

Promoting cultural diversity: African music in Australian teacher education

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Abstract

Australia is forged by ongoing migration, welcoming a range of cultures, languages and ethnicities, celebrating a diverse range of the Arts. In this multicultural society, music and dance may serve as a positive medium to transmit and promote social cohesion. I argue that the inclusion of innovative and immersive practice of African music in teaching units may foster understandings of culture in education settings. In this paper I discuss tertiary students' experience in relation to the teaching and learning of African music within higher education courses. Drawing on interview data with six sessionals, questionnaire data, observation notes, anecdotal feedback and narrative reflection, I employ Interpretative Phenomenological Analysis to analyse and code the data into two broad themes. By offering a discussion on teaching and learning African music, I invite international dialogue regarding best practice for preparing, assessing and evaluating our students to raise/enhance the quality of Musical Arts Education.

Key words: Teacher Education, African Music, Music Education, Cultural diversity

Australian Journal of Music Education 2016: 50(2), 98-109

Introduction

Australia comprises people from many nations bringing a variety of languages and cultures from all parts of the globe including Africa. In this diverse land 'down under' people have the right to "celebrate, practice and maintain their cultural traditions within the law and free from discrimination" (Australian Government, Department of Social Services, 2014). The notion of multiculturalism, found in language, culture and religion is supported and respected as a shared experience that benefits the nation (Australian Government, Department of Social Services, 2013). The inherent value of culture, its contribution to society and its symbiotic relationship with teaching and learning are key elements in any given society. Within this rich

diversity of people in the Australian context, the 'Arts' are embedded as a way of learning and teaching about people's identities, cultures and practices as they open up new ways to connect people and the world (Greene, 1995). Music is identified as the most universal of the performing arts, serving "as an integral part of other performing art forms and other domains of intangible cultural heritage" (UNESCO, 2016). In a multicultural society, the provision of multicultural arts education within the curriculum has the potential to help achieve national reconciliation when we recognize and value difference, rather than promote social difference (Joseph, 2006).

Why focus on Africa one might ask? The simple answer is that I come from Africa and form part of the African diaspora. As 4th generation South

African, I still maintain a strong association to my homeland, its culture and music. As migrant, I share diaspora features with people from Africa including shared memories, “a commitment to keeping the homeland alive through symbolic and direct action, the presence of the issue of return... a consciousness and associated identity expressed in Diaspora community media, creation of Diaspora associations or organizations and online participation” (Ratha & Plaza, 2011, p. 48). Through this connection of sharing and exchange, I include African music in my teaching at Deakin University (Victoria). As a university student and when teaching in South Africa before immigrating, I learnt about African music and I continue to do so in the so called “spaces in between” that “are marked by multiple forms of engagement” such as ongoing professional development, conferences that focus on African music and the exchange of teaching, learning and assessment viewpoints on African music with academics in parts of Africa and in South Africa (Zezeza, 2010, p. 211). Zezeza (2010, p. 211) further points out that “it is between the diaspora and the homeland, of movement, of travel between a ‘here’ and a ‘there’ both in terms of time and space” that fluid symbolic and concrete connections take place.

As a tertiary educator, I felt it important that my Australian pre-service teachers (PSTs) gain some skills, knowledge and understandings of music from another land like that of Africa for example, because white ‘Anglo Celtic’ classrooms are becoming extinct in many Australian schools, and, increasingly more children from other parts of the world (some from Africa) will be encountered in their future classrooms. As a music teacher educator, I am expected to “train professionals who will pass on our musical culture from the many generations of the past to the new generation of tomorrow” (Tertiary Music Education in Australian, 2011, p. 13). Through reflection and discourse with PSTs and teaching staff around the practice of African music, the outcome from such understanding may provide “a starting point for

adapting [PSTs] practice” when in educational or community settings (Young, 2006, p. 1).

