Music Education Policy and Implementation:
Culture and Technology

Lai Chi Yip and J. Scott Goble, Editors

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Main Theme

Policy Concerns: Traditional and Popular Culture in Music Education

主题
政策关注：音乐教育中的传统与流行文化

Sub-Theme

Evolving Digital Technologies, Culture, and Music Education: Promises and Limitations of Policies and Practices

副题
发展中的数码技术，文化，和音乐教育：
政策和实施的前景与局限性

Music Education Policy and Implementation: Culture and Technology

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不断发展的政策和实践：互联网在台湾音乐教育中的应用

陈虹百

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摘要：

　　本文关注的是台湾的教育政策发展、以及互联网在教育上（尤其是音乐教育上）的应用。文章将回顾信息技术教育政策的发展，并探讨其在音乐教育中的潜力与局限性。互联网在 1980年代被引入台湾，政府在1990年後开始发布一系列的法令，投入了大量资金以扩充互联网与其中的数字内容。然而，政策中并无特别涉及音乐教育的部分，导致音乐教育相关数字资源仍十分有限。本文对在音乐教育中产生重要影响的一系列教育政策进行了讨论，并对未来的政策发展提出一些建议。

关键词：信息技术教育；互联网；教育政策；音乐教育；无所不在的学习

Evolving policy and practice:
The application of the Internet in music education in Taiwan

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ABSTRACT

This paper is concerned with the development of policy, and the application of the Internet in education (particularly in music education) in Taiwan. The paper critically reviews the development of IT education policies and discusses the potential and limits of these policies with respect to music education.

Although the Internet was introduced (albeit to a limited extent) in the 1980s, government policy did not follow until the 1990s. Since this time a series of policies has been launched in conjunction with significant funding to expand the Internet and develop digital content. Unfortunately, the policies did not specifically mention music education and as a consequence associated resources for music education were limited. The paper discusses a range of policies implemented in education that particularly impact on music education and makes recommendations for future policy development.

Keywords

IT education, Internet, education policy, music education, ubiquitous learning.

INTRODUCTION

A survey published by the *Taiwan Central News Agency* in 2009 showed that 69% of the inhabitants in Taiwan have experienced access to the Internet (*Taiwan Central News Agency,* 2009). As well as the high availability of the Internet, the application of the Internet in education has been a remarkable phenomenon in Taiwan over the last few decades. This paper considers first how policies affected the development and application of the Internet in education (particularly in music education). Second, it critically reviews the development of IT education policies; and third the paper looks at its potential and limitations.

Background

The application of Information Technology (IT) in education in Taiwan can be traced back to the mid-1970s, when a university introduced the first computer system from overseas in order to design some software to assist teaching in general. A decade later, IT was adopted to assist music learning in universities. Subsequently, in the 1980s, IT was introduced to assist music teaching across universities, kindergarten, primary and secondary schools. In the early 1990s, the government launched a range of policies and programs to promote the development of "computer assisted instruction (CAI) systems" (Taiwan

Ministry of Education, 1993a, 1993b). Initially it was the computer assisted instruction systems that were mostly equated with technology.

In 1990, the Ministry of Education began establishing the *Taiwan Academic Network,* referred to as *TANet,* providing colleges and universities with dedicated teaching and research networks that could connect with the world. Thus, the fundamental Internet infrastructure was established in Taiwan.

The influence of this Network in all levels of schooling was particularly seen after 1997. A significant policy – *Program for the Infrastructure of Information Education* – was launched and ushered in a new era of IT education. This policy was supported with a large amount of funding to purchase various IT devices and construct links between schools for Internet access. As a result, the Internet started to be utilized in school education. Subsequently, a series of IT educational policies were launched for further promotion. As a consequence, the Internet became a significant technological focus.

The evolution of the application of the Internet in education

In the 1980s, the Internet was first introduced into Taiwan. A network connection between universities in Taiwan and Bitnet (a university network in the USA) was established. In 1990, the *Taiwan Academic Network (TANet)* was established in a wide range of colleges and universities for the exchange of information and resource sharing. This network not only connected colleges and universities but also linked overseas institutions. Based on this network infrastructure, a number of IT education policies were implemented. These enhanced the Internet infrastructure, and the internet system in Taiwan started to develop.

In 1995, the Ministry of Education published the *Republic of China Educational Report: A Prospective Plan towards the 21st Century* (Taiwan Ministry of Education, 1995). The expectation was that IT would raise the quality of education. The ultimate goal was to ensure that students were taught according to their aptitude and potential to engage in life-long learning. This led the Ministry of Education to implement a ten-year plan: *Program for the Infrastructure of Information Education* (Taiwan Ministry of Education, 1997a).

The program was also the result of the Government publishing in 1996, a vision to build Taiwan as a *Technology Island* in order to increase its competitiveness

nationally and internationally. The new program played a fundamental role in developing the vision of Taiwan as a *Technology Island*. It fostered the development of facilities in schools and aimed to implement an IT environment and more accessible Internet connections.

The content of the *Program for the Infrastructure of Information Education* not only contained the key points of previous education policies but also combined with a new plan, *TANet toward Primary and Secondary Schools*, which aimed to connect all primary and secondary schools across the country (1997b, Taiwan Ministry of Education). A significant emphasis of this program was to build the internet connection between TANet and every primary and secondary school, so that all the schools could access the Internet. Another important emphasis of this program was to increase the speed of the Internet connection. These strategies were put in place to help the dissemination of teaching resources across all levels of schooling and education.

In 1998 a supplementary policy, *Expanding Domestic Demand Plan,* was launched. This policy provided more detail about IT education infrastructure. It indicated that every school should build an official Homepage and encouraged schools to participate in internet competitions such as the 'Cyberfair' (now the Taiwan School Cyberfair, http://cyberfair.taiwanschoolnet.org/). As well as emphasising the Internet, teaching material development, teacher education, funding support, and IT integrated teaching were also highlighted in this policy. Because of the improved Internet infrastructure, the teaching materials and the educational information were able to be disseminated through the internet connection. In addition, the characteristics of the Internet - including the ease of communication and the potential of the new learning environment - created new possibilities for teaching and learning (Taiwan Ministry of Education, 1998a).

In 2000, the Ministry of Education engaged in significant educational reform. The *Elementary and Secondary Schools Grade 1-9 Curriculum* was implemented. This curriculum was expected to foster national competitiveness and increase the literacy level of all citizens in keeping with the 21st century global trends. In this new curriculum, visual art, music, and the other performing arts were integrated into a new learning area: *Arts and Humanities* (Taiwan Ministry of Education, 1998b).

In order to popularise and disseminate the information in relation to the new curriculum, the Ministry of Education started to build a number of websites to support its implementation and provide relevant details. These websites provided curriculum guidelines, educational news, teaching materials, on-line teacher education courses, and gave teachers access to a forum for exchanging ideas. Most importantly, they integrated a great deal of information from other related websites and

became the most important new curriculum information centres (Taiwan Ministry of Education, 1999). The National Sun Yet Sen University also built the *Smart Creative Teacher Net (SCTNet)* (http://sctnet.edu.tw/) and offered opportunities for teachers to share their knowledge and experience in the teacher professional networks.

In 2001, the *Information Education for Primary and Secondary Schools: Blueprint* promoted information education to another stage. This blueprint announced the set-up of an internet connection in every classroom and a wireless connection on campus (Taiwan Ministry of Education, 2001). One year later, in 2002, *Building a Digitalized Learning Environment Project* was announced. In this project, a range of Web-based competitions were held to enrich the on-line learning materials as well as increase students' internet literacy. The aim was to integrate the digital learning resources from the digital archives, teaching resource centers, and social education organisations. It offered comprehensive digital learning resources for teachers and students (Taiwan Executive Yuan, 2002).

In 2002, the *National Digital Archives Program (NDAP)*, and the *National Science and Technology Program for e-learning* were officially implemented by the National Science Council. These aimed to digitalise archival materials and promote life-long learning (National Science Council, 2002).

From 2005 to 2008, the *Conceptual Framework of Education Administration for the Ministry of Education* advocated the creation of a digitalised learning environment in schools. It put the emphasis on the construction of excellent digital learning content for primary and secondary schools (Taiwan Ministry of Education, 2005). After 2008, the *Blueprint for Education (2009-2012)* stressed the importance of improving the digital education environment (Taiwan Ministry of Education, 2007).

It is through programs such as those that have been discussed here, that the government, over a period of three decades, promoted the application of the Internet. As has been seen, strategies included the injection of a large amount of funds and the development of digital learning content not only for schools but also for life-long learning. As a result, various learning resources are offered on-line in Taiwan today.

The evolution of the application of the Internet in music education

The evolution of the application of the Internet in music education is similar to that in general education. Computer assisted music instruction systems were used in the initial period, that is, from the mid-1970s. In the years since then, the government launched a number of policies relating to the ongoing development of the Internet and

this led to research on its application to music education. In 1999, the first website specifically for music instruction was established for all levels of students' music learning (Lin, 1999). This work integrated e-mail and a forum into the webpage to provide an opportunity for learners' interaction. Another research study on primary schools was also introduced in 1999 by means of a webpage to teach music (Ho, 1999).

With the financial support of the National Science Council, research on learning webpages was undertaken. Hsieh (2003) conducted a *Web Project-Based Music Learning* research. This webpage provided "the functions to foster internet communication, showcase examples of student collaborative work and rate[d] students' on-line discussions or assignments completed" (p. 2). Ho (2004, 2007, 2008), a music researcher, developed and published on the Internet game modules based on 20th century Arts and Humanities curricula, hoping that this would inspire commercial game developers to develop a new kind of learning game. This research was undertaken in conjunction with the *Humanities and Arts Learning Website* in the Six *Major* Learning *Nets Project* of the Ministry of Education.

From 2002 the National Science Council funding also supported the *National Digital Archive Programs*. In the music area the programs were focused on the lives of famous musicians in Taiwan. These programs were not specifically focused on music education as such.

In general, the development of the application of the Internet in education in Taiwan has been influenced by and followed government policies and initiatives. Unfortunately, the application of IT in music education has been slower than in other subjects. The government promotes the application of the Internet in education with an emphasis on general education instead of on particular subjects like music. This has resulted in music being a peripheral issue. The Internet resources have focused on language, science, or mathematics, despite the fact that the Internet also offered new possibilities for music education.

SUMMARY
Today, the application of the Internet is an essential factor when technology is utilised in education. I have argued that the implementation of policies has influenced the use of the Internet in education in Taiwan. I will now summarise the essential points.

First, commencing in the mid-1970s, the Taiwanese government launched a range of education policies to improve teaching and learning, to develop IT literacy, and to promote life-long learning. The government undertook this to enhance its global competitiveness. As a result, a great deal of funding was offered to establish the technology infrastructure, to promote IT education, and to support teacher education.

Second, the computer was firstly introduced in universities. The application of the Internet presented a similar situation. The Internet was also first connected between universities, and then extended widely to be used in all levels of schooling as a result of government policy initiatives.

Third, the development of IT in education was initially introduced from CAI systems. Use of the Internet then followed. Moreover, the development of the application of the Internet in education initially focused on the Internet infrastructure, and then turned to the enrichment of on-line digital learning content.

Fourth, all of the educational policies generally aimed to guide future education. The content of the policies has not directly focused on each subject. In practice this has resulted in some subjects such as language, science, or mathematics gaining most attention. As a result, music education even today has limited support. Unfortunately, after the 2001 educational reforms, music was merged into the *Arts and Humanities* learning area, and the situation got worse.

Finally, over the last ten years, the government has launched a series of policies and provided significant funding to enrich on-line digital content. Reference to music education has been limited as has the provision for resources. Not surprisingly, music teachers demanded systematic databases specifically for music teaching and based on the curriculum content. To date, they have not been successful.

CONCLUSION
The intention of this paper was to present an overview of the use of the Internet in music education in Taiwan where general education policies have guided the development of the Internet. Taiwan's Internet infrastructure and digital content in education were established based on these policies. As a result, the development of digital learning in Taiwan in general has increased rapidly.

To conclude, the use of the Internet in music education is essential. However, music is in a poorer state and gets less support in comparison with other subjects. As a consequence, a specialised policy with related funding is needed to support the development of Internet resources in music education. Music educators, further, should be supported to readily avail themselves of new developments such as "Ubiquitous Learning" (U-Learning).

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澳大利亚与希腊学校课程中的传统音乐教育

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摘要：
本论文发展了先前关于本土音乐在澳大利亚现代音乐教育中的地位的研究，以及传统音乐在希腊的现代音乐教育中的运用及研究（安德罗特索斯， 2000；教育机构/希腊教育与宗教事务部，2001；科奇多，2009）。早先的研究突出强调了对开设澳大利亚音乐课程与其地位的关注（福里斯特， 2007、2008、2009；吉纳瑞特，福里斯特，2003），而本论文旨在研究澳大利亚与希腊学校中的传统音乐、本土音乐及民族音乐课程。

什么是传统音乐？传统音乐在教程中怎样认定？这次研究正是以这些问题为起始。初步的文献研究之后这些问题变为：传统音乐在教程中被认同吗？教程中传统音乐研究与大众文化研究有关联吗？关于传统音乐组成的解释，尤其是传统音乐在澳大利亚与希腊这两个国家的教程中是怎样定义的，本文将首先对这些问题进行探究。民间音乐与本土音乐的划分及其与大众文化的关系也是本文研究的对象。

本论文同时对澳大利亚与希腊进行研究。这两个国家提出过截然不同的文化与教育观念，其中包括课程发展、音乐的地位及大众文化课程。希腊的传统研究有着悠久厚重的根基，而澳大利亚则致力于研究外来传统。现代希腊人由拥有自己传统和文化的希腊本地人发展而来，而现代澳大利亚人（和他们的 外来文化传统）则与土著居民共同生活在一起。

关键词：传统音乐；大众文化；学校课程

Traditional music in school curricula in Australia and Greece

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ABSTRACT

The paper develops previous work on the place of local music in contemporary music education in Australia, and the use of traditional music in contemporary music education in Greece. Earlier studies highlighted the concern with the provision and identification of Australian music in curricula. The aim of this paper is to investigate the traditional/local/national music within school curricula in Australia and Greece.

This study commenced with the questions: What is traditional music? and What traditional music is identified in curriculum documents? After a preliminary literature search this was modified to: Is traditional music identified in curriculum documents? Is there a relationship between the study of traditional music and popular culture in curriculum documents? The paper will commence with an exploration of definitions and interpretations of what constitutes traditional music and particularly how it is defined within curriculum documents in the two countries. The division between folk and indigenous music and its relationship to popular culture will be considered.

This is a parallel study of Australia and Greece. These two countries offer contrasting cultural and educational perspectives including the development of curricula, and the place of music, and popular culture within the curriculum. Greece has a long and ancient basis for an exploration of the traditional, while Australia attempts to deal with more recent adopted traditions. The issues associated with the indigenous populations of each country provide significant difference. The indigenous population with its traditions and culture has developed into the contemporary population of Greece. In Australia the modern population (with its imported traditions and culture) lives alongside the ancient indigenous population.

Keywords: Policy, traditional music, popular culture, school curricula.

INTRODUCTION

The paper develops previous work on the place of local music in contemporary music education in Australia (Forrest, 2009), and the use of traditional music in contemporary music education in Greece (Androutsos, 2000a; Pedagogical Institute/Ministry of Education and Religious Affairs of Greece, 2001; Kokkidou, 2009). Earlier studies highlighted the concern with the provision and identification of Australian music in curricula (Forrest, 2007, 2008, 2009; Jeanneret & Forrest, 2003). The aim of this paper is to investigate the traditional (and to an extent) national music within school curricula in Australia and Greece.

This study commenced with the questions: What is traditional music? and What traditional music is identified in curriculum documents? After a preliminary search of the literature this was modified to: Is traditional music identified in curriculum documents? Is there a relationship between the study of traditional music and popular culture in curriculum documents? The paper will commence with an exploration of definitions and interpretations of what constitutes traditional music. Following this, will be a consideration of how it is defined within curriculum documents in the two countries. The division between folk and indigenous music and its relationship to popular culture will also be considered.

This is a parallel study of Australia and Greece. These two countries offer contrasting cultural and educational perspectives including the development of curricula, and the place of music, and popular culture within the curriculum. Greece has a long and ancient basis for an exploration of the traditional, while Australia attempts to deal with more recent adopted traditions. The issues associated with the indigenous populations of each country provide significant difference. The indigenous population with its traditions and culture has developed into the contemporary population of Greece. In Australia the modern population (with its imported traditions and culture) lives alongside the ancient indigenous population.

Traditional

On the most basic level, traditional music is music that is transmitted over time through an oral tradition. It is often associated with a national (or regional) culture, and commemorates historical and personal events, or celebrates religious events. As the actual individual ownership of the music is questionable it is music that generally lacks copyright. With the gradual development of published collections of traditional music, the ownership of the materials often resided with the collector

or editor. Alongside this was the commercialization of folk music over the last four decades, where songs are recorded, credited and owned as a particular arrangement. Traditional music can also provide a fusion of culture. The elements of music can be transplanted, translated and re-interpreted in another "feel". The addition of an instrument associated with a home culture (e.g., the bagpipes, balalaika, didjeridu) can provide a direct link to the origin and intent. There is also an issue of the non-commercial nature of the music that has tended to be associated with the music of the non-recorded world up to the end of the first half of the twentieth century (Wikipedia).

Parkhill and Scott-Maxwell (2003) provide an interesting consideration of traditional music. They state:

Tradition simply means the past in the present. Like language – itself a tradition – many traditions of music and dance transplanted to Australia are passed from one generation to the next by oral and aural means. These conventions of performance practice and behaviour are not learnt from written sources but directly from observation and experience. … The strength of the oral tradition has meant that peoples from every part of the world who have immigrated to Australia have retained an affiliation with the music and dance of their homeland. These traditions are not simply reinventions or duplications of a lost past, but are living traditions and subject to change. (p. 670)

While it is interesting to note that neither the *Grove Dictionary of Music and Musicians* (2010) or the *Oxford Companion to Music* (2010) provide a direct definition of traditional music, they do place the issue and consideration of tradition and traditional under national headings. Interestingly, the specialized volume, *The Oxford Companion to Australian Music*, also does not have a reference to traditional music. It does include a discussion of folk music where Smith states:

In Australia, the term usually refers to styles of 19th century vernacular songs and social dance music, as well as to more recent musical genres which assert an affinity with traditional oral/aural genres through relatively unmediated performance, or a tacit or explicit assertion of the importance of musical community. Although many commentators are uncomfortable with the term, it is widely used. (p. 220)

It is important to keep in mind that in any pedagogical environment the teacher has as one of his/her roles not only to transmit knowledge but tradition as well (Lennon, 2000). As tradition generally, musical tradition is not static, it changes. Tradition is connected with change. It is all about an ongoing process that could be seen as continuity of change (Nettl, 1983).

Since long ago there were numerous discussions in the music education community regarding the need for incorporating in the curricula, the traditional music of the country that the pupil lives as well as other musical traditions from other cultures (Stephens, 2000).

Greece

Greece has a centralized educational system. Music is officially an obligatory subject for all students in Greek primary and lower secondary schools (Grades 1 to 9). Music is taught in primary schools for one 45-minute period per week, by music specialists, except from grades 1 and 2 where in some schools it is taught by the general classroom teacher. Secondary schools also have one 45-minute period of music per week. In most primary and secondary schools there are choirs and instrumental ensembles (Androutsos, 2000b).

In Greece there are at present two curricula for music: the Curriculum for Music Education (*Analytiko Programma Spoudon* - APS), and the Interdisciplinary Unified Curriculum Framework for Music Education (*Diathematiko Eniaio Plaisio Programmaton Spoudon* - DEPPS) (Kokkidou, 2006). Both have been introduced by the Greek Pedagogical Institute and the Ministry of Education and Religious Affairs in 2001, and they were implemented simultaneously. Both curricula are constructed around three "axes", which are common to both: *Performing, Composing,* and *Evaluating.* In DEPPS there is also a fourth axis of *Listening and applying knowledge.*

Kokkidou (2009) suggests that the "Greek Curriculum (APS–DEPPS) prioritizes musical experience/emphasizes investigation, discovery, self-directed action/emphasizes composition and improvisation/promotion of communication/overall cultivation of the individual through participation in music activity" (p. 47). "Both the APS and the DEPPS are curriculum frameworks, in the sense that they offer a context for the development of lesson plans. Beyond this, they set the targets and give some examples of activities, while the DEPPS also suggests some 'concepts' of cross-curricular orientation. The APS is a combination of curriculum and syllabus, while the DEPPS has elements of a curriculum combined with certain characteristics of the 'Interdisciplinary Curriculum'" (Kokkidou, 2009, p. 25).

In the above mentioned new music curriculum of Greece for general schools, there are several references to the study of traditional Greek music (Byzantine and folk). Some respective statements are following:

In the introduction to the APS, where singing is given a special mention, it states that pupils will learn to sing "simple popular and traditional songs of our country as well as from other countries" (APS, 2001, p. 444). In the column "Suggested activities" for primary pupils: the pupils will "sing songs from their own region, traditional and "artistic" (APS, p. 450). A paragraph is dedicated to the systematic acquainting of students with Byzantine Church Music (including the learning of Byzantine hymns, and studying Byzantine musical notation) (APS, p. 445). At the secondary school level "Suggested activities" is stated that: pupils "sing a traditional song without accompaniment" (APS, p. 452). Also, pupils are expected "to listen, recognize and discuss authentic

performances of traditional pieces" (p. 456). In the updated version of the DEPPS and APS of music from the website of the Pedagogical Institute of Greece (http://www.pi-schools.gr/download/ programs/depps/13deppsaps_Mousikis.pdf), in the section of Suggested Additional Projects, students are encouraged "to gather and learn traditional songs and dances from different geographic regions of Greece. Also they should connect them with the local customs and historical events" (p. 345).

Based on the above described new curriculum, under the procedures set from the Pedagogical Institute and the Ministry of Education, teaching materials have been produced for grades 1-9 (teacher books, student books and workbooks, CD audios and CDRoms) and are distributed free of charge to all public schools. Included in the above packages are two Song Anthology Books with accompanying CD audios, one for the primary schools and one for the secondary schools. In the respective teaching materials that have been produced according to the curriculum guidelines, traditional Greek music holds a good place.

Throughout Greece there are also 35 special music schools for grades 7 to 12. The curriculum for these includes–among other things–performance in western instruments as well as Greek traditional instruments (kanonaki, santouri, oud, lute, percussion instruments, and the like), theory, harmony, analysis, form, music history, solfége, counterpoint, Byzantine music. Also in these schools there are many ensembles and choirs. The new curriculum for the Special Music Schools (published at the *State Gazette*, 1304/Vol. B/2-7-2009) puts even more emphasis on the teaching of Greek musical traditions (study of Byzantine music as well as the folk songs and traditional instruments, both theoretically and practically).

Australia

In contrast to Greece the education system in Australia is not centralized. Education is the responsibility of each of the States and Territories, and as such has their own curriculum documents and frameworks. Recently with the moves of the Federal government to develop a national curriculum (known as the Australian Curriculum), the Commonwealth is attempting to take more responsibility for school education. Across Australia music is part of the arts learning area.

Unlike Greece, the traditions and traditional music in Australia are relatively new. Traditional music is considered differently from the music of the indigenous people of Australia. Traditional music and traditions are either those that have come with people as they have settled in Australia from other countries or those that have adopted. In terms of school curricula, traditional and indigenous music are referred to separately.

As discussed previously (Forrest, 2007, 2009) the study of Australian music is identified across a range of curricula, but what is not defined is what constitutes Australian

music. This work was pursued by Dunbar-Hall (2009) in his work on "Understanding the place of Australian music in the curriculum" where he presented issues around definitions and the place and support of Australian music in school curricula in the State of New South Wales. From the perspective of curricula, the issue that confronts us is what is actually being referred to by the term traditional music.

Across Australia all curricula and syllabuses make reference to students having an experience of music that is defined (somehow) as traditional, non-Western, world, and Indigenous. Carroll (2003) suggested that "The general aim is to show that there are many kinds of music in the world, that each has a unique place in its culture, that its meaning is deeply embedded in its culture and that it deserves respect (p. 602). She posits that the "Study and performance of the non-Western music are included in syllabuses to develop understanding of the cultures of neighbouring countries and the function of music in specific cultures, and to show that non-Western cultures can differ greatly in their characteristic instruments, structures, tonalities and styles of music" (p. 602). In many school situations the various topics covered by Music of other cultures are approached as music from other cultures in Australia where the music of the individual student's families are brought into the classroom.

A significant issue that was highlighted by Carroll (2003) is that "Educators who espouse studies of 'world music' or music of individual cultures may need to look afresh at the validity of borrowing or 'colonising' the arts of non-Western cultures without major attempts to honour cultural difference, to understand the meaning and original context of works, and to respect the original ownership. This may also involve redefinition of multiculturalism, given the presence of Australians who subscribe to more than one culture" (p. 602).

The use and incorporation of the music of the indigenous peoples of Australia has also been an issue of discussion and caution. Protocols have been developed for the incorporating of indigenous music in the curriculum. Generic statements such as "staff and students will have knowledge and understanding and respect for Aboriginal Australia" (Dare to lead, 2010) provide some guidance, without any degree of specificity.

In the State of Victoria, the curriculum framework is *Victorian Essential Learning Standards* (VCAA, 2005). In the Arts Introduction across all levels of schooling is the statement, "For students, interaction through the Arts brings contact with the Indigenous cultures of Australia and the cultures of our nearest neighbours" (p. 25). For the dimension of Creating and making, part of the explanation suggests "Individually and collaboratively, students explore their own works and works by other artists working in different historic and cultural contexts" (p. 27). Complementing this, the dimension of Exploring and responding states: "This involves students developing

an understanding of social, cultural, political, economic and historic contexts and constructs, and developing a consideration of ways that arts works reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs" (p. 27). In these statements there is not a directive or any compulsion to include the traditional in a music education.

CONCLUSION

One important way in which traditional (and indigenous) music has been incorporated in school music environments has been approached through its association with popular music and popular culture (particularly through artists such as Geoffrey Gurrumul Yunupingu, and Yothu Yindi). Much of the distinction between the traditional foundations of the music and contemporary culture have been diminished however both provide a useful and educational means of approaching the traditional in the classroom.

In the two countries under discussion approaches to the traditional is different. In Greece the traditions are considered important enough to mandate within the curriculum, in Australia they are merely suggested.

School music education has a big responsibility if it is going to bring the traditional music of each country to its students. There is a great risk of losing the qualities of apprenticeship when a musical tradition is institutionalized and other important questions arise regarding for example, accessibility, respect for traditions, preservation and renewal. A great challenge that could be possible for music educators to meet by providing a balanced place for traditional music(s) in the curricula and the construction of respective teaching models and strategies. This creative, ongoing process, not only promotes music education as a whole, but also serves the need of all peoples to possess a way that helps them maintain a connection to their cultural roots (Androutsos, 2000a).

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不断发展的数码技术，文化和音乐教育：南非的政策与实践

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摘要：

　　南非的许多政策都旨在促使国家迅速进入数字时代。成本效益与社会责任是政府改善电力基础设施和互联网连接及安装技术硬件等种种努力的重要着眼点。可以说，在大学这一层面上，南非与世界其他国家处于同一水平，但在实用水平上只能达到 22%。鉴于学生在利用计算机技术时所遭遇的问题，有人建议将焦点从网络学习转移到移动学习上，以使学生能更多地体验计算机技术。

　　艺术和文化教育实践中的局限性一直被社会公共项目的优先问题所掩盖。目前的公共服务总是致力于发展振兴社会的项目，虽然教育也得到了扶持，但总是在强调学生的读写能力、计算能力与生　活技能，而发展南非当地特点的项目亟待得到关注。由公共广播机构提供的多媒体教学、套装教材和专题学习频道已在部分学科上实施了多年。

关键词：数字的；多媒体；音乐；开放资源；成本效益；南非

Evolving digital technologies, culture and music education: Policies and practices in South Africa

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ABSTRACT

Policies have the general intent of catapulting South Africa into the digital era and efforts to make this possible by improving electricity infrastructure, internet connectivity, and install technological hardware have overarching principles of cost effectiveness and social responsibility. It can be said that South Africa is on par with the rest of the world at university level but schools have only reached a 22% functional level. There has been a suggestion of a shift in emphasis from e-learning to (mobile) m-learning to enable increased access because of problems experienced with computer technology.

Limitations in educational practice for the arts and culture have been overshadowed by social priorities. The Public Service generally has been engaged in social upliftment programmes and although education receives support the emphasis has been on literacy, numeracy and life-skills. The potential to develop local content needs to be tapped. Multimedia teaching and learning packages and dedicated learning channels offered by the public broadcaster have been in use for a number of years for certain subjects.

Keywords

Digital, multimedia, music, open source, cost effective, South Africa.

BACKGROUND

South Africa has a dynamic policy environment and there have been continuing policy developments in order to address the problems of connectivity and cost. For this paper I reflected on possible sources of information and decided to resort to national, provincial and district education department officials, teachers and university lecturers to ascertain the situation. Evidence was obtained mainly through e-mail communication and semi-structured telephonic interviews and an internet literature search.

Electricity, connectivity and hardware have been identified as basic requirements for internet usage (Holcroft in Blignaut & Kok, 2010). Electricity is becoming more and more expensive. A decision has been approved for an annual increase of 25% per year for the next three years (http://www.nersa.org.za/documents/Home/WelcomeNote/Media%20Statement%20

MYPD2%20decision%2024%20Feb%202010.pdf).

Furthermore the use of the internet has become problematic because of a lack of bandwidth. The use of dial-up facilities is common (privately) and broadband[1] has been slow and come at an unaffordable cost necessitating the negotiating and laying of undersea fibre cabling, which has only recently been effected, to increase bandwidth and possibly reduce costs (http://www.budde.com.au /Research/South-Africa-Broadband- Internet-Market.html). Telephoe costs are of the highest in the world and decreased costs are being negotiated (SA 2010).

Music Technology modules are offered at most universities with the University of Kwazulu-Natal (http://music.ukzn.ac.za/MusicTechnology8137.aspx) offering the broadest range possible in this field and private colleges offer sound engineering, film and video production for the music and entertainment industry.

Universities and Music Focus schools have the infrastructure and ability to acquire media (Sibelius and Finale); for music notational purposes knowledge of the standard repertoire through listening, analyzing, identifying and for recording and presenting compositional offerings.

Policy context

South Africa has a tightly woven, integrated and educationally supportive policy context. Policies make adequate provision – but within the developing country context implementation is gradually taking place and in some instances plagued by bad management. Holcroft (*http://www.idrc.ca/en/ev-71274-201-1-DO_TOPIC.html*) refers to a paradox of best technological practices next to widespread illiteracy. There are patches of excellence where technology has been integrated into the fabric of the music teaching and learning context (Universities and Focus Schools). But an education department arts and culture facilitator is of the opinion that although teachers are advised of possible sources of information implementation is hampered by schools not being able to afford the recommended books or hardware being nonfunctional. A standard joke is that the system is more offline than online. The use of ICT has been found to be

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[1] *Broadband will be interpreted as an always available, multimedia capable connection.*

motivating for students who could produce their own CDs or compositions.

The use of open source materials has been promoted for public schooling and has resulted in the formulating of a policy in this regard (SA, 2006) and open source (Sakai) is used by three large universities. There has been massive funding and implementation support from both public and private initiatives and major attempts to get schools ICT compliant but these have had their ups and downs and are not fully successful accept for two provinces (Isaacs 2007: 9) with the result that the use of mobile technology has been explored in a few pilot projects (Blignaut & Kok *http://www.puk.ac.za/opencms/export/PUK/html/as/oo/navorsing_artikels.html*).

The Public broadcaster (SABC) is implementing a move from analogue to digital television with the Broadcasting Digital Migration Policy (SA, 2008) for more efficient use of radio frequencies thus enabling the state (egovernment) to be more effective in fulfilling its mandate of reducing poverty. It has been stated that digital technologies will enable the government to improve services at a cost that will be greatly reduced over the next two years (SA, 2001).

The policies support all facets of education and by implication music education. It is up to the music educators to make use of the available technologies.

Alternatives

As problems have been experienced with computer sustainability (Ford, 2004) mobile-learning became of interest (Borau, Ullrich & Kroop, 2009). The use of mobile phones is being researched by various institutions but is still in a developmental phase (Cook, Aa, du Preez, C. S., &Viljoen, J-M., ND) (http://www.learningmaterials.co.za/resources/Transforming_learning_ through_technology.pdf). Mobile phone usage has shown phenomenal growth in Africa (Ford in Ally, 2004) and has the advantage of not being permanently dependent on electricity. Wireless internet connections prove to be unstable and offer limited coverage so that is an alternative undersea cable supply has been laid to improve bandwidth. The North West University, because of a large number of off-campus, distance students, is opting for the use of multimedia disks and media packages of small capacity that could also be downloaded electronically, to support students.

Provincial

It seems that the use of digital media in schools across the nine provinces of South Africa is uneven. Gauteng, the Western and Northern Cape provinces have good infrastructure and hardware provision and good advisory and educational support structures (SA, 2004:9). The North West, Limpopo, Mpumalanga, Eastern Province and Kwazulu-Natal have been experiencing problems generally (See ICT Survey, Isaacs 2007). Use of

computers in schools increased from 12.3% in 1999 to 26.5% in 2002 (SA, 2001, 2004).

Changes

In a previous paper (Fredericks, 2004) I referred to the media possibilities that education and media policies offer. In retrospect the growth in the use of radio and the use of television for arts and culture or music education has been very limited in the interim.

In the current paper I try to ascertain to what extent policies have been brought to fruition. Herbst *et al.* (2005) perceived no changes, I'm afraid I agree we still resort to the most basic resources – the book and the untrained teacher in public schools due to a lack of electronic and digital equipment and materials and costs of resources (electricity and telecommunications). Elementary usage of computers (word processor): e.g. *explain how you will go about creating manuscript paper with the aid of the computer* and an information search e.g. *Explain how you would use the internet in order to assist you to design a concert programme entitled "… ",* have been identified.

Through conversations with parents, primary school teachers and education department officials it is apparent that although arts and culture may be taught the enhanced use of technology for this purpose is not the case. The use of technology has not been integrated into teaching and learning practice generally. There has not been much movement or change in traditional resources (books) in music teaching for public schools. Teachers have the option of acquiring a CD-Rom that contains mainly lesson plans reflected in the equivalent books. However subject advisors find that the sound clips on the CD-Rom are of poor quality and hardly serve an educational purpose. A trend in South Africa, perhaps in recognition of the lack of trained music teachers, has been to develop manuals for teachers and workbooks for learners. It is evident that because of the overwhelming number of musically untrained teachers that print media is not sufficient to support an aural discipline. The effectiveness of the materials therefore hinges on the use of multimedia.

CD's have been developed for the final grade 12 music examinations – a listening component of and from all reports of examiners and education officials it seems that these have been used successfully. The use of CD's have become common practice to support choirs as reported by two colleagues involved with the South African Schools Choir Eisteddfod (a national choir competition for schools) and community church choirs.

Limitations and possibilities

A university lecturer bluntly described South African ICT provision for schools as third world though Focus Schools are adequately provided for.

The problems with some of the books on offer are that they contain incorrect music information and non-musical outcomes i.e. knowledge about language, not sound. What

has become obvious when analyzing teaching materials is that it is either assumed that certain songs are common universal cultural knowledge and will therefore be known to even the untrained music teacher or it is assumed that the teacher will be able to read and interpret the notation.

Another common problem is that recorded songs are not geared to teaching i.e. the songs are recorded as a whole only and not broken into manageable parts for easier learning by generalist teachers. Similarly songs from the South African Music Archive Project (SAMAP) (*http://www.disa.ukzn.ac.za/samap/*)and resources from North West University, Indigenous Learning Methods (ILM) and material from the "Talking Drum" (http://www.disa.ukzn.ac.za/index.php?option=com_content&view=article&id=80&Itemid=93) would need to be prepared in a format that would be palatable for generalist teachers because of pronunciation problems and understanding the languages and what the songs are about because of unfamiliarity with the idiomatic and highly specialized cultural expression of the indigenous cultures (NWU conference "Musical Arts in South Africa: Resources and Applications"). These reworked products could be made available to schools.

There is still a need to develop interactive digital materials that support the generalist teacher, not literate in staff notation – to develop reading fluency, aural memory, music theory (notation) and instrumental playing and materials that address language and culture barriers.

Generalist teachers are unable to simultaneously sing and accompany themselves on an instrument (e.g. guitar) – recordings of songs are required so that these teachers can concentrate on and practice providing accompaniment. In this way the non-specialist teacher who is not fluent in reading the score will learn the song.

The eEducation policy document identifies the lack of local content and support (SA, 2004) and that teacher access is limited (SA, 2004). The Thutong electronic portal offers limited support for teachers in terms of policies and materials. This digital media does not support the non-specialist teacher sufficiently with audio-visual media.

Narratives

These narratives display some use of media. Informal interviews have been conducted with teachers, district officials and university educators in various locations and the prevailing impression is that not much use is made of digital media. Programs that are aired on the public television and radio channels are not in evidence in public schools but these narratives that follow are a positive reflection of the possibilities.

In speaking to a district official from the Northern Cape Province, who also serves as a tutor for a University at an off-campus college, about the use of digital materials she supports the idea of providing CDs or DVDs as opposed to web-based materials:

Rockschool material for voice consists of:

Levels 1 to 3: Vocals for Female Singers
Levels 1 to 3: Vocals for Male Singers

Back tracks for each level is available on good quality CDs. The CD would have been of greater service if the backtrack was recorded with the solo or duet voices. The assumption is made that one knows the song and therefore only the backtrack is given with the result that students who do not know the songs struggle with entries when using the material. [www.rockschool.co.uk / e-mail: info@rockschool.co.uk]

The most effective multimedia resource encountered was a set of educational DVD's of indigenous cultural dances produced by a particular distributor for introducing teachers as well as scholars to dances from a wide spectrum of cultures. The 'Cultural Image of South Africa' collection consists of 18 hardcover booklets in which each SA culture is described this includes geographical location of tribe, religion, tradition, initiation, type of homestead, music, food etc., and 18 A1 wall charts on which the tribe is described in the tribe's language and in English. Three DVDs describe and demonstrate the indigenous dances. Three hundred schools, in particular disadvantaged and rural schools in the Northern Cape Province, received this material. Schools using this material have indicated that they find the material of great value to expose learners to other cultures however, at some schools unfortunately the principal locked the valuable materials in the school safe with the result that the teachers were completely unaware of this source of material (www.lectio.co.za , e-mail: lectio@iafrica.com).

Music Focus schools in the Northern Cape Province are generally well resourced and students are encouraged to produce and develop their own arrangements, exercises and compositions using the software available as advised by the subject advisor. At one school the learners final examination compositions were recorded and played back using the Sibelius program.

John Theodore (Music Advisor, Western Cape – Eden, Central Karoo and Overberg, Cape Winelands – 22 music schools – 80% of the schools use computers for music teaching)

A selection of web and software materials are used by schools here due to good infrastructure and subject advisory support these include Sibelius and Garageband: (http://www.apple.com/ilife/garageband/).

Other schools are willing to buy their own software programs, especially among the younger generation (students and teachers) – the subject advisor makes teachers aware of free programs e.g. 'audacity' (http://audacity.sourceforge.net/) and 'wavepad' (http://www.nch.com.au/wavepad/masters.html) from which MP3's can be downloaded. On some of these programs it is possible to do 'mixing' of sound qualities. At a particular school the teacher complained about not being able to use the computer facilities because other

teachers did not allow her, but the teacher is technologically disadvantaged and wary of using technological resources. At another school a pupil developed his composition with Sibelius and posted his composition and recordings of a township (suburb) video on YouTube entitled "Auba Party" (http://www.youtube.com/user/RidhoJeftha). Even rural schools have software programmes that enable them to present printed notated materials or CD recordings for assignments, compositions and generally for exam purposes.

The subject advisor is of the opinion that the use of technology for educational purposes needs to be thoroughly exploited e.g. the use of recordings of individual voices of choir pieces for educational purposes and not just recordings of full performances. The 'wavepad' digital programmes allow educators to slow down recordings without altering the pitch, to replay sections etc. In short the possibilities of available software programmes have not been fully realised by educational institutions.

Dr.Liesl van der Merwe (D Mus; NorthWest University, Education Faculty)

Liesl described her guitar lessons which is done through groupwork to promote social interaction with Foundation Phase on-campus students (Grades R to grade 3) who have no music background and using an array of digital resources that are at her disposal (Van der Merwe, 2010). A wide spectrum of digital materials is available for multimedia lesson presentations. Off-campus students who generally do not access to the electronic platform are supported with CDs and DVDs.

The North West University makes use of a SAKAI electronic learning platform to communicate with and support students. Groupwork sessions are managed on this learning platform, which was locally branded as *eFundi*. Besides the *wiki* tool other features employed are the daily schedule to organise practices and the mark book. Within the *eFundi* platform students are able to view and to sound-activate music scores generated with Sibelius software. Songs are placed in files for listening purposes and video-clips for strumming patterns. Examination performances are recorded on mp3 files. An interactive study-guide has been developed with live sound and video links.

Liesl has spent a long developmental phase with digital resources and has learnt that certain formats are not successful – such as full recordings of songs and believes that materials have to reflect a supportive learning format. Full recordings of songs for individual students have been intimidating for students with the result that she devised groupwork sessions wherein students support each other with regard to intonation, keeping to the beat and building confidence for performance. Other resources include the electronic staff that sounds as it is touched, the internet e.g. for the introduction of the piano keyboard to the students (http://www.musictheory.halifax.ns.ca/3keyboard.html) and the *digipad*. The use of a document camera for close-ups of strumming and chord-fingerings displayed on a data-projector for a large class of 180 students has been used successfully. A CD-rom: Music in South Africa by Hetta Potgieter for introducing teachers to music concepts is being used.

Students who have completed their studies use the resources acquired in their training even though they are required to bring their own private laptops to schools. [Multimedia teaching and learning packages are available of this lecturer's work and another lecturer from the Music Konservatorium who has developed two books of songs and stories of the Venda culture (http://www.puk.ac.za/fakulteite/lettere/musiek/publikasies_e.html).

Hannes Gerber (retired Piano teacher at a music centre and High School Arts and Culture and Music teacher, Potchefstroom, North West Province hannes.gerber@gmail.com). Had a decisive role in increasing the number of students [from 36 to 69] from an Arts and Culture base to choosing music as an examination subject for grade 12. Hannes developed teaching videos in Afrikaans, a local language, with a handheld camera believing that it is easier to learn by means of a video.

Hannes did some research and could not find materials to suit his purpose. Videos found in the university library were outdated. On his own initiative he gradually acquired hardware (video camera, data projector) and software (Adobe Captivate). He adopted an interdisciplinary approach and developed a series of video's focusing on different aspects of the music curriculum: rhythm, grouping of notes, the making of instruments.

Hannes has been impressed by and enthuses about finding the Adobe Captivate software and online publishing program (http://download.cnet.com/Adobe-Captivate/3000-6676_4-_10277775.html). He finds that it is ideal as a training instrument as it presents much like PowerPoint because links to audio and visual material can easily be incorporated. [He presented the maps of 15 countries with their national flags and anthems.] It can also be used as a multiple choice assessment instrument because test questions can be randomly selected from a question bank. Marking is automatic and a certificate can be printed. Hannes has generated and captured tests on CD for students to take home to support their learning. For piano teaching he has recorded sequences, accompaniments, duet and left-hand parts for students to take home to support their practicing. Hannes has collaborated with other teachers to develop music theory books and appreciates the learning potential of interactive materials.

RECOMMENDATIONS

In order to turn the tide in music education for generalist teachers, Grades 1 to 9, efforts should be made to bridge the gap between schools, education officials and universities. Focus schools have specialist music teachers. This has been the opinion of a number of the people that I communicated with.

Members of partnerships (universities and schools) are to engage in strategies to develop music teaching at schools that offer arts and culture by using the Computer Labs at schools and technologies from universities:

- Develop a music action research framework for generalist teachers;
- Recording of learning processes, practical applications (e.g. use of ejournals);
- Audio and visual recording of developing and finished products;
- socio-cultural historical – stories;
- recording by indigenous groups; and
- possible voice part or phrase recording of songs.

Plans could be devised to use digital technology to train generalist teachers or provide materials more efficiently for classroom use by the public broadcaster as the training of teachers in arts and culture is a long-term venture. The training of teachers could be done via the Mass Media or Public Broadcaster as is done for Math's and Science. To facilitate languages the media could provide explanations in the language of choice on a regional basis.

Additional recorded support could be used to great advantage to serve as a model when not with the specialist teacher and is especially necessary for students and generalist teachers who do not have a solid music background to speed up progress. My experience with an adult student who was having rhythmic problems with a grade V (Trinity College) jazz idiom, piano piece was positive as the student could constantly refer to the recording, by listening while following the score, or practicing hands separately and together with the recording. Of course the intention is not for a mechanical repetition of the recording but to correct conceptions of a rhythmic pattern that does not have a true notational reflection. Accompaniment recordings and (back tracks) are readily available for full works but when intricate sections need to be isolated that's when the non-specialist class teacher or developing student needs support.

Music is a 'small' subject' and the mass media, public broadcaster, SABC's learning channel could be used effectively for music education as for major subjects – Maths, Science. A former National Arts and Culture Coordinator reports that Music as a grade 12 examination subject is in decline with 1456 candidates in 2009 (SA 2009).

ACKNOWLEDGMENTS

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加拿大音乐新课程文件中的传统音乐、流行音乐 与审美导向及实践导向的对抗

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摘要：

　　随着20世纪末、21世纪初校内文化多元化程度的提高及随之而来的社会对文化差异现象更为普遍的接受，北美一些音乐教育家开始将教学重点转向帮助学生理解不同的音乐习俗，并通过这些音乐所展现的意义与价值来理解承载这些音乐的特殊文化团体。"音乐审美"、"音乐即精美艺术"、"音乐作品即艺术品"等这些长期处于统治地位的基于欧洲传统的观念已经有所改变。以实践为目标的音乐教育恰恰反映了这种观念的转变，音乐教育继而转向引导学生认知不同音乐习俗或音乐文化形式的情境优势。传统音乐与流行音乐哪个更具价值？过去人们对此有过争执。现如今人们关注的是一个更有社会基础的问题，即，音乐在对谁倾诉？音乐为何对其倾诉？

　　虽然编程者在考虑审美导向与实践导向之间如何取舍时的矛盾情绪清晰可见，但近来的北美音乐教程已展现出这种文化转移的迹象。本文对加拿大几个省（亚伯大胜、不列颠哥伦比亚省、马尼托巴省、安大略省、萨斯喀彻温省）最近的音乐教程进行了分析，在分析中特别关注了在学校课程中音乐课的地位、节目的选择和教学模式这些方面。这个分析为这些省份的决策者提供了当前的流行导向指南。

关键词：音乐教育；课程；加拿大；实用主义；实践目的

Traditional musics, popular musics, and aesthetic vs. praxial orientations in recent Canadian music curriculum documents

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Abstract

With the increase in the cultural diversity in schools and a concomitant greater societal acceptance of cultural differences in the late 20th and early 21st centuries, some North American music educators have begun to shift their instructional focus toward helping students to understand different musical practices in terms of the meanings and values they manifest for the particular cultural communities that undertake them. This praxial orientation to music education reflects a shift away from long-held, European tradition-based concepts, including aesthetic appreciation, music as a fine art, and musical works as art objects, and toward recognizing the context-specific benefits of different musical practices or cultural forms of musical engagement. Past tensions between those who place higher value on traditional musics vs. popular musics are presently giving way to a more societally based interest in "which music speaks to whom and why."

