australian Society of Music Education, Proceedings of the XV national conferences* (pp. 134-140). Melbourne: ASME.
- Joseph, D., & Southcott, J. (2005). Primary teacher training at Deakin University: an Australian experience learning another kind of music. *Asia-Pacific Journal for Arts Education*, 3(2), 63-82.
- Joseph, D. (2006). Cross- and intercultural engagement: a case study in self-reflection and finding meaning. In P. Burnard & S. Hennessy (Eds.), *Reflective practice in arts education* (pp. 149-158). Netherlands: Springer.
- Joseph, D. (2009a). Masakhane: musical understanding in African music. In W. Baker (Ed.), *Australian Society of Music Education: Proceedings of the XVIIth national conference* (pp. 96-102). Tasmania: ASME.
- Joseph, D. (2009b). Music for all ages: sharing music and culture through singing in Australia. *International Journal of Community Music*, 2(2&3), 169-181.

- Kenny, M. (2009). Earthsongs: Indigenous ways of teaching and learning. *International Journal of Music Education*, 27(2), 169-180.
- Klinger, R. (1994). Multiculturalism in music education: Authenticity versus practicality. In H. Lees (Ed.), *Musical connections: Tradition and change. Proceedings of the 21st World Conference of the International Society for Music Education* (pp. 91-104). Auckland: ISME.
- Kolb, A.Y. & Kolb, D. A. (2005). Learning styles and learning spaces: enhancing experiential learning in higher education. *Academy of Management Learning and Education*, 4(2), 193-212.
- Kwami, R. (1998). Towards standardised catalogue of Ewe drum mnemonics. *African Cultural Studies*, 11(1), 161-170.
- Kwami, R. M. (2001). Music education in and for a pluralist society. In C. Philpott & C. Plummeridge (Eds.), *Issues in Music Teaching* (pp. 142-155). London: RoutledgeFalmer.
- Lee, S., & Dallman, M. E. (2008). Engaging in a reflective examination about diversity. *Multicultural Education*, 15(4), 36-44.
- Lortat-Jacob, B. (2006). Concord and discord: singing together in a Sardinian Brotherhood. In K. Ahlquist (Ed.), *Chorus and Community* (pp. 87-110). Urbana & Chicago: University of Illinois Press.
- Marsh, K. (2007). Here, alive and accessible: The role of an inquiry-based fieldwork project in changing student attitudes to cultural diversity in music education. Retrieved January 30, 2011, from <http://ses.library.usyd.edu.au/bitstream/2123/2114/1/TransUniMarch5.pdf>
- Marsh, K. (2008). *The music playground: Global traditions and change in children's songs and games*. New York: Oxford University Press.
- Marshall, K. (2000). Making connections: A case study of pre-service music education students' attitudinal change to indigenous music. *Research Studies in Music Education*, 15(1), 58-67.
- Marshall, P. (2002). *Cultural Diversity in our schools*. Wadsworth: Canada.
- McCullough-Brabson, E. (1995). Music and Cultural Diversity: Thoughts from a World Music Cheerleader. In S. Stauffer (Ed.), *Toward Tomorrow: New Visions for General Music* (pp. 75-80). Reston, VA: MENC.
- Migrants changing our population mix: ABS (2006). Retrieved November 16, 2006 from <http://www.abs.gov.au/AUSSTATS/abs@.nsf/mediareleasesbyReleaseDate/CD7A3322C1EFBEE2CA256E840000472?OpenDocument>.
- Miller, A. (1989). *Music Making: Survival and Celebration*. Retrieved December 10, 2003 from <http://www.mcc.org?respub.occasional/26survival.html>
- Miles, M. B., & Huberman, A. M. (1984). *Qualitative Data Analysis: A Sourcebook of New Methods*. Newbury Park, CA: Sage.
- Mixon, K. (2009). Engaging and educating students with culturally responsive performing ensembles. *Music Educators Journal*, 94(4), 66-74.
- Mushi, S. (2004). Multicultural competencies in teaching: A typology of classroom activities. *Intercultural Education*, 15(2), 179-194.
- Nettl, B. (1983). *The Study of Ethnomusicology*. Urbana, IL: University of Illinois Press.
- Nieto, S. (1992). *Affirming Diversity: The Sociopolitical Context of Multicultural Education*. White Plains, New York: Longman.
- Nieto, S. (2002). *Language, Culture and Teaching. Critical Perspectives for a new century*. New Jersey: Lawrence Erlbaum Associates.
- Nketia, J. H. K. (1988). *Exploring Intercultural Dimensions of Music Education: A World View of Music Education*. Paper presented at the Proceedings of the 18th World Conference of the International Society for Music Education Canberra, Australia.
- Nzewi, M. (2005). *Learning the musical arts in contemporary Africa. 1, South Africa: African minds, Compress*.
- Nzewi, M. (2006). Growing in musical arts knowledge versus the role of the ignorant expert. In M. Mans (Ed.), *Centering on African practice in Musical Arts Education* (pp. 49-60). South Africa: African Minds, Compress.
- Oerhle, E. (1991). Emerging Music Education Trends in Africa. *International Journal for Music Education*, 18, 23-29.
- O'Flynn, J. (2005). Re-appraising ideas of musicality in intercultural contexts of music education. *International Journal of Music Education*, 23(3), 191- 203.
- Osterman, K.F. (1990). Reflective practice: A New Agenda for Education. *Education and Urban Society*, 22(2), 133-152.
- Pohjola, E. (1993). *The Tapiola Sound. Fort Lauderdale, USA: Walton*.
- Primos, K. (2001). Africa. In D. Hargreaves & A.C. North (Eds.), *Musical Development and learning: the international perspective*, (pp. 1-13). London: Continuum.
- Rose, K. & Kincheloe, J. L. (2003). *Arts, Culture & Education*. New York: Peter Lang Publishing.
- Schippers, H. (1996). Teaching world music in the Netherlands: towards a model of cultural diversity in music education. *International Journal of Music Education*, 27(1), 16-23.
- Schippers, H. (2010). *Facing the Music: Shaping Music Education from a Global Perspective*. New York: Oxford University Press.