This paper focuses on a metropolitan university in Melbourne where the inclusion of innovative and immersive practice promotes understandings of music and culture in educational settings and the wider society. It also opens up dialogue of how best tertiary educators can prepare PSTs to improve the quality of Musical Arts Education in Australian teacher education and in other parts of the globe where, for example, indigenous African music, culture, dance and the visual arts (African Musical Arts) can be promoted. The Musical Arts of Africa comprise spiritual, scientific and non-verbal manifestations according to Nzewi (2005); however, this is not the focus of the paper, nor is the debate and discussion about Indigenous Aboriginal music. However, Aboriginal and Torres Strait Islander People’s music and culture is to be taught within the new Australian Curriculum (see ACARA, 2016).

Background: Africans in Australia

For many Africans, Australia has become their new home as some have come by choice (skilled workers and professionals) and others driven because of humanitarian needs, economic uncertainty, political unrest, famine, lifestyle and safety. It is important to note that not all people moving from Africa are indigenous black people, many have European heritage and in my case Indian heritage. There are approximately 140 million Africans living outside of Africa (Kayode-Englande & Spio-Garbrah, 2012). Approximately 1,590 Africans have lived in Australia from as early as 1861; this number has increased over the years to 248, 699 in 2006 (Hugo, 2009). The September 2015 census shows that there are 23.8 million people living in Australia, with 5.9 million in Victoria (Australian Bureau of Statistics [ABS], 2016). From Sub-Saharan Africa, South Africans represents the highest percentage of immigrants settling in the major States like Victoria (Hugo, 2009). From as early as 1911, there were 649

South Africans in Victoria; this has increased to 24,219 in 2011 (Museum Victoria, 2016). South Africa is ranked 8th from the top 10 countries in the world immigrating to Australia, making up 0.8% of the population (ABS, 2016). The second largest group of countries of origin of Africans in Australia include Sudan, Eritrea, Ethiopia and Somalia (the Horn of Africa), with arrivals coming predominantly as refugees since the 1980s (Hugo, 2009).

According to Udah (2014) African professionals migrating to Australia since 2000 have added to the brain drain of Africa. Despite this, Hugo (2009) points out that they can provide knowledge and skills transfer to their home countries. Some do this through trade and investment across the two continents (Addy, Wijkstrom & Thouez, 2003), and in my case I do this through the teaching and learning of African music across the two continents. Economically, people from Africa influence and promote trade between Australia and their countries of origin (Udah, 2014). This trade connection also posits itself within the social context, where the sharing of African cultural and music traditions contribute to the vibrant mosaic that makes up a diverse Australia. Though there is an increase of Africans coming to Australia, Lyons and Dimock (2003) confirm that there is not much funding to support African studies at universities in Australia. The only way that African studies in Australia at tertiary institutions have continued, they argue, is “mainly because of dedicated academics, who continue their research and teaching on African issues” and “who work in isolation in their respective universities” (Lyons & Dimock, 2003, p. 331) which is currently my situation.

A ‘taste’ of African music and culture

This subsection cannot do justice to the vast and rich world of African music, life and culture as the three parts are intertwined. My ‘taster’ is merely a starter to the main meal, which is an ongoing lifelong study of Africa and its people. The culture

and music of Africa is as diverse as its people (Miya, 2003). It has a vast array of meanings attached to traditions and symbolism (Ajala, 2011). For the majority of African people, culture is communal where music permeates every facet of traditional life (Warren, 1970), and is something communicative, interactive and participatory (Opondo, 2000). Music brings people together, “strengthening the fabric of the community which in turn reinforces people’s commitment to support each other and the community” (New World Encyclopedia, 2016). Hence, the notion of African culture has always served “as a powerful cultural crucible and signifier of African diaspora identity formation and engagement” (Zezeza, 2012, p. 546).

Music plays a significant role in the life of the African people where they “express life in all of its aspects through the medium of sound” (Beby, 1975, p. 3). The oral tradition of storytelling plays a significant role in their life. They learn about their culture, belief systems and traditions through the passing down of knowledge (Utley, 2016; Tuwe, 2016). In this way “indigenous music is an oral tradition that aims to transmit culture, values, beliefs and history from generation to generation” (Nompula, 2011, p. 372). The sonic world “involves the language, the customs and values of the society”; in the same vein as language is tonal so too does “the music adhere[s] to the tonal inflection of the words” (Onwuekwe, 2009, p. 72).