Recent North American music education curriculum documents show signs of this cultural shift, although an apparent ambivalence of curriculum writers concerning aesthetic vs. praxial orientations can also be discerned. An analysis of recent music curriculum documents from selected Canadian provinces (including Alberta, British Columbia, Manitoba, Ontario, and Saskatchewan)—with particular attention to music's place in the school curriculum, repertoire selection, and modes of instruction—provides an index on the current orientations of policy makers in those provinces.

Keywords

Music education, curriculum, Canada, pragmatism, praxial orientation

INTRODUCTION

A review of the past publications and notes of the ISME Policy Commission shows that the Commission's interests and concerns have changed gradually since its founding in 1976. Early seminars and publications show an interest in exploring the benefits of media (i.e., audio recordings, radio, television, and film) for delivery of music instruction. Later writings show commissioners' attention to understanding how media contribute to the shaping of musical culture. More recent publications have tended to show concern for the capacity of media not only to influence, but also to advance the musical and cultural as well as economic interests of some individuals and communities over those of others, plus an interest in

how educational policies might serve to counterbalance those interests. In fact, in our previous seminar, held in Bologna, Italy, in 2008, the theme "Contemporary Music Education and 'Local' Musics" provided contributors an opportunity to explore the policy statements and instructional practices that do and do not include the musical traditions and cultural concerns of indigenous peoples and other "local" musicians. Our focus in the present seminar, on "Policy concerns: Traditional and popular culture in music education" continues this line of concerned inquiry.

Tacitly underlying many of the contributions to past seminars has been a way of conceptualizing music that has its origins in the tradition of European art music. This conceptual frame is grounded in an assumption—widely held by many in western societies—that music is a *fine art*, one that centrally involves the creation and performance of musical *works* as *art objects,* which are best *appreciated* for their *aesthetic* qualities. According to this view, which emerged in the European Enlightenment era, some varieties of music merit inclusion in educational curricula while others do not, and it is the criterion of *artistic merit* that qualifies a work of music for inclusion. As I have pointed out in previous writings, this way of conceptualizing music has served a valuable purpose in culturally pluralistic, democratically governed societies, such as the United States:

It has provided a forum—or, stated perhaps more precisely, it has served as an ideal, ideologically neutral mental space—within which the forms of music produced by the nation's constituent cultural groups (and those from outside the nation) could be considered intellectually (primarily as "objects") in the nation's public forum, without *necessarily* giving attention to their particular cultural origins and their potentially politicized content. Because many musical practices (particularly those associated with nationalistic beliefs and religious practices) are highly emotionally charged, this "bracketing" provided by the notion of "the aesthetic" has contributed to the relative internal peace the nation has enjoyed throughout its two and a quarter centuries of existence (Goble, 2003, p. 39).

Indeed, the societal conventions of conceptualizing different forms of music as objects and mentally "bracketing" the concerns of the cultural communities within which they arose have become commonplace in both the public forums and the schools of pluralistic, democratically governed nations, and they have been infrequently discussed or even consciously considered by

most music educators there. However, it has become increasingly clear in recent years that these conventions have not only largely neutralized music politically and diminished recognition of its societal importance, they have also allowed media companies to advance and promote certain forms of music—specifically those that are most likely to have commercial appeal to large segments of the population as "entertainment"—over others. While the availability of music on the Internet has offset media companies' control over music accessed via audio-recordings, radio, television, and film in recent years, public awareness and understanding of the cultural uniqueness and social value of particular "local musics," (i.e., those undertaken by particular communities), continues to be diminished in the public forum.

Meanwhile, with the increase in the cultural diversity of students in schools in Canada and the U.S. in the late 20th and early 21st centuries, and an attendant growth in acceptance of cultural diversity in contemporary societies, some North American music education scholars and teachers have begun to question the long-held societal habit of conceptualizing musical "works" as objects of *art* that also lies at the core of music education curricula. Philosopher Philip Alperson presented a challenge to this "aesthetic" philosophy in 1991, advocating instead for what he termed a *praxial* approach to music education. In this approach, he explained, "[t]he attempt is made . . . to understand [music] in terms of the variety of meanings and values evidenced in actual practice in particular cultures" (Alperson, 1991, p. 233). In describing this approach, Alperson was suggesting that music educators might open the curriculum to include *all* forms of music making, including those of *all* the world's cultural communities, and suggesting that aesthetic approaches to music should be regarded as but one way of understanding it. Furthermore, after illuminating the ancient Greeks' notion of *praxis*, he recommended that music educators take into account in their teaching the sorts of reasoning and critical thinking that musical practitioners (in different traditions) use for getting "right results" for the benefit of people in a given domain or situation, thus emphasizing the necessity of "attending to the social, historical, and cultural conditions and forces in which practices of music production arise and have meaning" (Alperson, 1991, p. 236).

Alperson's writings stimulated Canadian music education scholar David Elliott to develop and advance a new philosophy of music education based on the notion of "music as *praxis*" (Elliott, 1995). In Elliott's view, persons who make music (or "musicers") should be regarded as practitioners of "MUSIC," a diverse human practice that consists in many different sub-practices—or "Musics"—worldwide. Elliott argued that the development of skills and the taking on of challenges in both music making and music listening (in all world traditions) are unique and important ways of effecting autotelic experience and bringing order to consciousness,

and that they lead to self-growth, self-knowledge, and raised self-esteem. On the basis of this argument, Elliott asserted that the task of music education must be to develop the musicianship of learners—and thus to effect their self-growth—through progressive musical problem solving in balanced relation to appropriate musical challenges. While acknowledged that by participating in music education programs students may learn "to make music well through deeper understandings of the beliefs (artistic, social, and cultural) that influence music making and listening in different practices" (Elliott, 1995, p. 293), he primarily emphasized psychological benefits as the bases for music education.

Alperson's argument also motivated American music education scholar Thomas Regelski to establish a new philosophy of music education grounded in the idea of "music as *praxis*." Regelski emphasized the prudent "reflection in action" that guides any genuine musical praxis toward the good results it is intended to realize. For him, the most important question is: What is music "good for" in each situation in which it is present? Regelski asserted that it is *intentionality* that defines a particular praxis as music, and, in contrast with Elliott, he emphasized that persons involved with a particular musical praxis can assess it as "good" only when it conforms to the individual, social, religious, and/or other cultural meanings it is intended to serve.

In my recent book, *What's So Important About Music Education?* (Goble, 2010), I have argued from a foundation of pragmatist philosophy that it is from the *effects* of musical practices that they derive their value, and that they therefore might be best regarded as culturally unique, societally important psychologically, socially, and politically balancing behaviors. I thus find great merit in both Elliott's and Regelski's philosophies. In my view, school music education that enables students to understand and engage with different musical practices in terms of their *pragmatic efficacy*—that is, taking into account the personal, social, and political *effects* that particular musical practices (i.e., *praxes*) have for those who engage with them—is most appropriate as a basis for music education in schools in culturally pluralistic nations.

Indeed, such an approach can serve to foster students' intra- and intercultural understanding, can enable them to become more conscious of—and thus less vulnerable to—manipulation methods of media advertisers and others who use music for economically or politically coercive purposes, can support the egalitarian ideals of culturally pluralistic nations, and can thus make more clearly evident to everyone the importance of music study in schools. Since I hold this perspective, I am less concerned with the "surface" of the stated topic of this Policy Commission seminar— traditional versus popular music in cultural, educational, and media policies—than with whether students are learning to recognize diverse

musical practices as culturally different forms of psychologically and socially balancing behaviors *and* are being empowered to think critically about their effects.

Aesthetic *versus* Praxial Orientations in five Canadian Provincial Music Curriculum Documents

With this in mind, I have undertaken a review of current Canadian provincial music education curriculum documents to determine whether the curricular goals they set forth primarily maintain long-held European art tradition-based concepts or whether they address also the dynamic and context-particular *effects* of musical practices undertaken by different peoples. Three aspects of music education curricula are particularly reflective of aesthetic *versus* pragmatic (or praxial) orientations, and they have served as the primary areas of focus for my review.

First, in considering *music's place in the school curriculum*, I sought to determine whether curriculum writers for each province regard *music* primarily as an *art* (and as an *artistic* activity to participate in) or if they represent *musical practices* as dynamic, personally and socially efficacious behavior. I assigned points each to curriculum that:

- represent musical practices as efficacious behavior (1 point);
- consider personal and/or social effects of musical practices in history (1); and
- addressed present effects in the lives of culturally different individuals and communities (1).

Next, in exploring *recommended repertoire*, I sought to learn whether the curriculum writers in each province place curricular and instructional emphasis primarily on classical or art music and contemporary popular musics or if they also include musics that are important to the diverse cultural communities presently or historically represented in Canada. I assigned points to curricula that:

- include classical and/or contemporary popular musics (1 point);
- include specific cultural communities in Canada and/or elsewhere (1); and
- suggest specific resources for cultural communities (1).

Finally, in attending to *modes of instruction*, I sought to know whether curriculum writers focused instruction primarily or entirely on student *performance* and the study of musical *works* (i.e., as art objects), or whether they also include teaching students to engage with the pragmatic efficacy of the musical *practices* under study— including the meanings and values those practices hold for those who engage with them. I assigned points to curricula that:

- include musical performance (1 point);

- foster intellectual engagement with meanings and values associated with the music (1); and
- address uses of music in contemporary society (1).

In Canada, there is no nation-wide music or arts curriculum, so it was necessary to review the curriculum documents of the provinces individually to determine the current orientations of policy makers in each. My inclusion in this paper of curriculum documents from the only five westernmost provinces—Alberta, British Columbia, Manitoba, Ontario, and Saskatchewan—and my minimal inclusion of quotes from each curriculum stem from the need to limit the paper's length for this seminar. (More details on each curriculum document and more extended, relevant quotations will be included in the lengthier, published version of this paper.)

Alberta

The most recent elementary and secondary music education curriculum document developed by the province of Alberta is still in draft form: *K-12 Arts education: Curriculum framework,* and it is supplemented by two other documents, *K–12 Arts Education Curriculum Consultation Report* and *K–12 Arts Education: First Nations, Métis and Inuit Focus Groups—Themes and Findings in Arts Education* (all Government of Alberta, 2009). However, since the framework draft was released by the Alberta Ministry of Education in June 2009, another group of music educators created an alternative draft of a revised music education framework: the *Alberta Band Association Alternative Fine Arts Proposal* (Alberta Band Association, 2010)*.* All of these documents were included in this review. Arts instruction (including music education) in Alberta is a requirement for students in grades K-6, but is optional with focused instruction in distinct arts disciplines in grades 7-12.

Numerical assessment for original, draft framework: *music's place in the school curriculum* 3; *recommended repertoire* 2; modes of instruction 3.

Numerical assessment for alternative, revised draft framework: *music's place in the school curriculum* 3; *recommended repertoire* 2; modes of instruction 3.

British Columbia

The most recent secondary music education curriculum documents for the province of British Columbia are *Music 11 and 12: Composition and Technology - Integrated Resource Package 1997* and *Music 11 and 12: Choral Music, Instrumental Music - Integrated Resource Package 2002*. Music instruction is offered in most schools Kindergarten through grade 12 in British Columbia, although general classroom teachers deliver the instruction in elementary schools, rather than music specialists.

Numerical assessment: *music's place in the school curriculum* 3; *recommended repertoire* 3; modes of

instruction 3.

Manitoba

The most recent elementary and secondary music education curriculum document for the province of Manitoba is also a draft, *Kindergarten to Grade 8 Music: Manitoba Curriculum Framework of Outcomes for Arts Education* (Manitoba Education, Citizenship, and Youth, 2008). Music is a required subject in Manitoba schools up through grade 8. After that it largely becomes an extracurricular school activity, although performing ensembles (bands, orchestras, choirs) are on timetable in some schools, and a special curriculum, *Senior 1 to 4 Jazz Band: Teaching Jazz: A Course of Study*, including both instrumental and vocal jazz for secondary schools was introduced in 1998. Students can also meet optional supplementary graduation requirements in Grades 9 through 12 by exercising a Private Music Option.

Numerical assessment: *music's place in the school curriculum* 3; *recommended repertoire* 2; modes of instruction 3.

Ontario

The most recent secondary music education curriculum document for the province of Ontario is *The Ontario curriculum grades 11 and 12: The arts* (Ministry of Education, Province of Ontario, 2000). This curriculum establishes expectations for all courses organized in three "distinct, but related" strands: Theory, Creation, and Analysis. Music instruction is offered in grades 1 through 12 in Ontario.

Numerical assessment: *music's place in the school curriculum* 2; *recommended repertoire* 1; modes of instruction 2.

Saskatchewan

The most recent secondary music education curriculum documents for the province of Saskatchewan are *Arts Education: A Curriculum Guide for the Secondary Level, Band 10, 20, 30 Curriculum Requirements,* and *Choral 10, 20, 30 Curriculum Requirements* (Saskatchewan Ministry of Education, 1996, 1993, and 1997, respectively). Music instruction is offered Kindergarten through grade 12 in Saskatchewan.

Numerical assessment: *music's place in the school curriculum* 3; *recommended repertoire* 2; modes of instruction 3.

SUMMARY AND COMMENT

The review revealed that current curriculum documents in most of these provinces are generally oriented toward supporting praxial or pragmatic conceptions of music. With the exception of Ontario, the curriculum documents for each of the six provinces are remarkably strong in supporting students' learning about the social efficacy of music in particular cultural communities. The Ontario curriculum is also less oriented toward fostering students learning about the music of the province's constituent communities, showing that not all Canadian writers of music education curricula place equally high value on this. Also, British Columbia is the only province that suggests resource materials for teachers' use in the music curriculum documents; teachers in all of the other provinces would benefit from having such materials listed. The following table presents a summary of data on music curriculum documents in the five Canadian provinces reviewed.

Table 1. Summary of data on music curriculum documents in five Canadian provinces.

Province	Dates(s) of curriculum document(s)	Music's place in the curriculum	Recommended repertoire	Modes of instruction
Alberta	2009, 2010 (two separate drafts)	3	2	2
British Columbia	1997, 2002	3	3	3
Manitoba	2008 (draft)	3	2	3
Ontario	2000	2	1	2
Saskatchewan	1993, 1996, 1997	3	2	3

These documents are only one index of the aesthetic versus praxial/pragmatic philosophical orientations of music educators in these Canadian provinces. Further research needs to be conducted to determine whether teachers are in each province are actually advancing pragmatic or praxial perspectives in their teaching. But, again, making such an approach central in music education curricula has the potential of serving to foster students' intra- and intercultural understanding, enabling them to become more conscious of—and thus less vulnerable to—manipulation methods of media advertisers and others who use music for economically or politically coercive purposes, supporting the culturally egalitarian ideals of pluralistic nations, and potentially making more clearly evident to everyone the importance of music study in schools.

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"音景"的"肌理"：日本音乐课程与政策的重新审视

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摘要：

二战后，日本教育部颁布了被称为 "学程"（Course of Study, COS）
的公共音乐教育的官方指导方针，而且目前仍然有效。 "学程"着眼于19世纪末发展起来的西方音乐和乐谱以及19世纪以来倡导的西方美学，强调 "音乐创作"和"评价"等概念。而在此指导下，通过音乐课本大量引入音乐课堂的流行音乐和传统音乐的音乐性却明显不足。这样，现代西方美学概念以一种极为片面的方式融入了当今的日本音乐教育。尽管 "学程"以西方美学为基础，音乐的哲学成分却很少被考虑。简言之，许多音乐教师只是简单地将古典、传统和流行音乐视为某种音乐流派，却很少有人考虑为什么要用 "古典"、"传统"或"流行"这样的词汇对音乐加以界定。为了完善"学程"政策中所包含的对古典、传统或流行的认识，本文提出这样一种策略：将音乐的美学方面视为当前问题（ "政策关注：音乐教育中的传统与流行文化 "的话题）加以解决，并探讨日本教育部颁布的"学程"在传统与流行音乐方面的局限性。

日本心理学家正雄佐佐木（ Masao Sasaki, 2003，pp.8-9）
说过："有些东西每个人都经常见到，却从来不加阐释它之所以成为 '它'的那种特性或风格，…我们生活环境中有这样的 "肌理"存在，一种足以让某物区别于别者、他者、它物的特性，这就是所谓的声音的 "肌理"。有些声音每个人都经常听到，都熟悉它的特性或风格，却从来不加阐释。音乐的"肌理"，我们经常听到，却总是疏于阐释。 "'肌理'是歌唱时的个体，是书写时的手的风格，是表演时的四肢的风格"(Barthes,1994)。人类总是试图获得 标志，语言（包括数字）在人类形成理性思维的过程中扮演着极为重要的角色，但同时它却难以描述或保留人们感受音乐 "肌理"（尤其是在当今的音乐课堂中）的基本能力。加拿大作曲家 R. Murray Schafer
提出"音景"这一概念来把握音乐的 "肌理"。他同时提出"基调声音"、"听觉信号"和"声音标志"等概念对音景的 "肌理"进行符号解码。笔者认为，将 "音景"和"肌理"概念引入日本的音乐课程，将是一种对古典、传统和流行等各种风格的 音乐及其"肌理"的关键性解读与超越。本文试图根据音景和"肌理"这两个概念，重新审视以"学程"这一官方课程指导方针为基础的日本音乐教育。

The Grain of the Soundscape:
Reexamining Music Curriculum and Policy in Japan

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ABSTRACT

After World War II, the Japanese Ministry of Education produced an official guideline for public music education (still in effect) called the "Course of Study" (COS). The COS focuses on Western music and notation as these were developed at the end of nineteenth century, and on Western aesthetics as advocated in the nineteenth century, with emphasis on notions like "music-making" and "appraising." As a result, popular and traditional music, which have been broadly introduced into music classrooms through music textbooks, are musically limited. Thus, the modernist Western concept of "aesthetics" is superficially adapted to today's music education in Japan. Although the COS is based on Western aesthetics, the philosophical part of music has hardly been considered. In short, many music teachers are simply dealing with classical, traditional and popular music as a genre of music, and hardly consider why prefixes such as classical, traditional and popular might be needed. In order to transcend the concerns of including classical, traditional, or popular music in curriculum policy, this paper proposes a policy which focuses on the aesthetic side of music (concepts of grain and soundscape) as a resolution to existing concerns (e.g., the commission topic of "policy concerns: traditional and popular culture in music education") and discusses limitations (concerning traditional and popular music) in the Japanese Ministry of Education's COS.

The Japanese psychologist Masao Sasaki (2003, pp.8-9) says: "There was something which everybody always saw but no interpretation was yet made… There is the grain in our environments, (Trans: T. Imada)." There was something everybody always hears but no interpretation has yet been made. Sound has grain as well. The grain in music is also something we have always heard, but have neglected to interpret. The atmosphere of the grain has no linguistic sign or interpretation: in short, the grain of the music has no indication, explanation, or metaphor. "The 'grain' is the body in the voice as it sings, the hand as it writes, the limb as it performs," (Barthes, 1994). We human beings have tried to acquire logos. Language (including numbers) plays a principal role in the creation of human rational thinking. While at the same time, it is always difficult to retain the basic capability to sense the grain of music, especially in contemporary music classrooms. The Canadian composer R. Murray Schafer proposed the concept of soundscape to sense the grain of soundscape. Schafer also proposed the concepts of keynote sound, sound signal and soundmark to make a semiotic decode on the grain of soundscape. This paper

also argues that bringing the concepts of grain and soundscape into music curriculum in Japan will be a key to going beyond common prefixes: classical, traditional, and popular, for example. With reference to both concepts grain and soundscape, this paper attempts to enter that discourse in order to reexamine music education based on the COS, the official curriculum guideline in Japan.

Japanese Music Education observed through the COS

After World War II, the Japanese Ministry of Education (it has been renamed the Ministry of Education, Culture, Sports, Science and Technology –Japan since 2001) produced an official guideline for public music education (still in effect) called the "Course of Study" (COS). The COS focuses on Western music and notation as these were developed at the end of nineteenth century, and it focuses on Western aesthetics as advocated in the nineteenth century with emphasis on notions like "music-making" and "appraising." Basically, every Japanese school (kindergarten, elementary, secondary and high school) has to follow this COS, regardless of prefecture or city. In the case of elementary and secondary levels, several songs and pieces for instruments and works for appraising have been adjudicated for the COS, and other details of teaching music elements in each grade are also mentioned in the COS. For example, a quarter note, an eighth note, a quarter rest, and an eighth rest must be taught in grade 2, and a half note and a G clef must be taught in Grade 3, and so on. However, the COS does not get deeply into the cultural background of music; moreover, the COS attempts to teach students to understand traditional Japanese music in the same ways articulated for understanding Western music. The COS focuses on teaching the elements of Western music such as melody, harmony, and rhythm using the staff method of notation, the diatonic function of key (e.g., major and minor), and Western instruments such as the piano. Both system and content in the COS have spread throughout Japan even to remote farming villages. In short, there are the following two characteristics in the COS:

1) It focuses on Western music and notation as it was developed at the end of the nineteenth century.

2) It is based on modern Western aesthetics as advocated in the nineteenth century, with an emphasis on "music- making" and "appraising."

As a result, popular and traditional music, which have been broadly introduced into music classrooms through music textbooks, are musically limited. Thus, the modernist Western concept of "aesthetics" is superficially adapted to today's music education in Japan. Popular music, for example, is expected to meet the concepts of

Western aesthetic values from the nineteenth century. As a result, a majority of music teachers in Japan have a tendency to use songs such as *When You Wish Upon a Star*, *Over the Rainbow*, *The Sound of Music*, *Yesterday Once More*, *Sing*, *We are the World, Let It Be*, and so on (high school level). These songs are arranged with piano accompaniments for use in music textbooks and taught to "help students cultivate fundamental musicality through activities in musical expression and appreciation, encourage students' love and sensitivity for music, and enrich the sentiment," according to the COS of 1989 (Kato, 1989). Kyoko Koizumu (1998, p. 81-82) points out:

> In Japan there are many pseudo-popular songs in textbooks. From the first, these songs had the authentic style of popular music, however, once they are put into the classroom context, they are filtered and completely effeminized by the measure of legitimate classical music. One of the most typical examples is the selection of the Beatles' songs...Japanese music textbooks reflect a strong preference for Paul McCartney's lyrical songs to John Lennon's rock'n'roll, since Paul's soft rock-style songs can easily be noted on score, whereas John's musical world of cock rock cannot be represented by the value system of classical music. What is more, in music textbooks in Japan, even Paul's harmless songs like "Hey Jude" or "Ob-La-Di, Ob-La-Da" have been arranged on criteria abstracted from Western classical music...Thus, the distorted meaning of popular music as acquired capital in school rather deepens the chasm between school culture and peer culture.

The same aesthetic experience is expected to be applied to traditional Japanese songs such as *Usagi* (elementary level, Grade 3 and *Sakura Sakura* (elementary level, Grade 4), which have been introduced (as traditional Japanese songs) by the COS in 2009. These pieces should be taught according to the following overall objectives and guideline:

> To encourage pupils to cultivate their sentiments, fundamental abilities for musical activities, a love for music as well as a sensitivity toward it, through music-making and appraising…
> (4) The teaching materials for music-making should contain the following:
> a. Unison and simple choral pieces, including those in the list-c below, allocated to each grade.
> b. Instrumental pieces with simple accompaniment or with the lower part, based on the songs that have already been learned. (COS 2009)

As a result, traditional Japanese songs are translated into Western music staff notation. Both *Usagi* and *Sakura Sakura* are likely to be played with piano accompaniment just like those popular songs as Koizumi introduced above. The latest COS was introduced in 2009. The COS in 2009 also gives a guideline regarding Japanese

traditional music in "Appraising":

> (2) Teaching materials for appraising should be selected from the following:
> a. Various musical pieces, such as Japanese music, including music for traditional Japanese instruments, music from various regions, music that is closely related to life, like folk music in foreign countries, music for drama, and music that has remained popular for a long time.

Prior to the guideline above, the COS in 2009 also stated what music teachers should teach through appraising:

> a. Listening not only to musical tastes and effects, but also to their changes.
> b. Listening to combined musical elements and musical structures.
> c. Listening to pieces with emotion and imagination, responding to the characteristics of a performance as well as the music itself.

The sections a, b, and c above are applied to all "music," such as classical, traditional, as well as popular. Both "emotion" and "imagination" play an important role here. These terms such as sentiment, emotion, and imagination in the COS reflect the complexity of music itself. The term sentiment, for example, is of course a part of a linguistic system. The thing or matter that the term sentiment is intended to indicate, however, is not distinct in comparison with the terms shallot, turnip, or goosefish, for example. Language tries to logically describe or duplicate every single phenomenon. This kind of logical and rational use of language was named logos. Though numbers are commonly expected to efficiently reduce ambiguity, which is automatically produced by language, numbers can be considered an extension of logos since they are also intended to duplicate the actual and real world. In short, language attempts to reduce the complexity of "reality" by logos. Music, concurrently, honors and respects such complexity and attempts to echo it. Logos (languages and numbers) fatefully quest for the ultimate among reality. Since music does not "buy" reality, it sees the ultimate differently from logos. Rhetorical traditions inside music, for example, are not exactly the same as linguistic signification, that is to say, the methodology of musicology is different from that of linguistics. Although the COS has been based on Western aesthetics, the philosophical part of music has been hardly considered. In short, many music teachers are simply dealing with classical, traditional, and popular music as a genre of music and hardly consider why these prefixes such as classical, traditional, and popular are needed. In order to transcend the concerns of classical, traditional, or popular music inclusion in curriculum policy, this paper proposes a policy which focuses on the aesthetic side of music (concepts of grain and soundscape) as a resolution to the existing concerns (the commission topic of "Policy concerns: traditional and popular culture in music education") and discusses limitations (concerning traditional and popular music) in the Japanese Ministry of

Education's COS.

The Concept of Grain

The Japanese psychologist Masao Sasaki (2003, p. 8-9) says:

> There was something which everybody always saw but no interpretation was yet made. In the middle of the 20th century, one person finally noticed it. There is the grain or the texture in our environments. If you get nearer to a person, you can see her/ his skin, and once you stand back you can see her/ his face. If you get nearer to a mountain, you can see the bark, and once you stand back you see a forest. Skin, face, person, bark, and mountain, it's all about the "grain." (Trans: T. Imada)

The person who first noticed the existence of the grain or texture is the American bio-psychologist James Gibson (1968). The richness of the grain has no linguistic sign or connotation, that is to say, the grain has no indication, explanation, or metaphor. No interpretative action is involved with the grain. Because of the complexity of music, there was something everybody always hears but no interpretation was yet made. Musical interpretation has been always taken over by terms such as sentiment, emotion, and imagination in the COS. Susan Sontag (1990) points out that the earliest experience of word as an instrument of ritual must have been incantatory and magical; in short, no language via the adjective was originally involved with music. The grain in music, therefore, is also something we have always heard, but have neglected to interpret. The atmosphere of the grain has no linguistic sign or interpretation: in short, the grain of the music has no indication, explanation, or metaphor. Roland Barthes (1994, p. 188) explains:

> The "grain" is the body in the voice as it sings, the hand as it writes, the limb as it performs. If I perceive the "grain" in a piece of music and accord this "grain" a theoretical value (the emergence of the text in the work), I inevitably set up a new scheme of evaluation which will certainly be individual –I am determined to listen to my relation with the body of the man or woman singing or playing, and that relation is erotic –but in no way "subjective" (it is not the psychological "subject" in me who is listening; the climactic pleasure hoped for is not going to reinforce –to express –that subject but, on the contrary, to lose it).

How can we possibly bring the concept of grain by Barthes into music education? Barthes (1994) distinguished the following three levels of meaning: 1) An information level as communication or a semiotic level; 2) A symbolic level as semiological or a signification level; 3) A third meaning. In music education, the first level can be considered as musical forms and materials as pure and visible information. The second level can be considered as the context of music including historical, physiological, sociological, and rhetorical backgrounds.

And then, what about the third level in music education? Barthes (1994) considered this third meaning as the obtuse meaning, contrasting with the first two levels as the obvious meaning, and this third meaning can be possibly considered as grain. The third meaning is obtuse when music, for example, would be interpreted by language. In short, this third part makes music as music itself and is something we music educators should consider for our instruction. The COS in Japan, however, is very much stuck in the first level, and even the second level is hardly touched since classical, traditional, and popular music is expected to meet the same modern aesthetic value. In order to teach the grain of music, the concept of soundscape is necessary. It will be discussed in the next section.

The Concept of Soundscape as a New Policy of Music Education

We human beings have tried to acquire logos. Language (including numbers) plays a principal role in the creation of human rational thinking. At the same time, it is always difficult to retain the basic capability to sense the grain of music, especially in the contemporary music classrooms. The Canadian composer R. Murray Schafer proposed the concept of soundscape to sense the grain of soundscape. Bringing the concept of soundscape into music curriculum in Japan will be a key to interpreting practically of what grain musically is. Then this activity will go beyond these prefixes: classical, traditional, and popular, for example.

The term soundscape is a word coined from landscape by Schafer, who established the World Soundscape Project (WSP) at Simon Fraser University in the early 1970s. Schafer also proposed the concepts of keynote sound, sound signal, and soundmark to make a semiotic decode on the grain of soundscape. Keynote sounds in the sound environment can also be considered a question of the physical acoustic quantity of sound. For example, in a town close to the ocean, the continuous sounds of the waves become keynote sounds, whereas in the city where there is heavy traffic, the incessant sounds of cars become the keynote sounds. Schafer (1977, p. 10) says the following in regards to signals and soundmarks:

> Signals are foreground sounds and they are listened to consciously. In terms of the psychologist, they are figure rather than ground… The term soundmark is derived from landmark and refers to a community sound, which is unique or possesses qualities which make it specially regarded or noticed by the people in that community.

These terms can possibly be interpreted into music. Keynote sound, sound signal, and sound mark can respectively be considered as tonality, notation, and characteristics or climax, for example, and the combination of these three elements makes a kind of texture and color in music. Schafer (1977, p.42) points

out:

> In onomatopoeic vocabulary, man unites himself with the soundscape about him, echoing back its elements… But the soundscape is far too complex for human speech to duplicate, and so it is in music alone that man finds that true harmony of the inner and outer world. It will be in music too that he will create his most perfect models of the ideal soundscape of the imagination.

Humans have produced various mythologies based on their desire to worship what they imagine to be the untouchable in nature. This process of human adoration was named mimesis by Plato and Aristotle, and has sometimes been considered the very basis of "art." By proposing the concept of soundscape, Schafer simply tries to go back to the tradition of mimesis. The French composer Claude Debussy, for example, composed *Ce qu'a vent d'ouest* (*What the West Wind Saw*) in his *Prelude Book I* upon having an inspiration from a blast of the west wind. Debussy tried to create his own imaginary acoustic space through his composition; that is to say, he needed to confine his ideal soundscape in his *Preludes*. Schafer (1977, p. 111) interestingly pointed out:

> Marshall McLuhan somewhere says that man [*sic*] only discovered nature after he had wrecked it. So it was at the very time when the natural soundscape was being overrun, it stimulated a whole wave of sensitive reactions in the music of composers as different as Debussy, Ives, or Messiaen.

In the same way as Debussy did, Schafer composes his *concertos* or *string quartets* according to his own criteria for defining the acoustic environment where he can clearly listen to the voice of spirit (something directly connects to the grain of music). Both his concept of soundscape and his teaching policy of sound education, therefore, are a kind of revival of the European tradition of mimesis. There was something which everybody always heard but no interpretation was yet made. There is the grain in our acoustic environments. In order to take advantage of the grain in our soundscape and make an artistic connection between nature and human, Schafer (Schafer & Imada, 2009, p. 90) introduces the following episode:

> The Canadian painter and author Emily Carr used to call the stumps of trees that had been cut down "screamers" to remind us of the horrible fate they suffered when they were cut.

We are perhaps unable to hear the screamers' sound physically or scientifically. Some people, including Carr herself, however, could or wanted to listen to that phantom sound, namely the grain of sound. The experience should be considered as a kind of communal auditory hallucination between nature and human. Using the same idea, Schafer (Schafer & Imada, 2009, p. 85) invites students to the following excise:

> Sometimes you can hear strange sounds in the middle

of other sounds. We might call them "phantom sounds." If you listen long enough to the sound of a waterfall nearby, try listening to water from the tap during your shower or bath. What do you hear inside the water?

Schafer's exercises shift from listening activities for realizing the grain of acoustic environment (or soundscape) to performing activities for making the grain of music. The following two exercises (Schafer & Imada, 2009, pp. 74-76) are useful for translating Barthes' third obstinate meaning—or the concept of grain—for the music classroom:

> A lot of these exercises make me laugh. Some of the sounds are so funny. Have you ever listened to the sound of your own laugh? …Let's make up a language of gobbledygook just like English [Japanese]. Try talking to your friends this way. First, you could be happy together. Then you could pretend to get angry with each other, and then you could become friendly again, all in the language of gobbledygook.

The exercises above clearly show what mimesis is about. Human inspiration comes from our unconscious daily action. Tracing the action "laugh" therefore, can be considered as mimetic and artistic activity towards music-making. By undertaking the "gobbledygook" exercises, Schafer easily goes beyond the logocentric nature of music education policy, which the COS originally has, and attempts to experience the luminousness of music in itself.

FINAL THOUGHTS

Schafer has never used any incomprehensible terminologies in *A Little Sound Education*, for example. The section I in this paper reveals the manipulative nature of the COS as the governmental policy in Japan that demands no involvement of any external perspectives. In short, a symbolic level as a semiological or signification level (as Barthes sees in the section II) in music is somehow missing from the COS. Since the earliest experience of music must have been magical and obstinate (out of logos), the grain of sounds and music itself should be paid more attention. Regardless of musical genres, classical, traditional or popular music, music teachers have to find the grain of the music which does not literally indicate, express, or interpret anything. If there is a need to use classical, popular, or traditional music in our music classrooms, it has to contain the grain of the word and of the sound, (i.e., Imada, 2009). The grain has to be transparent. Bringing the concept of soundscape will be key to recovering our senses of music. We should probably experience more about the grain of sounds and music, and then these prefixes, such as classical, traditional, and popular, will not bother us any longer.

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在线音乐教育的政策和实践：
平衡学术诚信、知识产权与复制性、剪裁性

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摘要：

在线学习（包括音乐教育）在全世界范围内迅速发展。它在起到诸多积极作用的同时，也被滥用。关于在线教育的政策议题包括招生、教职工的角色、学院诚信、教授治校、知识产权、财政收入、教职工的地位和工作。本文回顾了高等教育的历史变化，以此来说明在线学习是美国高等教育发展的一种延续；同时本文也提供了不同利益相关者对其政策发展方面的概述，并对在线学习的政策发展提出了建议。

关键词： 学校历史；音乐教育；在线教育；政策；政策分析

Policies and Practices in Online Music Education: Balancing Academic Integrity and Intellectual Property with Replication and Scalability

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ABSTRACT

Online learning is growing rapidly around the globe, including in music education. While it affords a plethora of opportunities for positive contributions, it also offers opportunities for abuse. The list of policy issues surrounding online education includes admissions, faculty/staff roles, departmental integrity, faculty governance, intellectual property rights, revenue, and the status and work of faculty members. In this paper, I review the historical adaptability of higher education to illustrate the current offerings are a continuation of the development of American higher education, provide an overview of the various stakeholders in policy development, and make recommendations for policy development related to online offerings.

Key Words

Academic history, music education, online education, policy, policy analysis

INTRODUCTION

American higher education is undergoing a cultural shift. Hall (1996) wrote that the traditional university of *convocation* was about to become the university of *convergence*. The university as a convocation is a conceptual structure of the university as a place where scarce elements of intellectual excellence are brought together with academic people, scholarly things and convening places, and promotes possessiveness and exclusivity. He wrote, "through applications of technology, possession, scarcity and exclusivity, the characteristics of convocation are replaced by wide access, multiplicity and replicability of resources. Exclusivity gives way to outreach and inclusiveness. Convergence replaces convocation as the organizing concept of the university" (p. 12). This is not an aberration but, instead, the next stage in a continuing democratization of access to higher education. Each stage has changed the culture of academia; occurring along an evolutionary continuum as academia has responded to society's changing needs.

Tuchman (2009) argued that universities change either by adaptation to the environment or by copying from each other in a search for conformity. I counter that when viewed at the level of a multi-institutional enterprise, American colleges and universities are not a monolithic group. They are a diverse and remarkably adaptable enterprise. There are public and private institutions and both secular and religious ones. These consist of community colleges, liberal arts colleges, comprehensive teaching universities, and research universities. They have been founded by philanthropists, churches, governments, and entrepreneurs; and their missions are equally diverse.

The first colleges were founded during the nation's colonial period in the 17th and 18th Centuries[1]. Thelin (2004) stated that they were created to identify, ratify, and educate a colonial elite who would be the leaders of colonial society. Higher education responded to the changing needs of the nation throughout the nineteenth century with the addition of comprehensive and research universities that included professional and agricultural schools. It was also during this period that normal schools were founded to provide teachers for the nation's newly established public primary and secondary schools. Historically black colleges and universities were founded following the Civil War to educate former slaves and young people of African American heritage, catholic colleges and universities were established to provide education and upward mobility for children of catholic immigrant communities not necessarily welcomed in existing institutions, and women's colleges were founded to provide a college education for women.

Many universities became leading centers of research for a variety of industries and societal needs such as defense, health, space, and advanced technologies and technological applications during the 20th Century. It was also during this period that two-year community colleges were founded to make educational access available in local areas to provide remedial, college transfer, career, and continuing education.

Many institutions in the late 20th and early 21st centuries began offering coursework and degrees online. This is part of the outreach mission of campus extension programs, evening and weekend courses, and regional campuses.[2] It is also the fifth generation of distance education formats that include: correspondence, broadcast

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[1]The nine colonial colleges and their founding dates are as follows: Harvard 1636, William and Mary 1693, Yale 1701, Pennsylvania 1740, Princeton 1746, Columbia 1754, Brown 1764, Rutgers 1766, Dartmouth 1769.

[2]For a comprehensive treatment of the history of American higher education see Thelin, J. R. (2004). *A history of American higher education*. Baltimore: Johns Hopkins University Press.

radio and television, open universities, teleconferencing, and Internet/Web-mediated online education (Amason, 2007)

Current changes on campuses include innovative pricing policies, budget decentralization, human resource initiatives, compensation reform, and structural reform (Hearn, 2008). Hearn stated:

> recent institutional actions raise dramatic contrasts with past approaches on campus. And they focus squarely on the heart of the institution: how we pay for higher education; how the money is distributed within an institution; who does the work of higher education and how they are paid for that work; and how the campus is organized to deliver on its mission. (p. 3)

Understanding current developments as more than isolated incidents requires one to identify trends. Naisbitt (1982) developed a method of studying selected media outlets in bellwether locations. Smith (2008) used the same method to identify eight current trends in American higher education. Four of these trends are directly related to faculty work, status, and responsibilities: academic affairs, academic freedom, promotion and tenure, and online instruction. These trends have reduced the faculty voice on campus and changed faculty work to include being part of the management structure of the institutions through administrative tasks such as supervising part-time instructors and teaching assistants.

ONLINE EDUCATION

Policy issues related to online education reside within this larger transformation of academia. The individual trends Smith identified are interwoven, describing a higher education enterprise focused on products and services as a commodity, which Bousquet called managed paraprofessional teaching (2008, p. 168). It may reflect the sector's adaptation to rising costs, a reduction in subsidies for public institutions, and the effects of globalization and neo-liberal policies.

These changes in higher education are perhaps more visible in online offerings. The growing employment of part-time faculty teaching on campus, dispersed across multiple departments throughout the institution, is relatively invisible to the professoriate at large, whereas the growth of offices and staffs for online offerings, and emphasis and funding for such initiatives emanating from central offices, provide a visible undertaking that is outside the traditional academic structure. Add to this is the remarkable growth of online education. Allen and Seaman (2008) reported that over 3.9 million Americans (over 20 percent of all American higher education students) took at least one online course in the fall of 2007. This represented nearly a 12 percent growth over the previous year, which had grown 10 percent from the year before that (Allen, 2007). While online students are invisible on campus, the presence online offerings is not.

POLICY IN ACADEMIA

Academic policy involves a variety of stakeholders such as administrators, faculty, students, and parents; board members, local officials, and legislators; accrediting bodies and government regulatory agencies; federal, corporate, and non-profit grant agencies; and philanthropists and church leaders, all exert influence on the structure, governance, priorities, offerings, and products of American colleges and universities. As an example, the impact of research funding as an important source of income in the 20th Century influenced university priorities and shaped both curricular offerings and pedagogical approaches. For example, departments at Stanford University in the 1930s that did not attract research funding were forced to offer large-enrollment survey courses to offset their lack of external revenue generation (Thelin, 2004, p. 244). This has also led to administrators preferring to hire non-tenurable full-time instructors and other casual appointments (Bousquet, 2008, p. 204).

These two items taken together: increase in casual faculty and large lecture classes to offset lack of external revenue generation may be indicators of how online education is perceived by academic administrators; a means for departments to carry their own weight. Online courses can be delivered to large numbers of students with one full-time faculty member overseeing a cadre of contingent instructors facilitating a large number of sections. However, distance education programs are complex. Compora (2003) stated "distance education programs require a coordination of efforts with many other entities, some of which include academic departments, faculty, learning and testing centers, bookstores, extensions centers, sister schools, and, in some cases, local high schools" (p. 11). This environment has caused a variety of entities to address policy for online education including professional associations, accrediting organizations, and scholars.

The American Council on Education posits that the growth in online course offerings is forcing institutions to revisit existing policies and plans to incorporate or make room for distance education" (Maguire, 2008, p. 14). It published guidelines in 2000 addressing intellectual property policies, ownership of distance education courses, faculty issues such as ownership and the right to use material, workload credit, compensation and support for designing and producing on-line courses, student issues such as increased access, serving disabled students, and privacy issues, limiting institutional liability regarding copyright infringement and warranties, commercialization via commercial entities, consortia, and royalties/licenses, and regional accreditation barriers and federal financial aid implications of teaching beyond state and international borders (ACE, 2000).

The American Association of University Professors stated

the "vital intersection of emergent technologies and the traditional interests of faculty members in their own intellectual products requires scrutiny and the formulation of policies that address the former while preserving the latter" (AAUP, 2006, p. 209) and that "given the varying roles possibly played by the institution and the faculty member, and the nascent state of distance-education programs and technologies, it is not likely that a single principle of law can clearly allocate copyright-ownership interests in all cases" (AAUP, 2006, p. 216). Instead, a variety of options might be applicable such as the professor retaining full copyright, the institution being a co-owner, or the institution owning the work outright as a work for hire.

Accreditation of colleges and universities at the institutional level is executed through seven regional accrediting organizations (CHEA, 2010). The regional accrediting organizations adopted common standards for review of distance learning programs in 2009 resulting in *de facto* national standards for online education (CRAC, 2009).

Program accreditation bodies such as the National Association of Schools of Music (NASM), National Council for Accreditation of Teacher Education, and the Teacher Education Accreditation Council evaluate specific programs within institutions. NASM lists standards for distance education specifically related to program growth, resources, and communication with students (2009, pp. 67-68), and NCATE publishes specific questions to guide the assessment of distance learning programs (2005). All three organizations, however, require that the same standards apply for both distance and face-to-face programs (NASM, 2009; NCATE, 2008; TEAC, 2010).

Several scholars have been concerned with policy issues for distance education. Gellman-Danley (1998) outlined seven areas for policy development in 1998. King et al (2000) built on the earlier work of Berge and Gellman-Danley to develop policy frameworks for distance education. The first one was also a seven-tiered model. They then developed a three-tiered model that compressed the seven areas into faculty, students/participants, and management and organization. Both the seven and three-tiered policy analysis frameworks (PAFs) have been utilized by a number of scholars as analytical tools. Irele (2002) suggests that we need "frameworks that discriminate between regulatory policies and principles-based policies." She found that King et al's "3-Tier PAF, while very useful for categorizing policies into common distance education decision-making areas, was unable to discriminate among such value-based issues" (p. 196). Therefore, I will use King et al's (2000) 7-tier PAF to organize my policy recommendations. They are based not only on a study of the literature currently available in this area, but also based on three years of experience leading the largest online music education program in history.

RECOMMENDATION
Policy Area #1 – Academic
Whether or not distance education is perceived as an academic offering or an ancillary offering can result in very different values and expectations on the part of administrators. Faculty members should be concerned with quality offerings. Administrators, however, can run the risk of seeing distance education programs merely as revenue generating enterprises. This tension was revealed in Irele's (2002) study.

While faculty members may be grappling with how to provide quality instruction and guidance, administrators can easily become enamored with the seeming simplicity of the operation, intrigued by the sexiness of the institution being technologically savvy and active in cyber space, addicted to the revenue it generates, and enthralled with the prospect of developing a more geographically dispersed alumni base – resulting in greater name recognition and influence for the institution and a wider alumni donor base from which to raise money. This can lead to further tensions if administrators perceive faculty as a barrier to accomplishing their goals for revenue and glory and disempower or bypass them by creating parallel structures that bypass normal academic structures and faculty governance and/or seek to further optimize revenue by reducing costs through employing a cadre of adjunct online faculty to whom a fee for service is paid with no benefits or commitment for continued employment.

Therefore, all academic policies should be handled by the academic department and college in order to maintain academic integrity and ensure faculty workload and conditions are the same regardless of delivery format. Academic departments and colleges should retain the same scope of authority for online courses and programs as they do for on campus courses and academic policies should be the same for online and on campus programs. Even the course calendars and recruiting/marketing approaches should be the same.