- Titon, J. T. (1997). Knowing fieldwork. In G.F. Barz & T, J Cooley (Eds.), *Shadows in the field: New perspectives for fieldwork in ethnomusicology* (pp. 87-100). New York: Oxford University Press.
- Trend, D. (1992). *Cultural Pedagogy*. New York: Bergin & Garvey.
- UNESCO. (2001). *Cultural heritage, creativity and education for all in Africa*. UNESCO: Paris.
- Van Heerden, E. M. (2008). *Influences of music education on the forming process of musical identity in South Africa*. Unpublished Master's thesis, University of Pretoria, South Africa.
- Van Vuuren, D., & Maree, A. (2002). Survey methods in market and media research. In M. Terre Blanche and K. Durrheim (Eds.), *Research in Practice* (pp. 269–286). Cape Town: University of Cape Town Press.
- Victorian Multicultural Commission (2010). The Education Kit. Retrieved March 19, 2010 from <http://www.multicultural.vic.gov.au/all-of-us/education-resources>
- Villegas, A. M. & Lucas, T. (2002) Preparing culturally responsive teachers: rethinking the curriculum. *Journal of Teacher Education*, 53(1), 20-32.
- Volk, T. M. (2004). *Music, Education and Multiculturalism*. Oxford: Oxford University Press.
- Wade, B. C. (2004). *Thinking Musically*. Oxford: Oxford University Press.
- Walker, R. (2005). We all came out of Africa singing and dancing and we have been doing it ever since. *Research Studies in Music Education*, 24(4), 4-16.
- Warren, F. (1970). *The Music of Africa: An Introduction*. Englewood Cliffs, New Jersey: Prentice- Hall, Inc.
- Wellington, J. J. (2000). *Educational Research: Contemporary Issues and Practical Approaches*. London: Continuum.
- Wiggins, J. (2007). Authentic practice and process in music teacher education. *Music Educators Journal*, 93(1), 36-42.
- Willoughby, E. (2011). Our Federation Journey 1901-2001. Retrieved January 29, 2011, from <http://museumvictoria.com.au/federation/pdfs/multiw.pdf>
- Woodward, S. (2008). Nation building-one child at a time: Early childhood music education in South Africa. *Arts Education Policy Review*, 109(2), 33-42.
- Young, R. 2006. Insights for programme leaders from a review of research into the use of 'reflective practice' on programmes for new academic staff. *The Higher Education Academy*. Retrieved May 31, 2010, from http://www.heacademy.ac.uk/assets/York/documents/ourwork/research/web0595_insights_for_programme_leaders_from_a_review_of_the_research_into_the_use_of_reflective_practice.pdf.
- Yin, R. (2003). *Case Study Research: Design and Methods*, Thousand Oaks, CA: Sage Publications.

Dr Dawn Joseph is a senior lecturer in music and education studies in the Faculty of Arts and Education, Deakin University, Melbourne, Australia. She is currently responsible for teaching in both undergraduate and postgraduate courses and is the Course Coordinator of the Bachelor of Teaching/Bachelor of Arts. Dawn researches, publishes and reviews in national and international journals in the areas of teacher education, music education, African music, cultural diversity and identity, aging and wellbeing and multiculturalism. She is a National Council member of ASME and a Chapter Council member of ASME Victoria.