Music and dance are integral to African culture and practical education from birth as they help prepare the people to participate in the areas of adult activity, for example fishing, hunting, farming, grinding maize, attending weddings and funerals and dances (van Rensburg, 2016). The vastness of the African terrain varies and so do the music, dance, instruments, language and cultures. Hence, it is not possible to cover all aspects of African music in the teaching units/subjects due to limited time and resources; rather, PSTs are introduced to the music, movement and culture of Africa and gain some skills and resources on

how to teach African music in the primary and or secondary classroom.

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Since joining the university in 2001, I have included African in particular South African music as part of the unit content (subject) delivery for music. As a migrant, I brought with me music from my country of origin to the society I now live and work in as a way to help create a “sense of togetherness and in building and strengthening their [my] own minority community” at my place of work (Rastas, 2015, pp. 82-83). African music is offered within the undergraduate and postgraduate music-teaching units (primary and secondary) and also as an elective unit taken across any faculty in the university. In my ongoing research writing specifically about music education, I have found that by including a new and different genre such as African at both school and university settings, students gain a better understanding and appreciation of difference (see Joseph, 2003; Joseph, 2005; Joseph 2006; Joseph & Human, 2009; Joseph & Hartwig, 2015). For this paper, I focus on a core Primary Arts Education unit (EEA411) and a music elective unit (ECA110) within Bachelor of Education (primary) course, in addition to secondary Arts Discipline Study units (ECA433 & ECA434 within the Bachelor of Arts/Bachelor of Teaching and ECA733 and ECA734 within the Master of Teaching course). African music forms an aspect of multicultural music within these units (for more information on the units see Deakin University, 2016b).

Methodology

For this paper, I only discuss key aspects that relate to the teaching and learning of African music from the two wider projects where permission to undertake the project was granted through Deakin University's Human Ethics Advisory Group projects. The first project

Attitudes and perceptions of Arts Education Students: preparing culturally responsive teachers (2010-2014) focussed on how best tertiary educators can prepare our students to be culturally responsive in the Arts by investigating ways to be inclusive in our practice. The second project *Pre-service teacher attitudes and understandings of Music Education [2013-2017]* investigated music pedagogies, teacher identities and engagement in non-western music. I draw on interview data with six sessional teaching staff (part-time staff known as sessional tutors) between 2010 and 2016. The term ‘sessional’ is used for those who work on a contract basis and are part time (Anderson, 2007). Increasingly more sessional staff are being employed at Australian universities for several reasons (Percy, Scoufis, Parry, Goody, Hicks, Macdonald, Martinex, Szorenyi-Reischl, Ryan, & Sherifan, 2008). In my case, sessionals taught my classes when I was beyond my workload.

In addition, to sessional data, I drew on questionnaire data across the two projects (from 277 students, 214 responded to the questionnaire). From 179 students, 157 returned the questionnaires for the Primary Arts Education unit, 19 out of 30 responded for the secondary Arts Discipline Study units and 65 from 68 for the elective unit. The anonymous questionnaires were either left on the piano on the day it was administered by a research assistant or the sessional, or left for collection in a ‘drop off box’ pinned to the notice board outside my office. I also include my narrative reflection (observation notes and anecdotal feedback) to inform my discussion.

As this is a small-scale qualitative study in the social sciences (Burns, 2000; Denzin & Lincoln, 1998; Yin, 2003) generalisations cannot be made to other universities in Australia nor to teacher education programs. I employ Interpretative Phenomenological Analysis (IPA) to analyse and code the data into themes using thematic analysis. IPA focuses on phenomenology, hermeneutics and idiographic studies as a way to explore the lived

experience of the participants (Kirkham, Smith & Havsteen-Franklin, 2015; Smith, Flowers & Larkin, 2009). The process of coding involves reading the text, preliminary identifying of themes, then grouping them into clusters before tabulating them (Biggerstaff & Thompson, 2008). Callary, Rathwell and Young (2015, p. 73) confirm that "IPA is rigorous and produces a plethora of rich data". Using direct quotes from participants (McCarrick, Davis-McCabe & Hirst Wintrop, 2016), I focus on two themes: the importance of African music and culture and ways of teaching and learning African music.