Policy Area #2 - Governance/Administration/Fiscal
Distance education courses and programs can emanate from academic departments or offered through a separate entity on campus. Dahl (2003) conducted a survey of administrative practices involved in the delivery of distance education at 50 accredited post-secondary institutions across the United States. She found that a variety of organizational structures are in place. Therefore, most governance/administration/fiscal issues must be negotiated and customized to the program offerings, except staffing. The academic department must determine faculty staffing. Other items such as tuition rates, disbursement, administrative costs, et cetera, can be

negotiated and customized to meet the needs of the academic department, college, and campus distance education office; however, a program must have a faculty member as program leader making final decisions.

Policy Area #3 – Faculty

Rehnborg (2006) found that students require more time of instructors in online classes as opposed to on campus classes. Thus faculty loads for those teaching online must allow for faculty to devote more time to online courses than on campus courses. Additional compensation for course development and revision should be provided because the nature of work is different from on campus course development.

The usage of part time faculty members online must be properly balanced with full-time faculty members to insure the work of full-time faculty, such as advising students, administrative work such as admissions reviews, and service on committees and faculty governance does not overload the full-time faculty. Evaluation of faculty teaching must address the distinctive nature of online education versus face-to-face education and include competencies, faculty roles, curriculum, assessment tools, engagement, student satisfaction, and retention (Milam, 2004). Therefore, the academic department and college must handle all issues related to faculty. This includes the selection and evaluation of instructors and assistants, such as online facilitators, compensation, workload, assignments, procedures, and expectations.

Policy Area #4 – Legal

Legal issues are not different for online education, but are amplified due to the format. Policies in this area should be the same as on campus. There are some distinctions, particularly in terms of intellectual property. Since professors work along with instructional designers and possibly other staff, such as music librarians, to develop online courses, Kamens (2004) found that several institutions were revising intellectual property policies to eliminate the differences between online an on campus courses, and that "much of the focus has shifted away from the way in which content is delivered and toward the way that resources are used and other efforts are involved" (p. 141).

Issues of intellectual property in online courses, however, are not so clear. Which components of an online course are included? If the university claims copyright for a course, is it strictly for prepared materials, such as lectures, notes, and syllabi? An online course can also consist of student discussion boards, archived "live classroom" video chats, and even email exchanges housed within the course learning management system. There is also the issue of synchronous material, as was raised by Kolko (1998) who wrote "The question of who owns what in cyberspace does not address the variety of what there is to own" (p. 164). Therefore, legal policies need to

be the same for on campus and online offerings, clearly specify exactly which content belongs to whom, and how that is determined.

Policy Area #5 - Student Support Services

Online students must have access the same types of resources as on campus students.. Accessibility may require staff to work evenings and weekends and for materials to be available on demand at a distance. Therefore, policies related to student support services must ensure fairness and serve student groups with differing needs.

Policy Area #6 – Technical

Online programs are dependent on systems working. This should be the responsibility of a distance education office staffed with technicians. The major issues related to faculty are course development and whether or not a specific learning management system (LMS) program will be used. Faculty need to be in charge of the course content and how it is delivered, with input from instructional designers from the distance education office. Any LMS has limitations. While it is impossible for universities to support multiple systems, faculty need to be able to guide the decisions related to which system(s) are used. Faculty also need the flexibility to opt out of an LMS and use an open source platform if it best meets the pedagogical needs of the course, requires no technical support from the professional staff, and all issues of intellectual property and other issues of security can be properly addressed. Therefore, policies regarding technical issues need to clearly outline the different responsibilities responsibility for technology including the roles of staff and faculty members.

Policy Area #7 – Cultural

This policy area is a meta-area because policies for the preceding six areas help create the culture of the institution regarding online education. Irele (2002), in a study of four land grant university distance education programs, found that existing policies related to distance education can actually cause a divide on campus. She noted that "university leaders needed to review existing policies and/or develop new ones in order to overcome barriers to distance education within the community" and that such policies "should be aligned to the university's mission" (p. 187). Therefore, institutional leaders at all levels should ensure online offerings are aligned with the university mission and that policies related to online offerings ensure the same quality, service, access, equity, and due process as those related to on campus offerings.

CLOSING

Green (1999) stated that online learning should be viewed as a fourth sector of higher education along with residential colleges, research universities, and commuter institutions (p. 15). I believe that viewing online

education as a separate type of institution is dangerous. Instead, online education should simply be one format for teaching and learning that is administratively embedded within academic departments with appropriate support provided by the institution.

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沉默的流行音乐文化：美国文化相关课程的政策障碍

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摘要：

尽管人们呼吁音乐教育和通识教育要吸收更多的流行文化，但实践中却很少落实。尽管人们提倡与文化相关的教学内容和教学方法，但西欧传统的艺术音乐和以教师为中心的教学方法仍然是主流。在本篇论文中，笔者研究了已被认可的未来音乐教育和现行教育实践之间的不同。以下四点是本文分析的重点所在：(1)在当前财政政策下，新引进的媒体技术给学校带来的挑战；（2）学生的个人音乐文化与音乐教育政策所推崇的音乐文化的脱节；（3）对文化传承感兴趣的权益人在政策制定上扮演的角色；（4）已定型的师范教育政策如何阻碍了新生代教师对学校音乐的前景构想。本文结合实施视角和政策分析视角，以此来阐明问题产生的原因并提出了解决方法：首先，笔者利用一个实施框架来描述教师的能力、信仰和对政策的观念是如何制约他们把流行文化带进课堂的；其次，笔者运用鲍尔道奇的方法于政策分析中，以此来推介一些旨在把流行音乐文化融入到美国当前学校音乐教育的想 法。

关键词：流行音乐；政策实施；政策分析；标准；教师教育

Silencing Popular Music Culture:
Policy Barriers to Culturally Relevant Curriculum
in the United States

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ABSTRACT

Despite calls for increased inclusion of popular culture in both music and general education, implementation of such approaches is still rare. Western European Art Music and teacher-centered instruction remain the norm, despite arguments in support of culturally relevant content and pedagogies. In this paper, I examine the incongruities between what some have identified as the future of music education on one hand, and current educational practice on the other. The following issues are of special interest to the analysis: (a) the challenges of bringing new media technologies to schools given current fiscal policy, (b) the disconnect between students' personal musical culture and the musical culture valued in music education policies, (c) the role that stakeholders with an interest in cultural reproduction play in policy development, and (d) how policies that regulate teacher education in colleges and universities limit new teachers' visions for school music. This paper combines an implementation perspective with a policy analytic perspective to illustrate the causes of the problem and to propose a solution. First, I utilize an implementation framework to describe how teachers' capacity, beliefs, and perceptions of policy limit their ability to implement popular culture into the classroom. Then, I employ Bardach's Eightfold Path to policy analysis to make policy recommendations that will support initiatives to make popular music culture a part of school music in the United States.

Keywords

Popular music, policy implementation, policy analysis, standards, teacher education.

Many scholars and teachers have called for greater inclusion of popular culture in music education, but implementation of such approaches has occurred only sporadically (Bowman, 2004; Hebert & Campbell, 2000). Curriculum theorists argue for the adoption of culturally relevant content and pedagogies, yet many music programs in the United States continue to emphasize the value of Western European Art Music and related teaching practices (Koza, 2006). What are the causes for the divide between theory and practice, and how might that divide be bridged?

In this paper, I argue that there are policy barriers preventing popular culture from gaining a foothold in the schools. I examine these barriers, which include what Jones (2009) describes as *hard and soft policies* by using a policy implementation perspective. In order to overcome those barriers new policies are needed that will facilitate the inclusion of popular music culture; therefore, I completed a policy analysis to develop policy recommendations to accomplish that goal.

Background

In this section, I provide a context for an international audience by briefly describing American music education, including some critiques of the system. I will also define my usage of *popular culture*, and a vision for its inclusion in American schools. Finally, I will describe my usage of the term *culturally relevant*.

Music education in the United States

In the United States, music courses are classified as either general music or performing ensembles. Teaching methods, especially in secondary general music and performing ensembles, are teacher focused. Koza (2006) has asserted that school music programs are—in many cases—"repositories for the moldy and obsolete" (p. 27).

At the primary school level, at which students typically spend 30-60 minutes per week in music class, the curriculum is usually focused on singing, often accompanied by playing small instruments, listening to music, and an awareness of musical elements. Many students also learn to read and notate music. Less often, composition and improvisation are taught. At the high school level, general music is less common, and is usually focused on music theory or history, although guitar instruction is not uncommon. As students get older, they often have opportunities to participate in performing ensembles, although at the high school level, only about 10% of students do so. The music performed in programs perceived as "high quality" is predominantly written in the tradition of European art music. Music that is perceived as "popular" is generally not allowed in contests (which remain popular in many parts of the country).

Defining popular culture

Popular culture manifests itself in both the content and the pedagogy of music classrooms. For the purposes of this paper, I consider popular culture to be the culture with which a school's students identify. Although this definition is problematic in several respects, (foremost, its assumption of a homogeneous population of students), it is useful in it's simplicity. It does not focus on specific uses of the music or on the creative process. Finally, it recognizes that popular culture is not static and that culture is situated in the local context.

Students identify with a wide variety of musics, which is both a blessing and a challenge for music teachers wishing to implement popular culture. The diversity of material provides many new opportunities for both students and the teacher to learn from one another. Students can each bring different musics to the classroom. However, because students' beliefs about various aspects of popular culture are strong, some students may have a strong negative reaction to the musics with which others in their peer group identify.

Although the content of popular culture is easy to conceptualize, the pedagogy of popular culture is more difficult. The challenge may be due to the fact that traditional notions of pedagogy may not be applicable to popular culture. Outside of schools, learning is more likely to be democratic, a sharing of knowledge by individuals with a common interest (Green, 2001). Abramo (2009) prefers process definitions of popular music, citing Björnberg et al: "the record (physical or virtual) is the professor, the tradition, and the school in popular music" (p. 30). Thus, a popular music pedagogy is likely to be a social pedagogy, unlike the teaching methods that dominate American schools.

Defining cultural relevance

Ladson-Billings (1994) coined the term *culturally relevant pedagogy* to describe "a pedagogy that empowers students intellectually, socially, emotionally, and politically by using cultural referents to impart knowledge, skills, and attitudes" (pp. 17-18). For teaching to be considered culturally relevant, students must (a) experience success, (b) develop or maintain cultural competence, and (c) develop a critical consciousness (Ladson-Billings, 1995, p. 160). Music teachers employing culturally relevant pedagogy, then, would use content from students' own (popular) culture to help them be successful and become critically empowered.

If, as Björnberg (as cited in Abramo, 2009) suggests, the record is the tradition, then what should the records be for content to be culturally relevant? In American society, students commonly carry their music with them. Entire libraries of albums or, more likely, individual songs are at their fingertips. Students themselves are equipped to provide the content that they find relevant—that is, the music of their own culture. Of course, students belong to multiple cultures and identify with multiple groups, yet the music they are most willing to share is typically the music of their peer groups. As teachers, we may need to discover the musics that are relevant to other cultural identities, including ethnic, national, and family identities. It is important to note that although an aim of culturally relevant teaching is for students to "develop and/or maintain cultural competence" (Ladson-Billings, 1995, p. 160), music teachers are often concerned with Cultural (with a capital C) competence. The incorporation of popular culture does not prevent students from learning about Culture, but a culturally relevant pedagogy will allow them to connect their own experiences and to understand Culture from a critical perspective.

An implementation perspective

Implementation perspectives are useful for examining policies' outcomes—direct and indirect, intended and unintended. Hill and Hupe (2002) consider implementation in terms of *inputs*, *outputs*, and *outcomes*. In this paper, I use a framework that I developed (Kos, 2007) to better understand the factors (inputs) that contribute to the silencing of popular culture (outcomes) in American schools. The policies in this case include both hard and soft policies (Jones, 2009). The former include fiscal policies that impact school revenues as well as state and professional standards that impact curriculum. The latter include societal values—what Apple (2000) has termed "official knowledge" and Bourdieu (1990) has described as "cultural capital"—as well as teachers' preservice education.

Framework

The implementation framework (see Figure 1) is based on an understanding of policy as a cycle (Hill & Hupe, 2002) that, functions as both text and discourse (Ball, 1994). It incorporates Grant's (1996) "swirl" of policy influences, which include beliefs about a policy, personal values, and personal capacity, as well as O'Day's (2002) application of Axelrod and Cohen's (1999) theorizing of complex adaptive systems to education.

According to the framework (Kos, 2007), implementers' responses to policy are influenced by three mediating factors: their (perceived) knowledge of the policy, their personal values, and their capacity to act. Within any system (which may be a school, a district, or a state), each individual is also influenced by the responses of other stakeholders. The policy itself (in the sense that the policy is discourse) is influenced by the implementation of the policy.
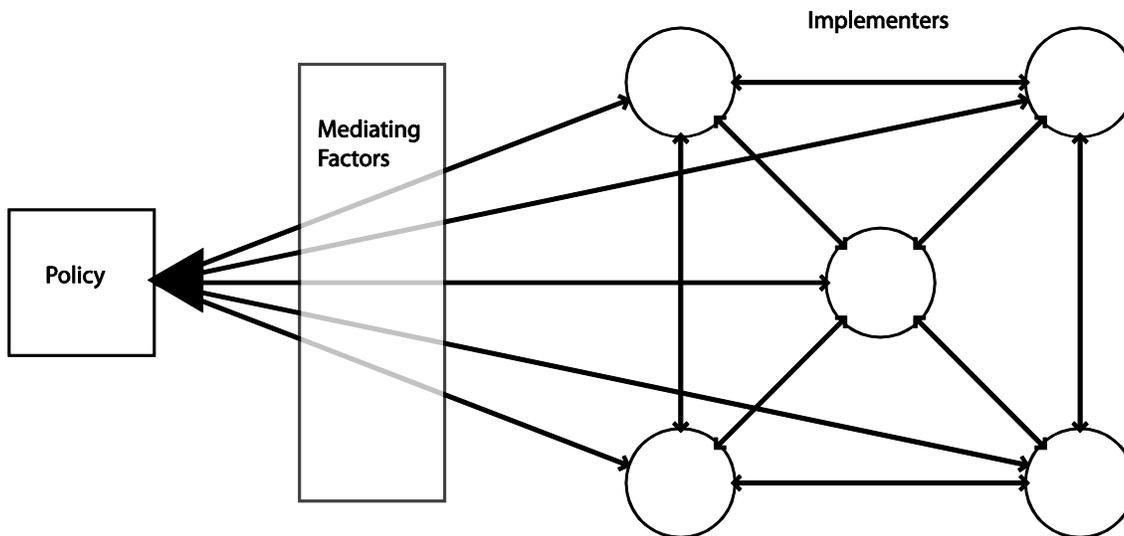
Figure 1. Implementation framework.

Fiscal policy

In the United States, the part of school budgets available for capital expenditures, curricular resources, and professional development is declining. The percentage of budgets devoted to human resources is growing rapidly due to spiraling costs of private health insurance plans, and "fixed" costs such as transportation and physical plant are rising as fuel prices increase. The distribution of limited funds is affected by the ways in which schools are funded.

In the United States, schools are financed primarily through local property taxes. States are responsible for ensuring that districts are funded adequately and equitably. A relatively small percentage of funding comes from the federal government, but the conditions under which those funds are allocated result in federal authorities having a disproportionate influence on local school policy. Federal funding is now tied to students' performance in math and reading, so much so that a smaller percentage of districts' shrinking discretionary budget is available for music education programs to spend on new resources and current media technologies.

Cultural values

It is useful to view cultural values in schools through the eyes of various stakeholders. Students, parents, teachers, administrators, and policy makers at the local, district, state, and national level have a stake in the education system. National and state policy makers have expressed, through policy, their concern with improving student achievement in math, science, technology, and reading. Although the arts are mentioned in passing as a core subject, in most states schools are not held accountable for students' learning in the arts.

Administrators in schools are most often concerned with the public aspects of music education, especially performances of large ensembles. Teachers of those ensembles tend to teach the music that they value, which more often than not is euro-centric art music or other musics that have become part of the canon. Students, who may value popular culture, do not often have a voice in determining what they are taught.

The National Standards for Arts Education (Consortium of National Arts Education Associations, 1994), which are voluntary standards sanctioned by professional organizations, guide teaching practices and content in music programs. Although they are voluntary, the standards have dominated professional discourse for the past 15 years. Music textbooks are aligned to the Standards and articles in professional journals profess their importance and provide advice for teachers who want to implement them in their classrooms. More importantly, state- and district level standards, which are more likely to carry a sense of authority, are often derived from the National Standards. Because the Standards are based on traditional, aesthetic conceptions of music education, they can be perceived as a barrier to the inclusion of popular culture in American music education.

Limitations from teacher education

Music teacher training happens primarily in schools of music that are tied to colleges and universities. The missions of those music schools are often focused on the training of musicians first, and educators second. They are rooted in the western classical tradition and the conservatory model. The requirements for degrees leave little—if any—time for learning popular culture, much less popular music pedagogy.

Much in-service teacher education takes the form of short workshops at professional conferences (Barrett, 2006). These workshops are often offered by current teachers and are more likely to reinforce and affirm current practices than they are to introduce new ideas. When teachers do learn new ideas or approaches, whether at

workshops or in graduate education, they often lack the support needed to implement changes in their schools (Barrett, 2006).

Summary

In American schools, several policy barriers exist that make the incorporation of popular culture difficult. Federal policies provide limited funds to schools that raise reading and mathematics achievement; they also reward innovation in the teaching of science, technology, engineering, and mathematics. Administrators and local school boards responsible for implementing policies interpret them, perceive the emphasis on those subjects and, bound by limited capacity due to fiscal policy, limit the resources available to arts teachers. Teacher education, firmly entrenched in the reproduction of the Western Classical Tradition, bars new teachers from learning new content and new pedagogies. Even if teachers wanted to incorporate popular culture, their capacity to do so is limited, and content that students find to be culturally relevant remains absent from the schools.

A policy analytic perspective

Policy analysis, the process through which various alternatives are examined in order to recommend a policy solution to a problem, is a useful (though underutilized) approach to solving problems in music education (Kos, 2010). How might policy be used to increase the presence of popular culture in American education? In this section, I describe a policy analysis that I completed in order to answer that question.

Framework

Bardach's (2000) eightfold path is a useful model for theoretical work in music education (Kos, 2010). It focuses only on recommendations, and not on evaluation or implementation. Its explicit steps and focus on the gathering of evidence help it to stand up to the scrutiny of peer review. The eight steps in Bardach's (2000) model are: (a) defining the problem, (b) gathering some evidence, (c) establishing criteria, (d) identifying alternatives, (e) projecting outcomes, (f) confronting tradeoffs, (g) making a decision, and (h) telling the story. In this section I will discuss the problem, evidence of how change might be approached, and the recommendation (including the rationale for that recommendation).

The problem

Culturally relevant content and pedagogy is often missing from American music education programs. The absence of popular culture in the curriculum reinforces and reproduces the values of the social elites, marginalizing the value of students' own cultural capital. Attempts to include popular culture toward the goal of cultural relevance are often challenged by political constraints.

Approaching change

I have explained how perceptions of policies, personal values, and capacity influence policy implementation and act as barriers to the inclusion of popular culture. Here, I consider ways in which those mediating factors might be used to facilitate the implementation of popular music culture.

Perceptions. Stakeholders and implementers act on their perceptions of policies rather than the text (Kos, 2007). As the number of levels of bureaucracy between policy and implementation increases, the predictability of outcomes decreases. The No Child Left Behind Act of 2001 is a federal policy designed to close an achievement gap, but because implementation regulations are left to individual states, enforcement is not consistent across the country (Sunderman & Kim, 2007). Because different teachers, administrators, and school boards have different perceptions of the policy, they react in ways that are sometimes unpredictable, often unintended, and different from one another. Any policy solution, therefore, must be enforceable by those who develop the policy, and any flexibility must not translate to unsuccessful implementation.

Values. Personal values are also an important mediating factor; in this case, stakeholders' and implementers' musical values are of special interest. Although the relative value of various curricular subjects also matters, those values are unlikely to be changed through policy. The National Standards for Music Education and the usage of federal policy to label the arts as a core subject provide excellent examples of how policies failed to increase the status of music and the arts as advocates had predicted (Lehman, 1993; MENC, 1994). The musics that are valued in educational institutions are expressly defined by the policies and traditions that govern curriculum. Standards guide teachers' practices in several ways. First, they are widely acknowledged as a description of good music teaching. Second, much professional literature and many sessions at workshops for music educators are devoted to standards implementation. Finally, the textbooks that many music teachers use as either curriculum guides or resources are aligned with the National Standards for Music Education. Changing the policy that defines professional values may change what is valued in music classrooms.

Capacity. Implementers' ability to act on policy is mediated by their physical, human, and political capacity. It is unlikely that wide-reaching policies will improve the individual teachers' political capacity. The most important aspect of physical capacity—financial resources—will remain a challenge until the current economic climate improves. In order to improve teachers' capacity, therefore, it is essential to focus on human capacity—specifically, knowledge and skills. Most teachers receive their initial training in colleges and universities accredited by the National Association of Schools of Music (NASM); additional training occurs

through post-graduate coursework at those same institutions or at professional workshops. Changing new teachers' skill sets will require a revision of undergraduate curricula in schools of music. Such a change is unlikely to happen without a strong policy initiative because of deep-seeded traditions, accreditation standards, and the fact that many music education programs are marginalized in their music schools.

Recommendation

If popular culture is to be a part of music curricula in the United States, it must be perceived as a valued part of the curriculum and teachers must have the necessary capacity to teach it. Given the evidence regarding effective approaches, two separate policies are needed—one that will ensure that teachers have the knowledge and skills necessary to present popular culture in an authentic manner, and another that will help the profession come to believe that popular culture is a valuable part of a comprehensive music education.

First, NASM accreditation standards should require that music education degrees include instruction in popular music and popular music pedagogies. Because NASM accreditation is perceived as an important credential for schools of music, and because schools of music are responsible for most music teacher training, this approach is likely to influence teacher preparation and improve teachers' capacity.

Second, the National Standards for Music Education should be revised to reflect the importance of culturally relevant content and pedagogy in general, and popular music specifically. The Standards are perceived as a codification of the knowledge that the profession considers to be valuable. Should individual states or districts choose to make music a part of accountability systems, assessment will be based on either the National Standards or standards derived from them.

CONCLUSION

Policy barriers exist that silence popular music culture in many classrooms in the United States. National standards rooted in more traditional understandings of music, federal policy stressing the importance of mathematics and reading, and undergraduate music teacher education that marginalizes world and popular musics color teachers' and administrators' values. Fiscal policies and local politics limit teachers' capacity. New policies are needed to facilitate the incorporation of culturally relevant, popular music culture in public school curricula. New accreditation standards will ensure that teachers have the knowledge and skills they need, and new content and achievement standards for music will shift the professional discourse toward new approaches. Those who would put an end to the silencing of popular music culture would do well to advocate for such policies.

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初中生流行音乐偏好和年龄、性别及音乐学习的相关研究

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摘要：

本研究的目的在调查台湾中学生流行音乐偏好的情形，探讨流行音乐偏好与年级、性别和 音乐学习经验的相关性。调查的歌曲类型分为抒情流行音乐 (ballad)、节奏蓝调(rhythm   and   blues)、嘻哈音乐(hip-hop)、摇滚音乐(rock   and   roll)和影剧选曲(theme music)五类；调查的对象包括来自 14所中学的1,277名学生，其中男生643名，女生634名。受试者为七年级到九年级的中学生，年龄约在 13岁至15岁之间。研究工具为自编的《国（初）中生音乐偏好调查问卷》，配合摘录26段歌曲的有声资料进行调查。调查结果发现：初中生最喜欢抒情流行音乐，其次是摇滚音乐和节奏蓝调，对嘻哈音乐的接受度最低。特别要说明的是本研究选录的抒情流行音乐都是中文流行歌曲，其它四种类型的流行音乐则包含不同的语言。年级和流行音乐偏好达显著相关的仅有嘻哈音乐类型，且为负相关，表示愈高年级的初中生愈不喜欢嘻哈 音乐。性别对初中生流行音乐偏好类型有显著影响，女生对于抒情流行、节奏蓝调和影剧选曲的喜好程度都高于男生，尤其以影剧选曲的偏好最高。本研究的音乐学习包含音乐社团经验和乐器学习经验两部分。结果显示音乐学习经验会影响初中生的流行音乐偏好，尤其是影剧选曲的偏好程度；具有乐器学习经验的学生比没有 乐器学习经验的学生喜好音乐。本文除呈现台湾中学生流行音乐偏好的调查结果，分析影响流行音乐偏好的相关因素，并提出未来研究的方向。

关键词：年龄；性别；音乐学习；流行音乐；音乐偏好

Effect of Age, Gender, and Musical Training on Popular Music Preferences of Junior High School Students

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ABSTRACT

The purpose of this study was to examine the effect of grade level, gender and musical training on popular music style preference responses of junior high school students in Taiwan. The music styles involved were ballad, rhythm and blues, hip-hop, rock and roll, and theme music. The sample consisted of 1,277 students from 14 junior high schools and there were 643 males and 634 females. Subjects ranged from Grades 7 to 9, age about 13 to 15 years. A self-designed questionnaire of musical preference, accompanied by 26 listening excerpts, was utilized in this study. Results showed that junior high school students preferred ballade music style the most, followed by rock and roll, and rhythm and blues. Hip-hop was the least preferred popular music style. The collections of ballade music style were sung in Chinese. Grade level was significant for only one category of popular music styles in which subjects tended to dislike hip-hop as grade level increased. Gender had a significant influence on the preference of music. Female students had higher rate of preference in ballade, rhythm and blues, and theme music, especially in the category of theme music. Musical training included performing group experience and instrumental lesson experience in the study. The results indicated musical training experience affected the preference on theme music. Instrumental players had higher rating of preference than non-players. The analysis and interpretation of the data collected are discussed, and the directions for further research are suggested.

Key words: Age, gender, musical training, popular music, music preference

INTRODUCTION

Knowing students' music preference is involved in our daily music teaching. One of the goals of music education should be to expand students' knowledge of music styles and music preference (Droe, 2006, p.23). Results of a number of studies clearly indicate that popular music is the principal musical style choice of young people (Fung, Lee & Chung, 2000; Hargreaves & North, 1997; King Car Education Foundation, 1994; LeBlanc, 1979; May, 1985; Su, 2004; Tseng, 2005). Students are not interested in the music from classroom; they are more interested in the popular music which they learn from outside of schools (King Car Education Foundation, 1994; Shah, 2006). Taiwanese youth is no exception; they love pop singers and their songs very much, not only the songs from Taiwan but also songs from Hong Kong, Korea, Japan and Western countries. There are very few studies regarding popular music preferences of youth in Taiwan. Increasing number of researchers compared preference responses of students from different cultures (Geisler, 1990; Nakazawa, 1988; Darrow, Haack, & Kuribayashi, 1987; LeBlanc, Jin & Stamou, 1999; LeBlanc, Fung, Boal-Palheiros, Burt-Rider, Ogawa, Oliviera & Stamou, 2002; Morrison & Yeh, 1999; Teo, Hargreaves & Lee, 2008). Some studies tended to show that Western music, when compared with non-Western music, was better received by various people in different parts of the world (Darrow, Haack, & Kuribayashi, 1987; Pembrook, 1997). With reviewing previous studies, the researcher does not find any of the published studies mentioning such information. Moreover, there is no research focusing on the junior high students' popular music preference in Taiwan. The issue of adolescent music preference is so important for music educators, it is necessary to investigate students' music preference in Taiwan. Results of the study could provide information for researchers in Taiwan and other countries.

Popular music introduced in school

General Music is offered from elementary school through high school in Taiwan. From 1968 to 1989, music textbooks for elementary and junior high school were compiled by the National Institute for Compilation and Translation (NICT). NICT had published three sets of elementary music textbooks and three sets of junior high music textbooks, in which popular music was prohibited. However, educational policy was liberalized in 1987 after the lifting of Martial Law; a new textbook policy was announced in 1989. The unified textbook system was switch to an approval system in which music textbooks are published and approved by the NICT. The selections became diversity, including folk songs in Mandarin, Hoklo, Hakka and aboriginal dialect which were intended to promote the local cultural music education. Popular songs included were country songs by local musician and theme songs from classical movies. The integrated arts curriculum implemented at the turn of 21 century that allow students to link subject knowledge and daily experience in a more meaningful way. Song selections include folk songs, children songs, composed art songs, commercials and popular songs. In fact, music teachers and students are not satisfied with the teaching materials. What kind of music materials should be selected in the

classroom? How much popular music should be taught? How to teach popular music? Music educators are facing these questions.

Purpose of the study

The purpose of this study was to investigate the popular music style preferences of junior high school students in Taiwan. The questions for this research were:
(1) What are the popular music style preferences of junior high school students?
(2) Does grade level affect the popular music style preference of junior high school students?
(3) Does gender affect the popular music style preference of junior high school students?
(4) Does musical training affect the popular music style preference of junior high school students?

METHOD

This study employed survey research method. The samples consisted of 1,277 students from 14 junior high schools representing four regional areas in Taiwan. Subjects ranged from grades 7 to 9, ages between 13 and 15. The subjects of gender and grade level were female (49.6%), male (50.4%); Grade 7 (31.5%), Grade 8(34.8%) and Grade 9 (33.7%).

A questionnaire of musical preference, accompanied by 26 listening excerpts, was utilized in this study. The music styles involved were ballad, rhythm and blues, hip-hop, rock and roll, and theme music. Each music style included five excerpts which were all vocal music. Majority of the excerpts were sung in Mandarin, a few were in English, Japanese, or mixed two languages (Mandarin and English, Japanese and English). Only one except from the category of theme song was sung in German. The category of theme song represents the popular songs from motion picture, musical and opera, these selections are frequently introduced in junior high school music textbooks. The aria "Der Vofelfanger bin ich ja" from opera "The Magic Flute" by W. A. Mozart was chosen in the category of theme song which was sung in German. The duration of each musical excerpt was ranged from 30 to 40 seconds. The differences of excerpt durations were due to various phrase lengths in each excerpt. There was a 5-second pause between each item

for subjects to respond and the total test was finished within 30 minutes. The questionnaire included two parts. The first part included subjects' information, such as school location, grade, gender, music training. The other part is the music preference opinion form utilized a Likert-type five-point preference scale (5=like very much, 4=like, 3=general, 2=dislike, 1=dislike greatly) for each listening excerpt. One practice excerpt was played to help subjects familiarize with the test. There were 25 musical experts divided in five categories. Music teachers of the 14 junior high schools were invited to test their students in December 2006 (first semester of the school year ended in Jan. 2007). Data were collected and analyzed through the SPSS.

RESULTS

The study investigated the popular music style preferences of junior high school students in Taiwan. The result indicated that Junior high school students like the style of ballad the most (M=20.41), the other four styles are rock and roll (M=18.15), rhythm and blues (M=17.55), theme music (M=17.02), and hip-hop (M=16.49) in rank order (Table 1). All means are above average that indicates junior high students strongly prefer all popular music styles.

Regarding the differences of music preference among grade levels, the ranking of popular music types for grade 7 is ballade, followed by rock and roll, rhythm and blues, theme music and hip-hop. For grade 8 and grade 9, the rankings are the same as the grade 7.

Through one-way ANOVA analysis, there are significant differences between grade levels and popular music style preferences on hip-hop (p=.021). No significant differences are found on ballade, rhythm and blues, rock and roll, as well as theme music.

As comparing the music preference opinions between/among boys and girls, the results showed that gender had a significant difference at .01 levels (Table 4). There are significant differences between male and female students on their preference of ballade (p=.000), rhythm and blues (p=.000), and theme music (p=.000). Girls had higher rate of preference in ballade, rhythm and blues, and theme music, especially in the category of theme music.

Table 1. *Popular music style preferences of junior high students* (*n*=1277)

Category	M	SD	Rank
Ballade	20.44	3.113	1
rhythm and blues	17.55	3.505	3
hip-hop	16.49	4.131	5
rock and roll	18.16	3.692	2
theme music	17.02	4.102	4

Table 2. *Means and standard deviations of preference ranking by grade levels.*

Category	Grade	M	SD	Ranking
ballade	7	20.53	3.268	
	8	20.35	2.924	1
	9	20.45	3.158	
rhythm and blues	7	17.48	3.609	
	8	17.59	3.383	3
	9	17.59	3.537	
hip-hop	7	16.72	4.283	
	8	16.72	4.104	5
	9	16.04	3.986	
rock and roll	7	18.31	3.799	
	8	18.05	3.638	2
	9	18.14	3.651	
theme music	7	16.96	4.410	
	8	16.90	4.032	4
	9	17.22	3.871	

Grade 7 n=402, Grade 8 n=445, Grade 9 n=430

Table 3. *Analysis of Variances between grade levels and popular music style preferences.*

Category	SS	df	MS	F	p
ballade	6.681	2	3.341	.344	.709
rhythm and blues	3.175	2	1.587	.129	.879
hip-hop	131.243	2	65.622	3.862	.021
rock and roll	14.550	2	7.275	.533	.587
theme music	24.631	2	12.315	.732	.481

Table 4. *Differences of music preferences between male and female students.*

Category		N	M	SD	t	p
ballade	M	643	19.85	3.275	-6.927	.000[*]
	F	634	21.04	2.819		
rhythm and blues	M	643	17.02	3.484	-5.541	.000[*]
	F	634	18.09	3.445		
hip-hop	M	643	16.58	4.1994.063	.729	.466
	F	634	16.41			
rock and roll	M	643	18.18	3.782	.201	.841
	F	634	18.14	3.602		
theme music	M	643	15.88	4.161	-10.495	.000[*]
	F	634	18.19	3.695		

[*]$p<.01$

General music is the only music class offered in junior high schools. Performing groups are treated as school's extra curriculum. Most of junior high schools offer various extra curriculum, including performing groups. The research question 4 is about the musical training influences of music preference. Musical training in this study included performing group experience and instrumental lesson experience. The results indicated the experience of performing group had significant difference on the preference of ballade, rhythm and blues, and theme music (Table 5); There are significant differences between junior high school students with and without performing group experiences on their preference of ballade (p=.001), rhythm and blues (p=.047), and theme music (p=.000).

Shown on the Table 6, there are significant differences between junior high school students with and without instrumental lessons on their preference of rhythm and blues (p=.031), hip-hop (p=.005), and theme music (p=.000).

Table 5. *Differences of music preferences between with and without performing group experiences.*

Category		N	Mean	SD	t	p
ballade	Yes	437	20.84	3.149	3.323	.001**
	No	840	20.23	3.075		
rhythm and blues	Yes	437	17.82	3.379	1.989	.047*
	No	840	17.41	3.562		
hip-hop	Yes	437	16.28	4.059	-1.298	.194
	No	840	16.60	4.167		
rock and roll	Yes	437	17.98	3.740	-1.297	.195
	No	840	18.26	3.666		
theme music	Yes	437	18.11	3.670	7.264	.000**
	No	840	16.46	4.201		

*p<.05, **p<.01

Table 6. *Differences of music preferences between with and without instrumental lessons.*

Category		N	M	SD	t	p
ballade	Yes	469	20.56	3.185	1.037	.187
	No	808	20.37	3.070		
rhythm and blues	Yes	469	17.83	3.526	2.162	.031*
	No	808	17.39	3.485		
hip-hop	Yes	469	16.07	4.264	-2.813	.005**
	No	808	16.74	4.035		
rock and roll	Yes	469	18.23	3.606	.497	.619
	No	808	18.12	3.743		
theme music	Yes	469	18.11	3.676	7.597	.000**
	No	808	16.40	4.206		

*p<.05, **p<.01

Conclusion and Implication

Results of this study can be summarized as following:

1. Junior high school students in Taiwan preferred ballade music style the most, followed by rock and roll, and rhythm and blues. Hip-hop was the least preferred popular music style. All of the collections of ballade music style were sung in Mandarin.

2. There are significant differences between grade levels and popular music style preferences on hip-hop (p=.021). No significant differences are found on ballade, rhythm and blues, rock and roll, as well as theme music.

3. Gender had a significant influence on the preference of music. Female students had a higher rate of preference in ballade, rhythm and blues, and theme music, especially in the category of theme music.

4. Music training affected the preference of popular music styles. The variable of subjects' group performing experience revealed significant difference on ballade, rhythm and blues, and theme music at both .05 and .01 levels respectively. Taking instrumental lessons also had a significant difference on theme music, hip-hop, and rhythm and blues (p<.05, p<.01). In general, instrumental players had higher rating of preference than non-players, except the music style of hip-hop.

The music preference of the students should be taken into consideration when designing lessons, choosing music, and delivering instruction. It is the hope that these study findings can be used by music teachers to select appropriate music and help their students learn more in music class. It is also in an attempt to provide information

to the policy maker and curricular planners. Thus, the quality of music teaching in schools will be improved.

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固守政策：从一个跨学科的角度对中国音乐进行研究

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摘要：

当今香港政府的教育政策的重点在于：培养具有广泛知识基础、创造力和想象力的优质人才；並以跨学科学习达至全人发展及培养全能人才。为回应香港政府当前的教育政策，

本文旨在探讨如何以整合人文学科的方式学习中国音乐。作者按各地政府的音樂教育政策及課程標準的關注，結合作者的研究理論，重点展示四个实验项目，包括：在学校推行的跨学科综合课程、中国古诗的合唱交响曲的创作、以中国历史背景为基础的大型多媒体音乐艺术表演、涵盖诗歌与音乐这两大范畴的研究及出版。这些项目皆试图强调音乐、诗歌、文化与历史背景的融合，突显三者与音乐创作的关系。这都是音乐教育中可行的模式，并可紧跟当前政策中跨学科学习的导向。

关键词：跨学科；政策；中国音乐；传统音乐；文化情境

Live up to policies: An interdisciplinary perspective on the study of Chinese music

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ABSTRACT

In response to the recent emphases of the Hong Kong government's policy in cultivating highly versatile people with a broad knowledge base; nurturing whole person development through and cross-disciplinary studies; understanding music in context and developing creativity and imagination, the objective of this paper is to demonstrate on how to integrate cultural disciplines in a holistic manner in the study of Chinese music. With the support of a theoretical framework, this paper will focus on number of experimental projects initiated by the author: an interdisciplinary co-curricular school project; the creation of a choral symphony on an ancient Chinese poem; a multi-art form performance emphasizing Chinese historical context; and the publication of a book which covers two major disciplines, poetry and music. These projects place equal emphases on music, poetry, culture, and the historical context, as well as to highlight its relations to music creativity. They serve as models of possible application in music education that could gear towards the direction of interdisciplinary approach emphasized in the current policies.

Keywords

Interdisciplinary approach, policy, Chinese music, traditional music, cultural context.

In recent years, the Hong Kong government has widely expressed interests in cultivating highly versatile people with a broad knowledge base (Chief Executive's Policy Address, 2009) and nurturing whole person development (CDC, 2001), with emphases on knowledge transfer, liberal studies, general education and interdisciplinary studies. In such an approach, understanding music in context and developing creativity and imagination are further broadened and deepened. The objective of this paper is hence to suggest an interdisciplinary approach, from policies to practices, on how cultural disciplines might be integrated in a holistic manner in the study of traditional Chinese music.

Policy concern on Interdisciplinarity

Integrative, interdisciplinary, cross-disciplinary, multidisciplinary, pluri-disciplinary, trans- disciplinary, and even meta-disciplinary approaches to teaching and learning have been discussed and debated (e.g. Jacobs,

1989; Burton, 2001; Synder, 2001) and also implemented by governments around the world (as described below) in recent years. No matter how these terms are defined it is clear that exposure to multiple subject disciplines, acquiring understanding of relationships among them, integration of various disciplines, and the transcending of knowledge beyond conventional disciplinary boundaries are crucial aspects of teaching and learning at all levels (Cheung, 2008; Chrysostomou, 2004).

In the United States (US), interdisciplinary approaches to designing general curricula and music education have already had a history of more than twenty years (Chrysostomou, 2004). For example, the Chicago Arts Partnerships in Education (CAPE) organization, begun in the early 1990s, aims to forge a clear connection between arts learning and the rest of the curriculum. It also features ongoing participation of classroom teachers and arts teachers in planning arts-integrated programs in CAPE schools (Russel & Zembylas, 2007). Similarly the North Carolina A1 Schools Program, a comprehensive statewide PreK-12 whole school reform program, was started in 2007 (Russel & Zembylas, 2007). It ensures every child of having at least one drama, dance, music, and visual arts lesson per week, and it creates partnerships with parents, cultural resources in the area, local colleges, universities, and the media.

In Canada, the Arts Education Reform of Saskatchewan put forward the idea of arts integration which uses two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. Likewise, the Royal Conservatory of Music in Toronto initiated Learning Through The Arts™ (LTTA) which has been described as "a comprehensive public school improvement program". Through collaborations among trained artist-teachers and generalist teachers in the design of lessons, LTTA teachers teach mathematics, science, geography, and language curricula that incorporate performing and visual arts elements into the learning process (Russel & Zembylas, 2007).

In Australia, the Victorian Essential Learning Standards (VELS) was developed as a framework for planning whole school curriculum by setting out standards for students to achieve from Prep to Year 10 in core areas (VCAA, 2009). There are three interwoven strands of learning, namely 'Physical, Personal and Social Learning', 'Discipline-based Learning' and 'Interdisciplinary Learning'. In the last strand, it

addresses various dimensions such as 'reasoning, processing and inquiry', 'creativity' and 'reflection, evaluation and metacognition', where they learn from various perspectives of music to develop student's analytical, critical, creative and metacognitive thinkings (KMELA, 2007). Recently, all five states and territories of Australia have identified and are implementing Essential Learnings in their current curricula models, either by incorporating them within the traditional Key Learning Areas or as a major tool for restructuring the education frameworks.

The Greek government promoted two strategies in a parallel and complementary fashion in the *Interdisciplinary Unified Curriculum Framework 2001*, which outlines both the creation of independent interdisciplinary subjects and the horizontal and vertical connection of separate subjects in all levels of education, emphasizing internal cohesion and unified contents. In music education, an interdisciplinary approach was adopted to link music with language, mathematics, geography, art, poetry, history, religion, and philosophy. Its Melina Project aims to enhance and empower the cultural dimension of education and everyday school life through various art forms, and their artistic expression, interpersonal communication skills, and cultural conscience (Chrysostomou, 2004). In addition, the new National Core Curriculum in Hungary (Karapati & Gaul, 1995), the Schools with Enhanced Music Education (*Schulen mit erweitertem Musikunterricht*) in Switzerland (Cslovjecsek, 2007), and the 2005 Curriculum of South Africa also show various intra- and interdisciplinary aspects, which provides further support for the notion that interdisciplinary studies is a core principle of future education reform (Herbst, 2007).

Taiwan, as one of the pioneers of integrated curriculum for Arts subjects, put Curriculum Integration into practice in Grades 1-9 beginning in 1991. Under this new reform, the traditional structure of music curriculum and sequential learning of music concepts are completely replaced with a thematic integration approach, whilst teaching material category and contents are not included in the guideline. The main goals are to enable student to gain the skills and knowledge of creating and exploring, aesthetics and critical thinking, culture and understanding (Lai, 2003).

In other parts of Asia, students in Singapore are required to take up at least one contrasting subject in the A-level curriculum. Science subject students, for instance, must take at least one Arts/Humanities subject. However, they can choose a subject called 'Knowledge & Inquiry' as an alternative, which calls for the need to learn across several disciplines such as Mathematics, the Sciences, and the Humanities (Tan, 2006). Meanwhile, the National Curriculum Standards Reform of Japan of 2008 presents an integrated course which requires students to take two hours of instruction per week, with a main purpose of developing students' learning in a holistic manner

(Matsunobu, 2007). China, on the other hand, has not yet had a systematic mechanism for arts integration, despite the fact that integrated teaching method has already been widely applied, and a tendency toward integrating studies is clearly obvious in some newly developed disciplines.

Facing the new challenges of the 21st century, the Hong Kong government is keeping abreast of these global trends. With nurturing whole-person development and fostering life-long learning as its core guiding principles (CDC, 2001), the new curriculum demands an interdisciplinary approach in wide-ranging fields. While such a learning approach is taken further in the university curriculum (Cheung, 2008), it relates particularly well with the substantial revision at the senior secondary level. In the new 3-3-4 Academic Structure, General Studies in the Basic (Primary 1 to Secondary 3) Education Curriculum (CDC, 2002) and Liberal Studies in the Senior (Secondary 4-6) Secondary Education Curriculum (CDC & HKEAA, 2007) are two pivotal areas of interdisciplinarity. In General Studies, the learning of other subjects such as Personal, Social, and Humanities Education, Science Education, and Technology Education are put together in order to facilitate their integration and applications in daily situations. In Liberal Studies, students are required to conduct an individual project related to their other subjects to study contemporary issues, thus connecting knowledge and concepts across disciplines to new issues or contexts (CDC & HKEAA, 2007; Leung, 2005).

As for Music, a subject within the Arts Education Key Learning Area, interdisciplinary concepts are also inextricably assimilated into the new curriculum. "Understanding music in context" and "developing creativity and imagination" are two of the four learning targets delineated (CDC & HKEAA, 2007). They respectively place further demands on interdisciplinary knowledge and an aim to encourage interdisciplinary ideas. Furthermore, interdisciplinary projects in the form of musicals and the like are regarded as one of the indispensable components of the "Other Learning Experiences," thereby assuring the continuation of numerous successful learning experiences.

Experimental projects: The road towards interdisciplinarity in Chinese music study

The road towards interdisciplinarity in Chinese music study was and will be a long and difficult one. My doctoral thesis, *The role of Chinese music in secondary school education in Hong Kong* (Leung, 2003), marked the beginning of this long journey for me. The experimental projects I present in this paper are extensions and continuations on one of the models established in the thesis, which emphasizes the following four pillar principles in the teaching of Chinese music: popularization, traditionalization, and contemporization of Chinese music; localization, nationalization, and

globalization of Chinese music; embedding of aesthetics, theory, history, and philosophy within composition; appreciation and performance activities relating to Chinese music; and integrating elements of Chinese culture in the teaching of Chinese music (Leung, 2004) (see Figure 1).

The first two principles concern the study content of Chinese music, which includes popular, traditional, and newly composed contemporary Chinese music as well as local Chinese folk music, nationally known Chinese music, and interpretations of Chinese music as compared to world music. The last two principles highlight intra- and interdisciplinary

approaches in the teaching and learning of Chinese music, which involve different musical aspects and integrate various cultural elements related to Chinese music. In working to incorporate the principles of my study and the current policy concerns, I ventured into a number of experiments, hoping to search for different possibilities for the teaching and learning of Chinese music from different perspectives and fields of interest. The projects that concentrated on the last two principles focus on traditional and contemporary Chinese music.
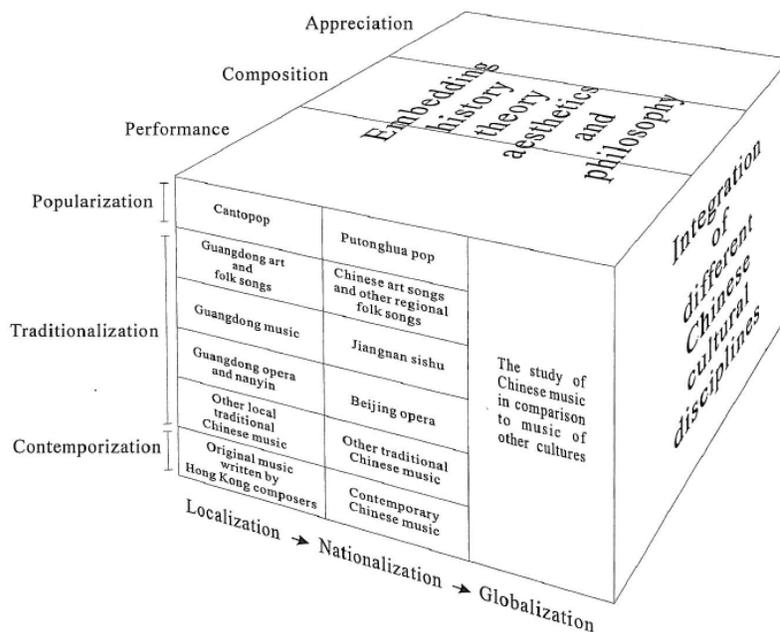
Figure 1. The Chinese music curriculum (CMC) model (Leung, 2004 p.35).

They include an interdisciplinary co-curricular school project; the creation of a choral symphony on an ancient Chinese narrative poetry *Lisao*; a multi-art form performance emphasizing Chinese historical context; and the publication of a book, *An*

investigation on Shijing Chuci and their music, which covers two major disciplines, poetry and music. Figure 2 is the theoretical framework of the experimental projects:
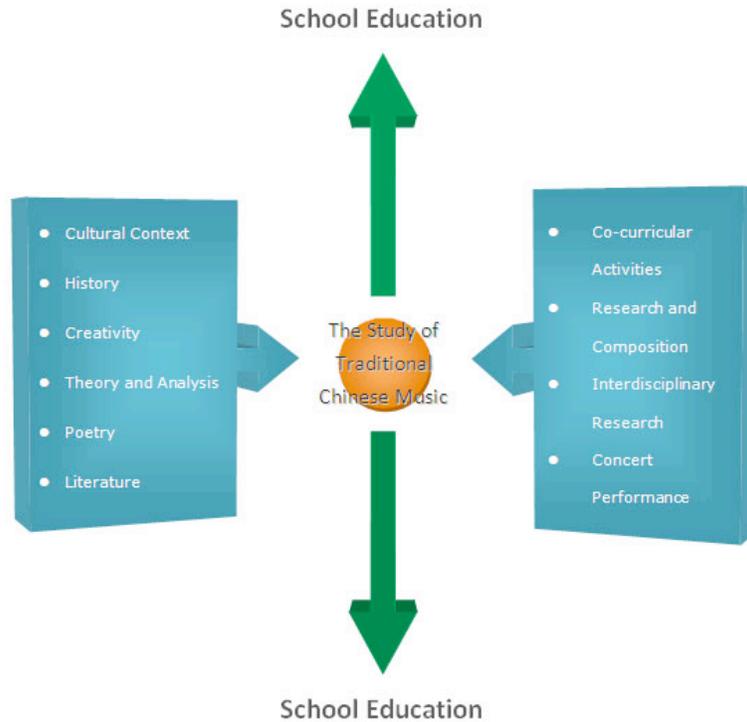
Figure 2. A Multifaceted framework in interdisciplinary approach on the study of Chinese music.

An Interdisciplinary co-curricular school project

This is a one-year interdisciplinary project based on the research result of my study on *Shijing* and *Chuci*, and organized by a missionary school in Hong Kong. Almost 300 students from five secondary schools and one primary school were involved in the project. The project consists of a 4-day music camp, a finale concert, and two concert tours to Europe and China. The project has several purposes. First, it aims to promote the learning of Chinese culture and literature in the school. Second, it engaged the students in intra- and interdisciplinary learning experiences across different musical activities and Chinese art forms. Third, the music camp and finale concert prepare the students for the immersion experiences that include two concert tours to Europe and China. The following excerpts from the prefaces of the concert programs highlight the rationale of the project:

> Civilization is constantly evolving, and its people are developing unique thoughts and feelings from generation to generation, particularly in the pursuit of music... Musical art seeks in-depth development, whilst literary arts emphasize spiritual groundedness. In the 20th century, we are fortunate enough to have had many composers whose musical languages and techniques enlighten the essence of classical literature... By bringing contemporary music and

ancient literature together, both gained strength and vitality through their harmonious unity. (Good Hope School, 2008, January 1)

> With "*Shijing Chuci*" as the main theme, this concert presents compositions by a group of contemporary composers. All pieces were composed with modern musical forms and techniques as well as new thoughts and feelings, venturing upon ancient literatures in an attempt to revive their spirit. (National Centre for the Performing Arts, 2008, September 21)

The project motivates the students to connect their experiences in music performances with Chinese literature, poetry, and history, and to share their artistic achievement with both local and foreign audiences in two immersed cultural exchanges.

Research and composition: The creation of *Lisao*

Lisao is the longest narrative poem written in the history of China, composed by a passionate patriotic poet, *Yuan Qu*. The poem consists of 2,490 words that were written two thousand years ago. It took me a month to learn the text and the meaning of the poem, which was written in ancient script. I extracted some 200 words, summarizing the essential thoughts of the poet. In the poem, *Qu* asserted his passion and love of his country, *Chu*, but was

ignored by his emperor. The re-creation of *Lisao i*s an interdisciplinary collaboration between my colleague Jingao Shi and me. He provided me with the ancient Chinese phonics, based on his studies of the spoken language of the time, and notated the text using the International Phonetic Alphabet. I wrote the music by listening to the recording of a student who learnt the sound of the ancient text from Shi. In this way, I was able to highlight the articulation of the sound of the text in writing the music. I express the music in a mode which interchanges between the re- and la-mode, believed to be one of the features of the time. In addition to my pictorial imagination of the text, my musical work incorporates the sound of the text, my interpretation of the text, adaptation to ancient music theory, as well as my style of writing. The work has been performed several times since its premiere in 2008 in cities in China, the United States, and Europe. In addition to performances done by Chinese singers, one of the performances was done by an American choral group. This project highlights the essence of research, in this case interdisciplinary research, and its application in creating original music composition.

Concert Performance: *Reminiscence of the Red Cliff*

The concert *Reminiscence of the Red Cliff*, taken from a famous battle in Chinese history, was the 35th anniversary concert of the Yao Yueh Chinese Music Association (YMCMA) under my leadership as Music Director. The intent of the concert design is to guide the audiences to understand the music in context through different artistic performances, as noted in the preface of the concert program:

> All the musical works of the concert program were selected based on Chinese history. We produce our music with the integration of Chinese reciting, dancing, painting and calligraphy… So audiences can experience the greatness of the chosen historical facts with imagination via various performances of creativity in Chinese arts. (YYCMA, 2009, April 12)

The concert was held on April 12, 2009, featuring soloists on the piano, *zheng*, *yangqin*, and *pipa*, plus three choruses, a Chinese orchestra, one painter, one historian, two calligraphers, six narrators, and four dancers. The concert program included *Ambushed from All Sides* arranged by Wanli Niu, *Mulan Ballad* by Long Gao, *Battle of Red Cliff, Last Night* by Cheung Wai Hui, *Hegemon-King of Western Chu* by Zhanho He, *Lisao* by Chi Cheung Leung, and *The Chariots Rattle On* by Ningchi Chen. The music covers various historical scenes from different dynasties in China. Before the performance of each musical work, the calligraphy of a selected poem or the painting related to the music was shown on a screen on the stage, followed by a recitation of the poem and a narration describing the historical background of the

music. One of the works *Lisao* was accompanied by dance. The artistic works were integrated into unity via a common theme, which encouraged audiences to imagine a common, related context as they listened to the performance of the music. In this way, the different artistic expressions served to trigger and prompt the audience members to grasp the context in their imaginations. This approach replaces the function of program notes in a proactive way.

Interdisciplinary research: *An investigation on Shijing, Chuci, and their music*

The book *An Investigation on Shijing, Chuci, and their music* is an interdisciplinary research project that ranges across the disciplines of ancient poems and music in the context of Chinese history and culture. It covers music written from the Song Dynasty (960-1279 AD) to the present time. Both *Shijing* and *Chuci*1 have been studied literally as Chinese literary figures owing to the lost of their music in various ways. The book is an attempt to draw people's attention toward their original heritage, making clear that these poems were actually lyrics sung at the times when they were created. Throughout history, composers have been inspired by these ancient poems and have written music on them. The book written compiles much of the musical scores published or found.

The book covers historical and cultural background, the authors of the poems, the inheritance, and the reasons surrounding the loss of the manuscripts, as well as the instruments, performance practices, musical forms, scales, and modes of the time. It also compiles and presents an analysis of the music found in relation to the text, the content, the intention of the composers, the musical form, the melodic lines, and various musical expressions. The intent is to connect the study of various aspects of music with literature, culture, and history as an entity. In the preface of the book, it states:

> There is a large gap between research and heritage (especially including education, performance, creativity etc.) due to insufficient promotion. The study of Chinese music, especially 20th century music is strongly influenced by the western tradition, focused on technique, paying less attention on inner meaning of musical works and poetry, composer's intention, historical context, let alone the profundity of the 5000-year Chinese culture. (Leung, 2010)

The book places equal emphasis on music, poetry, and historical context, and to highlight their relations to music creations. The purpose is to promote, broaden, advance, and deepen the understanding of music in context and to develop creativity and imagination, without ignoring the importance of subject knowledge study.

> With the purpose of promoting the heritage of Chinese poetry, literature and their music, this book will integrate ancient texts and contemporary

Chinese music with their backgrounds and features, providing a comprehensive illustration of Chinese music to the reader. (Leung, 2010)

Mainly based on my previous findings, the theoretical framework of this book puts forward the need to integrate history, theory, aesthetics, and philosophy with appreciation, composition and performance in the study of Chinese music... The main purpose is to extend the understanding and learning of Chinese music to different cultural dimensions, using simple language to demonstrate an interdisciplinary approach of literature and music, so as to provide an introduction to the literary contents and music features of Shijing and Chuci. Another purpose is to exhibit the vast variety of features of ancient Chinese music and related music compositions, enabling readers to further understand Chinese music culture, in order to enhance their acquaintance and encourage their engagement in the areas of analysis, interpretation. and composition. In short, it is to integrate the comprehension of music into context, in hope of breaking through the predicament of the long segregation of ancient Chinese music and literature. (Leung, 2010)

Promise and Limitation

Culture is evolving, and so are the disciplines we are teaching. The study of our Chinese traditions has experienced many hurdles in the past century and it is no easy task to catch up. At the same time, the fusion of western civilization and impact of globalization will not stop. The experiments I have described above are only some of the paths leading towards the main road ahead in the search for interdisciplinary approaches to the teaching and learning of Chinese music. There is no single, absolute way of doing the work. Every effort counts. Of course, these experiments have their own limitations. For example, the audiences and readers who could be reached are limited. The scope of these experiments is only a tiny part of the historical and cultural development of Chinese music. The impact of these experiments cannot be sustained and the efforts could be wasted, since a tremendous amount of work is needed for them to have a real impact.

On the one hand, there are a lot of difficulties in the study and promotion of Chinese tradition and related music culture. On the other hand, it is a good time to promote Chinese music and its culture as there is growing interest about them. Though the issue of interdisciplinarity has been debated at length in the past, the current emphasis and trend of government policy concerns suggests that interdisciplinary work is and will be one of the key approaches in the understanding and promotion of teaching and learning. In line with this, interdisciplinarity could be easily transferred to the study of Chinese music

and culture at different levels of education. Concerted effort and outstanding leadership in this area of study and further government support will be crucial to facilitate its development.

Acknowledgements

Notes

1.   *Shijing* (Book of Odes), composed in the pre-Qin era (221 BC), is a collection of 305 poems found around the Yangtze and Yellow River basins in China. They are written in an unsophisticated and honest style with their contents rich and diverse. *Chuci* (Poetry of the south) a new form of poetry blossomed in the state of Chu during the Warring States period (around 476~221 BC), over a half of which are written by Yuan Qu. It absorbs the features of southern folk songs, ancient myths, legends, as well as some cultural traits from the midstream of the Yangtze River, beautifully written and rich in imagination. Both Shijing and Chuci have profound influence on countless prose writing in aftertime.

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与巴西年轻人一起体验学校音乐教育与新科技：反思与角度

瑪利亞·海倫娜·狄·林瑪

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摘要：

基于一次对一所巴西公立学校的年轻人所做的调查，本文就该校开设的"学校音乐教育与新科技"的课程做了思考。Colégio de Aplicação/ UFRGS和LCM/UFRGS联合开设了此课程，而这两个机构都与巴西Rio Grande do Sul联邦大学有所联系。首先，本文展示了诸如MP3的广泛使用以及数字讯号和声讯号（模拟信号）之间不受限制的相互转换等科技进步给音乐带来的影响。同时，在音乐领域，新技术的应用——编辑和声音传输工具的使用，使信号之间的相互转化成为可能。由此，运用简单的方法来创造复杂的音乐成为了可能。然而，新科技在学校音乐教育中的使用也遭到了一定的质疑。但是，学校课堂音乐活动和正式的音乐教育与新技术的联合使用的愿景是非常必要的。本文还就新科技和音乐教育的必要的角色转换展开了辩论：音乐教育者要从纯粹的信息传输者转变为学生和科技工具之间的重要的"调节者"。最后，本文展望了音乐教育和新科技联合使用的愿景，强调新科技的巨大力量以及它给传统的示范性的音乐教育所带来的正面的必要的改变。

关键词： 音乐教育；音乐；新科技；谱曲/乐曲；创作

An experience in musical education and new technologies in a school context with Brazilian young people: Reflections and perspectives

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ABSTRACT

This paper is a reflection upon curricular inclusion of New Technologies in Music in the school environment/context based on a class experience and investigation offered to young people in a Brazilian public school. In this case it was offered at Colégio de Aplicação/ UFRGS, in partnership with LCM/UFRGS – Musical Computation Laboratory – both linked to the Federal University of Rio Grande do Sul, Brazil.

This article will show some aspects of the influence of technological advances in regards to the sonorous/musical widespread use of word terms, such as MP3 and the advent of unlimited interchange of registries and sound information. Also, the emergent possibilities of interchanges with the world of sound that are appearing by using the new tools of treatment, editing, and sound registry making possible the creation of complex sound processes by a lay public. The insertion of New Technologies in school contexts/environments is questioned and the need of a vision that includes the possibility of partnership between informal daily school activities and formal musical education/training.

This article also debates some points related to aspects of information as to New Technology and the necessary change of paradigms by educators to widen their role of being pure transmitters of information to becoming critical mediators between technical instruments and the students.

Finally, some aspects are considered within the dialogical view/vision between musical education and society by using New Technology (NT) to emphasize the unsettling power of this NT and the speed it has to contribute positively to necessary changes in educational viewpoint paradigms of learning processes.

Keywords

Musical education, music, new technologies, composition, creation.

Great changes have affected the world and Brazil since the end of the 90s, with the popularization of electronic devices and digital resources. Especially among the young public, access has been facilitated to computers, cell phones and their accessories, digital cameras, MP3 *downloads* of sound archives: all apparatuses that reproduce sound and image. MP3/MP4/MP5 Players as well as free programs for editing and production of sound and image are available on the Web and have increased in proportion and velocity, bringing dissemination and interchange of sound and visual information previously unimaginable. The ease of access and transfer of sound files and a variety of "instant sound information," has also produced a growing interchange of contexts, esthetic, cultural, educational, professional, and ethical while also widening possibilities of individuals for dealing with this sound "information."

One example of this is the popularization of *MP3* files (abbreviation of de *MPEG 3 – Audio Layer*), a system of audio decoding with reduction of the dimension of sound files, being one of the first types of compression of audio files *"with losses almost imperceptible to the human ear"* (Valle et al., 1999).

The MP3 caused, through the Internet, a great revolution in the entertainment world as a popular means of distribution of music and sound files (compared to the use of the vinyl LP, audio cassette, and CD). This success is based upon the fact that, before it was developed, music was kept in computers only in Wave format (standard format for sound files on PCs), and it used up dozens of megabytes on disc, making the distribution of music by computer and Internet difficult. The MP3 format allows storage of music on the computer without using quite as much space (Miletto et al., 2004).

Another example is the popularization of free music software that extends the possibilities of interchange between the public and sound information. This has gone beyond simple listening and reception, to intervention and modification of sounds through facilitated access to instruments that accomplish complex sound processes.

One of the possible factors contributing to the popularization of this software, apart from its being accessible through the Web, is how easy it is to use by the general population due to the similarity to the *interfaces* and the popular tools already known in computer programs (edit, paste, copy) as text editors and tools of navigation.

New possibilities of direct action and intervention upon the world of sound have brought emergent forms of relating to music, besides new tendencies and professional variances. An example of this is the self definition of DJs as *music producers* and not as *composers*, a way of making a distinction from the traditional relation of

composition by using new and alternative means and mechanisms for this purpose. New ways of sound musical registry also appear based on demand and need. As we can perceive, the relation between the sound world and people has become modified, and new technology has a good part of credit in this.

New Technology in the school environment

In the formal school setting, NT devices are still seen in general as objects of distraction and entertainment. This is mostly due to the novelty and interest awakened by the resources and exploratory possibilities, in consonance with the innate ability of human minds to "learn" new things. But this same NT also brings with it the possibility of being considered for its educational potential. In music, especially, the presence of NT has been significant and, even though somewhat sporadic, experiments are being undertaken to integrate the NT into formal educational environments, especially in Musical Education.

In 2007, the area of Musical Education of CAP (Colégio de Aplicação of UFRGS), in partnership with the LCM – Laboratório de Computação Musical do Instituto de Informática (Musical Computation Laboratory of the Institute of Informatics) of UFRGS (Federal University), offered a class called "Music and Media": a curricular experience differentiated in Music with the High School students using Web tools, different daily media, and the computer as instruments for building musical knowledge.

Based on the process of Educational Research-Action (Elliott, 1978) and the concept of "teacher-researcher" (Freire, 2000), the class had as main objectives: research, experimentation, and investigation of new models in Musical Education. These objectives were undertaken within the school environment with young people, based on available and daily use of NT, observing their educational potential and their possible repercussions in the curriculum.

The resources used during the classes were daily use media: Computers; *Free software* of music (available on the Internet) for editing, composition, production, treatment, and conversion into sound files: *Kristal*, *Audacity*, *Coagula* and *Caotica*; *Sound file converters*; MP3/MP4 sets and cell phones with sound recording/capitation/storage devices.

During the process the students created individual and collective sound and musical compositions and productions, using the devices and software available and the sound material researched on the web (samples, musical pieces), besides recordings done by themselves with mobile gadgets (MP3 recorders and cell phones). About the registering of information for analysis of data in the educational process, interviews were done, talks, video and audio recordings, besides daily tasks, accomplished throughout one year during the weekly classes.

These registries served as bases for reflection and for bringing up aspects to be considered and discussed in educational practices in music with the support of NT.

RESULTS

Some aspects observed during the process:

- During the classes, situations of redefining musical knowledge were observed on part of the students with the use of technological tools and their musical productions;
- The students who had no previous formal experience in music brought important references of their own daily experiences and related them to general musical aspects, giving them new meaning within a formal educational environment;
- The students who had passed through formal musical teaching sought to relate knowledge and concepts already seen in music classes, even if, at some moments, these came into conflict with the new proposals, since the software presented other forms of musical relation to be established and registered;
- The students perceived the existence of different logics and forms to be established with music and sought solutions for these aspects, making their concepts more flexible;
- The students built new outlooks towards daily NT use and the possibilities of critical and educational use;
- About the genesis of their processes of composition and musical creation with NT, there was a change of level/paradigm in relation to the simple answer of compositions being "spontaneous and intuitive"; to another level. By reflexive dialogical exercise they perceived that what they called "intuitive" in music, constituted in truth the result of a whole process of acquisition, new significance, and amplification of experiences and musical knowledge of various previous informal and formal phases.

In this case, "intuition" is based upon cognitive processes built by individuals. They show we are not passive agents in learning; knowledge does not appear magically "from nothing", but is a result of a vast capacity for establishing connections, according to Spitzer (2007), by a *"highly adaptable brain."*

The "informative" aspect of NT

Referring to the topic of the quantity of sound accessed through NT, we believe music educators should take a stand in considering in their practices where knowledge is not simply to be "assimilated" in the form of information, but above all accommodated, in light of this knowledge now accessed by the students.

The educator requires a position of commitment in maintaining clear perception, awareness, shared problem-raising and dialogical educational interventions that are conducive to reflexive practices. They need to think of music as a global phenomenon integrated with other activities in school and life, leading from experience to the shaping of new concepts.

For this, it is necessary to adopt a concept of music that goes beyond the question of it being merely "informative," leaving it free from the obligation of informing in the sense of "Language" and in the sense of information (even though it may do this also), and configuring it in all of the musical semantic complexity it possesses (Karbusicky, 1986).

The musical educator must be aware that the simple fact of musical content/information becoming available will not lead the students to recognize their roles as producer/reproducers of culture. In other words, the question is not centered upon the lack of information for it has never been more accessible than now with the media mechanisms. The point is to know what to do with this information and how to transform the students' knowledge effectively.

In this sense, we emphasize the role the teacher has as mediator in educational practice. In the usage of NT, we perceive more than ever this critical/analytical and fomenting role with the teacher as mediator between the student and the technological tools. For the teacher, it is not appropriate to be a passive observer, but, more, a full-time instigator of reflection about the students' actions and decisions, leading them to make connections between their decisions through actions, research, accessed information, production, and knowledge built previously in music and other areas of knowledge.

We emphasize the importance of teacher preparation with a solid base of information, as well as a free, critical and flexible spirit, being open to having dialogues with other areas of knowledge and also with the students. We know that such dedication is possibly not easy, but we set it as a challenge to the educator who believes in education and the potential of their students, as well as their own.

Conclusions/aspects to be considered in the educational task with NT

Going beyond music lessons and within a vision of the teacher as a researcher/investigator in his/her praxis, the educational experiences with the use of NT should open precedents for reflexive dimensions that go beyond the daily activities of a given reality, moving towards a possible dialogue between musical education, music, and society.

We raise some aspects to be considered within this vision:

- Consider the potentialities of NT as instruments of building musical knowledge, not privileging the "informative" aspect for how it brings "assimilation," and seeking a balance through the "accommodation" of the accessed information and the knowledge built;
- See music as an area of knowledge connected and to establish relations with the world;
- Consider music in all its semantically configured complexity;
- Experiment with significant and challenging proposals and practices in music and perceive the daily as a generative source of ideas and creative processes;
- Consider the students knowledge and motivate this as a reflexive and protagonist collaborator in educational moments, helping students to see themselves as learner and teacher and the educator as learner and teacher;
- Motivate educators and students to establish reflexive inter/pluri/multi-disciplinary relations;
- Motivate the educators and students to develop a critical, reflexive, curious, and investigative point of view on their praxis.

In closing, we believe that it is of no use only to insert NT in educational environments, it is necessarily a reformulation in the way of looking at education as a whole, making it more reflexive and participatory. "Make the knowledge of humans, at the same time more scientific, much more philosophical and finally, much more poetic than it is" (Morin, 2000).

Much more than just pure insertion of NT in the school context is needed, especially in music classes. A critical, curious and investigative way of seeing of the educator and his/her praxis is essential, and new technological and information tools that are presented must be seen as possibilities in our daily life. The students must also be stimulated to develop this way of seeing in order that they can become curious, questioning, creative participants, making possible the building and establishing of significant connections and knowledge in music paired with the New Technology.

Maybe the unsettling power of NT devices and their speed of action will actually contribute positively in some way toward making necessary changes in educational paradigms and visions of learning processes.

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具有中国特色的 当代民族音乐文化传播模型的研究

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摘要：

　　文章作者致力于中国民族音乐文化传播的发展与策略研究，文章以 "民族音乐文化传播" 为研究对象，研究与总结了具有中国特色的传播模式。作者结合西方文化传播理论，以 "天人合一" 为出发点和落脚点提出了适合民族音乐文化传播的有效模式，并从传播实践感悟、传播方式、传播流程、传播形式几个方面对民族音乐文化的传播进行了详细阐述。 对于当代教育下的中国民族音乐改革，我们应该寻找具有中国特色的传播方式来继续繁衍我们的民族音乐文化精神。

关键词： 民族音乐文化、传播、模式、具有中国特色

民族音乐文化的界定

中国民族音乐文化是中华民族传统文化的重要组成部分，它反映出中华民族的国家形象与精神，体现了中华民族的情感、意志、力量、和追求。中国民族音乐文化是根植于中国悠久的传统文化土壤之中，独特的中国传统文化酿造了独特的民族音乐文化。 (如图)

（图一）
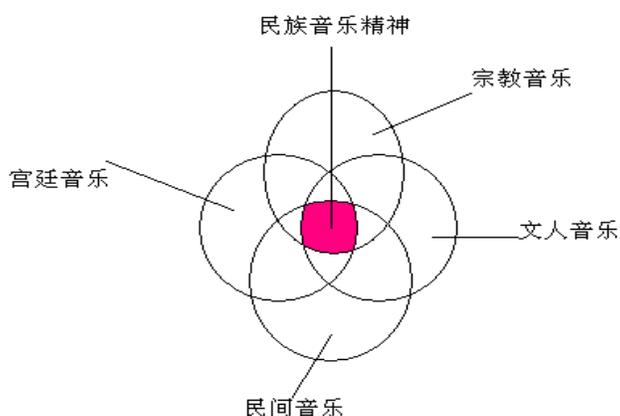
传播实践感悟

对于传播民族音乐文化的理想状态是什么，这是作者一直在实践与思考的课题，就中国历史而言，民族音乐本身是来源于自然山水之中，它是一种人与自然、宇宙之间的相互感悟，是一种生存的工具。笔者

在导师的书院中实践"民族音乐文化"传播了近六年，切真感受到大自然给与音乐艺术的养分与能量，亲临自然山水是矫正与把握我们当代青年对于民族艺术发展方向的良药。由于当代传播技术手段上的先进，我们已经获得许多相关民族音乐的录音，录像资料，虽然也能成为学习与传播他们的主要途径，但当我们真正把学习与传播的平台放置于真山真水间的时候，一种多维展现的民族音乐的频率油然震撼着我们每一位学者们的灵魂。虽然它不及当代电影拍摄的技术高明，也不及电影内容刺激且精彩，但是他却代表了一种民族归属感。

由此可见，中国的民族音乐一直有着一个独特的属性，那就是"天人合一"。"天人合一"的思想概念最早是由庄子阐述，后被汉代思想家、阴阳家董仲舒发展为天人合一的哲学思想体系，并由此构建了民族音乐文化的主体。

"天人合一"是中国古典哲学的根本观念之一，在自然界中， 天地人三者是相应的。《庄子·达生》曰："天地者，万物之父母也。"《易经》中强调三才之道，将天、地、人并立起来，并将人放在中心地位，这就说明人的地位之重要。天有天之道，天之道在于 "始万物"；地有地之道，地之道在于"生万物"。人不仅有人之道，而且人之道的作用就在于 "成万物"。再具体地说：天道曰阴阳，地道曰柔刚，人道曰仁义。天地人三者虽各有其道，但又是相互对应、相互联系的。这不仅是一种"同与应"的关系，而且是一种内在的生成关系和实现原则。天地之道是生成原则，人之道是实现原则，二者缺一不可。

理论基础

目前 中国传播学科基本是以西方理论为基础的 其文化传播基本类型因其传播渠道和范围分为人内传播、人际传播、群体传播、组织传播、大众传播、跨文化传播等 其文化传播的模式 基本是由拉斯维尔提出的5W Who 谁 Says What 说了什么 In Which Channal 通过什么渠道 To Whom 向谁说 With What Effect 有什么效果 的单向传播模式发展为以施施拉姆为开端的双向传播模式。当前，文化传播的理论的发展基本上有三个方面：一是传播手段与传播媒介的不断更新与发展，研究文化传播对于打破时空界限的分析及对创造人类新的类型的研究，评论；二是研究文化传播与社会文化的积累与发展的关系；三是文化传播与社会经济与社会形态的关系。

西方传播学者认为，音乐文化传播学的理论框架代表了一种研究音乐传播学行为和现象分析方法。在中国，音乐传播研究分纵向的历时性研究和横向的共时性研究。
纵向的历时性研究来自在目前国内对音乐传播研究的潮流中，有一些学者从音乐学角度出发，把音乐传播学当作纵向研究音乐尤其是中国民族音乐传、存，发展的历史的学科，看重的是音乐本身在历史年代上下之间的流传变化；横向的共时性研究事实上从横向的共时性的角度研究音乐作为大众传播的商品进行生产、流通、消费的规律，这正是音乐传播研究当下最普遍的研究道路。长期以来，年轻学者对音乐的观念停留在音乐的商品行为阶段，而很少重视艺术的精神价值；实践创造理论，随着信息传播技术和音乐消费行为的发展，音乐逐渐从过去的精神消费和审美化转变为物质消费和商品化，与此相伴的是，音乐行为的社会分工促成了音乐大众传播的专门化，同时这正是误导了音乐传播学所应当研究的主要范围方向。因此，笔者认为音乐传播学更应当研究音乐传播环境（包括媒介生态和传播生态）下，音乐传播的规律，并研究此现象所带来的音乐文化乃至整个民族文化上的变动。

传播模型的思考
传播方式

"物以类聚、人以群分"是我国古代早期传播思想之一，提出这一传播思想表明我国古代先人早就注意

到了群体传播这一现象。物以类聚的思想观念最早出自《周易·系辞上》："方以类聚，物以群分，吉凶生矣。"《易经》认为天地间的事物"动静有常"，各有其方位，人事"卑高以陈"，"贵贱者存乎位。"其原意是指人及事物都应该各有各的确定位置，其行动和变化都因所在位置而有确定的规则和规律。因此人的言语行为都要符合自己的身份，遵守传播规则。

在现实中，正是由于身份不同，行为规则不同，因此 "同声相应，同气相求"（《罗隐集·两同书·同异篇》指同类的东西常聚在一起，志同道合的人相聚成群，反之就分开。民族传统音乐传播的出发点就是志同道合。

传承民族音乐的思维模式决定着它最好运用 "面对面"且"点对点"的传播与反馈、共鸣的方式，传播的过程中必须能够保证随时的交流与互动，这种特点的要求就决定了传播的模式需要以 "人际传播"、"群体传播"为主的小群体传播模式。

民族音乐文化的特质是需要面对面的感情交流，需要通过音乐的传播来激发受众者的情怀与心性，因此，在真实自然的环境下，把音乐信息毫不保留的直接传递给受众是非常关键的一点，人际传播符合其传播的基本要求，与大众传播相比，其优越性表现在：

第一，大众传播方式是需要经过传播媒介的中介才能把信息传递给大众，而人际传播方式则是直接将信息传递给大众。根据传播学中的守门人理论，在整个信息的传播过程中，始终布满了各种守门人。每一条信息流通渠道都设有一道门，信息是沿着有门的渠道传播流动的，其间经历着一系列的过滤环节。信息的多通道选择与修改是传播者无法控制的，因而信息的保真程度有可能受到损害。人际传播方式是将信息直接传递给大众，整个传播过程完全在传播者的控制之下，其信息传播的保真程度相对要高。

第二，大众传播方式由于经过媒体的中介，无法形成直接信息反馈，只能追求信息的传达与公众的分享，至于效果如何，只能通过其他途径搜集意见。而人际传播方式则可以直接通过信息反馈调节来追求传播效果最优，能够以面对面的情感交流方式来说服受众，引导受众的价值倾向。

第三，人际传播还可以使用语言和大量的非语言符号，如表情、姿势、语气、语调等等。许多信息都是通过非语言符号获得的。大众传播所使用的非语言符号相对较少。

第四，并且人际沟通面向的对象是具体某一个人,就算有很多人都在交际范围之内,也是针对具体某一种特点来应用某一特定的方法,目的是这个特定的方法适应这些特定的人。

纵观以上，我们通过实践证实了人群数量的最优范围，理想的受众人群数量最多不能超过 80人，最少可以是1人，传播的人数太多就难以把握人群中的共鸣点，导致传播过程与效果的折中。

民族音乐文化传播的流程

中国民族音乐文化是由自然之道而生成，又通过人之道来传承的，由此笔者认为，在自然环境下的传播平台来传 播民族音乐文化本身也是符合中国人最基本的一种传承方式： "口传心授"，具体表现在天与人，人与乐器的关系上，它认为人与天不是处在一 种<u>主体</u>与<u>对象</u>之关系，而是处在一种部分与整体、扭曲与原貌或为学之初与最高境界的关系之中。

人们更注重把自身归于与自然宇宙的整体中，因此，在传播民族音乐的实践上，尽量满足这样一种状态，即：在真实自然的滋润下，用诗性音乐艺术来感悟自身由于繁杂社会所带来的扭曲，并且恢复到自然秩序中。"口传心授"是调动身体内部所有的感官积极性来进行记忆，更注重用耳朵，用心来 "听"促进记忆的方法。"我们在听话所记的东西之际，也自然而然听到说出这种东西的表达方式。 '听'将话语同领会理解与可理解性的联系搞得清清楚楚……唯有所领会者能聆听。"[1]古时的人们接受的并不是犹如鹦鹉学舌式的大量信息，也并非依赖某种普及的媒介记忆与回忆， 而是与恩师面对面的真情相传，继承并酝酿与自身相融合的精华，他既和谐于自身生命又和谐于万物自然。正如中国禅家讲：妙悟者

不在多言。这就是为什么古人很早就学会用缄默内敛的态度来传播文化艺术，用中正清和的音乐来传播于人，于城邦 "以御邪僻，防心淫，以修身理性，[1]

中国文化的源头是来源于天籁，来源于神韵，来源于俭朴。

民族精神

音乐文化

民族音乐

人

大自然

社会

群体
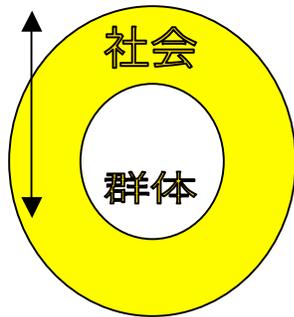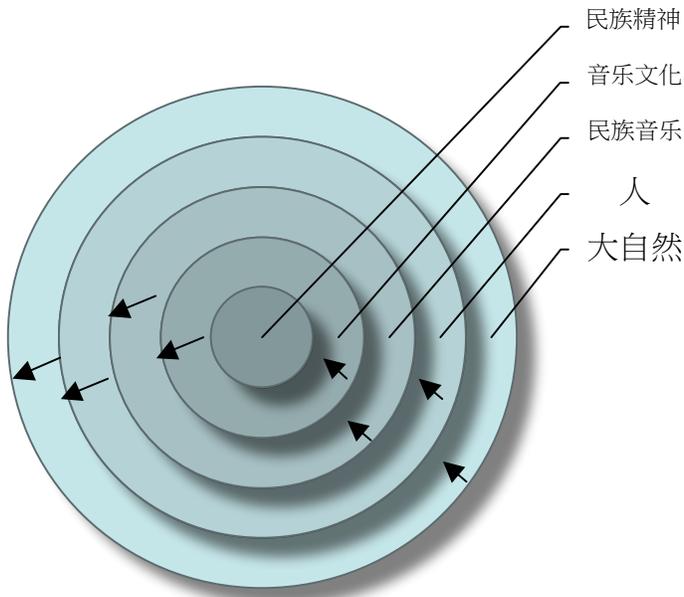
（图二）

如图所示，中国古人很在乎人本身的修为，他们认为，只有德行好的人，才能有资格接受与传承高尚的艺术与文化。

基于以上，传承艺术之前先要 "修身"，人通过与 "天道" 结合，达到 "天地人" 共生的生态意识，克制人性的过分欲望，来完成修养自我道德的第一步。人有了德性之后，方能通过时间的慢慢体悟，通过实践的摔打，形成 "人道"，此时人对所学的内容才能真正通过 "人道"、"天道" 慢慢过滤出精华，并且以同样的方式传承与流传。这是一种推崇人与自然的和谐共存。

这样的传播方式，对于大众传播的今天看来是很笨重的，但是也只有这样的传播思维才能使我们重新回归到 "人与自然"、"人与自我" 的传统式的内在和谐中。这种传播的和谐气氛我们称之为 "气场"，民族传统音乐需要良好的 "自然气场" 与优良的 "人化气场"，通过和谐的循环，才能建立起传播

的能量与效应，最终对公众产生有利的精神取向。

民族音乐文化传播的形式

在中国，众所周知，"礼乐文明"不仅是酝酿中华文明的温床和创生的根基，同时也是与她共生的主体精神命脉。从传播内容的形式上，"礼乐文明"具体表现为，"琴"、"棋"、"书"、"画"、"诗吟诵"、"太极"、"古典舞"、"茶道"、"香道"等形式，从本质上说，它们化为一种贯通各种艺术中的本体精神，体现出"乐"的核心地位。

在传播实践中，我们主要以古琴与上述其他门类形式的融合、对话与交流来进行传播活动，用以展示音乐传统文化的博大精神与气韵。

由于中国自古以来认为众乐器之中，"琴（古琴）德最优"。传播民族音乐文化实践中可以以"古琴"为音乐传播主体，通过古琴与书法、古琴与中国国画，古琴与茶道、古诗与诗词吟诵艺术、古琴与笛箫演奏艺术的即兴与交流来展现各种文化本体所共同拥有的至高，至雅，至尚的经典。用书法的笔韵来描述古琴音乐的音韵，用中国国画来体现古琴音乐的审美意境，用茶道的演绎与品味来诠释古琴音乐的味道及其生活方式，用吟诵的昆曲唱腔来体现古琴音乐中人性的自然与美德，用太极的一招一式来表达古琴音乐的哲学倾向等，我们试图用每一种艺术的及至状态（中国称之谓"道"）来诠释音乐的民族与传统性，其目的就是能够使得每一位来者获得人生中难求的提升。

在幽静的自然环境中，观众能够由听觉为主导调动身体其他所有器官的感觉，来感受这种多维度的古琴音乐与其之外的艺术文化的能量与美感，传播活动一改以往单独欣赏古琴的单调，一经实践就获得了所有来者的好评与推崇。

结论与思考

笔者目的是想建立一个真正符合于中国自身特点的传播音乐平台，其传播的意义应该是教育性大于娱乐性，为更多自觉、自省的青年一代创造他们需要的心智与智慧。对于当代教育下的中国民族音乐改革，我们应该寻找具有中国特色的传播方式来继续繁衍我们的民族音乐文化精神。我们应该痛惜用自然传播的方式，用"口传心授"的方法来延续音乐经典的传播，主张任何教育都不应该忽视圣典的聆听与颂读。因为每一种圣典体现的风格和世界观都揭示着关于"人类心灵"净化与进化的信息。这才能真正开启我们对于民族音乐文化的推动与创新。

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Research on communication model of national music culture with specific Chinese character

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ABSTRACT

The author has been dedicated to research on the development of Chinese national musical culture and its communication strategy. This paper takes the communication of national music as research object, the paper also studies and summarizes the mode of communication with the character of China, By reference to western cultural communication theories, starting with and based on the theory that man is an integral part of nature, the author works out an effective mode for cultural communication of national music and develops detailed discussion about the communication of national music culture in terms of understanding of communication practice, mode, process and form of communication. As to the contemporary education reform of Chinese national music, We should find a Chinese characteristic way to extend communication of classics of music.

Keyword

National music culture, communication model, Chinese character.

The definition on the Chinese national musical culture

Chinese national musical culture is an important part of the Chinese traditional culture, which reflects the Chinese state, spiritual, and emotional, the Chinese nation will, strength, and pursue. Chinese national musical culture is rooted into the long history of our country. Distinctive traditional Chinese culture brews of the national musical culture.

Inspiration from communication practice

For the communication of national music culture, what is the ideal state? It is usually in the author's mind and practice. In terms of the history of China, national music comes from nature and it is the mutual understanding of people, nature and universe, as a tool for survival. The author has practiced communication of national music culture in the college created by her instructor for nearly 6 years and witnessed nutrients and energy given by the nature to music art. To involve in the nature in person is a good remedy to correct and control the attitude of contemporary youth towards national art. Due to the advancement of modern communication approach, we have obtained a great variety of records and videos for national music, which may be major resources for learning and communication; however, when we really place the platform for learning and communication in the true nature, the frequency of national music in multi-dimensional representation will strike our academics and touch our soul.
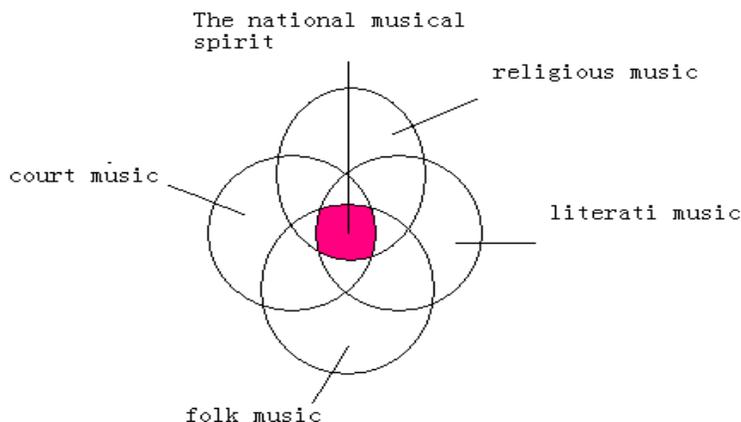
Figure 1. Graphic description of Chinese national musical culture.

Though it is neither as advanced as modern filming technology, nor as exciting and splendid as story of the film, it represents a sense of national belonging.

It can be seen that the national music of China has remained a unique property, i.e. the spirit that man is an integral part of nature. Such concept is originally presented by Chuang-Tzu and later developed into an ideology of philosophy by Dong Zhongshu, an ideologist and naturalist in Han dynasty, based on which the subject of national music is constructed.

It is an essential concept that man is an integral part of nature in the classical philosophy of China. In nature, the heaven, earth and people are interconnected. Chuang Tzu – Life stated, "the heaven and earth are parents of creatures." Book of Changes highlights three powers putting the heaven, earth and people together, with people in the middle, which indicates the importance of people. The heaven has its own way which starts from every creature on the earth; the earth has its own way too which creates every creature. People have its own way making every creature survival and succeed in the world. To be specific, the way of heaven refers to Yin and Yang (negative and positive), the way of earth refers to Rou and Gang (hardness and softness) and the way of people refers to kindheartedness and justice. The heaven, earth and people, all have their own way, but they are inter-corresponding and interconnected. It is not just a relationship of being the same and inter-corresponding, but an internal generational relationship and compliance principle, for which the way of earth and heaven is generational principle while the way of people is compliance principle and the two are indispensable.

Theoretical basis

At present, the science of communication is basically based on western theories in China and cultural communication consists of Intra-personal. Communication, interpersonal communication, group communication, organizational communication, mass communication, cross-cultural communication in terms of channel and scope of communication; as to the mode of cultural communication, there's generally one-way communication with 5W (Who, says What, in Which channel, to Whom and with What effect) put forward by Harold Dwight Lasswell developed into two-way communication started by Wilbur Schramm. Currently, the theory of cultural communication has been developed in three aspects basically: the nonstop updating and development of approach and media of communication, research on cultural communication for analysis of breaking time and space limit and research and comment on creation new types for human beings; the relationship between research on cultural communication and accumulation and development of social culture; the relationship between cultural communication and social economy and social formation.

In the view of western communication scholars, the theoretical framework for the science of communication for music culture represents an analytical method to study behavior and phenomenon of music communication. In China, study on music communication consists of vertical historical study and horizontal synchronic study, in which the former refers to that some scholars begins with musicology treating music communication as a historic subject to study music vertically, especially inheritance and development national music of China and focusing on the spreading and change of music in history; the latter, in fact, refers to studying music from horizontal and synchronic angle as the law for commodities of mass communication to produce, circulate and consume, which is exactly the most common way to study music communication. For long time, young scholars have hold their view on music on the stage of music commodity behavior but paid little attention to spiritual value of art; theory comes from practice. With the development of information communication technology and music consumption behavior, music has turned into substance consumption and being commercialized gradually from previous spiritual consumption and aesthetics. Consequently, the social division of music behavior enables mass communication for music to be specialized and it is the major scope and direction to study for music communication. Therefore, the author considers that, for music communication, importance should be attached to study laws of music communication with music communication technology and in the communication environment for music (including media ecology and communication ecology) and accompanied music culture and changes in the entire national culture.

Communication model
Mode of communication

The philosophy that birds of a feather flock together is one of thoughts that spread in the earliest times in China and its presence indicates that ancient people have noticed the phenomenon of group communication. The concept that birds of a feather flock together can dates back to Humanity in the Book of Changes, "People make friends of the same disposition, birds of a feather flock together, hence good fortune and evil fortune emerge." Book of Changes tells that activity and tranquility have their constancy for everything in the world and they have their own position. "As high and low are thus made clear, the honorable and the humble have their places accordingly" for human efforts. It originally means that people and things have their own settled position and their action and changes are provided with established rules and laws based on their position. Therefore, people's words and behaviors shall coincide with their own identity and people shall follow communication rules. In reality, due to different identity and conduct rules, so having the same

artistic view, they can be considered congenial companions. (Luo Yin collection • Book of Two Similarities • On Similarities and Differences refer to that creatures of the same sort or people with the same tastes and interests will be found together, vice versa.) The starting point for the communication of traditional national music is sharing the same artistic view and taste.

The thinking model for inheritance of national music determines that face to face or point to point communication and feedback as well as resonance are preferred. In the process of communication, it is essential to ensure communication and interaction at any time, which determines that small group focused communication represented by interpersonal communication and group communication will be applied as the mode of communication.