Findings and discussion

The Anglo Australian sessional staff taking the units were all highly qualified music educators from Australia with decades of teaching experience at schools, tertiary institutes and community settings. One sessional is an expert in West African music, where he undertook many years of study in parts of West Africa, in particular Ghana, and continues to do so. Though all sessionals were Western trained musicians and music educators like myself, they incorporated African music into the units as a way to foster inclusive curriculum that promotes cultural diversity in Australia. The sessionals used music from countries such as Ghana, Kenya, Zimbabwe and South Africa. The songs they used were either taken from online material, or their own resources or when undertaking professional development.

The importance of African music and culture

Sessional staff voices

For all interviewees, African music was an active musical Art process. One felt it involved "a combination of singing, saying, moving, dancing and playing". As more people in Melbourne attend live African concerts or participate in drum circles and community music groups, they are becoming familiar with the notion that singing

is inseparable from moving. One interviewee affirmed, "dance has got to go with music". She further added, "movement and dance is a wonderful integration with music and I think that it's the best way to teach music through using your body, through body percussion, through movement, through folk dances, we can learn all the musical concepts". Through movement and music we may gain cultural understandings of people from different lands. From the six sessionals, only one has been eight times to West African (Ghana) for training and professional development and has brought out several African musicians from Ghana to perform and teach in Melbourne. He said "African music has simplicity and complexity at the same time" when teaching it he "lets the music talk for itself... I encourage people to have fun with it, to make mistakes and enjoy it". In his training in the 1980s his Australian teacher brought an Afro-American Ghanaian academic to the University of Melbourne who affirmed, "you don't have to be African to be able to play this and even to play it well". A misbelief is that you need to be black to be able to do, play or teach African music, which in the former Ghanaian's words is "absolutely untrue as this is not the case".

This is also the case with myself as I am not indigenous African, yet I teach about African music, movement and culture. As I am not considered 'black African', I position myself as having what Ntuli (2001) calls an endogenous rather than indigenous perspective to my understanding and teaching of African music per se. I lived and grew up as a non-white person in Johannesburg over three decades before immigrating, as such, I am assimilated and integrated into indigenous perspectives to the point that it has become part of what Ntuli (2001) refers to as a 'collective heritage'.

When the sessionals were asked about the connection music has to culture, all of the interviewees strongly agreed that African music was strongly connected to culture. One found

"we can learn so much about ourselves and our music through cultures". As Australian classrooms become increasingly multicultural, another affirmed "you've also got to have the respect for the kids and their culture because you've got a lot of them from all over the place. At the moment there are a whole lot of people from Somalia and Ethiopia around". Hence the need to have some understanding of the children whom PSTs may have in their future classrooms. Through the teaching and learning of another music and culture, another interviewee found "they're learning about history, and they're learning about the social understandings, they get to know of another culture, and people". According to Volk (1998), writing about America and Canadian studies, she found it is "through the study of various cultures, students can develop a better understanding of the peoples that make up American society (in this case Australian society), gain self-esteem, and learn tolerance for other" (p. 6). She points out the need for students "to learn to respect the music of its various cultural subgroups" (p. 6).

Learning about other people and cultures such as African is one of the four aims of the Music curriculum in the Victorian Curriculum (see Victorian Curriculum, 2016). All teacher education programs in the State of Victoria where the university is situated draw on the Victorian Curriculum when preparing PSTs for primary and secondary teaching. The curriculum aims to develop students' "aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions" (Victorian Curriculum, 2016), which is why the inclusion of non-western music and culture is fostered within the teaching units. Five of the six sessionals said that they were not specialist or trained to teach in African music, one did acknowledge "it takes years to develop a whole swag of strategies that you can use to engage students in learning". Another found by having a variety of music abilities in the class, "something

like African music is one of the ways that we can make them [students] feel that they are part of the class. It helps to build their self-esteem, their confidence".