Because of its property, national music culture requires face to face exchanges of feelings, arousing the audience's feelings and disposition through the communication of music. Therefore, in a real natural environment, it is a key point to deliver music information to audience directly and completely. In this case, interpersonal communication meets basic requirements. Compared with mass communication, it has following strengths:

First, mass communication requires communication media to deliver information to the public while interpersonal communication delivers information to the public directly. According to the doorkeeper theory in communication, in the entire process of information spreading, there're all kinds of doorkeepers as a door is provided in the circulation channel for every piece of information, where the information flows along the channel with a door and goes through a series of filtration steps. The multi-channel options and alteration for information is beyond the control of communicators, so the truth of information may be impaired. Interpersonal communication is to deliver information to the public directly and the entire process is under the control of communicator while the information communicated is relatively highly true.

Second, through intermediary way with media, direct information feedback can not be gained in mass communication, so simple delivery of information and share by the public can be required but information on how efficient it is can only be collected in other approaches. However, in interpersonal communication, the best communication effect can be achieved through adjustment after direct information feedback and it is able to persuade audience through exchange of feelings face to face and guide their value orientation.

Third, in interpersonal communication, language and non-language symbols, e.g. expression, gesture, tone, intonation, can be used. However, there're less non-language symbols used in mass media,

Fourth, interpersonal communication is specific to every people so that it is covered even with a great number of people; proper method will be used specific to a certain feature at the purpose of making such method suitable for certain people.

Based on the foresaid points, we have proven the best range of number of groups in practice between 1~80. When the communication covers too many people, it is hard to master the resonance point of audiences resulting in compromised communication process and effect.

Communication process of national music culture

The national music culture of China is born in a natural way and inherited in the way of human beings. As a result, the author holds the view that it is necessary to communicate national culture with a platform in a natural environment, which is most conforming to a basic communication manner of Chinese people for inheritance: *man to man* teaching that inspires true understanding within. It is specifically indicated in the relationship between heaven and earth and man, man and instrument, considering that man and heaven are not in a relationship of subject and object but part and whole, distortion and original appearance or initial learning and the greatest accomplishment.

People are more likely to attribute themselves to the entire nature and universe. Therefore, in the practice of communication of national music, such a state shall be achieved where possible as perceiving your deformation caused by the busy society with poetic music art under the nurturing of real nature and restoring the natural order To educate in the way of *man to man* teaching that inspires true understanding is to actuate all sense organs in our body to memorize things, which put ears into more play and accelerates memory by listening with heart. "At the moment that we memorize something when listening, we hear its representation mode naturally. Listening reveals the association between understanding of words and its understandability clearly… only the one who understand well is a good listener." In ancient times, people didn't receive a large quantity of information like the parrot talk and rely on memory and recall by a popular media but passionate devolution teaching face to face to inherit and nurture compatible essence, which is harmonious with one's own life and also the nature of all things. As believed by Chinese Zen followers, too much talk doesn't make a good speaker. It is why ancient people learned earlier to spread culture and art with a silence and restrained attitude, communicate with people with impartial, clear and bright music for states and cities to defend evils, protect from obscene, and cultivate moral characters and rationality. The Chinese culture originates from the sounds of nature, romantic charm and simplicity. (see Figure 2)

The national spirit
The musical culture
The national music
The human being
The nature

society
group
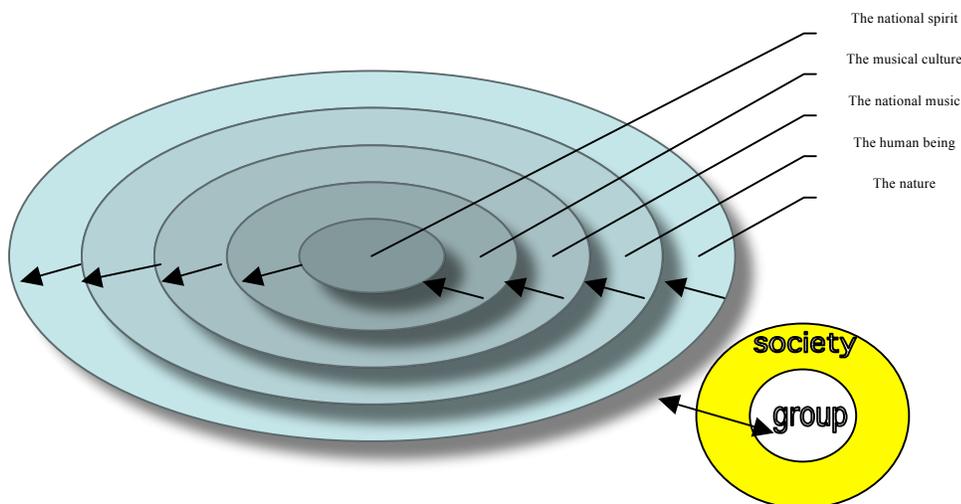
Figure 2. Graphic description of Chinese culture.

As the figure shown, ancient people care about their own cultivation in China as they believe only the one who has good moral characters is qualified to take in and inherit noble art and culture.

On this basis, it is essential to cultivate moral characters before passing-down of art. People will have the ecological sense of co-existence with heaven and earth through combination with the way of heaven to overcome the excessive desire in human nature and complete the first step to cultivate morality. People will gradually develop a way of human beings through understanding in period and experiences in practice, only with sense of morality. At this time, people will really pass the way of human beings to get the essence of what they have learned and pass down and spread it in the same way. It advocates coexistence of human and nature in harmony.

Such a mode of communication is too lumpish in today's view in the age of mass communication. However, it is just the communication thought that brings us back to the traditional internal harmony of people and nature and people and ego. Such a harmony of communication is called atmosphere while the traditional national music requires good natural atmosphere and excellent humanized atmosphere in which the energy and effect of communication will be created through harmonious circulation and eventually have positive influence on the spiritual orientation of the public.

Communication form of national music culture

In China, it is well-known that the civilization of rites and music is not just the breeding ground of Chinese civilization and foundation of creatures, but also main spiritual lifeline for coexistence. In terms of form of communication contents, the civilization of rites and music specifically consists of Qin, chess, book, painting, recitation of poet, Taiji, classical dance, tea ceremony, pilgrimage ceremony. In essence, they are transformed into a subject spirit in all arts indicating the core role of music.

In communication practice, we mainly integrate Guqin and the foresaid categories and develop communication activities through dialogue and communications to demonstrate the broad and profound spirits and artistic conception of traditional culture of music.

Since Qin is considered to be the best among all instruments since ancient years in China, in the practice of communicating national music culture, Guqin can be taken as the subject of music communication demonstrating the super-noble, super-elegant and super-lofty classics of cultural subjects through impromptu playing and communications of Guqin and calligraphy, Guqin and Chinese painting, Guqin and tea ceremony, recitation of ancient poetry, Guqin and flute. Depicting the charm of music played by Guqin with the charm of writing brush in calligraphy, embodying the aesthetic conception of Guqin music with Chinese painting, demonstrating the flavor of music and its living style with the representation of tea ceremony and its taste, indicating the nature and merits of human nature in Guqin music with reciting music for voices in Kunqu opera and expressing the philosophic intention in Guqin music with every gesture and motion of Taiji, we have tried to demonstrate the nationality and tradition of music with the supreme state of every art for the purpose of making every audience achieve improvement which is hard to realize in life.

In the silent natural environment, audience can mobilize the sense of all other organs led by hearing to feel the energy and beauty of multi-dimensional Guqin music and accompanied art culture. In this way, there's no simple

and boring Guqin playing in communication activities and it is well appraised and recommended once being put into practice.

Conclusion and thinking

In a word, the author intends to create a platform for national music communication that really conforms to characteristics of China and put the significance of communication on education more than entertainment, creating intelligence and wisdom required for the conscious and introspective young generation. As to the contemporary education reform of Chinese national music, We should find a Chinese characteristic way to keep our musical culture, we shall desert the way of natural communication, with man to man teaching that inspires true understanding within to extend communications of classics of music, but advocate that no education shall ignore listening to and citation of classics and labrums as the classics and labrums indicate a style and world view bearing information about purification and evolution of human hearts. This is a unique way for us to promote and innovate the national music.

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巴赫、贝多芬、勃拉姆斯、甲壳虫乐队和布兰妮：
从澳大利亚的角度看音乐课程的　曲目包容度

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摘要：

　　本文认为，21世纪的音乐课程需要超越传统的方法。传统的方法只突出了西方经典音乐。学生们应被给予范围更大的一些曲目去学习和理解音乐，并且要了解音乐传统、音乐文化以及当代音乐发展趋势的丰富性、多样性。通过对音乐课程方案的研究，如曼哈顿维尔音乐课程方案、现代音乐项目方案、音乐教育的课程框架和夏威夷音乐专业课程，可设计出一个具可持续性发展的音乐教育课程。此课程尊重音乐的风格、所属年代和流派的多样性。检测这一课程时，新南威尔士局开发的音乐课程也在其中。通过此课程，我们看到了音乐课程的多样性，它为广泛、全面的音乐教育提供了指导，也可就学生感兴趣的某一主题展开专门研究。通过对音乐知识的拓展、技能的培训和对音乐概念的理解及集中研究，此音乐课程把学生发展为表演者、创造者、有鉴别的听众和音乐学者。

关键词：音乐课程；西方经典；流行音乐；包含剧目

Bach, Beethoven, Brahms, the Beatles and Britney:
A case for a repertoire inclusive music curriculum.
An Australian perspective

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ABSTRACT

This paper argues that music curriculum in the 21ˢᵗ Century needs to move beyond traditional approaches that privilege only the Western canon. It argues that students should be given access to musical learning and understanding through a range of repertoire that is diverse and acknowledges the richness of the past musical traditions, traditional cultural music and current musical trends. Through development of a curriculum framework influenced by programs such as the Manhattanville Music Curriculum Program, Contemporary Music Projects in Music Education and the Hawaii Music Curriculum Program, it is possible to design a sequential and developmental music education curriculum respectful of a wide variety of musical styles, periods and genres. In examining this notion the music curriculum developed by the New South Wales Board of Studies is examined. Through this curriculum we see the scope for diversity in musical repertoire, while still providing guidance and structure that offers a broad music education, coupled with a chance to specialise in particular music of student needs, abilities and interests. Through the focus on the development of knowledge, skills and understanding about musical concepts, rather than specific repertoire, the music curriculum develops students as performers, creators, critical listeners and musical scholars that reflect and respects the diversity of Australian cultures and curriculum.

Key Words

Music curriculum, Western Canon, popular music, inclusive repertoire

Introduction and Context

The impetus for this paper stems back to a comment made by Professor Margaret Seares AO in an interview in The Australian newspaper in 2005 after the release of the National Review of School Music Education (NRSME). Professor Seares stated that she saw no reason why students should not learn about Britney Spears as well as Beethoven. Professor Seares was the Chair of the Steering Committee for the NRSME. The Review was funded under the Australian Government *Quality Outcomes Programme* and was prompted by a widespread recognition that music is an important part of every child's education and a general perception that Australian school music education is approaching a state of crisis (NRSME, p. viii). This review indeed

highlighted that overall there was a state of crisis in school music education and made several recommendations back to the Australian Government on how the status and provision on music education might be improved. In April 2009 Currency Press presented the latest in their Platform Papers series. These are quarterly essays on the performing arts. The essay in question was written by music education academic Robert Walker and was titled *Beethoven or Britney? The great divide in music education*. It would appear from the platform taken by Walker that a serious study of music education would see Beethoven and Britney as being mutually exclusive to quality music education. Around this time, the Australian government made an announcement that the Arts would be included in a second phase of curriculum development in the move toward a national curriculum. This sparked further comment by a range of commentators in the media which will be explored further in the following section. This paper attempts to explore some of these issues and argue for a repertoire inclusive music education that allows teachers the freedom and flexibility to offer students quality experiences from a large range of repertoire, including the Western canon, folk traditions and popular traditions. It uses the New South Wales music curriculum as a case study in how curriculum documents can guide teachers into providing this scope but without restricting the valuing of a range of musical styles, periods and genres.

A repertoire inclusive music curriculum

Arguments for, and against, a repertoire inclusive music education are not new. For the purposes of this paper and in the school music education context, inclusive can also equate to encompassing or enabling repertoire. It is not hard to see the notion of inclusive repertoire promoted in music curriculum documents from across the world. McPherson (2009) prepared a paper for the Australian Society for Music Education that formed part of a report that the National Advocates for Arts Education presented to the then Interim National Curriculum Board. The audit of music curriculum across Australia revealed a range of approaches and level of specificity in curriculum but at the core of all curriculum documentation was three underpinning principles:

1. Students engage in learning about musical concepts (sometimes referred to as musical elements);
2. Students engage in real world musical

experiences through performing music, creating or composing music and listening to music for enjoyment and understanding; and

3. Students engage in music from a range of musical styles, periods and genres including specific references to the Western canon, folk, world and popular traditions.

Leung (2004) argues that popular music should be included in the curriculum, together with other styles such as traditional (including folk and classical) and contemporary music, suggesting that the proportion of popular, traditional and contemporary music should be relatively equal (p. 5). He further argues that the teaching of popular music can further enhance and deepen students' understanding of it as well as of music at large (p. 6). This would be at odds with Walker's view when he describes the detrimental effects of a more sociological approach to music education when he states that "popular music, its sources among the uneducated and oppressed, was seen as an educational panacea, because it eradicated the alienation supposedly caused by Western art music, the music, traditionally, of privilege and authority" (pp. 32-33) and that "claims that popular music is accessible to all, and ubiquitous in everyday life, might have sociological validity, but not necessarily educational or musical validity" (p. 33).

Support for breadth and quality in music education and repertoire can come from unlikely sources. Following the announcement of the inclusion of the Arts in the National Curriculum, eminent Australian musicians Richard Gill and Richard Tognetti supported the notion of a repertoire inclusive curriculum in an interview for The Australian newspaper on 17 April 2009. Gill is quoted as saying "what children need is a broad curriculum of depth of diverse musical experiences, properly taught by music specialists" this is supported by Tognetti when he states "Why not start with Beethoven's Fifth and Vivaldi; you've already covered 150 years there...add some Australian music, some folk music, and then throw in a pop song, then learn on a violin, a piano, or a guitar". Walker would see this as a confusion between what should be taught in schools – classical art music of the Western tradition or popular music, seeing these areas as mutually exclusive to a quality school music education experience (2009, pp. 2-3). Interestingly, Tognetti was quoted on 16 April 2009 in the Australian newspaper reacting to Walker's remarks that music education in schools had been reduced to entertainment and that students should study the work of classical composers such as Mozart. In this article he says "I'd like to dispense with talking about whether we should be teaching pop or classical until we're out of this current Neanderthal age, then deal with those issues once we've come to terms with what universal music education actually is".

Cox (2002, pp. 699-700) cites Shepherd and Vulliamy (1994) where they discuss the pressures on music curriculum in the United Kingdom, especially in the context of a national curriculum. He states that "central to their argument was that the alienation of children from school music, apparent in both the United Kingdom and Canada, was caused by the music curriculum being based in criteria being abstracted from the tradition of the established Western canon. Shepherd and Vulliamy believed that popular music should be introduced according to the criteria associated with those who created and appreciated the music."

The NRSME clearly indentified that often the provisions for music education were far better catered for in the non-government school sector. This is a fair observation across the country, particularly in levels of resourcing and provisions within the school. Walker, however, mistakenly draws conclusions that only "very rich private schools" or "exclusive" schools offer a complete quality music education that focuses on performing, composing, improvising and conducting. This in fact, is the underpinning of all curriculum in New South Wales and indeed across the country. There seems to be some confusion between what is curriculum and how it is implemented in different ways. From Walker's description it would seem that anyone not attending "exclusive" schools does nothing more musical than "listening passively for hours each day to the latest pop songs on an iPod or the internet" (2009, pp. 2-3).

The New South Wales music curriculum

McPherson and Jeanneret (2005) propose that that the New South Wales curriculum has been heavily influenced by milestone programs developed in the USA throughout the 1960s, most significantly the Contemporary Music Project for Creativity in Music Education (CMP), the Manhattanville Music Curriculum Program (MMCP) and the Hawaii Music Curriculum Program (HMCP). They further speculate that the building of this K - 12 continuum in music education is an example of a sustained commitment to important aspects of the CMP, MMCP and the HMCP, highlighting their strengths and the possibilities for music curriculum development and implementation that were intended by each of these programs (McPherson & Jeanneret, 2005, p. 196; Jeanneret, McPherson, Dunbar-Hall & Forrest, 2003, p. 137).

Curriculum in New South Wales is developed by the Board of Studies, the statutory curriculum authority responsible for development of curriculum for all subjects and all schools – both government and non-government. Since 1999, the entire music curriculum has been revised. A key feature of curriculum revision in this state is the careful involvement and consultation with the full range of stakeholders, including teachers, academics, school sectors and parents. As well as a review of national and international practices. As a result, the curriculum is accepted and well regarded across the spectrum of the educational community.

Broadly, curriculum is developed in stages of learning which, typically, represent study over a two year period. Stages 1 to 3 represent the primary years of schooling and Stages 4 to 6 the secondary years. In the primary years music is generally taught by a classroom teacher, with the exception of some non-government schools

and even fewer government schools, and in the secondary years music is mostly taught by specialist music teachers. All syllabuses take a constructivist approach based on learning universal musical concepts, while engaging in performing, composing and listening through a range of musical styles, periods and genres.

Tables 1 and 2 summarize the musical concepts and learning experiences in the New South Wales music curriculum.

Table 1. *Musical concepts in the New South Wales music curriculum.*

Years K – 6 musical concepts	Years 7 – 12 musical concepts
Duration	Duration
Pitch	Pitch
Dynamics	Dynamics and expressive techniques
Structure	Structure
Tone colour	Tone colour
	Texture

Table 2. *Learning experiences in the New South Wales music curriculum.*

Years K – 6 learning experiences	Years 7 – 10 learning experiences	Years 11 – 12 learning experiences
Performing (singing, playing and moving)	Performing	Performance
Organising sound	Composing	Composition
Listening	Listening	Musicology
		Aural skills

Importantly for this paper we need to examine the notion of how the curriculum documents view the use of repertoire within musical studies. Repertoire is described in the Creative Arts K – 6 Syllabus as vocal music (incorporating chants, rhymes and songs), instrumental music, student compositions and movement. The Creative Arts K – 6 Syllabus states that:

> A broad range of repertoire from various times, places and cultures provides students with the variety of musical experiences that enable them to develop self-expression, a sense of personal and cultural identity, an understanding of the world around them and an understanding of musical concepts...repertoire should be drawn from Aboriginal and Torres Strait Islander traditional and popular music, classical music from various traditions and eras, folk music from various traditions, contemporary popular music, world music (incorporating multicultural and popular characteristics) and music by children (nursery rhymes, children's playground games and songs composed for children) (Board of Studies, 2000, p. 93).

The syllabus provides teachers with a range of sample approaches to using repertoire within learning experiences. The quotation above is a clear attempt to have teachers work with students in a large range of repertoire that is diverse, meaningful and relevant and would be an example of a curriculum document that Walker would describe as being "heavily infected with sociological goals, especially involving music in daily life, music within cultural contexts without being specific, and music which has cultural significance, again without any definition 2009, p.26)."

The Music Years 7 – 10 Syllabus is divided into two discrete courses – the Mandatory Course which all students complete and the Elective Course, which some students will complete as further studies. The Mandatory course is a general music course and is usually taught in Years 7 and 8, while the Elective Course is offered in Years 9 and 10. The repertoire inclusive curriculum is described as being studying music from a variety of contexts. These contexts (styles, periods and genres) are usually studied through specific topics. In regard to the Mandatory Course the syllabus states:

> The repertoire used with students must be varied and reflect students' needs, experiences, expectations, backgrounds and levels of musical development. This repertoire must be designed to extend and enrich students' musical experiences...musical study in the

mandatory course must emphasize a range of repertoire that allows students to explore and experience the concepts of music in a broad range of contexts. This must include an exposure to art music as well as a range of music that reflects the diversity of Australian culture, including music of Aboriginal and Torres Strait Islander peoples. Teachers must be sure to present this music within a cultural context and be observant of the appropriateness of presenting such materials (Board of Studies 2003, p. 29).

The diverse repertoire requirements from both the Creative Arts K – 6 Syllabus and the Music Years 7 – 10 Mandatory course refute Walker's claim that "students enter school at Grade 7 with little or no musical knowledge or understanding, with the result that for many there are few alternatives to pop music" (Walker 2009, p. 19).

The issue of providing students with a broad range of repertoire is emphasised even further in the Elective Course. There is a structure that prevents teachers or students in being overly biased toward the duality of the Western canon or the popular traditions. In this course all students must study Australian Music and then depending on their enrolment in either the 100 or 200 hour elective course must study topic from two defined lists. Table 3 describes the variety of repertoire required to study the Australian Music topic.

The syllabus further states that "students undertaking a 100-hour course in Music must study the compulsory topic, Australian Music, and at least one topic from each of the groups of topics below...[and that]...students undertaking a 200-hour course in Music must study the compulsory topic, Australian Music, and at least two topics from each of the groups of topics below (Board of Studies 2003, p. 36). The two groups of topics referred to in the syllabus are listed below in Tables 4 and 5. In addition to this, each topic is further expanded upon with a range of suggested aspects of study that a teacher may choose from. Table 6 shows an example of the suggested aspects of study for Classical Music and Table 7 shows an example of suggested aspects of study for the topic of Jazz.

Table 3. *Compulsory topic – Australian music (Board of Studies 2003, p. 37).*

Compulsory topic – Australian Music
Students must study Australian art music as well as a range of repertoire from the following suggestions:
- music of a particular composer
- traditional and contemporary music of Aboriginal and Torres Strait Islander peoples within a cultural context
- jazz
- rock
- popular music
- music of an artist/group
- folk music
- theatre music
- music for radio, film, television and multimedia
- the impact of technology
- the role of improvisation.

Students may revisit this topic, focusing on a different aspect of Australian Music. For example, one unit will focus on Australian art music while others may focus on aspects such as popular music, or Aboriginal music.

Table 4. *Elective course – Group 1 topics (Board of Studies 2003, p. 36).*

Group 1
- Baroque Music
- Classical Music
- Nineteenth-century Music
- Medieval Music
- Renaissance Music
- Art Music of the 20th and 21st Centuries
- Music of a Culture
- Music for Small Ensembles (Group 1)
- Music for Large Ensembles (Group 1)

Table 5. *Elective course – Group 2 topics (Board of Studies 2003, p. 36).*

Group 2
- Popular Music
- Jazz
- Music for Radio, Film, Television and Multimedia
- Theatre Music
- Music of a Culture (different from Group1)
- Music for Small Ensembles (Group 2)
- Music for Large Ensembles (Group 2)
- Rock Music
- Music and Technology

Table 6. *Suggested aspects of study – Classical music (Board of Studies 2003, p. 37).*

Classical Music	
	• concerto
	• chamber music
	• orchestral music
	• vocal music
	• opera
	• the sonata
	• music of a composer
	• the impact of technology
	• the role of improvisation

Table 7. *Suggested aspects of study – Jazz (Board of Studies 2003, p. 38).*

Jazz	
	• a specific style
	• a comparison of styles
	• fusion of styles
	• music of a solo artist
	• music of a group
	• the impact of technology
	• the role of improvisation

The diversity and direction within these curriculum documents is meant to provide students with a rich and diverse music experience, allowing teachers the flexibility to choose repertoire that is accessible, available, relevant and appropriate. This approach to curriculum design is not, however, favoured by Walker, he states that:

> The NSW Curriculum documents in music dealing with K – 10…are couched throughout in concepts and strategies. There is not one piece of music listed which all students need to study. This lack of prescribed texts means that some children can be brought up on Western art music, others on the Beatles, or on any other music the teacher feels inclined to teach…This is no framework for education, rather a recipe for encouraging personal bias and group allegiances" (2009, pp. 24-25).

This comment reveals a rather selective reading of the New South Wales music curriculum. It is true that specific pieces of repertoire are not prescribed by this curriculum as this narrows the range of repertoire that teachers use and would greatly decrease the serendipitous moments of musical discovery when new repertoire is found. It also limits a teacher's ability to engage students with music they know, value and understand. Maehr, Pintrich and Linnenbrink describe this perfectly when writing about student motivation and learning when they state "Music education has many opportunities to provide students with choice and autonomy. In terms of the repertoire, students can be allowed to choose from a variety of pieces. Furthermore, there are ample opportunities for students to guide their own learning (2002, p. 366).

For the purposes of this paper the analysis of the breadth of repertoire requirements will not extend into the syllabuses for Years 11 and 12. Readers may choose to view the syllabuses for Music 1 and Music 2 on the Board of Studies website (www.boardofstudies.nsw.edu.au). Appendix 1 provides a sample of a scope and sequence that relates to the Elective Course that demonstrates how a program of study can be made which meets the requirements for a broad range of repertoire.

CONCLUSION

As Australia begins the development of an Australian curriculum in music it would seem counterproductive to continue a debate that pits the Western canon against any other music that is, in fact, not the Western canon. Australia is a young, yet incredibly diverse, nation with a rich tapestry of cultures that make up the population. Through this we can see difference and diversity in the musical lives of schools and their students. Acknowledgement needs to be made of the quality curriculum documents that exist across Australia, and indeed the world, that realise the vast array of styles, periods and genres of music that exist and the realisation that accessing repertoire from a broad range of these can mean a rich music education experience for students in schools. In the twenty-first century, access to music is greater than it has ever been and this needs to be considered an asset to music teachers and students. Music teachers will continue their professional approach in selecting repertoire, strategies and pedagogical approaches to suit the needs of their students and engage them in quality school music education experiences. Further, as a profession they will not benefit from tired criticism of their professional choices. If it is a well supported view that teachers are not providing any quality

music education experiences for their students, and I suspect it is not, then we must have a serious look at how and what is being taught to them in the pre-service training.

In the classrooms of Australia today, teachers will continue to facilitate student engagement in active music making. So let us all ask our colleague classroom teachers – "is it possible to teach a quality program that facilitates deep student learning using Bach, Beethoven, Brahms, the Beatles and Britney – not to mention all their contemporaries, as well as the traditional music that is of importance to the cultural groups and identities within the school?"

I wonder what their answer would be.

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Appendix 1 - Music Stage 5 Elective Course (200 hours) Scope and Sequence

Term	Topic and Group	Description	Focus Outcomes	Focus Repertoire
1	Baroque Music (Group 1)	This topic is an introduction to baroque music with a specific focus on Handel's Oratorios.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	Excerpts from Messiah – For unto us a child is born, Comfort Ye, Hallelujah.

2	Classical Music (Group 1)	This topic is designed as a broad survey of the Classical period with a focus on the music of Mozart.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	Eine Kleine Nachtmusik Piano Concerto 21 Dies Irae and Lacrymosa from Requiem.
3	Theatre Music (Group 2)	This topic focuses on the musicals of Andrew Lloyd Webber – in particular *Joseph and the Amazing Technicolour Dreamcoat*, *Cats* and *Phantom of the Opera*.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	Go Go Go Joseph (Joseph) Macavity, Skimleshanks (Cats) Phantom of the Opera, Masquerade (Phantom)
4	Australian Music (Mandatory Topic)	This topic focuses on Australian contemporary popular music in particular the music of Christine Anu and Ben Lee.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	Sunshine on a Rainy Day (Christine Anu) 'Coz I'm Free (Christine Anu) Catch my Disease (Ben Lee) We're all in this together (Ben Lee)
5	Music for large ensembles (Group 1)	This topic is designed to demonstrate the development of the symphony and symphony orchestra from the baroque period to end of the 19th century.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	Excerpts from: Symphony 94 (Haydn) Symphony No 7, Op 92 (Beethoven) Symphony No 1 Op 13 (Tchaikovsky)
6	Music for Small Ensembles (Group 2)	The unit focus on the small vocal ensemble, with an emphasis on the work of the group - The Idea of North.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	Mas Que Nada Singing A cappella Fragile People Get Ready
7	Australian Music (Mandatory Topic)	This topic focuses on contemporary art music, particularly the music of Matthew Hindson.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	Speed Homage to Metallica Yandarra
8	Music and Technology (Group 2)	This topic focuses on developing skills in using computers in music composition using Finale.	5.1 5.2 5.3 5.4 5.5 5.6 5.7 5.8 5.9 5.10	

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音乐教学中的传统及非传统价值观与期望：
对重要性的逐步认知

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摘要：

本文要探讨的是：对社会角色、职业活动及音乐教育专业学生职业道路背后的隐含结构的认知，以及这种认知如何对教育政策产生影响。本文主要研究的是对教学实习感兴趣的这部分学生，研究他们对不同音乐角色（如不同类型的音乐教师、经典音乐的表演者和流行音乐家）及活动（参加会议、音乐会、与同辈交流、教学经验等）的社会重要性的认知，以此来找到这些认知和他们最初的及现在的职业计划之间的关系（如果有这种关系的话）。参与者共 118人，都是音乐教育专业大一到大四的学生，分别来自美国南部的一所研究型综合大学和美国东北部的一所私立音乐学院。 这个调查借用的是伊斯贝尔在 2006年的调查中曾用过的问卷，要求参与者回答四个层次的问题。分析这些问卷反馈是为了确定社会角色和职业活动的隐含结构和被接受的价值。根据多种音乐角色背后隐含的社会重要性，可以将他们分为两组：有关音乐教育的角色和有关表演活动的角色；而三重因素解决方案很好地解释了职业活动的隐含结构："在舞台上"的活动、社会活动及音乐教育活动。本文也思考和讨论了音乐专业课程设置和资格认证机构的传统政策及非正式的和流行的社会音乐的影响。

关键词: 音乐；教育；职业；身份；社会化

Traditional and Non-Traditional Values and Expectations in Music Education: Evolving Perceptions of Importance

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ABSTRACT

In this paper, policy implications of the perceived importance of social roles, professional activities, and structures underlying the career paths of music education students were considered. The study examines the perceptions of tertiary students with an interest in teacher preparation on the social importance of different musical roles (e.g., different types of music teachers, classical performers, and popular musicians) and activities (attending conferences, concerts, interacting with peers, teaching experiences, etc.) to identify relationships, if any, between these perceptions and participants' initial and current career plans. Participants (N = 118) were undergraduate music education majors ranging from first year students to teaching interns in their final semester at two different institutions (a comprehensive research university in the southern United States and a private conservatory in the northeastern United States). Participants were asked to respond to four multi-level items from a questionnaire used in previous research (Isbell, 2006). Factor analysis was used to determine underlying structures and perceived (reported) value of social roles and professional activities. The underlying social importance of multiple musical roles focused on two meta-groupings including roles associated with music education and roles associated with performance activities. A three factor solution best explained the underlying structure of professional activities: activities "on stage," social activities, and music education activities. Traditional policies of institutional curricular offerings and certification agencies, as well as informal and popular socio-musical influences, are considered and discussed.

Keywords

Music, education, career, identity, socialization.

Issues of curricular relevance often revolve around the perceived importance of coursework, with ever-evolving changes such as trends in education, re-shaping of curricula, and maturation and socialization of students. This study examined the perceptions of tertiary students involved in teacher preparation and their perceived importance of different musical identity roles and curricular activities in order to identify relationships, if any, between these perceptions and participants initial and current career plans and educational activities.

Related Literature

Social dynamics obviously play a role in determining the perceptions of stakeholders in an educational community. Identity development is a large part of this dynamic, and with older (collegiate / tertiary) students, an eventual specific consideration of potential career identity emerges. Social expectations, conforming to value systems, and other traditional sociological functions are facilitated by music, as Misenhelter and Kaiser (2008) suggest in a study of elementary and secondary school teachers' perception of curricular intentions. University students considering careers in teaching face a particular conundrum, as they almost certainly have powerful memories of classroom experiences that (unlike those preparing for other professional area) are also formative of their pre-professional training. One study demonstrated 48% of (music education) students indicated a music teacher as a "best teacher" role model, and that music teachers were more influential than nonmusic teachers in their decision to enter the field of music education (Kantorski, 2002). Research by Bergee (1992) also suggests a variety of sociological variables influence decisions to pursue university training in music education.

Music students in the university music education program also face peer (as well as the related faculty role model) identity quandaries, as "many of them become socialized as performers first and teachers second," (Isbell, 2008, p.162) and then face a long socialization process into a profession that is – to say the least – multi-faceted in its processes and expectations.

The socialization process towards career eventualities is, then, one of evolving occupational identity. This socialization process, with its beginnings well before collegiate educationally targeted experiences, has been referred to as primary socialization (Woodford, 2002), and factors influencing this process have been identified quite early in the schooling experience (Madsen & Kelly, 2002). Experiences accruing in the university program (secondary socialization) also shape what are relatively early professional identities – with the emergent disparities among perceived importance of "professional" musician associations and those of the teacher-educator musician.

University students, having been exposed to many music teaching models (primary and secondary socialization), begin their professional training with inculcated beliefs about what they wish to teach, and how they expect to teach it. Their experience base has, in many cases, suggested to them that being a "musician" is a goal of a higher order than being a teacher. Research studies (Cox,

1997; Roberts, 1991) in the US and Canada suggest these early "musician first" socialization experiences may be difficult to balance and resolve during preservice coursework.

It has been suggested that "teacher and musician represent two distinct aspects of identity" (Isbell, p. 175) and as well they may be different types of identities that may not even function in the same manner. Through a careful examination and comparison of students attending various institutions representing different expectations and cultural settings, university educators of music teachers may develop a better understanding of how undergraduate music education majors are socialized to the music educator identity.

The purposes of this study were to examine the perceived social importance of different groups of musicians, activities associated with music, and evolving interest(s) in different career opportunities in music teaching. Specifically, the following research question guided the investigation:

- Based on participants' perception, who are the most socially important groups associated with music?
- Based on participants' perception, what are the most important activities associated with music?
- What level of interest did participants have in entering different music teaching positions upon matriculation in college?
- What current level of interest do participants have in entering different music teaching positions?
- What are the participants' underlying belief structures of the perceived importance of different groups and activities in music?
- What relationships exist, if any, between the perceived importance of different groups and activities and initial or current music teaching position interest?

METHOD

Participants (N = 118) were undergraduate music education majors ranging from first year students to teaching interns in their final semester at two different institutions; a comprehensive research university in the southern United States and a private conservatory in the northeastern United States. School 1, situated in the Northeastern U.S., operates as an autonomous school within a private, doctoral degree granting university. Music School 2, which is located in the Southern U.S., operates as a Department of Music within a College of Arts and Sciences at a public, doctoral degree granting university. The entire population of undergraduate music education majors at both schools totaled 267 (44%

response, +/- 6.2% sampling error).

Participants were asked to respond to four multi-level items via a *Social Importance Questionnaire* (SIQ), utilizing items from previous research (Isbell, 2008; Austin, Isbell, & Russell, 2009) that were adapted from established measures used in related research. Factor analysis was used to determine underlying structures and perceived (reported) value of social roles and professional activities.

Participants were asked the 4 major questions each with several secondary prompts. Each ipsative item utilized a 5-point scale. Students rated their perception (on a 5 point scale, 1 = not important, 5 = extremely important) of the social importance of several groups of individuals associated with different music professions. Participants indicated the amount of importance they place on a variety of activities associated with various professional activities. Participants also reported their degree of interest (on a 5 point scale, 1 = not interested, 5 = extremely interested) in various types of music teaching positions when they entered college as well as their current interest in various types of music teaching positions.

The SIQ was administered to participants at each institution during regularly scheduled classes. To maximize the truthfulness, accuracy, and completeness of participant responses and minimize the risk of social desirability bias (i.e., students worrying that music faculty might review and/or recognize their responses), the researchers or their research assistants distributed the questionnaires, reviewed ethical guidelines, and addressed any questions about instructions and/or item response formats.

RESULTS

Descriptive Results

An initial question explored a "global" response to perceived social importance of identity. Participant data (see Table 1) indicated that secondary school music teachers (M = 4.43, SD = .70) and university music education faculty (M = 4.43, SD = .70) played the most important social role closely followed by elementary music teachers (M = 4.36, SD = .92). The social importance of university applied music faculty (M = 4.27, SD = .81) and middle school music teachers (M = 4.16, SD = .86) was only slightly lower. Participants designated conducting faculty (M = 3.95, SD = .88) and professional classical musicians (M = 3.91, SD = .85) as playing a somewhat less important social role, and students indicated that professional popular musicians play the least important role (M = 3.52, SD = .96).

Table 1. *Perceived social importance of professional identity.*

Teaching Position Type	Rated Importance	
	M	s
Professional Classical Musician	3.91	0.85
Professional Popular Musician	3.52	0.96
Elementary Music Teacher	4.36	0.92
Middle School Music Teacher	4.16	0.86
High School Music Teacher	4.43	0.7
College Ensemble Conductor	3.95	0.88
College Music Ed. Professor	4.43	0.7
College Applied Music Teacher	4.27	0.81

Participants were asked to indicate their level of interest in various music teaching positions from matriculation in college and their current level of interest. See Table 2 for a descriptive comparison of responses. Asked to reflect back to the time of matriculation (e.g., "when you first entered college"), students said they had been most interested in careers as high school music teachers and private studio teachers while having been least interested in becoming elementary music teachers or college music education professors. Similarly, participants' current level of interest was highest for a career as a high school music teacher, private studio teachers while least interested in a career as a college music education professor and as a college applied music teacher.

Table 2. *Level of interest in position(s).*

Teaching Position Type	Interest upon College Matriculation		Current Interest	
	M	s	M	s
Private Studio Teacher	3.32	1.34	3.4	1.32
Elementary Music Teacher	2.4	1.33	3.29	1.3
Middle School Music Teacher	2.53	3.79	2.97	1.34
High School Music Teacher	3.79	1.24	3.82	1.26
College Ensemble Conductor	2.96	1.45	2.92	1.5
College Music Ed. Professor	2.38	1.31	2.65	1.31
College Applied Music Teacher	2.69	1.45	2.7	1.49

In order to examine the underlying structures of participants' perceptions of the social importance of different groups associated with music, a factor analysis was conducted. As this factor analysis was exploratory in nature, a principal components analysis was utilized with Varimax rotation. This rotation required 3 iterations to converge. Using a minimum eigenvalue of 1.0, two distinct factors emerged, accounting for 62% of the systematic variance in responses. The factor structure is very clear and interpretable; all loadings exceed .60 and only two cross-loading exceeded .40 (see Table 3). Sampling adequacy was established using the Kaiser-Meyer-Olkin measure (.79). The assumption of sphericity was also met as evidenced in the Bartlett Test of Sphericity ($cc^2 = 335.61$, $p = <. 001$).

Table 3. *Factor analysis rotated component matrix: Importance of groups.*

Role	Component 1	Component 2
	Education Based	Performance Based
Middle School Music Teacher	0.846	
High School Music Teacher	0.769	
Elementary Music Teacher	0.745	
University Music Education Faculty	0.67	
Professional Classical Musician		0.791
Professional Popular Musician		0.688
Applied Music Faculty	0.532	0.639
Conducting Faculty	0.473	0.601

Note: Crossloadings below .30 are suppressed to improve readability. Bold items denote component association.

Based on this factor analysis, participants' perceptions of social importance (Question 1) seem to be focused on two principal components: those individuals involved in the music education process at any given level (component 1) and individuals involved in the performance of music at any given level (component 2).

The related question of importance of professional activities (Question 2) was also examined for underlying structures of perceptions. This factor analysis was also exploratory in nature, and principal components analysis was utilized with Varimax rotation. This rotation required 8 iterations to converge. Using a minimum eigenvalue of 1.0, three distinct factors emerged, accounting for 57% of the systematic variance in responses. This factor structure is (also) very clear and interpretable; all loadings but one exceed .50 and only two cross-loading exceeded .40 (see Table 4). Sampling adequacy was established using the Kaiser-Meyer-Olkin measure (.83). The assumption of sphericity was also met as evidenced in the Bartlett Test of Sphericity ($cc^2 = 596.23$, $p = <. 001$).

Table 4. *Factor Analysis rotated component matrix: Importance of activities.*

Activity	Component 1	Component 2	Component 3
	Performance Activities	Social Activities	Music Education Activities
Performing in Top Ensembles	0.786		
Winning Major Auditions	0.773		
Performing on Major Recitals	0.676		
Teaching Private Lessons	0.61		
Doing Well in Conducting Class	0.53		
Attending Concerts		0.733	
Interacting with Performance Majors	0.382	0.71	
Practicing Major Instruments		0.69	
Interacting with Music Ed. Majors		0.616	0.417
PK-12 Field Experiences			0.779
Doing well in Education Classes			0.751
Attending Music Education Conferences			0.638
Doing well in Method Classes		0.379	0.573
Doing well in Technique Classes		0.366	0.451

Note: Crossloadings below .30 are suppressed to improve readability. Bold items denote component association.

Based on this factor analysis, it appears that participants' underlying assumptions of the importance of different activities can be divided into three meta-components including performance activities (component 1), social activities (component 2), and music education activities (component 3).

Correlational Analyses

There appears to be minimal correlation among the perceived importance of different groups of musicians and the current career interest of music education majors. A single significant correlation ($p = .01$) between education based groups (component 1 of factor analysis 1) and interest in becoming a middle school music teacher. This relationship, however, was of very modest strength ($r = .280$). No significant relationships exist between initial career interest and the perceived social importance of different groups involved in music.

Similarly, only one significant correlation ($p = .05$) exists between initial career interest and the perceived importance of different activities associated with music. Participants who indicated higher interest in private studio teaching were more likely to value performance based activities. This relationship, however, was weak ($r = .204$). Three statistically significant relationships ($p = .01$) exist between the perceived importance of different activities and participant current career interest. Those more interested in becoming a private studio teacher were more likely to value performance activities ($r = .294$) and social activities ($r = .272$) while those more interested in becoming an elementary music teacher were more likely to value the professional music education activities ($r = .281$). The average of these three relationships ($.282$) indicates no practical significance among the relationships, despite the statistical significance.

DISCUSSION

Students perceive and project their evolving identities based on formal and informal input. They are exposed to role models throughout their formal schooling, yet also find themselves observing and reacting to peers and other informal influences, despite these things often (also) occurring in the school setting. Musical peers and teacher role models are perhaps particularly influential, and the related activities, while happening in an academic or pre-professional environment, often (also) have a distinctly social nature. The social value of these various roles to broader society would seem to be at the center of the young teachers quandary as they make consequential decisions about who they are and wish to become. Indeed, the largest question they may eventually face is how to "be themselves."

Musicians are typically held in high regard personally, perhaps to the extent that other musicians or music teachers see much of what we do and who we are through "rose colored glasses." In regard to the first question concerned with perceived social importance, with a theoretical mean of 2.5 it is worth noting that all responses were quite positive, suggesting either a somewhat ubiquitous high regard for all musician models, a demand characteristic of sorts whereby students responded in a positive manner as they felt would be expected, or this evidences a minimum of discrimination among pre-professional collegiate students.

An issue of some consequence would seem to be that while acknowledging that young teachers will be integrated as teachers at least initially, the larger qualitative question is that they will be implicitly socialized into a profession as defined by what and who? Madsen and Kelly (2002) suggest that students are often influenced to become music teachers by their own experiences in music programs. The obvious question, then, would seem to be whether or not that was a "good" model.

Substantive change from entry in university training as compared to current interest was not demonstrated in rating most career roles in this study, with the exception being change (increasing regard) for elementary music teachers. It would seem likely that a considerable difference or "change" would take place over ones educational (collegiate) experience in many areas. Austin and Reinhardt (1999) found – much the same as this study – that large change among undergraduates questioned regarding evolving belief systems was not in evidence. To some extent, the actual beliefs about what a music teacher should do, or regarding the importance of the music program, appear "eclectic and fuzzy" (Colwell, 2004, p. 144).

Curricular and policy decisions rarely consider evolving student perceptions in course design or requirements, although most would agree that shaping those perceptions is implicit in educational goals. Traditional roles assumed by students within the (traditional) music school environment often demonstrate a distinction between performance preparation (performance majors) and teaching preparation (music education majors), despite a notable amount of shared curricula. An additional distinction typically is in evidence among the social and academic activities pervasive in tertiary institutions.

An encouraging outcome of the factor analyses suggests respondents do recognize music education as a unique subject area (however eclectic it may be), as the statistical analysis does demonstrate a grouping of underlying structures (components) that point to a clear (if not increased) perception of the importance of music education (socially) both within and beyond the institution, and a similar demonstration of differentiating unique music education related (as compared to performance and/or social) educational activities.

Perceived social importance would – perhaps should – influence professional behavior. The three factor solution that would seem to best explain the underlying structure

of professional activities: 1) performance-oriented activities, 2) social activities, and 3) music education activities, suggests a strong potential for young teachers recognition of that which is distinctly teaching related. Professional development (post university) would, then, likely focus on professional teaching responsibilities, although in the U.S. many local and state agencies continue to award re-certification credit for performance related (sometimes simply performance observing) "professional development" activities. Music in schools, with its many unique interpretations of relevance and importance, will continue to struggle for a position at the table of scholastic credibility, probably until such time that university curricula define a professional agenda worthy of, and specific to, the academic task of music teaching.

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对远程教育的挑战：在线音乐课堂

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摘要：

　　远程教育环境对音乐等实践学科的教授提出了特有的挑战，在这种环境下不容易通过直接参与音乐活动来构建音乐理解。传统上，音乐远程教育课程通过基于文本形式的材料来传授并通过录像来做辅助，学习的进度受控于资源设定的节奏，且常离不开学生对书面文本的恰当理解。当遇到问题或困难时，典型的教学技巧（如演示、阐明，或以这些问题为基础做出反馈）都被限制到电话教学、实地访查及研究中。这些策略虽然很多时候是成功的，却仍然很难同音乐课堂中及时的沟通及可利用的音乐参与机会相媲美。

　　联接教室计划及它的视频会议、互动白板和在线学习，为模拟 教室环境提供了新的可能。在过去几年中，悉尼远程教育高级中学（SDEHS）把提高职员在线环境下的操作能力和促进学生拥有灵活的在线学习机会作为首要任务。悉尼远程教育高级中学位于澳大利亚新南威尔士州的大悉尼区，招收全日制及学习独立课程的学生。录用学生类型包括身体有疾患的学生、怀孕的学生 /年轻的父母、在职的优秀学生、需要某些调节（如有心理健康隐患、自闭症、严重破坏性行为及恐校症）的学生，此外，还包括那些已在某校注册学习却在他们本校学不到独立课程的学生。

　　为了应对以远程教育进行第二音乐课堂的传授这个挑战，本文将探讨 SDEHS最近为促进学生在远程教育环境下参与在线表演及作曲活动所提供的策略。

Challenges for distance education: an online music classroom

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ABSTRACT

A distance education environment presents specific challenges for the delivery of a practical subject such as music. Building musical understanding through direct engagement in musical activities is not easily achieved within this environment. Traditionally, a distance education music program is delivered through text based materials and supported by recordings. The pace of learning is controlled by the pace set within the resource and often reliant on the student successfully engaging with the written text. Customary teaching techniques of demonstrating, clarifying, building on or responding to issues and difficulties as they arise are restricted to telephone lessons, field visits and study days. While successful strategies, it remains difficult to replicate the immediacy of support and opportunities for musical engagement available in a music classroom.

The Connected Classroom Program with its opportunities for videoconferencing, interactive whiteboards and online learning opens up many new opportunities for simulating a classroom environment. Over the last few years, Sydney Distance Education High School (SDEHS) has made it a priority to develop the skills of staff to operate within an online environment and to support the development of flexible online learning opportunities for its students. The school caters for fulltime and single course enrolment in the greater Sydney area within New South Wales (NSW), Australia. Categories of enrolment include students with medical conditions; pregnant students/young parents; vocationally talented students; students with significant support needs such as mental health, autism, severe disruptive behaviours and school phobia. In addition, there are students enrolled in a single course which is unavailable in their home school. In addressing the challenges facing delivery of secondary music courses by distance education, this paper discusses strategies currently being explored at SDEHS to facilitate the engagement of students in online performing and composing activities in a distance education environment.

INTRODUCTION

Distance Education programs are provided by the New South Wales (NSW) Department of Education and Training (DET) to isolated school students resident in NSW and to those who are prevented from attending schools on a regular basis due to special circumstances.

The first Correspondence School in NSW was established in Sydney in 1916. The distance education provision in NSW operated on a centralized model until 1991, when the Correspondence School was closed, the provision moved to a decentralized model and eleven new schools and centers opened around NSW.

In the initial, centralized model all distance education materials were developed and disseminated through the Correspondence School. The change to a decentralized model coincided with the establishment of the Learning Materials Production Centre, which operated as a publishing house for the development of learning materials for distance education centers.

In 2008 the DET completed a review of current distance education provision in NSW. The review looked at ways of better reflecting the needs and potential of contemporary society including structures and methodologies required to meet the needs of distance education learners in a connected learning environment. This paper explores the findings of the Review Report in the context of delivering a high school music program by distance education.

The current provision

In the current decentralized model operating in NSW schools, distance education is presented from seventeen locations including schools with primary students only, schools with secondary students only, schools with students from Kindergarten through to Year 12, and on some sites there is pre-school provision as well.

Of the schools catering for secondary students only three are autonomous distance education sites: a rural school catering for distance education students from pre-school to Year 12; a specialist language high school located in Sydney; and Sydney Distance Education High School which caters for secondary distance education students in all curriculum areas. The remaining centers are integrated centers with both students attending face to face classes and students studying through distance education.

The categories of enrolment in distance education in NSW are outlined in the *Distance Education Guidelines 2008* and are common to all distance education centers. They include:

- students with medical disabilities;
- pregnant students and young parents;
- vocationally talented students;
- students with significant support needs such as autism, severe disruptive behaviors and school phobia; and
- single course students studying courses unavailable in their home school.

The settings in which students are studying by distance education are quite diverse. They include students at home, special placement centers such as Schools for Specific Purposes, tutorial centers, educational training units, institutions catering for vocationally talented students, overseas students, and students in both government and non-government schools who are single course enrolments.

Included in the distance education provision is an Access Program which links twenty-two rural and remote schools across NSW to provide a shared curriculum for Year 11 and 12 students. This enables students to access a broader range of senior subjects while still located at their home school. The lessons are delivered by video conferencing, generally twice a week and in addition to text-based materials, often utilize interactive whiteboards, the learning management system Moodle, Bridgit and document cameras.

Pedagogy

The Review Report: Current provision of distance education in NSW (DET, 2008) indicates that the review process found the most common form of pedagogy in distance education remains reliant on print-based materials which are mailed to students. While recognizing students still value print-based learning as part of their program the Review Report strongly advocates drawing on a range of pedagogical styles and learning processes.

In the discussing pedagogical issues the Review Report (DET, 2008) indicates the most significant issue for distance education is:

> shifting from an outmoded, traditional, 'old technology' pedagogical model that is one to one, paper based and teacher directed. It involves a cultural change from reliance on learning materials to the development of individualizing teacher and learning programs that incorporate quality teaching….Where it is possible, live, real-time sharing of ideas, facilitated by technologies, can encourage discussion, critical thinking and the formation of new knowledge. Collaborative, facilitated learning is enabled. The personal and social needs of learners can be more easily monitored and accommodated. When asynchronous discussion environments are added, students are afforded time for thoughtful analysis, reflection and composition. A contemporary distance education pedagogy that draws on a broad range of learning processes and pedagogical styles can re-insert the human, interactive roles of teachers and learners into distance education. (p. 22)

The Review Report acknowledges there is a need for flexibility in order to cater for the range of student needs in distance education and the excellent work being done in some distance education centers with blended synchronous and asynchronous delivery. It also emphasizes the importance of immediate and quality feedback for students, parents and supervisors and challenges us "to change from an old culture of laboriously marking returned title pages with written comments towards strategies that give more immediate feedback" (p. 22).

This approach supports the process of embedding assessment for learning strategies into our teaching and learning practice as advocated by our current Board of Studies Syllabus documents as well as the assessment practices advocated in the NSW Quality Teaching model.

Potential for music learning in distance education

The main focus of this paper is on ways in which music programs are being adapted at Sydney Distance Education High School (SDEHS) to reflect the challenges presented by the Review Report. It will discuss three resources, highlight some of the fundamental issues that need to be addressed in delivering a music program by distance education and explore ways in which technology can be used to enhance our current provision in music.

SDEHS has been working on flexible delivery of blended learning since 2007. The ability of staff to make this shift has been enhanced by ongoing professional learning opportunities for each faculty. Since June 2007 the number of online courses available to students has increased significantly, with courses varying from units within a course to complete courses. The online components form part of a total package which also includes printed learning materials, CD and DVD resources, telephone and email contact with students, video conferencing and face to face contact with students through field service visits to homes and schools, study days and excursions. In addition, since mid-2009, Year 9 students are being issued with their own laptop as part of the Federal Government Digital Education Revolution, for use during the remainder of their schooling.

The first step by the music faculty at SDEHS towards meeting the pedagogical challenge presented by the Review Report was the development of an online course for Year 7 Music students. All students in NSW schools are required to undertake a mandatory 100 hour course in music in Years 7 and 8. The aim of the music syllabus (Board of Studies, 2003) is "to provide students with the opportunity to acquire the knowledge, understanding and skills necessary for active engagement and enjoyment in performing, composing and listening, and to allow a range of music to have a continuing role in their lives" (p. 10). The content of this syllabus involves studying the concepts of music through learning experiences in performing, composing and listening in a range of musical styles, periods and genres. All Year 7 and 8 students enrolled at SDEHS will undertake some study of music to meet this state-wide curriculum requirement but the diversity of student needs and circumstances requires considerable flexibility in its delivery.

A Year 7 Music course has been developed using the

Moodle learning management program. The course was trialled in 2009 with a total of fifteen units drawn from text-based resource material used for Year 7 distance education course over recent years. The music staff involved in its development explored a range of strategies to simulate the diversity of performing, composing and listening activities required by the syllabus and addressed in the original text-based resource. As part of the process of responding to information and stimulus material with text, images and audio files; the students participated in auto-correcting quizzes and crosswords, submitted short answer responses for correction and used an inbuilt audio recorder to record their performing and composing activities. Currently under development are further units and opportunities for students to participate in online forums, which will help to build a sense of a class community.

The immediacy of feedback provided by auto-correction tools in the quizzes and activities is a definite strength of the course. The barrage of phone calls and emails from participating students when a technical glitch occasionally caused this aspect to malfunction, is a clear indication that the students were focused on this feedback and monitoring their own progress. Another strength is the provision of all stimulus material and technology required to produce a response in one place, putting all the necessary resources literally at the students' fingertips. Similarly, the fact that students can work at their own pace and move forward when they are ready without needing to wait for both feedback and new material to arrive by mail, worked particularly well for vocationally talented students who were trying to pace their learning around other vocational commitments.

As a first attempt in this platform, teething problems are inevitable and some issues of instructional design, technology and pedagogy emerged during the initial trial. Certainly the process of creating a Moodle course is labour intensive and takes considerable time and effort to develop. Some problems also occurred with the built-in audio recorder. Students using Macintosh computers were not able to utilise it although most were able to use programs such as GarageBand to achieve the same end. But there were also some difficulties for PC users and by the end of the trial the audio recorder was disabled. Its inclusion is an excellent idea and hopefully the problems surrounding its use will be overcome as many students are inclined to simply leave out any activity that they are unable to complete in the online environment.

Some students experienced a lot of technical difficulties when negotiating their way through the course and required considerable technology support from their teacher. This need is also evident in a recent study (Owens, Hardcastle & Richardson, 2009) of tertiary students who also had expectations that staff would understand technology issues in distance education and be able to provide technology support. However it is interesting to note that despite the frustration experienced by some students in accessing and working within the Year 7 Music course, when offered a text-based alternative, several students insisted they much preferred working online.

From the teachers' perspective, the process of monitoring and providing feedback on student progress was somewhat cumbersome. This was exacerbated by problems arising when activities combined auto-correction with manual correction. Students appeared to have missed questions, which were actually awaiting manual correction. This meant their grades were lower than they should have been and was discouraging for the students. Another issue, which frustrated some staff members was the way students can jump ahead and complete activities in random order without completing the surrounding activities within the unit. While it is good that these students are responding with interest to some areas of the course, the quality of their learning can be reduced when it is not placed within a musical context.

The second development for the mandatory music curriculum was a unit of work for Year 8 students entitled *Music for Television*. Like the Year 7 course, it was adapted from an existing unit but in this case, the original unit had been developed for delivery in a face to face classroom. The original unit was developed as part of a strategy to engage a group of challenging Year 8 students in a face to face classroom. The students lacked motivation and engagement and their behavior was presenting significant classroom management issues. The aim had been to shift the focus from a teacher-focus to a student-focus by providing the students with a series of musical activities based around well known TV themes. The range of activities included performing, composing and listening, most of which could be undertaken either individually or in small groups. The students each kept a journal in which they kept track of their progress and also indicated when they were ready to present performing and composing activities for their teacher.

The focal point of the unit was for the students to learn to play the melody of these themes on the keyboard or guitar. Some of the themes included an optional accompaniment and all pieces were presented in standard notation, guitar tablature and with a recording. The class had previously been introduced to standard notation and they were required to observe some features of the notation as part of the activities. The inclusion of notation and written activities was also important in catering for different learning styles as well as a way of managing the limited instrumental resources available to the class.

The unit was extremely popular and all the students gained enormous satisfaction from their achievements. A key factor in their success was access to someone (staff or fellow students) to demonstrate the patterning on the keyboard. Many students lacked the perseverance, focus

or confidence needed to work out how to play the themes themselves. However they were extremely receptive when it was modeled for them, motif by motif, building their confidence and correcting there mistakes on the spot. They were then very focused in their efforts to practice the theme until it was fluent and 'sounded right'.

The principal challenge in adapting this unit for distance education was creating a learning environment that would replicate the high level of motivation demonstrated by students in the face to face classroom. Essential elements in two of the three categories of motivators for high school distance education (Murphy & Rodriguez-Manzanaras, 2009) were missing: communication/interaction/social presence and intrinsic/extrinsic motivators. In the face to face environment the availability of immediate guidance and feedback helped to motivate and keep the students on task, and made the tasks accessible to all students irrespective of their prior experience. A secondary challenge was access to a suitable musical instrument on which the students could play the themes. The third challenge concerned how best to adapt the material to engage students in an online environment.

Anticipating that the students would need some support to get started, it was decided to develop an Interactive Whiteboard presentation, which could be used in a study day at SDEHS, or as part of a video-conference. The presentation included activities, which familiarized the students with a music keyboard and also focused their attention on melodic contour. The instrument used in the presentation was *Virtual Keyboard*[1] which can be played by clicking a mouse, using a computer keyboard or by tapping on the keys on an Interactive Whiteboard. The *Virtual Keyboard* was accessible to anyone with online access and so ensured all participating students could learn to play the themes. This was later extended to include utilizing Bridgit, a collaborative web-based tool which enables the student and teacher to share desktops. Although it is a little cumbersome, it is possible through Bridgit, to demonstrate the patterning of a musical theme on *Virtual Keyboard* on a student's computer, and simulate the modeling techniques used in a face to face classroom.

Learning to play a melody on the *Virtual Keyboard* does not reinforce the patterning as successfully as playing on a real keyboard, it is also harder to play exactly in time. However, it is a lot of fun and enables students to participate in some modeling and skill development in an online environment.

The third music project we are working on is at the other end of the school spectrum. It is a resource for senior students which focuses on the development of composition skills. This was identified by the music

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[1] *Virtual Keyboard* located at
http://www.bgfl.org/bgfl/custom/resources_ftp/client_ftp/ks2/music/piano/index.htm

faculty as an area of need and we decided to use Moodle to structure a composition resource from scratch. It is quite a comprehensive resource with a total of fifteen activities revolving around the octatonic scale. It introduces the notion of symmetrical scales, partial and total use of the octatonic scale in jazz and art music, tests aural recognition of the scales, explores Stravinsky's use of the octatonic scale in the *Rite of Spring*, includes aural activities from jazz and rock music which utilize the octatonic scale, introduces patterns and harmonic progressions inherent in the octatonic scale, experiments with improvising and analyzing both a blues and two and three-part octatonic sketches as well as demonstrating a range of compositional techniques. The final activity is to produce a two-minute octatonic composition in a style chosen by the student. Apart from the references to Stravinsky's *Rite of Spring*, all of the music is original and was especially composed for the resource, constantly varying the orchestration, styles and stimulus material to keep the students engaged.

The content is quite sophisticated and the task of making it look and function in an accessible and engaging way has been quite a challenge. Once the octatonic scale has been introduced, it is possible to use a selection of activities in isolation. However, working through the range of activities as a whole provides a comprehensive preparation for creating an original composition in the final activity. Using Moodle has enabled us to place all sound files, scores and text on the same page and to design quizzes and multiple choice responses which provide immediate feedback and reinforce the students' confidence. There are also activities and exercises, which must be submitted for manual marking because of the nature of the task or to enable more in-depth responses. Inclusion of online forums would provide future opportunities for students to share some of their improvisations and participate in discussions about the compositional processes. However at this stage there is no synchronous participation in the course and so dialogue of this type occurs between student and teacher.

CONCLUSION

The recent developments in music programs at SDEHS are a step towards meeting the pedagogical challenges set out in the *Review Report: Current provision of distance education in NSW*. A range of learning processes and pedagogical styles are evident already but there is potential to further explore technological resources as a tool for simulating the face to face interaction that motivates skill development in music. There is also further potential for simulating classroom interaction through forums and video conferencing, particularly with senior music students who would benefit from the opportunity to participate in discussion about music and musical performances. The range of student needs and prior musical experience within each year group is extremely wide and great flexibility is needed to cater for

this range. However we need to continue exploring strategies, which will directly engage distance students to learn about music through direct participation in performing and composing activities as well as listening activities.

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政策的关键是教师：来自社会经济地位较低家庭的澳大利亚学生对传统及流行文化中音乐的探讨

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摘要：

　　本文是对一个宽领域研究的部分报道，聚焦于澳大利亚高校音乐课堂对传统文化及流行文化的探究。2009年，"教师的公平分配"这个研究活动，在新南威尔士一个教育培训重点学校调查了以下项目： 1）学生是否深刻重视音乐学习； 2）学生是否参与到了音乐学习实践这个可使他们成为更有能力和更自主的学习者的活动中。这篇论文讲述了多样性文化背景下的学生从何种途径探究传统文化与流行文化之间的关系。调查采访了13至18岁的学生对音乐学习的反应，调查和采访显示：在一所位于社会经济地位较低地区的学校，学生们拓展了教学大纲的方向并且增强了自身的背景文化知识。

关键词：重点学校；参与；文化多样性；背景知识；正面信息

Teacher as key to policy: Australian students from low socio-economic-status families explore music of traditional and popular culture

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ABSTRACT

This paper reports part of a wider study and focuses on the exploration of traditional and popular culture in Australian high school music classrooms. In 2009, the wider research project, Teachers for a Fair Go, in a NSW Department of Education and Training Priority School investigated 1) whether students deeply valued music learning; and 2) whether students were involved in music learning experiences that would help them become more competent and empowered learners. This paper reports on the ways in which students, from culturally diverse backgrounds, explored relationships between traditional and popular culture. In this investigation, students aged between 13 and 18 years of age were interviewed to elicit responses about their learning. Observations and interviews showed that in a school within a low socio-economic community, students extended the directions of the syllabus and enhanced their background cultural knowledge.

Key words

Priority Schools, engagement, cultural diversity, background knowledge, positive messages.

INTRODUCTION

In this paper, two policies are under observation. One is the Board of Studies syllabus in which Music of a Culture is a topic of study in the senior years of high school for the Higher School Certificate. The other is the Priority Schools Program in which support is offered to schools where students are drawn from low socio-economic status families. One school in this program provides the context of study of the syllabus policy and a teacher's implementation of that policy in ways that engaged students.

Policy of Priority Schools

In New South Wales, government policy provides that the Priority Schools Programs support government schools serving the highest densities of low socio-economic status families in New South Wales. These programs provide extra resources, such as funding and staffing supplementation, to improve the literacy and numeracy achievements of students and their engagement in learning. These programs exist because concentration of disadvantage has been found to be the significant driver of educational underperformance (Holmes-Smith, 2006). Data in longitudinal surveys of Australian youth trends point to the fact that the average level of disadvantage of the whole school population contributes to educational disadvantage over and above that contributed by individual students (Erebus International, 2005). Schools are therefore identified and targeted with the support and resources needed to support student learning. The message to these schools is to 'do things differently with more' rather than 'more of the same.' Innovation is encouraged, supported and expected.

A research project called *Teachers for a Fair Go*, conducted by researchers from the University of Western Sydney (UWS), commenced in New South Wales in 2009, identifying specific teachers who were facilitating success for their students, challenging them with high expectations and engaging them in authentic learning experiences. There is strong early research evidence showing that low SES students shape classroom practices by resisting high level tasks and complying with low level tasks (Haberman, 1991). By contrast, *Teachers for a Fair Go* builds on research that demonstrates that student engagement connects with cognitive, affective and operative aspects of learning at high levels (NSW DET & UWS, 2006). Contributing to that engagement are the powerful classroom messages that students receive daily and that are formative to the way they see themselves as learners (Bernstein, 1996). The aims of the project were to analyse classroom pedagogy and to investigate the causal impact of teachers' work on the academic outcomes of their students. This paper is about students exploring relationships between traditional and popular music. It is framed by the story of one teacher, 'Norma,' who has raised standards of student musical achievement and created a classroom environment that is energised and consistently focused on excellence in musical performance.

Policy of Board of Studies Syllabus

In Year 12 in NSW there are two syllabuses on offer, called Music 1 and Music 2. Both syllabuses offer the topic of Music of a Culture for study. In the HSC syllabus for Music 1 in New South Wales (NSW BOS, 1999), Year 12 students have the opportunity to present a *Viva Voce* on a study they have made. The students preparing such *Vivas* choose musical examples from a range of sources. For students coming from diverse cultural backgrounds, this is a significant topic.

METHOD

The method used for the *Teachers for a Fair Go* research began with submission of an application from the teacher and a brief interview providing information about the research. This was followed by intensive field observation guided by the Motivation and Engagement MeE Framework (Munns & Martin, 2005; Munns, Arthur, Downes, Gregson, Power, Sawyer, Singh, Thistleton-Martin & Steele, 2006). This framework particularly refers to learning experiences as high cognitive, high affective and high operative; and it refers to classrooms where students are sent engaging messages about knowledge, ability, control, place and voice. Researchers were in schools for a period of a week in which, having observed classes, they completed observation and reflection guides individually and collaboratively with the teacher. There was a long interview with the teacher and focus groups conducted with students. All of the students were given pseudonyms. Data were analysed using content analysis and checked by the teacher-researcher and research team. Across NSW, 11 senior high school studies were conducted and 11 in the middle years of schooling. This paper reports on one case study school, situated in Sydney's South West with a population of 1,077 students, of whom 96% were from backgrounds with languages other than English (LOTE).

Case study school participants

'Norma,' the music teacher, described her school as calm, a striking quality in a high school of this size. As in any school, recess and lunch are noisy but when the bell goes for class, a quiet settles on the school. Norma believes this is mainly due to the expectation that, in all classes, quality teaching and learning occurs. The physical layout of the school also assists this sense of order and calm. The school has four separate two-storey blocks of classrooms, ensuring that there are usually about 280 students in each block. This layout minimises congestion and eases the flow of students from one class to the next.

The students come from several nationalities: Vietnamese, Chinese, Lao, Thai, Japanese, New Zealand Maori, Pacific Islanders and Anglo-Australians. There is a family ethic of commitment to learning. Students are aware of their parents' long working hours to achieve the best for their families. In these times of financial downturn, the Year 12 music students (20 of them) all engage with private music lessons so that they can achieve to their highest potential. Most of them have casual jobs so they can pay the fees themselves.

The performance preparation

Norma instituted the music tuition program in this school. She was impressed by the innate musicality, interest and commitment that students displayed, such as was shown by her first group of Year 12 students who, with little musical tuition, had worked well on their chosen instruments. She believed that these students, even though socio-economically disadvantaged, were deserving of quality tuition by professional tutors. Norma sought highly-skilled professionals, told them they would be paid marginally less than they would elsewhere and asked them to give the school a trial. They did and all were 'sold' on working with these students. There are two guitar teachers each teaching two days, and a piano teacher, a violin teacher and a vocal teacher each teaching for one day. A cleared-out storeroom, with guitars hanging on the wall and keyboards around the sides of the room, became the studio for the private music teachers and the extra performing space, spilling over from the classroom. In the classroom, there are six keyboards at the back and a drum kit and piano. That leaves space for the Interactive White Board and the sound system. The classroom feels 'de-cluttered' and a welcoming space. Norma described her classroom as one which students love to attend. The students engage actively in lessons, working in pairs or small groups to deepen understanding either in discussion or performance.

A vocal student works on a transcription of theme music from the film 'Hero' by Tan Dun. She was supported by an ensemble including drums, keyboard and violin. In another space, a guitar student rehearses a traditional Maori song, *Tarakihi*, working on keeping the pace lively and charged with energy. In focus groups, all the students could identify what they had learned and valued. They had a sense of their own progress. The Year 12 students described the way that their vocal and instrumental performance learning had been helped by itinerant teachers coming to the school. Eve said: "Before that we had basic knowledge of what we had to do and stuff." Angela also explained that: "If you don't understand something you can always ask the teacher at lunchtime because she's always there willing to help us." Pete added: "Everyone does music and everyone tries to help each other." Sarah continued: "Someone knows this thing that's really cool, like a bar chord, and you don't know what it is and then you want to learn it." Cassie noticed that this often resulted from the teacher's suggestion: "Say there's a person you don't know well and she suggests you group with them to learn." Tom from Year 12 added: "I don't know about other classes but here I concentrate a lot."

Asked if the students felt more capable now than at the start of the year, Dan replied: "Definitely." When prompted to identify the things that gave them that feeling of being capable, Ben said: "When she asks questions, we start answering them. We understand it now." When the students began to describe what the work was like, Dan commented: "It's not typical boring stuff." Cassie added: "It's fun…yeah." When asked if the work was also challenging, many students said that it was. Eve explained: "Challenging is the fun part as well." The students all agreed that they looked forward to coming to class. Several students agreed that when the lesson completed, they did not want to leave. Eve said: "She

encourages us to perform. She'll put the spotlight on us and say 'Come on, I want to hear you do it.' She really, like, pushes you toward the light." Angela said: "It's the highlight of my day."

The classroom has an atmosphere of security because Norma always prepares students for the next phase of the lesson, the next task to be completed for homework or the next assessment. She models organization for her students. Her classroom is a place of stimulation. She draws on the technology of the Interactive White Board to demonstrate video clips. She sends sound tracks to the students on their student email addresses. Her language is "we" not "I". She demonstrates to students that she respects their ideas, listening to them carefully and always challenging them to deepen their knowledge. Her talk with them is peppered with "Now you're extending that answer," "Now I'm getting more information." She says of her students that "they have an incredible desire to learn – they are committed and focused and driven. I think there's a culture at home of placing education as a very high priority."

The Viva preparation

In this school, the students had chosen studies that explored relationships of traditional and popular music. One student had developed a strong interest in cultural traditions that used the voice in unique ways. She was studying throat singing, where both melody and drone-like sounds are vocally made by changing the shape of the mouth. She made relationships to her own Islander culture where singing at funerals has a quality of high 'wailing.' She also related her study to other specialised uses of the voice such as the 'tongue-talking' or 'mouth music' that is practised by Australian Indigenous performers of the didjeridu. Finally, she included popular culture with an analysis of the vocal music of Bobby McFerrin whose imitations of instrumental sounds may well have their origins in some of the discoveries she had made.

Another student began her study with the music that accompanied traditional court dance in her culture from Thailand. This repertoire includes dance dramas based on mythological stories. She explored dance styles where hand gestures have specific meanings and where the face is masked or elaborately painted. She extended her study by exploring the dance dramas that have been created by the Australian Indigenous company, Bangarra Dance Theatre, where the music drawn from popular sources, is largely created by the resident composer, Stephen Page.

It is only natural that students from families who have migrated to Australia should have an interest in their own music. It is ground breaking that students should be encouraged by a forward-thinking teacher to explore the relationships between several different kinds of traditional music and contemporary popular sources. The students engaged in these studies were following directions encouraged within the Syllabus and meeting the challenges of their chosen directions in learning. While

the study of contemporary and traditional cultural music is in place through syllabus policy, the quality of teaching lifts the students' encounter with cultural music to another level.

These examples demonstrate the way the NSW syllabus in Music 1 accommodates the background knowledge of students. The topic in the syllabus that investigates Music of a Culture suggests study of traditional and contemporary music. Moreover, the Quality Teaching Model that is a policy embraced by NSW DET schools (NSW Department of Education and Training, 2003) includes the elements of background knowledge and cultural knowledge. Quality Teaching is a model for pedagogy that can be used in classrooms from Kindergarten to Year 12 across all key learning areas (KLAs). It focuses teachers on reflection about their practice. Building on earlier research, the model identifies three key dimensions of pedagogy: that it promotes high levels of Intellectual Quality, a Quality Learning Environment and makes explicit to students the Significance of their work. Each of these dimensions subdivides into a number of elements. Both background knowledge and cultural knowledge are elements within the dimension of Significance.

Students' independent learning and improved HSC results in music

Norma has been at the case study school for three years as Head Teacher. With senior classes, there is an emphasis on independent learning that leads to sharing within the class. It is co-constructed learning throughout this time. As the class progresses, Norma conducts a mock-Viva exam in the class, exposing students to the nature of the musical conversation that the Viva requires. Reflection, feedback and discussion occur within the class, with this approach proving to be highly successful in lifting the quality of HSC results. From 2000 until Norma's arrival, there was no student awarded Band 6 [1] in music. There were only two students who achieved Band 5. The majority of students were awarded Bands 4, 3 and 2. In the first year that Norma arrived at the school, the Year 12 class of 8 had one student receive Band 6, two Band 5s, four Band 4s and a Band 3 who was a student receiving learning support. For all of the students, music was their best result. Consequently, the class numbers in senior years have grown.

Themes from the focus group plus observations of classroom interactions between teacher and students together with the students' perceptions of the teacher's involvement suggest that there is a relationship between a highly effective classroom environment with engaging messages of support from the teacher with the self concept of ability held by students. Notable improvements

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[1] Band 6 represents the highest level of achievement in the HSC in a subject area.

in HSC results are external measures of achievement that signify students' realisation of their self-concept. Moreover, it is clear that the students absorb the teacher's expressions of confidence in them. They also thrive on challenge and find it 'fun' when it is presented with imagination and humour. Over all these factors are the self regulatory ones where the students have a voice in the classroom. Their choices tend to be in Music of a Culture. There is no compromise on the intellectual demands made of these students. They can and do contribute to what and how they learn, extending their ideas in shared reflections with their teacher.

The NSW music students who engage with the topic Music of a Culture have the opportunity to explore a culture that may be beyond their experience or may be rooted in their experience. The students in the case study school demonstrated the richness of their learning. When these students embarked on self-directed learning through a study of their own choice, they were energised by it. Their discoveries, whether in contemporary or folk music, in idiomatic vocal sounds or in music for dance, led them to a respect for both traditional and popular styles. The students' direction of their learning led them to a position where they became mini experts on their chosen field of research. They had become competent and empowered learners. Their engagement in learning was substantial and they viewed themselves, rightly, as both knowledgeable and as capable of gathering knowledge.

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全球化、文化多样性、音乐教育以及国际文凭

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摘要：

　　在全球化的影响下，音乐教学领域也期待更加丰富的文化多样性。作为在全球范围内推行教育的机构，国际文凭（IB）重视所有类型的音乐的学习，包括世界各国及各种音乐的学习。尽管这显示了对如今世界教育风气的认识，却也给IB教育者及学生们提出了一些问题："世界音乐"这一概念到底包含什么？混合音乐该被摆到什么位置？西方风格的流行音乐对传统音乐有什么影响？对老师和学生而言，理解 "世界音乐"的关联文化及它的语境层面到底有多重要？由于西方学术视角在教育中持续占据明显主导地位，运用西方的工具来分析那些 "别的"类型的音乐是否真的合适？这些问题的含义关涉到各个层面的音乐课程的制定，并且可能影响到未来

关键词：全球化；文化多样性；音乐教育；国际文凭；音乐文化

Globalization, cultural diversity, music education and the International Baccalaureate

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ABSTRACT

With the influence of globalization on the world has come the expectation of greater cultural diversity within music education. The International Baccalaureate (IB), as a global provider of education, places importance on the study of all musics, including world music. Although this shows an awareness of the current world educational climate it also raises many issues for both IB educators and students. What does the term 'world music' actually encompass? Where should fusion musics be situated? What affect has Western-style popular music had on traditional musics? How important is it for teachers and students to understand relevant cultural and contextual aspects of 'world music'? As the apparent dominance of the Western academic view continues in education, is it really appropriate to apply the tools of Western analysis to these 'other' musics? The implications of these questions are relevant to music curriculum design at all levels and have the potential to influence educational policy into the future. This paper explores these issues from the IB perspective and also in the broader context.

Key Words

Globalization, cultural diversity, music education, International Baccalaureate, musical culture.

Globalization, although initially an economic movement, is influencing many aspects of the world. One of these is education, which acts as an important vehicle for imparting the cultural values, beliefs and practices of societies. In response to globalization, greater emphasis on cultural diversity within educational curricula and genuine attempts to develop greater understanding of difference is now being found in many schools and education systems across the world.

The International Baccalaureate (IB) stands as a potent example of globalization in education. As stated on the IB website (2010):

> Our three programmes for students aged 3 to 19 help develop the intellectual, personal, emotional and social skills to live, learn and work in a rapidly globalizing world. There are more than 778,000 IB students at 2,823 schools in 138 countries.

Further to this, from the IB 2010 mission statement:

> The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect....The organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment....[and] encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

Within the IB Diploma Program (DP), which culminates in exit level from secondary school, music can be taken as a subject. In the spirit of internationalism the IB Music Guide specifies that students should study music from a variety of 'musical cultures' (IB, 2009). Essentially, these fall under three umbrellas: Western art music, jazz and popular music, and world music. The potential enormity of this task presents both teachers and students with a range of issues. While categorizing musics into the Western canon, and jazz and pop musics is reasonably straight forward, defining world music is not always so simple, and issues related to this are explored in this paper.

Globalization, music

Over the past two decades many authors have considered the influence of globalization on the world's musics. In 1998 Mertz suggested the impact of electronic technologies (internet and media) on traditional notions of community was developing a 'global culture'. As a more generic world order has arisen, however, there has been a corresponding loss of traditional cultures. This has, in part, been due to the sidelining of nationalist sentiment leading to the local being viewed as somewhat subversive, but also as 'authentic' in comparison with globalization and cultural hybridity which are seen as artificial and lacking authenticity (Biddle & Knights, 2007). Baumann (1992) mourns the tiny market share that traditional musics have within the new global media, commenting that this is negatively affecting their potential to survive.

Brah, Hickman, Mairtin (1999) suggest that globalization includes "process, procedures and technologies - economic, cultural, and political" (in Marranci, 2003, p. 102). Marranci further comments, that "through globalization, people may cross boundaries to imagine new time-space (or space-time) dimensions and power relations" (2003, p. 102) resulting in the development of new musical aspects within traditional styles. To illustrate

this idea, I refer to Frishkopf's comments on changes of attitude in Egyptian music dating from the 1990s. Despite greater Western influence, Egypt has been influenced by global musical developments, especially Latin influences. Interestingly, Frishkopf also writes "even today, Egyptians view Western culture as superior, yet they also seek symbols of resistance to Western dominance" (2003, p. 167), which explains the Egyptian attraction to the Latin-American cultures they perceive as having both Western and 'third world' aspects. Stokes (2003) comments on all things global being perceived as abstract and 'placeless', adding that this cannot be considered when examining the position of music. However, Tenzer (2006) says that the Western 'superculture' which has led to globalization has also been responsible for the development of many new musical styles as music mixes and blends freely through media and diaspora. Stokes (2003) refers to these new musical styles as world music, and views the recording industry as having an influence on their development, while Byrne (1999) suggests that despite the dominance of Western culture through globalization new global musics are, in fact, emerging. He comments on the possibility of pleasant musical contamination leading to appreciation of cultural difference through experiencing another 'musical culture'. While this would be a convenient and approachable vehicle for the teacher to introduce cultural diversity into the music classroom, is it necessary? The Western canon already includes many musical styles ranging across time and place. What is the justification for cultural diversity in the music classroom?

Cultural diversity, education

Many authors have presented a range of views on the need for cultural diversity in the classroom. Drummond (2005) justifies its inclusion for three reasons: because we live in a culturally plural world, because disadvantage to minority groups is not displayed when all cultures are included, and because the cultural practices of the minority can educate and inform the majority. Contemporary educational thought and the world music movement have both encouraged music educators to include a far greater multicultural focus in the classroom, but according to Davis (2005) this can have a negative affect if there is a lack of cultural understanding. Green (2003) suggests that if we are to appropriately cater for the transmission of different musics then different pedagogies and learning practices need to be developed. She comments that attitudinal changes should result from the inclusion of cultural diversity in education, but because of the learning practices involved, multiculturalism in music education possibly unwittingly reinforces social structures rather than breaking them down. Agreeing with this, Barton (2004) comments that the cultural context and bias of the educator impacts on student views concerning value and understanding of different musics. Alongside this view, Drummond (2005)

questions whether it is really possible for people to change the conditioning of their identity formation enough to embrace the musics of other cultures, while Davis questions whether a lack of contextual understanding actually reconfigures the meaning of musics included for study. By suggesting that "a culture does not simply determine and seamlessly transmit music to its members, generation upon generation", (2005, p. 57), the influences that time and place play in musical transmission arise. This leads to the influence that powerful global media have on the identity development of young people, which Drummond (2005) suggests enables many of them to achieve multiple interactions with different cultures and subcultures.

The effects of intensified globalization and new intellectual paradigms is seen by Bresler (2003) as a reason to include cross-cultural ideas into music education. Similarly, Carignan (2003) feels that pedagogical strategies in music education should embrace a changing world, with greater exploration of art musics from across the world. In commenting on the need to better understand the world's musics and recognize many culture bearers by categorizing all musics from an equitable basis, she isolates the issues discussed in this paper. Current educational pedagogies do not, perhaps, equip teachers to appropriately deliver musics outside the Western canon. Dunbar-Hall (2004) suggests that music education necessitates a level of cultural awareness and interaction in both teacher and learner, whether explicitly or not, while Davis highlights the confusions occurring in the current educational environment stating, "music education is itself a move within cultural identity" (2005, p. 60). Despite all of the potential problems, Drummond (2005) concludes that regardless of the reasons for its inclusion in the curriculum, the impact of cultural diversity in music education has been positive. From the educator's perspective of embracing the multicultural world, Shehan-Campbell comments, "as we embrace the wider world of musical cultures, so too will our children" (2000, p. 53). However, as the world changes musics found in many traditional cultures are at risk of disappearing.

In recognizing the fragility of traditional cultures and potential for cultural losses UNESCO has devised the "Safeguarding Intangible Cultural Heritage" project. One endangered tradition is Hilali, a 700 year-old epic poetry tradition, sung by the poet who accompanies himself on either percussion or the rebab (a 2-stringed spike fiddle). Although once found throughout North Africa it is now only found in Egypt because of dwindling numbers of performers. The reasons for this, according to UNESCO (2009), are pressures from both the media and tourist trade along with a decrease in people willing to participate in the rigorous training required for mastery of the style. The IB recognizes the importance of traditional musics, encouraging cultural diversity in the curriculum, and some understanding of contextual connections. For

academic study purposes, however, the IB categorizes these musics, along with many others, under the umbrella term of world music.

So, what is world music?

There appear to be various interpretations of the term and therefore no clear distinction as to what musics should be categorized as such. In the broadest sense, Nidel suggests "ideally *all* music is world music" (2004, p. 3), whereas Tenzer interpreting Bohlman's ideas suggests that it is "something unpredictable and fundamentally shaped by encounter and creative misunderstanding between people making music at cultural interstices" (2006, pp. 18-19). As explained at IB workshops, the term includes: all traditional or folk musics in both secular and religious styles; indigenous classical/art musics; ceremonial music; work songs; musics that function purely for the purposes of entertainment, including dance music. It excludes all Western art music, Western-style popular music, and jazz. The term world music was originally used in the 1960s by Robert E. Brown to refer to ethnomusicology. In the 1980s it was adopted by the retail music industry to classify any music that was not Western art, jazz or pop music. By the late 1990s, however, this had led to a rather unspecific general perception of what should be categorized as world music. David Byrne of the pop group *Talking Heads* commented on the term as "a catchall that commonly refers to non-Western music of any and all sorts, popular music, traditional musics and even classical music" (Byrne, 1999, n.p.). However, he considered the term dismissive of musicians and their music, blaming commercial rationalization within the music industry and the consideration of many musical styles as exotic but irrelevant. It is currently used, in a general sense, to describe all music that fuses elements of Western-style pop with non-Western music, however, the IB considers this to be popular music. Appropriately situating fusion musics for academic study therefore becomes problematic.

Fusion musics, Western-style pop, traditional musics

Although it is very clear as to how many musical styles are categorized for IB study, some musics cannot be defined so clearly, and this can lead to difficulties for both teacher and student. I have often quoted one case, which concerns the music of Astor Piazzolla. As the developer of the Argentinean *nuevo tango* he can be considered a composer of world music. However, Piazzolla studied composition in Paris with Nadia Boulanger, and incorporated elements of Western art music into many of his compositions, and so therefore can also be considered a Western art music composer. To avoid confusion in academic study, must musics like this then be avoided? This would be unfortunate, considering these kinds of musics add great richness and allow for students to gain a clearer picture of how musical styles develop.

One musical culture that is, perhaps, most dominant in the current global world environment is Western-style popular music. It has emerged as a powerful musical embodiment of globalization across the planet, and as such has become a threat to the integrity of many traditional musics. Middleton and Manuel describe popular music as including "genres whose styles have evolved in an inextricable relationship with their dissemination via mass media and their marketing and sale on a mass-commodity basis" (2007, n.p.). The main vehicle of the current unprecedented spread of Western-style popular music throughout the world appears to be MP3 technology like the iPod. This spread has resulted in the emergence of a generic kind of pop music that, in many instances, incorporates elements of traditional musics, however, the resultant music is firmly situated in the pop domain. A vibrant example is this of Mongolian hip-hop. This style incorporates elements of traditional Mongolian music, some of which has strong similarities to hip-hop, into Western-style hip-hop (Binks, 2010). Indeed, Nubar Ghazarian, the producer of 'Mongolian Bling' (a documentary film about Mongolian hip-hop) told me in an informal conversation, that the Mongolians claim hip-hop is traditionally theirs and that the West borrowed the style from them.

In the current climate many traditional musics are struggling to survive as their relevance to the globalized modern world is diminished by greater urbanization and a move away from more traditional lifestyles. In Japan, most music that is created and consumed is popular (De Ferranti, 2002), while Barendregt and van Zanten (2002) comment that international popular music is having a growing impact in Indonesia. Similarly, Bohlman suggests "popular music enters the North African metropolis from the peripheries of tradition, but must sacrifice the past to enter the public sphere of urban society" (2002, p. 60). It seems that given global changes many musics will become part of a museum culture of music, or disappear completely. Linked to this, the social context of many of these musics has either dramatically changed or disappeared completely. As one attempt to counteract this trend, Tibetan students at Qinghai Normal University (China Daily, 2007) have been out in the field recording as much of the disappearing body of folk song as possible with the aim of then returning these songs to the communities that they belong to. This leads to questions regarding the importance of contextual understanding.

Contextual issues

One of the most difficult aspects of musical understanding comes with issues of contextual understanding. As humans, we are all encultured into particular social environments, and therefore understanding other cultures is not always easy or simple. Although books and films are available to explain aspects of context academically,

deep understanding of multiple contexts is almost a complete impossibility for the music teacher. However, developing some awareness of cultural context of the musics being delivered does enable greater musical understanding. The IB educational philosophy insists on the study of all kinds of musics and emphasizes the importance of developing some understanding of their relevant cultural and contextual issues. This is manifested in the assessment criteria, which specifies the recognition of links between musics found across the globe. However, the question of how to appropriately analyze musics from outside the Western canon creates a dilemma for the music educator.

Is it really appropriate to continue to apply the tools of Western analysis to all musics? Cook (1990) discusses the difficulties faced by Western educated musicians in understanding musics from cultures foreign to their own. He suggests that listening to any music can be enjoyable, but that difficulties in understanding arise when attempting to listen through music. Applying Western analysis to all musics, therefore, seems flawed, and can possibly be interpreted as a form of Western cultural imperialism, implying issues of cultural capital.

Bourdieu (1986), Freire (1985) and Apple (1993), all made comment on social structures and ideals, and what knowledge is considered to be important. Although governments decree educational policy, lobbying comes from many bodies wishing to influence the process, including professional associations (some from outside the education field), politicians, administrators and universities. Reynolds states that universities "exert indirect influence on school subjects through control of developments in the subject field, through the preparation of teachers, the publication of textbooks in the field, and the establishment of entrance requirements into university courses" (2000, p. 4). Schools make curricula decisions in response to these pressures, which are largely driven by societal expectations of appropriate career paths.

The following example of entry requirements is found on The University of Melbourne website (2010) for their undergraduate Bachelor of Music degree.

> Live auditions: Applicants should prepare 3 pieces….of contrasting styles and periods….from the classical repertoire (except for electric guitar and electric bass)….at AMEB Grade 7 standard for instrumentalists and Grade 5 for singers. These standards are given as an indication only. Musicianship Test: All students applying for…Bachelor of Music are required to sit the Musicianship Test.

Therefore, to gain entry to this course the prospective student must, alongside the required academic standard, perform an audition of accepted repertoire on a Western instrument and display knowledge of Western musicianship. It appears then, that a traditionally educated musician who, for example, plays the erhu (a traditional

Chinese two-stringed fiddle), has achieved a high musical and technical standard, and has knowledge of a vast repertoire of traditional music, is illegible for entry into this university music degree. So, despite the growing emphasis on popular and world music study in some tertiary institutions, other more traditional institutions do not cater for practitioners of 'other' musics. Is this appropriate in the global climate, or do we need to develop new ways of viewing world musics?

And so…

In response to influences from ethnomusicology and globalization, in the twenty-first century new trends in music education are emerging, with a number of authors commenting on the need to review attitudes and educational approaches (Davis, 2005; Drummond, 2005; Green, 2008; Bresler, 2003; Carignan, 2003; Leong, 2003). One result has been that cultural diversity is receiving greater curricular emphasis, as seen in the IB Music Guide. Technological access has also enabled educators to include different learning modalities within curricula (Odam, 2003), especially in relation to composition and access to world music instrumental sounds. Techniques and pedagogies stemming from popular music transmission are being incorporated into the classroom as music educators struggle to remain relevant in a fast-changing global environment (Green, 2008), and calls have even been made for Western art music to be removed from the central curricula position (Davis, 2005). The IB is to be applauded for their mandated inclusion of musics outside the Western canon, but as Leong suggests "a significant paradigm shift from what music educators have been used to" (2003, p. 153) is needed across all sectors if a true shift to the new globalized world educational environment is to occur.

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Media Changes and Chinese Contemporary Pop Music

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ABSTRACT

This paper discusses influences of media changes on pop music development from two modes of communication respectively—interpersonal and mass communication, and analyzes the interactive influences of them. The paper makes a conclusion that these influences are reflected in the scale and the effect of pop music communication, the style and the aesthetic taste of pop music, and changes of media are closely bound up with changes and development of pop music.

Key words

Media; changes; pop music.