Although the teaching and learning of African music formed an aspect of the teaching units, one sessional said:

I loved it. I really enjoyed it. I look forward to it and it was something different and I really wanted to do it. Cause I don't have great expertise or experience with the African things, I did a lot of your [Author] activities for those and it went really well.

Another added:

I've always believed learning is through doing, not through sitting and listening to someone else. And that was what we did in the class and so they enjoyed it. They loved it and I think they got a lot out of it. I hope they did. They seemed to.

The essence of teaching and learning African music is in the actual 'doing' as one sessional found "doing it is a very immersive thing, it has very positive results for them... they would have up skilled to a certain degree".

One sessional expressed:

We do the verbalisation and the rhythm and all of that sort of thing... we had stamping, and clapping, and saying, and doing, and reading, and everything else, and they loved it. We used the Djembe drums and we used a lot of body percussion... and oh they loved the marimbas and so did I.

I concur with the sessionals that, though the PSTs enjoy learning about African music, their best experience of it is through 'performance', in the actual doing. By making connections with each other they form a bond with fellow peers and build a sense of camaraderie that occurs when you play with each other rather than for each other. All teaching units have an online presence that is known as the 'cloud' where notes are provided weekly to support the face-to-face classes. Over the years, I have written

up information on African music and culture to provide background information about the diversity of African music, the people and culture. This online information provides sessional tutors with material for the class and also helps PSTs revise the material should they miss a class. All material uploaded in the cloud is copyright checked by myself and the university library. Only those students enrolled in the unit have access to the material online (academic readings, sound clips, video footage and classroom teaching material). The best way to teach and learn African music is not in the 'cloud' but rather in class through practical hands-on engagement. From 2016, the secondary Arts Discipline music units are echo recorded to assist off-campus with the in-class activities. The positive feedback has also meant that on-campus students can revise the unit material through the echo recordings.

Student voices

In the main, students across the two projects had mainly positive comments about the African music component within the various units. This may be because it was something new, different and challenging to explore and experience. It may also be this aspect of the unit gave them the opportunity to be transported to another land, people, culture, genre and time. Their understanding of what is African music included phrases such as "it is about communication", "it is community based", "the music is about polyrhythms", "it is about learning the culture, the dance and the music", "it's about the culture, having respect for your elders" and "it is taught orally". Some of the adverse comments included: "I find it hard to sing and move and play at the same time", "we don't have enough time in class to do it", "why can't we have more of African music in the unit!", "there is so much to know I get confused with the rhythms" and "I find the language hard". Students do request yearly that a study tour to Africa be organised as it would be most beneficial for them. However, it has not

been possible for them to have an 'immersion' where they visit either South Africa or other parts of Africa.

Students found that learning something 'new and different' like that of African music places them all on the same level playing field. Comments such as "I like learning about the history and culture", "it is very different from European music", "I have learnt that music and culture are connected" and "I understand why it is an oral tradition of passing down knowledge and serves to keep the community together" all provide a good understanding of what African music and culture means to the predominantly white Anglo-Australian student. For all students, it is the playing of instruments and singing that is uplifting. As one student aptly summarises: "it inspires me to go travelling to Africa". The sessional recalls when he first went to Ghana it felt like he had "landed on Mars". This excitement would be similar for the students if I took them to South Africa, for example, a country I am familiar with, as I lived there for many years.

Ways of teaching and learning African music Sessional voices

The way African music was taught varied with the sessionals as some focussed on voice, others on instruments and some used a combination of voice, instruments and dance/movement. It was clear that all sessionals found using the Internet (YouTube clips) a useful way to show and talk about the variety of traditional African songs (wedding song or harvest song), different instruments such as the kora from Senegal or the mbira from Zimbabwe. Only some African instruments (djembe, dun dun, shekere, agogo, claves, marimbas, maracas and caxixi shakers) are provided in the music teaching space. One sessional said he taught African music in an authentic way just as he was taught giving the example of Kpanlogo (music and dance/

movement from Ghana). He explained initially “short patterns are taught, getting them to learn the co-ordination to be able to do it”. By layering a constructivist approach he also taught “community songs, so not overly complex”. By combining the words, melody and simple rhythmic patterns, students gain some understanding about communal participation in African societies. This sessional prefers to bring his own collection of African instruments to the class, acquired over the years locally and from parts of Africa.