媒介变革与中国当代流行音乐

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摘要：

　　本文分别从人际传播、大众传播两种传播方式出发，探讨媒介变革对流行音乐发展产生的种种影响，并分析二者之间的互动影响关系。认为：这些影响分别体现在流行音乐传播的规模、效应、流行音乐的风格及审美趣味等方面，媒介的变革与流行音乐的变化、发展息息相关。

关键词：媒介 变革 流行音乐

　　19世纪以来，随着科学技术的发展，大众传播媒介对人类生活及文化的各个领域都发生着巨大的影响和推动作用。在传播手段、制作方法等方面对大众传播媒介具有巨大依赖性的流行音乐，伴随着大众传播媒介的变革，其发展也表现出不同的特点。

　　本文以新时期中国当代流行音乐的发展为例，集中从传播媒介变革的角度出发，探讨媒介变革对流行音乐发展产生的种种影响，分析二者之间的互动影响关系。

一、中国当代流行音乐发展过程中不同媒介参与传播的几个阶段

1、人际传播阶段（ 1978年至20世纪八十年代初期）

　　这一时期是中国当代流行音乐的起步阶段。

　　港台流行音乐作为信息源通过各种渠道传入大陆，对大陆流行音乐的产生了巨大的影响。在其传入的初期阶段，具有显著的人际传播的特点，即：港台流行音乐制品以走私、探亲、旅游等形式传入内地，并以翻录的形式，通过个人和个人之间进行传播。这种人际传播在传播手段、传播规模等方面虽不能与后来的大众传播相比，但由于大陆人口基数较大，港台流行音乐仍然会在局部地区迅速蔓延，并在中国大陆具有了一定的市场，拥有了一定数量的听众群。只是其市场的大小、听众群的规模受当时传播途径的限制，在全国范围来看应该还不是特别的大。

　　因为当时大陆群众业余娱乐方式主要还是收听广播，还不是纯粹的个体性的听赏，选择权还是受到一定程度的限制的。即使有一些地区有了录音机等音响设备，但是音像盒带来源还是受限制的。虽然也有复制港台流行音乐的行为存在，但是，大多数是属于民间私人来往间的个体行为，无论从量上还是从地域范围来说都还没有形成大规模的气候。

　　这一时期，由于传播方式的原因，此间社会音乐生活格局在较大范围内，仍然是内地抒情歌曲占据主导地位。人际传播阶段在中国当代流行音乐发展的过程中属于一个比较短暂的阶段，随着社会意识形态的松动。流行音乐的传播很快就由人际传播阶段进 入到大众传播阶段。

　　另外，随着流行音乐的发展，各种规格的流行音乐演唱会以及 20世纪八十年代末期传入大陆的"卡拉"OK这种参与性极强的演唱方式都可视为流行音乐人际传播的一种方式，这种传播方式在一定时空范围内同样具有较强的影响力。

2、大众传播阶段（ 20世纪八十年代初期至今）

中国当代流行音乐的大众传播阶段又可以分为传统传播媒介阶段与新媒介传播两大阶段。

　　所谓的传统传播媒介，主要是指报纸、杂志、书籍、电影、广播、电视等。新媒介主要是指以数字化方式进行传播的互联网。其中，与中国当代流行音乐发展紧密相关的传播媒介主 要包括电影、广播、电视、互联网。以1997年为分界线，随着电脑产品市场的繁荣与网络技术的发展，尤其是一大批流行音乐网站的建立，流行音乐的传播进入到新媒介传播时代。

　　传统媒介传播对中国当代流行音乐产生重大影响的主要事项包括： 1984年中央电视台播放歌舞片《九州方圆》，其中的插曲《夜色阑珊》、《风雨兼程》等流行歌曲风靡一时； 1986年首届百名歌星演唱会举办并通过电视传播，《让世界充满爱》及摇滚歌曲《一无所有》被广为传唱； 1986年中央电视台举办青年歌手大奖赛设立通俗唱法组，大批内地原创流行歌曲通过参赛歌手以电视转播的方式传播； 1990年室内剧《渴望》热播，导致《好人一生平安》等插曲大范围流行； 1993年中央电视台开设MTV流行歌曲节目，并在1994年1月1日以元旦晚会的形式集体播出获奖的MTV，流行歌曲的传播进入视觉听觉并重的阶段。二十世纪九十年代，报刊、电台、电视台纷纷成立"排行榜"，客观上也起到了推动流行音乐发展的作用。

　　二十世纪九十年代末，随着电脑产品市场的繁荣以及网络技术的发展，流行音乐传播进入到新媒介阶段，网络成为流行 音乐传播的新渠道、新途径。众多流行音乐网站建立，流行音乐的传播方式发生了质的变化。最典型的事项是大批网络流行音乐的产生及众多网络歌手的出现，如：《东北人都是活雷锋》、《老鼠爱大米》、《两只蝴蝶》、《香水有毒》等歌曲广泛流行，雪村、杨臣刚、庞龙等歌手迅速蹿红。

二、媒介传播对中国当代流行音乐发展产生的影响

　　中国当代流行音乐发展过程中经历的人际传播、大众传播两大阶段并不是截然分开的，从传播方式的角度看，流行音乐传播具有不同媒介传播交叉并存的特点。这些不同媒介参与的传播方式也对中国当代流行音乐的发展产生程度不等的影 响。

1、媒介"把关人"对流行音乐传播产生的影响

　　流行音乐领域内的媒介"把关人"主要指在大众传播阶段，在各种有关流行音乐信息传送的过程中进行检验并最终做出决策的人。这些"把关人"对选取何种风格类型的流行音乐及以何种方式进行播放具有决定权，并最终会对某种类型的流行音乐广泛流行的可能性产生极大的影响作用。当然，"把关人"所在媒体的社会影响力也会对此起到根本的决定作用。

　　以港台流行音乐传入大陆初期为例：1984年中央电视台的春节联欢晚会，首次邀请了香港歌星张明敏、奚秀兰。二人分别演唱了《我的中国心》、《一条大河》等歌曲。当然，这些歌手及其演唱的歌曲都是经过了"把关人"（央视领导、晚会导演等）过滤筛选了的。这些流行歌曲因其具有的爱国情感及一定的教育意义与中国传统文化中"文以载道"的观念合拍，因此在大众传播的过程中，没有象其他港台流行歌曲那样，受到指责与抨击。而这种传播的后果及影响是：把香港歌星及其演唱的歌曲"送进千家万户"，更重要的是，在此之前，普通老百姓只是用耳朵"听"说过 港台的一些明星，对他们还没有更直接的认识，但在春节晚会上，他们却用眼睛实实在在地"看"到了与大陆演员风格不同的港台明星。这些港台演员的装束、演唱风格通过电视转播更加直观地影响了大陆观众，成为日后争相效仿的对象，也对大陆流行音乐的创作和演唱产生深远的影响。

大众传播对扩大流行音乐影响效应的同时，更在何种风格流行音乐广泛流行以及受众审美趣味倾向形成等方面发挥巨大的作用。如：正是由于央视春晚对张明敏及其歌曲的大力推荐，在相当长的时期内，《我的中国心》、《我们拥有一个名字叫中国》、《送你一把故乡的泥土》等具有爱国情怀、具有主流意识形态表达倾向的流行歌曲在大陆广泛传唱。这种局面和后来大量非主流意识形态表达倾向的港台流行歌曲在大陆占据主要市场、广大青少年受众审美倾向转移到个人感情诉求的表达产生鲜明的对比。

当后来港台流行音乐的风格开始在大众娱乐圈的音乐趣味上占据主导地 位、特别是对"文革"后成长起来的青少年在审美趣味上产生深刻的影响时，我们不得不承认，媒体"把关人"在这个过程中其实已经越来越处于"失语"的状态。

2、新媒介的出现对流行音乐发展产生的影响

以1997年为分界线，随着电脑产品市场的繁荣与网络技术的发展，尤其是一大批流行音乐网站的建立，流行音乐的传播进入到新媒介传播时代。由于网络传播具有特殊性，导致流行音乐领域内产生巨大的变革。

网络传播的自由通畅性导致传播过程中"把关人"角色的缺失，并进一步影响到流行音乐作品版权、风格、审美情趣。在互联网时代，"把关人"的 作用越来越淡化，也由于创办网站的要求不是非常严格，网站创办者及管理者的素质也各有不同，在多数情况下，网民可以自由的通过网络或下载、或上传各种流行音乐作品。这就使得流行音乐较之以往更加具有了个性化的听赏及创作特点。网民选择何种类型、何种风格的流行音乐进行听赏完全成为了个人行为，基本不受任何约束和限制。这样一来，流行音乐的创作几近随心所欲的地步，在满足广大音乐爱好者交流的同时，也会造成大量庸俗、低俗、恶俗作品的传播。2007年10月，中国音乐家协会在北京召开以"抵制网络歌曲恶俗之风"为主题的座谈会就是对网络音乐传播中，由于"把关人"缺失导致恶俗音乐作品传播现象的一个很好说明。

由于网络传播具有传播速度快、覆盖面大且成本较低之缘故，导致唱片公司也纷纷投身到互联网中寻找突破口。很多唱片公司把投资的目光纷纷转到那些已经通过网络传播获得较大影响力的网络歌手及其作品身上，将这些已经成名的网络歌手进行"收编"，利用其已有的社会影响力和号召力为唱片公司盈利。很多唱片公司也纷纷成立网站，并通过无线移动网络下载等形式进行流行音乐的宣传并从中直接受益。各种手机彩铃业务的推出就是一个很好的例证。流行音乐的商业运作方式也由过去"策划 —包装—制作—宣传"的传统媒介传播阶段进入网络传播阶段。

在网络传播阶段，流行音乐的受众群体在选择何种风格的流行音乐听赏方面具有了较强的主动性。由于大多数情况下，网络在线听赏流行音乐或下载流行音乐都是免费的，网民中的流行音乐爱好者可以任意选择自己喜爱的流行音乐进行欣赏，也可以下载保存在各种媒介中（如 MP3、MP4等数字化产品中），更可以随心所欲地在网络上进行传播。而且在整个传播和欣赏的过程中，受众对流行音乐的反馈较传统媒介传播阶段更直接、便捷、容易，传授双方信息的流动是双向的，受众在整个传播过程中表现出较强的参与能力。

网络新媒介的出现对中国当代流行音乐产生影响的另外一个重要影响是：一种新风格、新体裁的流行音乐创作形式出现，即：网络流行音乐的产生。

什么是网络流行音乐呢？有研究者认为：网络流行音乐的创作和首次传播都借助于网络，并以网络为主要传播途径流行起来，这种音乐的创作和传播都具有明显的非商品性，不受利益的驱使，且整个过程对先进科技成果高度依赖；在传播过程中，以虚拟的音乐介质交互传递，整个传播环节大大简化，自由通畅；作品形式和内容新颖、丰富，在以娱乐为主的同时，具有很强的时效性和时代感；其参与群体

具有明显的"复合型"亚文化特[1]。

　　以上关于网络流行音乐的定义是以网络流行音乐的种种特征、属性为基础概括而成的。通过分析网络流行音乐所具备的种种特征，我们也不难发现由于网络传播新媒介的出现，流行音乐的传播方式发生巨变并进一步导致其原来文化属性的改变。如：传统媒介传播时代的流行音乐具有强烈的商品属性，而网络流行音乐却具有非常明显的非商品性。[2]
传统媒介传播时代的流行音乐以物质化的载体，如：磁带、唱片、 CD等进行传播，而网络流行音乐却以虚拟的、数字化的音乐介质进行传递，传播环节简化，传递双方信息交流和反馈便捷、透明。

　　综上所述，媒介的变革直接对中国当代流行音乐的发展产生影响。这些影响分别体现在流行音乐传播的规模、效应、流行音乐的风格及审美趣味等方面。媒介的变革与流行音乐的变化、发展息息相关。

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等专业核心刊物发表论文 20余篇，出版各类著作4部。其中，专著《中国当代城市流行音乐 ——
音乐与社会文化环境互动研究》被久负盛名的美国哈佛大学燕京图书 馆购买收藏。获得各类奖励众多，
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[1] 佘涛 《中国当代网络流行音乐的发展及相关理论研究》 硕士论文、第47页。
[2]

当各大音像出版机构介入网络流行音乐的创作和发行后，网络流行音乐的非商品性减弱，商品性特征增强，这是网络流行音乐发展到一定阶段出现的变化。笔者注。

Orientation & Social Effects of Mainland China's Music Education Policies: Peking Opera in the Classroom

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ABSTRACT

In February 2008, the General Office of Ministry of Education, P. R. C. issued The Circular on Pilot Program of Peking Opera in Classroom in Primary & Secondary Schools, deciding to incorporate Peking Opera into musical curriculum of Nine-Year Compulsory Education. Since the Circular was issued, extensive debate has been aroused in society, which was commonly known as Debate on Peking Opera in Classroom. As a significant movement of advocating traditional music culture in Mainland China in recent years, why has Peking Opera in Classroom aroused such debate? What is its positive and passive significance? In this paper, by literature searching and investigation, the author analyzes many aspects of the policy of Peking Opera in Classroom and the development of Mainland China's music education policies and its orientation since the founding of the People's Republic of China. Then achievement and problems of this music education policy are further analyzed, which offers theoretical support for the making and implementing of future music education policies.

Key words

Peking Opera in Classroom; music education; policy; social debate

Since 1980s, both the government and society have realized the significance of traditional culture and have made great efforts to protect and impart-inherit traditional music culture. In February 2008, "The Circular on Pilot Programs of Peking Opera in Classrooms of Primary and Secondary Schools" was issued by the General Office of the Ministry of Education (MoE) (Jiao Ti Yi, 2008). In order to further promote the imparting-inheriting of traditional music culture in school music education，making Peking Opera part of music courses in the nine-year compulsory education phase. Fifteen classical Peking Opera pieces of work were included into teaching contents and ten provinces and cities have conducted pilot work (for example, Beijing, Tianjin, Shanghai, Jiangsu and Guangdong).

The issue of the Circular has evoked great repercussions in the society. Teachers, students, parents, education administration organisations, drama practitioners, art researchers, folk custom scholars and literature and art critics have all participated in the discussion of "Peking Opera in Classroom". In March 31, 2010, the author

searched the keyword "Peking Opera in Classroom" through Baidu, and found 139,000 related reviews and articles. This paper will discuss the issue in four parts: (1) the original intention and purpose of the MoE in implementing "Peking Opera in Classroom"; (2) the opposing viewpoints from the society; (3) related music education policies; and (4) suggestions and thoughtful questions.

Survey on the implementation of "Peking Opera in Classroom" by MoE

The original intention and purpose of the MoE in implementing "Peking Opera in Classroom" The Circular on *Pilot Program of Peking Opera in Classrooms* was "to make Peking Opera part of music courses in the nine-year compulsory education, in order to carry out the spirit of 17th CPC National Congress, impart-inherit excellent Chinese culture and construct common spiritual world for Chinese nation" (Jiao Ti Yi, No 2, 2008).

In the article titled *The Ministry of Education Responds to "Peking Opera in Classroom": it takes time to widely incorporate "Peking Opera in Classroom",* Wufei (2008) recorded the detailed explanation about the implementation of "Peking Opera in Classroom" by Office Director Jiang Peimin of the General Office of Basic Education of MoE:

> Music is important vehicle of human culture traditions, as well as the crystallization of precious human culture traditions and wisdom. By learning from national music, learning about and loving music culture of the nation, Chinese national music will produce great cohesion, which is good for cultivating students' patriotism...Jaing Peimin said that the program of Peking Opera in Classrooms of Primary and Secondary Schools is based on this, in accordance with nationwide movement of carrying forward national spirit." (Wufei, 2008)

He also pointed out that: "Since the music curriculum standards of primary schools have been defined, we should make excellent traditional music of all nationalities of China an important part of teaching content of music courses. By learning about national music, students will understand and love their country's music culture and strengthen national awareness and patriotism (Wujing, 2008).

The articled titled *Minister Zhouji of the Ministry of Education Claims that "Peking Opera in Classroom" is*

for the Sake of Strengthening Traditional Culture (Zhongjing, 2008) recorded the statements from the former minister of MoE (March 14, 2008) concerning "Peking Opera in Classroom" while being interviewed by the press both at home and abroad. He expressed three opinions: (1) the original intention and purpose of "Peking Opera in Classroom" is to strengthen quality education in our education system, strengthening education of Chinese traditional culture; (2) our intention is not opening Peking Opera courses in primary and secondary schools, but adding Peking Opera repertoire in music courses; (3) this is a pilot program to be carried out in ten provinces with 20 schools in each. The pilot program should go forward according to practice and feedback (Zhongjing, 2008).

In the article titled *"Peking Opera in Classroom": How about Faculty,* the author (方捷新, 2008) reported that MoE has held a "School Teacher Training for "Peking Opera in Classroom" Pilot Primary and Secondary Schools" in Shenyang City. During the opening ceremony, Liao Kewen, deputy director of General Office of Physical Education & Art Education of MoE, said: " the purpose of this pilot program is to make students learn about the excellent Chinese traditional culture, learn some basic traditional opera knowledge, understand and be able to sing some classical Peking Opera arias and improve esthetic accomplishment." (方捷新，2008）.

From official documents and statements of relevant administrators of MoE, it is obvious that the government has attached great importance to traditional culture in recent years. The Government also realized that children should pay greater attention to the imparting-inheriting of traditional culture. Since the Peking Opera belongs to quintessential of Chinese culture, and it is a necessity in traditional culture learning, it is quite natural that the "Peking Opera in Classroom" program started in primary and secondary schools.

Investigation and Research

In order to further understand the original intention, purpose and effect of implementing "Peking Opera in the Classroom", the authors interviewed Zhang Yuan (April, 2010) [Chief Official of the Social Science Research and Development Center of MoE Higher Education]. Zhang talked about her opinion about "Peking Opera in Classroom" as follows.

The idea of this educational policy "Peking Opera in Classroom" and its practice.
Since the 1980s, the state began attaching great importance to national arts. Particularly, in 2001 when the new music syllabus was issued. The idea of advocating national music culture was then put forward, reflecting the fact that the state was paying great attention to national arts. Consequently, the starting point of "Peking Opera in Classroom" by the Ministry of Education is also attaching great importance to national arts.

Survey on "Peking Opera in Classroom" and related result

As far as Zhangyuan is concerned, during 2008 NPC &CPPCC sessions, CPPCC members debated about "Peking Opera in Classroom". Hence, in 2008, the Ministry of Education investigated on ten pilot schools of "Peking Opera in Classroom". According to the tracking survey, Zahngyuan said that students' love of Peking Opera have increased by 40% within six months, which shows that "Peking Opera in Classroom" activities were quite effective.

Problems existing in "Peking Opera in Classroom"

While Zhangyuan quite agreed with the measure of "Peking Opera in Classroom", she also pointed out some problems in it. She thought that the current teaching pattern cannot impart-inherit Peking Opera. Even though teachers have been trained, it didn't work, simply because Peking Opera is a comprehensive art. It is wrong to teach it in a singing course. The imparting-inheriting of Peking Opera remains an issue worth reflecting on.

According to the interview on Zhangyuan, we can see that the initial purpose of "Peking Opera in Classroom" is to value national arts and with a base on the ideas of *New Music Syllabus*[1] as well. From this perspective, we can see that "Peking Opera in Classroom" is significant to the imparting-inheriting of national art. However, Zhang also points out existing problems in "Peking Opera in Classroom", which is also a problem about how traditional culture should be imparted and inherited in schools. It remains a problem worth considering.

Social debates on the music education policy: "Peking Opera in Classroom"

From the perspective of the MoE, the implementation of "Peking Opera in Classroom" is good for imparting-inheriting Chinese traditional culture. However, it has aroused a strong response from social circles. From the Internet search engines such as CNKI and Baidu, the authors have accumulated many articles of reviews and criticism on "Peking Opera in Classroom," which can be

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[1] In 2001, the Ministry of Education issued *Music Syllabus for Primary and Secondary Schools*, where the value of culture imparting-inheriting in music education was mentioned. [2001年教育部颁布了《中小学音乐教育课程标准》，其中明确提到了音乐教育的文化传承价值。]

summarized as follows.

Dispute on opera types

Dispute on selection of opera types is one of the focuses. Some argue that as the quintessence of Chinese culture, Peking Opera has combined many local tunes, so "Peking Opera in Classroom" is justified. However, more people argue that forced measures of bringing Peking Opera into classrooms is not proper, for local cultural difference should be taken into consideration while bringing traditional culture into classrooms. Arguments against "Peking Opera in Classroom" are as follows:

> Committee member Feng Ji-choi thought that it is true that Peking Opera is the quintessence of Chinese culture. However, there are almost 200 kinds of local operas including Cantonese Opera which are also the quintessence of Chinese culture. Chinese culture is a diverse culture and every place has its own local opera which should be supported by all means. This can help popularize our traditional culture. It is good to issue documents to popularize Peking Opera. However, traditional operas have their own development approach and sequence. So, Peking Opera can be popularized in places such as Beijing, Tianjin and Shanghai while other provinces and cities should popularize their local traditional operas (Wu Pianpian and Ren Jingjing, 2008) (See other similar views in Appendix).

Committee member Sheng Xiaoyun, the assistant to president of Suzhou Pingtan Troupe, said to a reporter: "we should affirm the positive implication of "Peking Opera in Classroom". Nevertheless, we should not only value Peking Opera in popularizing traditional culture. . . She suggested the pattern of "1 + N" while popularizing traditional operas in primary and secondary schools, opening courses of "Peking Opera as the Chief, and other local operas as the supplement (Shen Zhengrong, 2008).

Yuanli, researcher of Chinese Art Academy of Research, said: "it is good for traditional culture to enter classroom. However, Peking Opera should not be the only choice. During the process of incorporating traditional education into formal education, the diversity of Chinese culture and the uniqueness of Chinese regional culture should be taken into consideration. We should bring locality's role into full play, finding out typical local cultural heritage and bringing them into classroom under the authority of experts. Thus, local cultural pitch will be imparted and inherited via mainstream education. [2]

Dispute on repertoire selection

In the *Pilot Program of "Peking Opera in Classroom",* 15 Classical Peking Opera arias were used as teaching content. Nine of them are from Model Operas of the Cultural Revolution Period, which has aroused great debates.

Sunping, member of the national committee of CPPCC and one of the initial sponsors of "Peking Opera in Classroom", said: "the step of 'Peking Opera in Classroom' is right, for it is an important means of imparting-inheriting traditional culture. However, the key is that Model Operas with strong ideological characteristics can hardly represent Peking Opera as a traditional art." [3]

In the article titled *Opposing "Peking Opera in Classroom",* the author Si Zhenlong severely criticized the Model Operas as typical cultural product of the "Cultural Revolution", pseudo art products of extreme politics, as well as "political song text" isolated from art. They are not the "legal heir" of Peking Opera, let alone qualified to represent "modern Peking Opera" (Si Zhenlong, 2008).

In his article titled Comments on Model Operas in Classroom, Wang Haiguang (2008) also questions Model Operas, saying: "indeed, the act of the MoE shows that they have taken into consideration combing carrying out the 17th CPC National Congresss spirit of "strengthening excellent Chinese cultural tradition education" with "giving full scope to the themes of our times". However, "revolutionary model Operas" is the political logo of "the cultural revolution", instead of the "excellent Chinese cultural tradition". The developmental history of cultural absolutism of 1960s and 1970s in China was well recorded from the eight Model Operas' appearance to their domination on art & literature stage (Wang Haiguang, 2008).

During 2008 NPC and CPPCC sessions, a member of the national committee of CPPCC, Mei Baojiu argued that "as the cultural revolution product, song repertoire from the Model Operas should be decreased. Instead, more excellent traditional arias with educational implication should be added (National Committee Member of CPPCC, 2010).

Dispute on faculties

During implementation, teacher is a big issue. Since the activity of "Peking Opera in Classroom" has been made a singing course instead of appreciation course, teachers

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[2] *Asking for Extensive Opinions from Teachers on Model Opera in Classroom*, (2008/2/26), Daily Telecommunication of Xinhua, Edition 008
[《样板戏进课堂广泛征求了教师意见》（2008/2/26），新华每日电讯，第008版]

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[3] *43 Committee Member Proposal: Model Opera Misunderstanding the Original Intention of Peking Opera in Classroom*. 2010/4/17
[《43名委员联名提案：样板戏曲解京剧进校园初衷》]
来自互联网：http://news.163.com/08/0309/08/46J4MGI80001124J.html。

must be able to sing before they teach students. Yet within the music education system in normal universities, traditional music culture is absent. Consequently, there are many difficulties during the process of implementation.

Investigation research

The Director of Music Research Office of the Basic Education Research Center of Beijing Education &Science Institute, Shen Yimin (2010), was also interviewed for his views on "Peking Opera in Classroom" and about what Beijing municipal has done in relation to this.

Related situation of introducing the pilot program to primary and secondary schools

Shen Yimin reported that under the leadership of MoE, Beijing municipal education committee and Beijing Education and Science Institute, 22 primary and secondary schools were chosen to pilot the *"Peking Opera in Classroom" Program*. There were 26 music teachers in secondary schools and 22 in primary schools involved. The pilot program was divided into three phases. In the initial phase, meetings with teachers were held and there were training sessions conducted by the China Traditional Opera Academy for teacher representatives. Classroom teaching practice was conducted, as well as research. In the second phase, a forum on the pilot program was held. Then in the third phase, there was a teaching seminar.

Pilot Program shows that students do love Peking Opera

A questionnaire was administered to students of the 22 pilot schools of Beijing after the program. It was revealed that students who initially did not like Peking Opera gradually became accepting and liked it. One of the many reasons why students initially did not love Peking Opera was because of the multi-culturalism of the time in which mass media is so advanced for different cultures. Hence, with little chance to engage in Peking Opera activities, it is natural for students not to love it.

Main problem in imparting-inheriting Peking Opera in school

Shen Yimin argues that lacking of faculty expertise was the biggest problem in the pilot program. According to him, the pilot program has involved 48 music teachers. Among these teachers, only 10 have traditional opera learning experience. Most have problems in terms of singing the repertoire. Since Peking Opera music is different from school music,

teachers need go through a process of re-learning.

Understanding Peking Opera and Peking Opera music

According to Shen, the "Peking Opera" in pilot program should not be limited to musical aspect of Peking Opera. Instead, it should refer to Peking Opera art. Thus Peking Opera not only includes Peking Opera music, but also includes script, types of facial makeup and dresses of Peking Opera. He thought that it is not merely the matter of music course. Other disciplines should also get involved in imparting-inheriting tradition Chinese culture.

Understanding "Traditional locality"

Shen thought that the locality of Peking Opera is rather strong, with a spreading area mainly including northern China such as Beijing and Tianjin. The imparting-inheriting of traditional operas cannot break away from local cultural atmosphere. It requires an atmosphere with traditional opera culture. He holds that the policy of MoE should be extended a bit and change into "traditional opera in Classroom". In this way, each area could make good use of its own resource, prioritize, and imparting-inheriting its own local traditional culture, instead of being restricted to that of Peking Opera.

Understanding "modern opera" of the aria stipulated by MoE

Shen Yimin holds that as mandarin Chinese is utilized in modern opera, it is much easier for teachers and students to learn. However, as traditional operas utilize Zhongzhou rhyme or Jiangzhou rhyme, it turns out to be more difficult to learn. Although modern opera belongs to the product of Cultural Revolution with certain political background, it has made some breakthrough in the development of Peking Opera. Additionally, it absorbed the theme development approach in western music as well as learned some performing forms from operas.

Understanding the imparting-inheriting traditional culture in school

Shen Yimin said that in the past, a mono-culture predominated. On one hand, local culture was the main culture and on the other hand, it was heavily influenced by politics. Along with social development and economic progress, cultural prosperity appeared. Consequently, problem in culture surfaced now. He argues that in imparting-inheriting traditional culture in schools, there should not be only national curriculum but also local and even school-based curriculum. Additionally, he holds that education cannot solve fundamental problems in

imparting-inheriting traditional culture.

From "Peking Opera in Classroom" to the orientation of Mainland China's music education policies

From reviewing the pilot program **"**Peking Opera in Classroom" and interviews with government officials, the development and change of music education policies of China in recent years can be seen. Along with continuous development of Chinese music education, the Ministry of Education issued new *Music Syllabus* in 2001, defining four aspects of value in music courses: esthetic experience value, creative development value, socialization value and cultural imparting-inheriting value. The fourth aspect of value was written into the syllabus for the first time, which embodies national focus on cultural imparting-inheriting value in terms of political guidance.

The development of music education policies have gradually broken away from a social political system to social culture imparting-inheriting. Indeed, the music education policy of "Peking Opera in Classroom" is the development of basic thought from the *Music Syllabus,* as well as an important step on the aspect of national stress on cultural imparting-inheriting value.

Analysis of the music education policy of " Peking Opera in Classroom"
Predicted effect of the music education policy of "Peking Opera in Classroom"

After implementing the pilot program for one and a half years, students have got to know Peking Opera and many of them have begun to love it. Through the activities of "Peking Opera in Classroom", we can see that the imparting-inheriting of Peking Opera and other traditional culture in school is feasible. It shows that it is wrong to say that students do not love Peking Opera when the fact is that they have no access to it.

Social dispute and awareness of protecting and imparting-inheriting national culture

Social disputes on "Peking Opera in Classroom" include those on opera types, choice of aria repertoire, and teaching expertise. However, there is no dispute about traditional music culture in classroom. The purpose of the program is not a question. People all hope that traditional Chinese culture can be better imparted and inherited in school.

It indicates that the state has been valuing culture and the awareness of protecting and imparting-inheriting national culture has come into being gradually. The disputes about "Peking Opera in Classroom" indicate social concern and focus on traditional music. It is hard to imagine that this phenomenon could arouse such extensive disputes and discussion in any other time. It is a good phenomenon as well as a good opportunity for the development of

traditional music culture. Presently, the concern should be how to impart-inherit traditional music, instead of the dispute on "Peking Opera in Classroom."

Problems in this education policy which worth considering and perfecting

Due to a series of historical reasons, "the micro policy-making system of China's education came into being under the condition of planned economy and a rather concentrated political system. There used to be a single policy-making system and administration monopoly was rather strong" (Zhou Mansheng, 2009, p.8). We can see from "Peking Opera in Classroom" that this phenomenon still remains. It is necessary to further develop research on scientization and democratization of education policies.

The making of the education policy "Peking Opera in Classroom" is a kind of cultural self-awareness. It is a response to the return of Chinese traditional culture. However, it overlooked the multi music cultural background of China. There are 56 nationalities in China and each one has its own culture and music. Each has its own music culture and traditional opera culture. Just as many scholars have pointed out "local culture must be fitted. If we just carry out "Peking Opera in Classroom", it will contradict our current situation of multi music culture development. Hence, stressing multi culture is what we should take into consideration while making education policy.

Through the " Peking Opera in Classroom" pilot program, the main problem is found to be about faculty. If teachers neither love nor sing Peking Opera, how can they teach students, let alone making the latter love this art form? If this is the case in the birth place of Peking Opera, it must be worse in other places.

In this program, Peking Opera is regarded as a singing course. Teaching students to sing several arias can have some effect on their learning about Peking Opera. However, we should consider how to add more cultural elements in the process of music imparting- inheriting. Thus students are not learning music for the sake of it but learn about culture in music, loving their national music and national culture.

CONCLUSION

"Under the situation of globalization, factors influencing macro education policy-making are diverse…the generating of education policy is not isolated. It must take all aspects of interest into consideration. Economic globalization and marketing process do not mean reducing government's responsibility and role…education policy-making theme must consist many organizational factors, which should get involved in the scientization and democratization of education policy-making. Only by integrating the system atmosphere influencing macro policy-making, will policy-making be more scientific, democratic and effective." (Zhou Mansheng, 2009, p.8).

The education policy making of "Peking Opera in Classroom" is significant in the protection and imparting-inheriting of traditional culture. In the implementation process, some achievement has been made. Nevertheless, it's making and implementation is not done quickly at a stroke. Research on the scientization and democratization of education policy making should be strengthened and many factors should be taken into consideration, including international and national atmosphere. Particularly, the development of multi-cultural music education theories in recent years should be improved and perfected in education practice. I believe, along with the development of foreign exchange and efforts made by the state and social circles, our music education cause will be better and better.

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APPENDIXES

Committee member Mei Baojiu rather supported popularizing Peking Opera in nationwide primary and secondary school. However, he pointed out that many local traditional operas in China are also treasures, such as Chuan Opera, Shanxi Opera and Cantonese Opera. He suggests traditional opera courses be conducted with Peking Opera as the chief and local traditional operas as the supplement in primary and secondary schools all over the country (Wu Pianpian and Ren Jingjing, 2008).

Committee member Tian Qing suggested that arts and culture should not be forced to popularize. Instead, they should fit local culture. Guangdong should popularize Cantonese Opera and Chao Opera, while Jiangsu and Zhejiang should popularize Shaoxing Opera. Although Peking Opera is an excellent art, art and culture should not be forced to popularize. Culture also has its own DNA. One's cultural accomplishment is demonstrated in what s/he identifies as his/her own culture, which can neither be chosen nor be pressed (Wu Pianpian and Ren Jingjing, 2008).

Appendix 1

Circular on Pilot Program of Peking Opera in Classroom of Primary & Secondary Schools by the General Office of the Ministry of Education (Ti Yi Ting [2008])

Provincial/ Municipal Bureau/ Committee of Education of Beijing, Tianjin, Hei Longjiang, Sahnghai, Jiangsu, Zhejiang, Jiangxi, Hubei, Guangdong and Gansu:
        In order to carry out the spirit of 17th National Congress, impart-inherit excellent Chinese national culture and construct Chinese spirit home, the Ministry of Education decides to incorporate Peking Opera into music courses at the level of Nine-Year Compulsory Education. Within the modified *Music Syllabus of Compulsory Education*, Peking Opera teaching contents have been added into. Fifteen classical Peking Opera arias have been included into music courses in primary and secondary schools, from Grade One to Grade Nine. Context complement and disk producing have been initiated.
     In order to further carry out the work, it is decided that 10 provinces/ cities including Beijing, Tianjin, Hei Longjiang, Shanghai, Jiangsu, Zhejiang, Jiangxi, Hubei, Guangdong and Gansu will carry out pilot work from March 2008 to July 2009. Then the program will be extended into the whole country.
   Each pilot provinces/cities is required to select 20 primary& secondary schools (10 primary schools and 10 secondary schools) as pilot schools of the program. In order to summarize and exchange, it is suggested that schools with certain basis in concentrated city/district be selected as pilot schools.
        Pilot provincial/municipal education administrative organs should stress the pilot work. This work should be stressed and work plan should be made. It is suggested that responsible personnel be pointed

and make good use of the force of local education research organs. Meanwhile, the role of local Peking Opera professionals should be given play to. Furthermore, teacher training work should be strengthened.

Each place should build up models to progress pilot work. School research system should be built up, encouraging music teachers learn Peking Opera through all way and master Peking Opera teaching knowledge and abilities.

In order to help training pilot teachers and improve teaching levels of Peking Opera courses. The Ministry of Education will organize teacher training work of pilot schools in March 2008.

All pilot provincial/ municipal education organs should summarize pilot work experience. It should be organized to develop monographic study to solve difficulties and problems, offering experience for popularization in the whole country.

In order to facilitate pilot work, please fill pilot school information list (see appendix 1) and report to the Bureau of Physical Education and Art of the Ministry of Education by February 29.

The General Office of the Ministry of Education, February 2, 2008
http://www.moe.gov.cn/edoas/Website18/infol204790451340815.htm 访问时间2010/4/17

Appendix 2:
Peking Opera in Classroom Program Aria List

Grade	Aria
Grade One	《报灯名》（念白·数板 丑）
Grade Two	《穷人的孩子早当家》（老生）
Grade Three	《都有一颗红亮的心》（花旦）《甘洒热血写春秋》（老生）
Grade Four	《接过红旗扛上扛》（青衣转合唱）《万紫千红分外娇》（老生）
Grade Five	《要学那泰山顶上一青松》（老生转合唱）《猛听得》（青衣）
Grade Six	《包龙图打坐在开封府》（花脸 净）《你待同志亲如一骖 （老旦 老生）
Grade Seven	《儿行千里母担忧》（老生） 《猛志在胸催解缆》（青衣）
Grade Eight	《趁夜晚》（花脸 净）《这一封书信来得巧》（老生）
Grade Nine	《智斗》（花脸 青衣 老生）

Jia-xing Xie is the Professor and the Director of the Music Research Institute of the China Conservatory, the specially hired professor of the Art Institute of Henan University and a member of the External Examination Committee of the Hong Kong Institute of Education. He holds a Masters Degree in Composition and Theory (1988) and a Ph.D. in Music Aesthetics (2004). He is the President of the Music Education Commission of Chinese Musicians Association, the Director of the Music Aesthetic Committee of CMA, the Director of the Music Psychology Society, the adviser of Asia Pacific Symposium on Music Education Research, and Commissioner of Commission on Music in Cultural, Educational, and Mass Media Policies of the International Society of Music Education. Xie's recent major publications include: Music Education and Pedagogy (High Education Press, 2006), Contexts of Musics --A Vision of the Music Hermeneutic (Shanghai Conservatory Press, 2005) etc., and he has had over 80 major academic papers published on academic journals such as People's Music, China Music and Music Research since 1994. Email: xiejiaxing@tom.com

Yang Mei started studying for the master degree course from 2008 under the guidance of Professor Xie Jiaxing in China Conservatory with a major in Music Education. Now is the vice president of Graduate Union of the college and the president of Graduate Union of Music Education department. She has been awarded a scholarship from the college and obtained excellent league member's title several times during this period. Participated in the organization of national events and published papers in the national forums of the international academic conference, she is now a member of ISME. Email: 843286217@qq.com

Liu Xueliang was born in Hebi, Henan Province. Entered Art College of Henan University with honors in 2004, studied Bamboo Flute from Prof. MA Dianquan and entered Music Education Department of China Conservatory in 2008, as a master student, and studied under the guidance of Prof. XIE Jiaxing.

国际化教育链接之音乐教育

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摘要：

　　今天世界各国的教育发展越来越多的参与到国际化教育的合作与竞争中。 29届世界音乐教育大会在北京召开进一步加强了中国音乐教育届与国际教育发展的合作关系 。伴随着国际经济技术快速发展的文化经济时代，国际化教育已经成为全球交流合作和人才竞争范围中的重要战略。音乐教育学科应具备多层次，多样式，多元化的国际化教育观念和现代化教育手段跨进知识的世界，发挥音乐教育在人类和谐发展中的重要作用。

关键词： 音乐教育 合作与竞争 国际化教育 教育政策

　　近三十多年来我国教育事业的改革举世注目，音乐教育改革发展在各个层面取得了卓有成效的成果。29届世界音乐教育大会在北京召开意味着中国音乐教育将以更开放的姿态融入国际教育大家庭中，还意味着我国音乐教育将以更加理解包容的姿态迎接各种异文化进入我们音乐教育中。 20世纪后期国际化教育思潮在中国教育领域弥漫，对我国教育改革产生了巨大的影响和推动，国际化教育思潮以追求现代化科学技术进步和发展为前提，建立在日益流通的教育科技信息交流的基础上，旨在促进和推动国际教育资源和现代教育理念在世界范围的协调生成，国际化教育 "这种双向度乃至多向度的渗透，对人的素质和品格提出了全新的要求，一切将从人变起。 "

　　20世纪70年末代中国教育对外开放的局面开始融化，教育部《关于增选出国留学生的通知》 （葛洪，2002）是面向国际化教育的重要开端。 90年以来世界范围的国际化教育改革浪潮迭起，国际经济一体化加速了国际化教育市场的激烈竞争，我国出国热现象，表达出大量学生和学者们渴望学习和了解世界先进国家科学文化知识的求知欲望，另一方面西方发达国家和学校向海外积极加大寻求优质生源行动引起我国政府的高度关注。

　　为有效的应对竞争激烈的国际化教育市场，我国教育开放政策的力度逐步加大加快，教育部相继出台了一系列政策措施；1992年中共中央第十四届三中全会《关于建立社会主义市场经济体若干问题的决议》上 "支持留学、鼓励回国、来去自由 "12字方针，拓展了我国教育与国际化教育交流的渠道，成为我国教育总体改革开放规划中重要的一个部分。 1994年7月3日《中国教育改革和发展纲要》第九条指出：进一步加强国际教育交流与合作，扩大教育对外开放，吸收与借鉴世界各国发展教育的成功经验和人类科学文化成果，积极开拓对外交流渠道 ……。

　　国际化教育的思想在我国教育各个学科和管理机构逐步提高和强化，建立与国外教育机构和组织的联系，互换互认教育资历等具体政策，也为音乐教育走向国际化教育提供了良机。我国音乐教育最早通过学习德国 "奥尔夫"音乐教育法打开了音乐课程教学思路和教学观念，接下来柯达伊教学法、达尔克罗兹-
体态律动教育法、日本的铃目教学法、美国综合教学法拓展了我国音乐教育学科的视野，国外的教育理

念和教学方法深深触及到中国音乐教育 "固守的"禁区。一场音乐教育深刻改革的进军号吹响了。

1999年6月13日中央、国务院发布《关于深化教育改革全面推进素质教 育的决定》第6条 "美育不仅能陶冶情操、提高素养，而且有助于开发智力，对于促进学生全面发展具有不可替代的作用。要尽快改变学校美育工作薄弱的状况，将美育融入学校教育全过程。 " 对纠正我国教育中长期和愈演愈烈地极端重视培养技能和知识型人才的偏离，转向 以人为本，促进个性发挥、关注学生的全面素质成长和身心健康发展的教育轨道。《决定》26条："全面推进素质教育是我国教育事业的一场深刻变革，是一项事关全局、影响深远和涉及社会各方面的系统工程 "。这些教育政策和教育理念为我国音乐教育向国际化教育发展奠定了思想及理论基础。

2000年教育部《面向21世纪教育振兴行动计划》是在进一步 贯彻落实《教育法》及《中国教育改革和发展纲要》的基础上，对深入教育改革，面向国际化教育挑战作出更加全面的规划，突出 科教兴国战略计划，落实邓小平同志提出的：教育要面向现代化，面向世界，面向未来的国际化教育指导方针，教育政策应聚集了时代的精神，反映国际化教育的需求， 《决定》和《纲要》正是为21世纪我国教育改革发展的国际化教育工程描绘的一幅蓝图。正如 S.拉姆勒《21世纪的全球教育》中曾对国际化教育的分析 "…想成为成功而有力的公民的话，他就必须具备国际观和国际 性的技能"
他积极地呼吁教学内容应以 "开放性的、世界性的、国际性的 "形式"使世界进入课堂中"(葛洪，
2002）。

教育政策是国际化教育中的风向标

教育政策是掌控教育资源，优化教育发展环境，合理分配现代教育技术和力求教育利益公平公正的风向标。21世纪世界各国教育政策的聚交点都关注在 "教育国际化，人才培养国际化"这一重要课题上面。一个开放的、实效的教育政策将会带动教育创新的优化性发展，对促进跨文化多样性教育，和探索多元教育形式和区别不同国家、地域教育发展规律，推动国际化教育持续发展有着重要意义。

2001年我国基础音乐教育在经历了近一个世纪的风雨考验后，最终，第一部规模最大、最具有影响力的《音乐课程标准》在基础音乐教育课程改革中全面开展起来，《音乐课程标准》强调音乐教育以审美发现和创造发现，素质教育以审美为教育的核心内容 .指出了音乐教育中审美价值、创造性发展价值、社会交往价值、文化传承价的重要教育理念。 "《音乐课程标准》第一次放弃了对 "高尚情操"的政治的、意识形态的内容的具体表述"

它体现了我国教育政策直接或间接转入到客观的、理性的、遵循音乐教育原本性的原则上来
(田耀农，
2006)，即真正确立音乐教育过程作为发展人自身潜能和创造思维，完善人格的素质教育路径。 以音乐的原本特质和音乐教学特点，使得音乐教育更加适合社会发展的需求和人全面成长的规律。 《音乐课程标准》已经是我国教育宏观发展策略总体规划时期不可缺少的一个重要组成部分。 我国基础音乐教育在国家教育政策不断改革的推进中，在与国际化教育对接与合作中彰显民族的特色，并一如既往继续发扬光大自身的功能。

教育政策创新构建国际化教育环境

细观上个世纪70年代以来欧美国家的艺术教育策略，其西方发达国家教育政策有目的地从各个方面开拓国际交流与合作 途径。教育政策凸现全球化（Globalization）和区域特色（Local
Identity）的创新理念。1970年"终身教育"这个概念纳入了联合国科教文组织章程，并将 "终身教育"作为各国教育改革的指导方针，这个创新理念是国际化教育深层次发展的重要标志。 "它成为了一股新的

教育思潮，并对许多国家的教育改革和教育政策产生了深刻的影响，不少国家以立法的手段把这一思想付诸实践。法国在1975年就通过了一项旨在促进职工继续教育的法案；瑞典于 1975年通过了一项职工享有教育假期接受继续教育的权利法；美国国会在 1976年通过了《终身学习法》，并在联邦教育部内专设了终身教育局。联邦德国、丹麦、加拿大等国也对终身教育颁布了有关的法律。 ”

对于教育创新来说 (李笑月，2001)，"国际化教育与合作一直是德国对外科学政策的固定组成部分。外交部每年投入 2.5亿多欧元促进德国和全世界范围的科学、研究和开发活动。"（Deutschland，2009）日本1988年政府以官方正式文件《我国的文教政策 — 终身学习的新发展》作为确定国际化教育发展的指导思想。这样一个创新的教育理念被各国教育管理机构根据自己的需求和内涵所采用，无形中转化成为国际化教育发展的长效催化剂。我国教育部 2010年初出台了《国家中长期教育改革和发展规划纲要》（征求意见稿），温家宝总理在 国家科技领导小组会议上的讲话时 强调："教育是国家发展的基石。当今世界，知识成为提高综合国力和国际竞争力的决定性因素，人力资源成为推动经济社会发展的战略性资源，人才培养与储备成为各国在竞争与合作中占据制高点的重要手段 "，"只有一流的教育，才有一流的国家实力，才 能建设一流国家 "。

《规划刚要》征求意见 (薛丽华 2009) 是21世纪我国教育方针发展的重要指导性政策，基本 确定了2010-2020年我国教育治国的指导思想、战略目标，从宏观上严格把握总体任务和可行性政策措施，从中观上对教育规模、结构、质量和可操作等提出分层次的要求，微观上具体详细对小学、中学、大学、职业教育、学前教育、终身教育、民办教育、继续教育等发展都指定各自专题性的目标。 "终身教育"写进《规划纲要》是我国教育全面向国际化教育前瞻领域一步步深入的重要策略。《规划纲要》征求意见阐明教育政策制定的透明度越来越大，合理性越来越广泛。

在我国教育 呈现出更大繁荣景象的时刻， "ISME"2010年第29届世界音乐教育大会在北京召开是 中国教育和音乐教育改革发展史上重大成果。有人称这次大会是音乐教育的奥运大会一点都不为过，因为"奥运会"早已超越其单纯体育运动中竞技争夺的界限，它已经升华成一种世界合作与人类和谐精神境界的象征。"ISME"2010年第29届世界音乐教育大会是国际音乐教育界的盛宴。音乐在现代化与传统、科技技术与人类文明进程中以其独特的姿态、形式、方法、表达、诠释今天变化万千的知识的世界，音乐教育为凝聚人类和谐发展之力仍任重道远。

结语：

我国音乐教育要想达到国际化教育标准还需下大力度开展学科建设研究和实践。
1、 目前我国高等音乐教育学科发展和研究中，大量的科研经费用于出书，音乐教育实践和试验经费严重不足，科研与教学试验分离的现象严重。
2、 我国高等音乐教育中专业和研究型兼备的高质量教师匮缺，高校音乐教育教师知识更新和继续学习、培训必须得到足够重视。
3、 更多层面开放高校音乐教育学科的对外交流，更宽的 拓宽视野、拓展思路。
4、 尽快缩小我国高等教育发展计划中资源分配不均衡的现象。（国家" 211"工程入选的全国音乐艺术院校仅有一所）
　　当前国际音乐教育所涉猎的诸多领域还有待 我们进一步细致和深入探索。音乐教育将为人类和谐发展积极作出自身的贡献。

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Music education for internationalized education linkage

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ABSTRACT

Nowadays, education around the world is pacing up leveraging more worldwide cooperation and competition resources. The successful opening of the 29th World Music Education Conference will help to cement the ties between Chinese music education community and her international peers. As world economic growth fuels the era of cultural boom, international education starts to play a strategic role in global cooperation and talent competition. Discipline of music education, therefore, should be configured with a global concept diversified in layers, styles and composition. Supported by the modernized educational means, human beings would stride into the sacred music hall where a more harmonious tone of common development would be instrumented.