One of the sessionals used ‘voice’ as the starting point to talk about the people, language and culture. Teaching songs such as Funga Alafia (West African welcome song), Banawa (Liberian song) or Siyhamba (South African Traditional song) was an accessible, quick and easy way to effectively engage with something new and different. She said, “we all have a voice, students have a voice, so even if you go into a school with no equipment you can use your voice that’s the basis of everything”. By starting with a short song using ‘call and response’ a common feature in African music she pointed out “I model, they echo the words and then we sing them together and we put actions to them”. By doing this the sessional visually and aurally was able to assess students and also provide them with a short list of songs that they could readily try out when on placement (practicum/work experience/service training) or in their future classrooms. All African songs in class are initially learnt by rote before the music score is shown to the students. This also helps them build their memory skills and assists them to focus on the musicianship without having to be distracted by the music score; most songs are only two or four to eight lines in length.

Improvisation and playing on the instruments was always a “winner” in the class as another sessional affirmed, “they love composing!” in a similar way they also enjoyed improvisation. Through composition and improvisation one sessional remarked “I provide examples and

activities which explore music and aspects of the techniques and knowledge of music...we work with African rhythm patterns”. The experienced sessional in Ghanaian music acknowledged, “in Africa they use syllables”, he confirmed:

I teach the way I was taught; I use those sounds and explain the relationship between music language for example ‘pah’ and ‘ti’...where there is gradation of attack and gradation of vowel sounds...I also use pa paa which translates into the low high pitch in language combined with the rhythm of the words which is translated into drum mnemonics.

Another found “the rain stick was a bit of a hit, they loved the xylophones, they loved working in groups, they loved singing with others...I gave them tiny little tasks so that they layered up”. The constructivist approach to teaching and learning takes into account that learning occurs as learners are actively involved in a process of meaning and knowledge construction rather than passively receiving information. In this way the PSTs /students are the makers of meaning and knowledge. By using a constructivist approach, critical thinking is promoted which helps foster independent learners who are motivated (Gray, 1997).

Student voices

Though students enjoyed the African music component, most found the language and pronunciation of words challenging. As most students are Anglo-Australian with some ethnic diversity (Italian, Greek, Chinese, Vietnamese, Sri-Lankan) comments such as “it was a struggle”, “it was hard” “it was different” commonly described their learning difficulties. One student summarised it by saying “it helped when we phonetically learnt it” and another confirmed “I felt more comfortable having the words in-hand to help me”. Singing in a different language for most people is a challenge. It was interesting to find in the elective unit which focused mainly on African music, students felt they needed

more time on the content, some felt they were “rushed through the experience”, they needed “more written examples of work” to assist them with the assessment task, and “the criteria for the assessment task for African music was not clear”. Many felt “group work is always difficult”. These comments related more to ‘marks’ rather than to the aesthetic experience itself.

African music is not taught as an entire unit, rather, it is a component within the units, hence some students found ‘time’ a major constraint when learning about African music. One student summed it up by saying “I’m still learning how to co-ordinate listening to others play their part and playing my own but it definitely has developed”. Another found that the teaching and learning was made easy by the sessional as “each song, instrument and movement was taught slowly and in sections”. Learning through demonstration was key for students; they found it helped them through “copy and repeat and vocalising the rhythm and instruments sounds”. One said “my teacher explained the rhythm before playing” and another confirmed, “I was taught in a practical way”. The face-to-face teaching experience is essential when learning to play, move or sing African music within a limited timeframe. A mixture of comments emerged in relation to the outcome of the teaching and learning experience. Some said: “I can tap my foot to it, but still find it difficult to dance to polyrhythms music”, “am using cues from other instruments to play my part”, “mastering a rhythm empowers me” and one found “I am no better than when I started”. The above mixed experience of the students provides a snapshot of some of the challenges they experienced, it may also provide some understanding of what perhaps to expect from primary and or secondary students when they teach at a school or if they get to trial something when on placement (practicum).

Conclusion

Australia is considered one of the world’s top

three culturally diverse nations where social harmony, social inclusion and commitment to respect difference is upheld (The Australian Collaboration, 2013). With an increase percentage of African migrants, the teaching and learning of African music and culture may serve as a positive and powerful medium to transmit and promote social cohesion and understandings in a country that is still very western Anglo-Celtic. Writing from the perspective of tertiary teacher educator, the inclusion of African music aligns with the university’s strategic plan to engage students with “a global perspective and a broader, more cohesive and inclusive curriculum” (Deakin University, 2016a, p. 7). This also resonates with the Australian Curriculum that calls for students to “engage with the multiple and culturally diverse practices of music, learning about Australian and international music [like that of African]” (ACARA, 2011, p. 14). There are several reasons why learning about another music and culture is beneficial as all sessionals and students across the two wider projects found African music and culture to be a positive way to learn about African people, their music and culture. The hands-on practical engagement, classroom discussions and reading materials all contribute to their understanding and appreciating of the rich and diverse music, culture and tradition of the African people.

As the second largest continent (54 states) with a rich music and cultural diversity, it is not possible to cover many aspects of African music within the teaching units, given the limited amount of time. The sessionals found they had a lot to prepare for classes; one summed it by saying “I had to go back and do all the reading and get my material sorted out and make sure I had material for the students”. Though preparation was time consuming for all, it was rewarding for them to see students perform and discuss the music. One sessional pointed out “I love the students I teach and I really enjoy watching their faces light up when they are engaged, connecting and joyously sharing their

music with each other". Another found though the learning of something new is different and may be challenging; she said "I love the moment when you look at them and they suddenly get it" which is similar to what another found when playing on the instruments while teaching poly-rhythms, he pointed out "with the poly vocality, with different voices and different timbres it all fits together".

In my observation and in my own teaching of African music at my university I found students enjoy it and want to play at length once they initially overcome the myth of 'I can't play or sing or move like an African'. Though most undertake the units as non-music specialists one sessional observed "they are really reluctant and they are very negative and they don't want to sing or play or move or do anything", however, when learning something that excites them and placing them on the same level field "the light bulb just goes on and they go aaaarr (a long sigh) this can be fun. I can do it".

Generalisations to other universities in Australia cannot be made from such a small qualitative research sample. However, it is hoped that the findings by sessional teaching staff and students are insightful and may provide a platform for international dialogue regarding what is relevant and valuable for tertiary students as they prepare to be future music teachers. It is hoped that the three-pronged pedagogy of 'see, do, hear' learnt in the African music workshops can be adapted and adopted to actual classroom practice as a shared, borrowed, listened and danced to experience. For arts educators, generalist or specialist music teachers wanting to include African music in your music class, consider undertaking African music workshops, professional development, further study, working alongside a visiting artist or artist-in-residence at your school or join a local African drumming circle. There are several teaching resources (books, CDs, lesson ideas and YouTube clips and online material) about African music for children in schools which may assist teachers. I encourage teachers to speak with people from

Africa within the school or wider community as this interaction is one valuable and authentic way to learn more about their music and culture. Also consider inviting them to your class to teach a song or talk to the class about African music and culture. African music like any other multicultural or world music should be included in all teacher education programs. Joseph and Southcott (2011) found in their recent study that there is inadequate provision of resources, staffing, and political will when including multicultural music in the classroom. The inclusion of something new and different like that of African music or any other non-western music raises questions regarding how best we, as tertiary teacher educators, can prepare, assess and evaluate our PSTs to improve the quality of non-western music within our teaching courses. The teaching and learning of African music and culture in Australia and in other parts of the globe may provide a platform to increase the "foundations of tolerance, reducing discrimination and violence" where "learning to live together" becomes the norm and not the exception (UNESCO, 2014).

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