Key words

Music education; cooperation and competition; international education; education policy

Over the past 30 years, China's education reform riveted the attention of the whole world with remarkable achievements in musical education. The opening of the 29th World Music Education Conference in Beijing signals the readiness and willingness of Chinese music education to stand up with the world education community, embracing any foreign cultural elements. It is from the late 20th century that the ideology of international education started its popularity and cast huge impact to boost the education reform in China. The international education thoughts are structured to seek greater scientific and technological progress. With the support of free information exchange of education technology, it works to relate education resource to education ideologies from a global perspective. "The two-way or multi-dimensional osmosis" in international education "entails all new requirements on human's quality and conduct, from which all the change will spring."

China's education reform commenced in the late 1970s from an epoch-making *Directives on Sending More the International Student Studying for Overseas Studies* by the China's Ministry of Education (Ge, 2002). Campaign of education reform has been roaring on worldwide since 1990s, only to be gear up by the economic globalization and fierce competition the international integration of world economy; the gush of overseas studies in China echoed the ever-rising desire among Chinese students and scholars to learn from the developed world; on the other

hand, the dynamic talent hunt-down of western countries and their institutions did invite higher concerns in Chinese government.

To accommodate the competition in the international education market, China pick up speed of deregulate its education policies, and stroke out a series of policy offsets; in 1992, the policy regarding international education from the *Resolution on Several Issues in Establishing Socialist Market Economy* of the third Plenary Session of the 14th Communist Party of China, Central Committee was that "support studying abroad, encourage the overseas students to return, freedom to talent flow", and this policy has broadened the channel of education exchange between China and foreign countries and has become an integral part in the general planning for the reform and opening up in the education field. Article 9 of the *Chinese Educational Reform and Development Compendium* published on July 3rd, 1994 pointed out that "China will further enhance the exchange and cooperation in international education and promote the opening up of education industry in China; China will digest the successful experience of other countries in developing education industry and learn from their scientific and technological results and will actively broaden the channels of foreign exchange…"

The thought of international education has been promoted and enhanced in various disciplines and administrative agencies. Through channeling with foreign educational institutions and organizations, pathway has been cleaned for music education internationalization after the mutual-recognition of education qualifications. The learning process started all the way from the Orff Music Education Methodology from which we had the mentality and teaching concept of enlightened; to the Kodaly teaching methodology, Dalcroze teaching methodology, the Suzuki teaching methodology from Japan and the comprehensive teaching methodology from the US. All these learning resources largely broadened the horizon of the music education discipline in China; their teaching concepts and methodology helped to break the ice of the forbidden zone in music education in China. The bugle for deeper education reform in music education is blown!

On June 13, 1999, the Central Committee of Communist Party of China and the State Council issued the *Resolution on Deepening Education Reform and Promoting the Quality-oriented Education*; the Article 6 of the *Resolution* says that "aesthetic education not only can cultivate sentiment and improve the disposition of students, but also can develop the intelligence of students and plays an indispensable role in the all-round

development of the students. It is urgent to change the situation of lack of aesthetic education in school and put it into the process of school curriculum" The resolution aims at correcting the problem caused by overemphasis on skill and knowledge education at the cost of aesthetic education, so this policy will promote the human centered education approach that lays emphasis on individual development, all-round and healthy growth of young students. Article 26 of the Resolution says "pushing forward the all-round quality-oriented education is a deep reform in the education undertaking of China, and is a systematic project that bears great significance at various social aspects." These policies and concepts have laid the ideological and theoretical foundation for the music education in China.

Action Scheme for Invigorating Education towards the 21st Century published by the Ministry of Education in 2000 is an all-round planning document for approaching the international education challenges on the basis of implementing the Education Law and *Chinese Educational Reform and Development Compendium*; it is to implement the strategy of revitalizing China through scientific education and implement Deng Xiaoping's vision of education for modernization, the world and the future. The education policy should vibrated with the rhythm of the times and answer to the demand of international education. The Resolution and the Compendium depicted the blue print for the reform and development of the education in China in the 21st century. As Schramm Lerner said in his book *The Global Education in the 21st Century*, "if someone wants to become a successful and competent world citizen, he or she must have international view and international skills", so he called on that the teaching content should integrate the world "into the classroom" in an "open, international and global" way (Ge, 2002).

Education policy is an indicator of the international education

Education policy is an obvious indicator of maneuvering educational resources, optimizing education development environment, allocating modern educational technology and ensuring the fairness of education. The education policies of different countries converge at the point of "the internationalization of education and talent training". An open and effective education policy will boost the innovation in education and plays an important role in boosting the education with cultural diversity and features. Different laws of education development in countries and regions will be patterned, inserting significant impact onto the sustainable development of international education.

In 2001, after nearly 100 years of trials and hardships, the first, the most significant and influential *Music Course Standards* in the elementary course reform was initiated; it values the aesthetic discovery and creativity and places aesthetic education as its core content; it points out the

main concepts such as aesthetic value, innovative value, social exchange value and cultural inheritance value of music education; for the first time political and ideological descriptions about "noble sentiment" was not included.

The Standards (Tian, 2006) also shows that the education policy has shifted, by words and by implications, back to the principle of objectivity, rationality. The original nature of music education has been restored its, to allow music education become the pathway of bringing out full potential, developing creative thinking and improving the students character. The nature of music and music education is combined to better fit the social demand and the law of all-round development of students. The *Music Curriculum Standard* has become an integral part of the general planning of macro education policy. The elementary music education in China will showcase the national characteristics and continue to make progress in the reform of education policy and the cooperation with other countries.

Policy innovation conducive to forge an internationalized education environment

When perusing the tactics of art education in European and American countries during the 1970s, we can see that their police to channel international exchange and cooperation from a wide range of options. Their education policy was designed with the innovative features of globalization and local identity. In 1970, the concept of "lifelong education" was added to the organization charter of UNESCO, and thus became the reference policy of education reform in various countries. No doubt this innovative concept was crowned as the symbol of the deepened development of international education. "It has become a new trend in the education community and brought forth great impact onto the education reform and policy among many countries, where the concept was reinforced through legislative measures." As early as in 1975, France passed an act aimed to promote the continual education of workers; Sweden passed an act which requires that workers should have education leave to accept continual education; in 1976, US congress passed the *Lifelong Education Act* and established the Lifelong Education Bureau in the Federal Education Ministry. Germany, Denmark and Canada also passed similar laws on lifelong education.

For education innovation, "International education and cooperation has always been an integral part to Germany's science policy. The Foreign Ministry of Germany invests 250 million Euros each year to fund the science, R&D activities domestic and worldwide" (Li, 2001). (5) In 1988, Japanese government issued a document *The Education Policy of Our Country-New Development of Lifelong Learning* and fabricated its guiding principle for international education (Deutschland, 2009). This lifelong learning concept has been accepted and adapted by various educational

organizations in different countries according to their own need, and has become a catalyst for the development of international education. At the beginning of 2010, the China Ministry of Education published the *National Middle-and-Long Term Compendium for Education Reform and Development (Draft)*. It was emphasized by Premier Wen Jiabao in the meeting with national science and technology leader group that: "Education is the cornerstone of a country's development. In the current world, knowledge has become the decisive factor in improving the national power and international competitiveness; human resources have become strategic resources to boost the social and economical development, and talent training and reserve has become an important means in taking the commanding height in the competition and cooperation", and that "only through first class education can a country have great power, and can the people build great country."

Even though the Planning Compendium (Xue, 2009) is still in the stage of public inquiry opinions, but as a guiding policy for the education development in the 21st century, it laid down the guiding thought, strategic objective of building the country through education; from a macro viewpoint, it mapped the general tasks and feasible policy measures; from intermediate level, it proposed the requirement on the education scale, structure, quality and operability; from a micro viewpoint, it set the objectives for the development of elementary school, middle school, university, vocational education, preschool education, lifelong education, education sponsored by private enterprises and continual education, etc. Incorporating the "lifelong education" concept into the compendium is a key strategy in promoting the education of China onto an international education. The compendium also elaborates the greater transparency and more rationality in policy making.

When China's education is pacing for a greater boom, the commencement of 29th World Music Education Conference 2010 of ISME right here in Beijing signifies a great achievement on the right course. Some people even view this conference as the "Olympic Games" of world music education. It is true in this analogy, as the Olympic Games have surpassed the competition for prizes and has become a symbol of cooperation and human harmony. The 29th World Music Education Conference 2010 of ISME is a great banquet of the international music education community. In the modernization and tradition, in the process of scientific and technological development and in the human civilization, music interprets the ever-changing world with its unique posture, form, methodology, expression.

Epilogue

Research and practice of discipline construction for Chinese music education should be emphasized, if it wants to reach the international standard.

1. Nowadays, publishing of musical books gets the most of the funds for higher musical education and research in China. Lack of money for experiment and training practice leads to the gap occurred between the scientific researches and teaching practice.
2. Another lack lies in teachers, who have both expertise in music education and research study. Lots of attention should be paid to the renewal and further study of music teachers of higher education, as well as their training and education.
3. Multiple exchanges and communications are also eager to be improved so that teachers can have boarder field of vision and more original ideas.
4. The disproportion of resources in higher music education should be put right (that is, only one music art institute is selected into the "national 211 project" throughout China).

International music education topics deserve our further study and exploration because music education has a long way to go in agglomerating the forces for harmonious development of humans.

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对河南与香港音乐教育政策中关于传统文化与流行文化观点的比较研究

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摘要：

　　尽管政策有时会改变，传统文化在音乐教育中却总是占据显著位置，并经常出现在音乐教程 文件中。而广大学生群体很容易接触到在普罗大众中占有一席之地的流行文化，因此流行文化在音乐教育中也越来越受到关注。本文将分析这种现象在河南与香港政策性文件中的表现程度，并比较来自河南及香港的音乐准教师就此问题的看法。文章将尤其关注中国音乐中传统文化与流行文化的共存与 相互影响。学生们对于纯正中国民间音乐风格、艺术 性创作的中国音乐和流行音乐式的中国音乐的观点会得到评价。作为准音乐教师，他们的观点也许会影响到政策的实施。切实可行的政策必须考虑到音乐教育中的传统文化与流行文化，比较这两组准教师的观点更能使人洞悉并发展可行的政策。

关键词：传统文化；流行文化；音乐教育；教育政策；音乐 准教师

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A comparative study of perspectives to traditional and popular culture in music education policy: Henan and Hong Kong

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ABSTRACT

Although policy changes from time to time, traditional culture has always been occupying a distinct position in music education and is well-mentioned in curriculum documents. Popular culture which is usual to have a place in the world of the general public is in touch easily with the wider student population and is becoming more concerned in music education. The extent to which this phenomenon is exhibited in the policy documents of Henan and Hong Kong will be analyzed. The perspectives of music student teachers from Henan and Hong Kong to this issue will be compared. Particularly, the focus will be on the co-existence and crossover of traditional and popular culture in Chinese music. Students' view to the authentic folk style Chinese music, the artistically composed, and pop style Chinese music will be evaluated. As pre-service music teachers, their perspectives may impact on the implementation of policy. Gaining comparative views of these groups of music student teachers will allow more insight to development of practical policy regarding traditional and popular culture in music education.

Key words

Traditional culture, popular culture, music education, education policy, music student teacher.

INTRODUCTION

Policy as a changing phenomenon is reflected in education reforms leading to the surfacing of new curriculum documents inclusive of those for music education (MoE, PRC, 2001, 2003; CDC, HK 2003, 2007). Attention to the issue of culture in music education is found to become prominent as comprehended in many of these government published curriculum guides or on official curriculum web-sites (MoE, PRC, 2001, 2003; CDC, 2003, 2007). Globalization together with the escalating development of the Internet technology has brought the issue to a distinct level especially regarding popular and tradition cultures in music education. This paper will examine the issue with particular focus on the music curriculum documents followed in both Henan and Hong Kong. The perspectives of student teachers in these two regions about the issue of traditional and popular culture in music education will be explored to shed light on the advising of further curriculum development. In relation to this, the nature of policy, the status of popular and tradition cultures in general will be discussed to establish connections with the student teacher perspectives.

Variants in policy and education

Policy being an identified course of action in relation to selected goals (Olssen, Codd, & O'Neill, 2004; Americans for the Arts, 2008; Merriam-Webster Online Dictionary, 2009) is non-static and may change from time to time. In education, there is "argument about the emergence of a globalised education policy field" (Lingarda & Ozga, 2007, p. 65) in which global pressures and local effects are felt. To Rizvi and Lingarda (2010) they also noticed that "educational policy is becoming increasingly 'globalized' . . . this requires new ways of analyzing policies in ways that are 'deparochialized' – that is, they take seriously their global, postnational dimensions without ignoring the realities of the state" (p. xii). There are others who worried about the "negative effects of globalization, read as simply neo-liberalism" (Lingarda, Taylor, & Rawollec, 2005, p. 663). In many places, education policy may be adopted at different levels be it national, provincial, or local, but schools could still have a flexibility to design their own educational policy (MoE, PRC, 2001; CDC, 2003; Americans for the Arts, 2008). As such education policies may be implemented in many variant forms.

Policies can also be defined as hard or soft policies (Fok, Kennedy, & Chan, 2010) signaling the mandatory or non-mandatory status. Parts of music curriculum or its counterpart *music syllabuses,* and *curriculum standards* which are guides to the development of curriculum, may be defined as hard or soft policies. For example, the US National Standards for Music Education (standards-based curricula) are voluntary since different states have their own state standards (Hoffer, et al., 2007) and which could also be voluntarily followed. With the words *Curriculum Guide* as part of the titles of music curriculum documents in Hong Kong, the guiding characteristic (CDC, 2002, 2003; CDC & HKEAA, 2007) is reflected. The music curriculum in China, in experimental state (MOE, PRC, 2001, 2003) may also be viewed as soft policies. As such, the music curriculum documents followed by schools in Henan and Hong Kong (MOE, PRC, 2001, 2003; CDC, 2002, 2003; CDC & HKEAA, 2007) are in nature non-mandatory.

The changing or the amendment of education policy in

Hong Kong nevertheless, usually involves consultation with the wider public which school teachers are normally aware of. In this sense, new curriculum documents though non-mandatory, revealed some form of consensus to the general direction of education among the policy makers and the general public. Students' view, however, is not clear even though student-centered teaching is emphasized nowadays as a paradigm shift in education (CDC, 2003). Recent interest in student voice/student roles in education policy and policy reform (Mitra, 2009) renders it necessary in research. Students' views on the issue of traditional and popular culture in music curriculum might impact on changes in music education.

Traditional and popular culture in music education (General situation)

Traditional and popular culture have always been seen as two major camps of interests in the music world at large, east and west, from ancient to modern time. In music education, British music educator Swanwick (1999) has noticed "the rapid dissemination of popular musics compete with conventional curricula in schools" (p. 127). While Dunbar-Hall (2005) from Australia also commented that "Clearly, music education that centers almost exclusively on Western art music has become a thing of the past, and it is common now to include many types of music in the curriculum" (p. 33), Drummond (2010) proposed to see Western Art Music as North-West Asian Court Music so that other music may be brought into the classroom for attending to cultural diversity issue. Campbell (1991, 1996, 2004) from the United States is known to bring in world music (musics from different cultures around the globe) to the music curriculum (Jorgensen, 2002). To stimulate interests in study, other music educators have brought in pop music (Rodriguez, 2004). But, the pop music culture which is well supported and widely promoted by the commercial sector for the big global business has been seen to be endangering the existence of traditional music (Xie, 2008). Worried music educators strived to enliven traditional music education especially that from their own culture, in China (Xie, 2008), Japan (Bitoh, 2008), and Taiwan (Lu & Yang, 2008).

To bridge the gap between traditional and popular music, still some other music educators brought in pop style classical music (popular music incorporated with classical music elements). As the notion of taking traditional classics as resources for creating pop music is not uncommon (Shen, 2008; Mark, 2003), this crossover become another alternative in the curriculum. A strategy suggested by Dunbar-Hall (2005) to deal with the issue of traditional and popular culture in music education is "Anchoring pieces of music to some labeled period . . . looking beyond the music's original appearance . . . prepare students for lives in which they will experience music as evolving" (Dunbar-Hall, 2005, p. 37). The approach is founded on culture but also transcends the

original culture. The strategy provides a perspective of curriculum as cultural studies and is a feasible possibility in music education. How students view this pop style classical music in connection with the authentic folk style music and traditional music will be conveyed later in this paper.

Traditional / popular culture in the music curriculum of Henan and Hong Kong

The music curriculum of Henan refers to the two curriculum documents published by the Ministry of Education of China (MoE, PRC, 2001, 2003). These documents exhibit curriculum standards for the primary through lower secondary schooling, and general high schools. In the former (MoE, PRC, 2001), the values of the music curriculum stated included socializing and cultural inheritance. The promotion of traditional Chinese music is one of the eight basic principles in the curriculum, "the best traditional musics of the nation and the different ethnic groups should be an important content for teaching and learning in music classes" (MoE, PRC, 2001, p. 4). It is also stated that 15-20% of the whole teaching content should be of local and school-based materials signifying the value placed on local culture. It also justified the inclusion of popular songs in the curriculum "With the development of the era and changes in life of the society, fine nationalistic music which reflect contemporary society should also be included" (MoE, PRC, 2001, p. 4). The music curriculum for general high schools (MoE, PRC, 2003) also carried a contemporary nature to "meet the need of the developing society" (p. 1). One of the content standards stated in the music appreciation section is about "listening to representative popular music works, knowing their development east and west, as well as evaluating them" (p. 8). The attention to traditional and popular music in the curriculum followed in Henan is noted to be explicit.

In Hong Kong, one of overall aims of music curriculum for primary 1 to secondary 3 was "to nurture aesthetic sensitivity and cultural understandings" (CDC, 2003, p. 11). Students need to "describe music of different cultures in relation to its contexts" (p. 13). Particularly, "teachers help students build proper values and attitudes . . . respecting local traditional culture" (p. 15) and the singing and appreciating of Cantonese Opera are especially named. Pop songs from east and west, local and foreign are also named. In the *Music Curriculum and Assessment Guide (Secondary 4-6)* (CDC & HKEAA, 2007), popular music elements may be incorporated in different domains of learning. In the listening domain, students are required to "listen to and study musical works from the following periods and genres: music in the Western classical tradition from the Baroque period to the 20th Century, Chinese instrumental music, Cantonese operatic music, and local and Western popular music" (p. 8). In the performing domain, students are required to sing or play two or more pieces individually on "Any

Chinese and/or Western instrument(s), and/or voice (including Cantonese operatic songs and pop songs). In the creating domain, "The compositions should reflect different genres and styles for any combinations of instruments and/or voice, e.g. solo pieces, choral pieces, electro-acoustic music, Cantonese operatic songs and pop songs" (p. 10). As such, it is noted that traditional as well as popular elements are also prominent in the music curriculum of Hong Kong.

Study on perspectives of student teachers from Henan and Hong Kong to Chinese traditional and pop music

In the following section, how music student teachers from Henan and Hong Kong viewed traditional Chinese music (the authentic folk style form and the artistically composed form) and pop style Chinese music will be covered. The study is based on data from a survey of students' perspectives through a questionnaire. Which form(s) of Chinese music would appeal more to them and whether there should be policy to support their inclusion in music education will be reflected. Students' suggestions to what policy could be in place will be discussed. Students' background in Chinese music will be revealed to see whether this would affect their views. As pre-service music teachers, their perspectives are important to know. Gaining comparative views of the two groups of student teachers would allow more insight to practical policy concerns of traditional and popular culture in music education.

Cultural background of student teachers

Of the 39 Henan student teachers, 87% (34) are from Henan province and five are from other provinces. Amongst the 51 Hong Kong (HK) student teachers, 71% (36) are from Kwong-dong province, 20% (10) are from other provinces, and five did not indicate their province of origin. Student teachers from Henan mostly can speak the Henan dialect (69% = 35) and the others speak their home dialects. Student teachers from HK mostly can speak Cantonese and a few speak their home dialects. They are the post-90s generation and their thoughts may be closer to those of the youngster than the policy makers.

Eighteen (46%) of the Henan students can play a Chinese instrument (namely dizi, hulusi, zheng, pipa, erhu, and suona), seven have obtained grade 8 or above in nation-wide Chinese practical music exam certificate. It is important to note that certificates are issued by the Association of Chinese Ethnic Music, the Association Musicians in China, China Music Conservatory, and the Association of Chinese Music Graded Examination. Three of these student teachers (3%) have participated in some Chinese orchestra or Chinese music ensembles. There are three other student teachers who can do Chinese dance while 25 know a little, adding more to the number of students who have more knowledge about Chinese music.

Table 1. *Knowledge of Student teachers in Chinese culture (music).*

	Items	Henan (N = 39)	Hong Kong (N = 51)
1.	Can play a Chinese instrument	46% (18)	18% (9)
2.	Participation in Chinese music ensembles	8% (3)	12% (6)
3.	Can do Chinese dance	8% (3)	4%(2)

Table 2. *Comparison of student perspectives to Chinese music.*

	Items	Henan (N = 39)	Hong Kong (N = 51)
1.	Welcome authentic Chinese traditional music	51% (20)	33% (17)
2.	Welcome artistic Chinese traditional music	33% (13)	09% (05)
3.	Welcome pop style Chinese traditional music	15% (06)	63% (32)
4.	Indicate Chinese music that they like	100%(39)	61% (32)
5.	Indicate Chinese music that they don't like	36% (14)	31% (31)
6.	Policy to support traditional and popular culture in music education	77% (30)	96% (49)

Nine of the 51 (18%) student teachers from HK can play a Chinese instrument (namely erhu, zheng, pipa, chungyuan, percussion, hulusi and cello). Of these students, one er-hu player has attained Grade 9 standard of the Central Conservatory of Music, and one gu-zheng player has attained Grade 6 standard of Shanghai Conservatory of Music. The cellist has attained Grade 8 standard of the Associated Board of the Royal Schools of Music

Six of these student teachers (12%) also participated in

some Chinese orchestra or Chinese music ensembles. They should have more experience in performing and listening to traditional Chinese music. Two other student teachers have learnt Chinese dance adding more to the number of student teachers who have more knowledge about Chinese music.

The different categories of Chinese music (authentic traditional music, more recently composed artistic traditional music, and pop style version of the traditional music) 20 (51%) of the Henan student teachers thought authentic traditional music is more welcome, 13 (33%) selected the artistic traditional music, while only 6 (15%) chose the pop style version of traditional music. This is quite different from the perspectives of the student teachers in Hong Kong where more students preferred the more pop style version of traditional music. Inclusive of two student teachers who indicated more than one options, there are 17 student teachers (33%) who thought that authentic traditional music was better, 5 (9%) like more of the artistic traditional music, 32 (63%) student teachers who preferred pop style version of traditional music

Twenty (39%) HK student teachers did not indicate any Chinese music that they like. Thirty-one (61%) indicated one or more pieces of Chinese music or types of Chinese music that they like. Amongst this 31, 12 also indicated that there is Chinese music that they did not like. Altogether there are 31% (16) student teachers who indicated one or more pieces of Chinese music or types of Chinese music that they did not like (35 student teachers did not indicate any Chinese music that they did not like). Quite a high percentage of students from Henan and Hong Kong regarded that policy is required to support traditional and popular culture in music education.

Student perspectives of different Chinese musics in traditional and pop culture

There are similarities in the perspectives of students to different styles of Chinese music: the authentic folk style Chinese music, the more recently composed artistic traditional Chinese music, and the pop style version of traditional Chinese music. For students who reckoned that authentic traditional music was more appealing, their reasons were justified. They indicated understanding about the value of folk music, the uniqueness in the ecology of its development, and its historic significance (see Appendix 1 for quotes of typical views from students of Henan and HK on why authentic traditional music is more appealing).

Students' views on why the more recently composed Chinese artistic music is more welcome to them indicated students' knowledge of the artistry in composing new music unique to a culture. This may incorporate the essence of folk music together with other non folk elements transformed to become fine music. The views also showed understanding of the evolving nature of culture and its artifacts including music (see Appendix 2

for quotes of typical views on Chinese artistic traditional music).

Although more student teachers in Hong Kong than in Henan showed their fondness for pop style Chinese music, they shared similarities in the reasons for this preference. They regarded that pop style Chinese music is more appealing to the general public and that this could be a means of preserving and transmitting Chinese music (see Appendix 3 for quotes of typical views on Chinese artistic traditional music).

Policy to support the learning of traditional and popular Chinese music

High percentages of students are in favor of the need for education policy decree to support the learning of traditional music and popular music in the music curriculum: 77% (30) from Henan and 96% (49) from HK. One of the best reasons exhibited awareness to the holistic development of culture including traditional and popular dimensions (see Appendix 4 for quotes of typical student views).

There were numerous suggestions from Henan and HK students about how education policy may help to support traditional music culture inclusion in the curriculum (see Appendix 4 for quotes of student suggestions). Irrespective of their cultural background and familiarity with Chinese musics of any form, most of them are in support of a policy for traditional and popular culture in music education.

Policy and non-policy concerns: Traditional and popular culture in music education

To conclude, as deliberated earlier in this paper, policy may be hard or soft, mandatory or non-mandatory. The music curriculum followed in Henan and Hong Kong both were found to have attended to the issue of traditional and popular culture in music education whether they are soft or hard policies. The music student teachers from Henan and Hong Kong have different perspectives to their liking of the authentic folk style Chinese music, the artistically composed and the pop style Chinese music. The views were quite similar in that most were conscious of the need for policy to support the inclusion of traditional and popular culture in education irrespective of their cultural background or knowledge and skills in Chinese music. Comparatively however, with more background in Chinese music, more students in Henan than in HK showed their liking of folk style Chinese music, and more have traditional Chinese music that they like. Conversely, the cross-over of traditional and popular Chinese music has more impact on the student teachers of Hong Kong and they tend to skew more towards liking pop style Chinese traditional music. To this, policy is not a concern but how policy is implemented in bringing out traditional and popular culture in music education is an issue.

Student teachers have provided reasons for what music culture are more appealing and many of these reasons are

justified. Their view on the holistic development of a culture in which traditional and popular dimensions co-exist clearly demonstrated students' critical thinking. The comment that popular style music incorporating folk elements could be a way of revitalizing traditional music and become classics of to-morrow also showed their understanding of the evolving characteristic of music culture. In comprehending students' thoughts, it leaves to the wisdom of music teachers in implementing the policy and in designing an all-rounded, well balanced, well-proportioned music curriculum for the development of different music cultures in education.

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Appendix 1

Typical views of why authentic traditional music is more appealing are extracted:

Henan S1
Chinese music really encompasses a lot of knowledge in addition to its depth of thoughts. As Chinese music rooted from a long history with very strong ethnic and regional characteristics, its presentation in the most original and pure style is much valued.

Henan S2
Authentic traditional music preserves the ecological essence which reflects a kind of pure and natural state in which closeness is felt.

HK S7
One of the chief characteristics of authentic traditional music is its richness in cultural color. Music from different places can represent the life style and culture of people in that local region such as Mongolian folk songs, and the Hakka Han music. So I reckoned that only authentic traditional music can preserve the essence and be transmitted to the next generation.

Appendix 2

Reasons on why the more recently composed Chinese artistic traditional music is more welcome;

Henan S3
When Chinese music is refined artistically, it represents the characteristics of the original Chinese music, conglomerated with concentrated music elements. This may include not only pure Chinese culture but other directions of development.

Henan S4
In transforming authentic traditional music into fine artistic music, the authentic elements may be preserved, the artistry in the music may be enjoyed, and the charisma of artistic music may attract more audience.

HK S 37
I like the artistic version of Chinese music because new elements have been added and it still kept the local flavor. . . We need to add new elements to have the music fit in with the new era.

HK S 17
The authentic traditional music is comparatively monotonous. But when being modified, renovated, and adapted to become high artistic work, it brings not only freshness but keeps the Chinese music flavor.

Appendix 3

Reasons for why pop style Chinese music is more appealing to the general public

Henan S5

Popularized traditional music is closer to contemporary life. It is easier to understand, and the array of crowds contacted would be wider. This could enhance the transmission of Chinese elements.

HK S1
I think the pop style version of traditional music is more welcome in today's world. As society and culture is changing, in fact Chinese music should also change accordingly to suit the taste of people of different generations. This change is really meaningful to the preservation of Chinese traditional music. Preservation is to keep things which are worthwhile for the next generation. Selective of these worthwhile parts for preservation is more meaningful than blindly preserve all kinds of traditional music.

HK S2
Since pop music is more welcome by the general public especially by the younger generation, this can be the first step for them to know Chinese music and attract them to learn. Besides, the modification of traditional Chinese music to pop style version helps to transmit the music to the wider public contributing to the multiple forms which are of great value to music preservation.

Appendix 4
Reason for the need of education policy decree to support traditional and popular music in the music curriculum:

Henan S X
Traditional music culture has a very important position in the development of the culture of ethnic groups in China. Promoting traditional music is beneficial to the development of Chinese culture. While pop music represents a new cultural trend, it exposes the character of the new generation. In supporting their development is of advantage to the holistic development of Chinese national culture.

Appendix 5
Suggestions from Henan and Hong Kong students about how education policy may help to support traditional music culture inclusion in the curriculum:

Henan S1
To strengthen the transmission of the cream of Chinese traditional music, the change should start from the very base. Courses on Chinese traditional music should be offered in primary and secondary schools so that children can learn traditional music early.

Henan Sx1
May add the offering of music appreciation course, and show video recordings of Chinese traditional music in class (instrumental and dance, etc.), and explain the reason for the formation of different styles of Chinese ethnic music.

HK S51
The policy could decree more instrumental courses, and concerts which include the performance of some pop music by traditional Chinese instruments to enhance interest.

HK S23
students should be educated when they were young in primary schools. More lively Chinese music may be play to nurture their interest so that they are not negative to Chinese music. . . Schools should also establish Chinese music orchestra for students to have deeper understanding of the music through music performance.

HK S38
Nowadays, many schools are promoting a scheme of having each student to learn an instrument. Since not every school is doing this, it is recommended to be a must so that half of the students learn Chinese instruments and the other half learn Western instruments to balance the development.

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中国"琴文化"的小众传播与中国音乐文化发展策略

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摘要：

  对传统音乐的继承和发展，是当前中国音乐发展中的一个关键问题，而提到中国传统音乐文化，就不得不提到中国的琴文化，它体现了中国独特的"天人合一"的哲学、美学观念和"大乐与天地同和"的音乐观，它具有高尚、高贵、高雅的特质。在近十年的传统文化传播探索过程中，我们建立了一个汇聚、挖掘、养成、传播中国优秀的传统文化精神的小众传播平台和模式，这对于中国的当代音乐文化发展来讲，是一个保持民族音乐文化均衡发展的重要发展策略，其任务和目的就是实现对民族高文化的挖掘和养成。我们认为中国的传统文化是能够拨动人们心弦的，但是它自身需要在小众传播的土壤中养成与成熟，找到普世的方法，然后以适当的方式推介到大众传播的媒介中。我们相信，这种对民族音乐文化就保护和传承的方式，是对当前全球化音乐教育的一个有效的应对措施。

一、"琴文化"传播的必要性

  对传统音乐的继承和发展，是当前中国音乐发展策略中的一个关键问题。这里有一个误读，许多人一位对传统音乐的发展就是多玩玩所谓的民乐。其实这里忽略了一个本质的问题，我们提倡和发展的是中国传统音乐的文化精神。

  我们不能忽视在全世界的音乐文化宝库中，中国以几千年的文化积淀占据着重要的地位。提到中国传统音乐文化精神，就必须提到中国的琴文化传统。

  在中国音乐文化中"琴文化"是一个重要的核心。因为就全世界来说，没有任何一件乐器像中国古琴这样能够经历几千年，虽然也经历了自身的发展，但基本形制却没有根本的改变，这样保留下来的乐器，在全世界仅此一物。之所以能够产生这样的奇迹，就是因为，琴自身一直体现着中国士文化的精神和士文化的发展轨迹。而且琴自身的存在及演奏和曲目中，承载着众多丰富的中国文化精神与内涵。正因为古琴体载这如此丰富的中国文化的精神和内涵，才能够一直流传至今。

  自2003年，中国古琴申遗成功以来，古琴从近百多年的文化边缘状态，逐渐向主流文化潮流靠拢，也被更多的人所知。

  在历史上有许多东西在社会生活的发展中由于各种原因被淘汰，由于不再被现实生活所需要，而被放逐了博物馆的橱窗内，被当做人类历史发展的遗迹陈列起来。我们在谈到传播古琴文化的时候，一个重要的问题是，古琴文化对于现代生活来说还有没有现实的价值和意义。实际上，这个问题的更深一层含义是中国传统的文化艺术精神对于今天的人来说还有没有现实的价值和意

义。

如果说人们对传统文化精神的遗忘在某个阶段是出于社会工业化和后工业化的发展需要，那么今天我们则必须让头脑脱出技术发展的桎梏，从人类终极生存的角度回看一下人类发展进程当中的问题。对于人类的终极生存的思考，中国东方几千年的观察和履行的观点和态度是"天人合一"，也只有古琴能够以艺术的生命感帮助我们体味中国独特的"天人合一"的哲学、美学观念和"大乐与天地同和"的中国音乐观，人与自然不仅要和谐相处，而且要比肩同存、同声共息。西方现在提出的环境保护、动物保护以及生态保护是对大肆掠夺自然、、破坏自然产生的严重后果的反思性行动。

竞争性物质高度发展的阶段，在疯狂掠夺自然的同时不仅摧毁了人们生存的自然环境，人们健康的精神生态也遭到了一定的破坏，失去了原有的平衡。当代电脑、电视的便捷替代功能，人们在复制又复制的生活虚境中正在逐渐失去自我的感知思考能力，人的精神和幸福生活指数没有上升，反而在下降。人的自然天性、与自然和谐相处的乐趣在消失，人的创造力在衰减。人在机器和钢筋水泥中成为了准机器人。

"天人合一"的哲学美学观，在当今是帮助人们恢复精神家园、回归自然的一个现实途径。而古琴文化正是这种精神的充分体现者。

二、小众传播是中国传统高文化发展、传播的重要途径。
（一）高文化
高文化指的是体现人精神创造的文化。

西方古典音乐（高文化）的发展脉络以及文化艺术特征是人创造的"智识文化"，即所谓"源于生活又高于生活"的艺术，是人类精神创造的结晶，是由西方文化的占有和创造者发展起来的。区别与生活密切结合的民间民俗音乐。中国的琴文化同样是在士阶层（中国的智识占有者）中产生、发展和传承下来的一种精神创造。因此中国高迈的思想境界和智慧基本上体现在士文化中。中国科举制度广选人才，文武百官都必须具有相当的文化修为，当时有一句著名的话形容中国文化人的情态：一手诗书一手琴。琴为文化人修德和提升精神境界的必备。体现中国文化意蕴的"琴棋书画"琴为首也说明了这一点。中国的琴文化是以中国的哲学美学观，东方的悟性文化思维和智慧，以生命的直观而直达人性深处的一种文化，具有高尚、高贵、高雅的特质。

（二）小众传播的当代阐释
小众传播一般在传播学中指面对面的一种自然传播方式。我们这里有几个限定：1、传播内容是高文化；2、传播方式是面对面；3、受众人数是小众。

我们在这里提出的小众传播与传统的自然的小众传播不同。它是在信息时代大众传播作为主流和统治传播地位情态下的一种传播方式。它以发展传承民族的文化精神为旨归，是整个民族文化发展策略中的重要的一翼。其根本属性在于：在当今多元化传播情态中，它与大众传播是处于一种并行存在的地位。我们提出小众传播实际上是一种文化自救策略。对于中国的当代音乐文化发展来讲，是一个保持民族音乐文化均衡发展的一个重要发展策略。

正如我在一篇文章中所说：我们应该深刻反思当前中国的文化生态问题（其中包括音乐生态问题）。很难想象一个失去了自己民族根本的文化精神的民族食肉还能真正的存在下去。一个遗忘了自己的音乐文化精神的民族如何在多元化的世界音乐文化格局里，建立自己具有民族特色的一元。

小众传播的任务和目的就是实现对民族高文化的挖掘和养成。就是为人类生存的终极目的建立维护人的尊严和人格的精神高塔。特别在现在物欲横流的经济发展大潮中，保持住社会和谐发展的平衡，没有精神的支撑是很难实现的。环境污染已经造成了难以逆转的地球自然生态的失衡，对于精神污染的问题，希望我们能早些警醒和预防。

三、我们的小众传播模式
正是鉴于以上的认识，我们运用十年的时间建立了一个汇聚、挖掘、养成、传播中国优秀的传统文化精神的小众传播平台。取得了一定的经验和心得。

（一）、以多种中国传统艺术形式融合的方式，相互补充相互阐释，形成一个文化的"场效应"，共同营造一种能够让现代人接受和理解的体现中国传统文化精神的文化氛围。以此作为传播的基础。

（二）、在自然山水中传播，以体现"天人合一"的中国传统文化精神，为受众营造接受中国传统文化的旷达、恬静、宽松的接受心理。

（三）、对每一种传统艺术形式都进行一定的现代整合，在保持精神内核的情况下，在形式上有所创新，内容是有所延展。

（四）、参加活动的人员需负载着高文化的文化艺术内质。承担整合传播的人员需具有担当传播中国文化艺术精神的责任感和能力。

我们的传播活动正在不断的探索和进行当中。这项工作是沉重和需要耐力的，不可急于求成。这项工作同样需要广大的包容胸怀和非凡的创造力。

在今后的推动阶段中，还必须形成一个系统的传播，培植、培训机制。这一机制包括把整合好的传播内容制作成可供传播和流传的"文化产品"（节目、CD、及DVD等），推介到广播、电视等大众传播媒介上去进行大众传播。大众传播和小众传播，本身就有着自然转换的功能，人们需要大众传播的娱乐消费文化，也需要小众传播实现精神提升的心灵养成文化。我们相信具有高尚、高贵、高雅特质的中国传统文化是能够拨动人们内心的心弦的，但是它自身需要在小众传播的土壤中养成与成熟，找到普世的方法，然后以适当的方式推介到大众传播的媒介中，如果能这样不断的聚合养成，又不断的推介传播，形成一个链接式的良性循环，就会达到我们的理想了。只要去做，是可以期待的。

在小众传播中可以挖掘到很多有价值的东西，它们或许是仅剩的残片（如吟诵），或许是刚刚浮现的珍贵的发掘（如琴瑟合鸣）。我们需要发动社会力量对此进行一定的培植，使这些体载着中国传统文化精神的宝贵财富能运用现代的土壤进行精心的培植，使之融入现代人的艺术生活

之中。

　　培训则是一个重要的传承工作。在我们十年的探索中，发现一些具有国宝级传统文化艺术大师级的人物由于各种原因，隐在社会当中而几乎被淹没。其中的原因是他们的艺术由于没有纳入主流音乐教育机构中，或他们的流派与主流音乐教育机构中的不同而被忽略（比如杨秀明的潮州筝）。建立小众传播的方式对这些被置于主流文化艺术之外的传统艺术大师们进行保护性的小众传播培训，一方面有助于他们宝贵艺术的传承，一方面为主流音乐教育机构提供了相关的内容。

　　小结：总之，我们这样一个有着几千年古老文化历史的国家，我们所具有的区别于西方的以东方独特的思维方式和世界观建立起来的东方艺术精神，对当前整个世界的健康发展都具有着积极的意义。我们提出中国音乐文化发展策略中的小众传播是一个从我们多年实际工作中总结出来的观念。我们认为要发展民族的音乐文化就必须有适当的保护和传承的方式，这是对当前全球化音乐教育的一个有效的应对措施。

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Minority communication of Chinese Qin culture and strategy for the development of Chinese music culture

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ABSTRACT

The inheritance and development of traditional music is a key issue in the development of Chinese music. As to the traditional Chinese music culture, we have not mention Qin culture, which indicates the philosophy that man is an integral part of nature, aesthetic concept and music outlook that great music sounds with the earth and heaven, featured in nobility, nobleness and elegance. In the exploration over traditional cultural communication in the past decade, we created a platform and model of minority communication to gather, dig out, develop and communicate traditional excellent cultural spirits of China, which is an important strategy for balanced development of music culture of a people in the modern development of Chinese music culture, aiming at and for the purpose of nurturing and development of national high culture. We believe that Chinese traditional culture will grow and mature in the required minority communication that can move people, then figure out a universal method and spread over mass media by proper means. We believe such a method for protection and inheritance of national music culture is an effective measure for the globalization of music education.

Necessity to communicate Qin culture

For the inheritance and development of traditional music, it is a key issue in the current strategy for the development of Chinese music. There's a misunderstanding that to develop traditional music is to play the so called folk music. As a matter of fact, the essential issue is ignored that we advocate and develop the cultural spirits of traditional Chinese music.

We cannot ignore that the cultural accumulation of China takes up an important role in the world treasure of music culture. Refer to the cultural spirits of traditional Chinese culture, we have to talk about the tradition of Qin culture in China.

In the music culture, Qin culture is an important core because there's been no instrument that can go thorough several thousand years and is preserved without essential change to the basic shape with its own development though, other than Guqin in the whole world. For such a great magic, the reason is that Qin indicates the spirits and development history of scholar-official culture. Furthermore, Qin carries tremendous Chinese cultural spirits and meanings for its existence and playing as well as the tracks. It is just because Guqin carries so tremendous spirits and meanings of Chinese culture that it spreads until now.

Since 2003 when China succeeded in applying for the cultural heritage for Guqin, it has been drawn closer to the mainstream culture from being at the edge of culture for nearly a century and more well-known.

In history, many things will be replaced and disappear for a reason in the development of social life and abandoned and only exhibited in the showcase in museums as historical remains as it is no long needed in real life. For the communication of Guqin culture, another important issue is that Guqin culture doesn't have realistic value and significance for modern life. In effect, it implies further that the traditional Chinese cultural and artistic spirits don't have realistic value significance.

Provided that people forget traditional cultural spirits for the reason of social industrialization and post-industrialization development, we have to get our mind out of the binding of technological development to review problems arising in the history of human development for ultimate survival. In this regard, China has made observation in the oriental manners for several thousand years and implemented the concept and at the altitude that man is an integral part of nature and it is only Guqin that can help us to experience the appreciate the unique philosophy that man is an integral part of nature, the aesthetic concept the music outlook that great music sounds with the heaven and earth. In this case, man has to live with the nature in harmony and shoulder by shoulder and keeps consistent voice and breath. In the west, environment, animal and ecological protection proposed are acts after reflection over the serious consequences of excessive plunder and destruction to the nature.

In the stage of highly developed competitive materials, plundering the nature badly also destroyed the natural environment for man to live and the healthy spiritual ecology of man, resulting in imbalance. With fast and convenient computers and TVs, people are losing their own perception and thinking capability in the virtual copying life when the spiritual and living index decreases instead of increasing. The nature of man and the pleasure to live together with the nature in harmony is disappearing and man's creativity is degrading. Man becomes quasi-robot among machines and reinforced cement.

To implement the philosophy and aesthetic outlook that man is an integral part of nature is a practical approach for people to construct and restore their spiritual home

and return to the nature in today's age.

Minority communication is an important method for the development and communication of traditional Chinese high culture

High culture

High culture is a culture for the embodiment of man's spiritual creation. The development context and cultural and artistic feature of western classical music is that man creates the intellectual culture, i.e. the art that comes from life but surpasses life and the product of spiritual creation by man as possessed by and developed from the western culture. To distinguish from folk music that is closely associated with life, Qin culture is also a spiritual creation that derives from, develops and passes down among scholar and official class (the intellectual owner of China). Therefore, the high ideological level and wisdom of Chinese are generally demonstrated in scholar-official culture. As too many talents are selected through the imperial examination system, all civil and military officials have high cultural civilization, for which there's a famous saying describing the spirit of Chinese intellectuals: poetry and book in one hand and Qin in the other. Qin is a necessity for the intellectuals to develop morality and improve their spiritual shackles, which is truly represented in the traditional Chinese culture for Qin, chess, calligraphy and painting where Qin leads over the others. The Qin culture is a philosophy and aesthetic outlook of China and the oriental understanding cultural thinking wisdom as a culture touching the depth of human nature with the intuition of life, featured in nobility, nobleness and elegance.

Modern interpretation of minority communication

Minority communication generally refers to a natural method of communication face to face. We hereby apply several constraints: high cultural as the content of communication; face-to-face mode of communication; minority audience.

The minority we presented is different with the traditional and natural minority communication. It is a mode of communication in the information age where mass communication dominates communication. It aims at the development and inheritance of national cultural spirits and is an important part in the strategy for cultural development of the whole people. Its essential property is that it coexists with mass communication in diverse communications in modern times. What we proposed here is a cultural self-help strategy in effect. In terms of development of modern music culture in China, it is an important strategy for the balanced development of national music culture.

As I stated in one of my paper, we shall take reflection in

depth over the cultural ecology in China (including music ecology). It is hard to image how a people who has lost its own essential cultural spirits can survive and the people who has forgotten their own cultural spirits will create their own national featured part in the diverse music culture in the world.

The task and purpose of minority communication is to explore and develop high culture of the people and build up a high spiritual tower to maintain esteem and personality of people for the ultimate purpose of human beings to survive. In particular, in the economic trend of tremendous material desires in today's age, it is hard to keep the balance for the harmonious development of society without the support of spirits. Since environmental pollution has caused the irreversible imbalance of natural ecology on the earth, we shall be conscious and take precautions for spiritual pollution as early as possible.

Mode of minority communication

Based on the above understanding and recognition, we spend ten years in creating a platform for minority communication collecting, excavating, developing and spreading excellent Chinese traditional culture and we have accumulated some experience with learning.

1. Multiple traditional Chinese art forms are integrated for supplementation and inter-interpretation as well as cultural field effect, as a result, making the cultural environment acceptable and understandable for modern people with spirits of traditional Chinese culture as the basis of communication.
2. Communication is done among natural waters and mountains indicating the traditional Chinese cultural spirit that man is an integral part of nature so as to develop broad-minded, peaceful and easy mentality for audiences to accept traditional Chinese culture.
3. Modern integration is made to every kind of traditional art to some extent and innovation in form and extension in coverage are made on the premise of keeping spiritual contents.
4. Participants shall be of cultural and artistic quality of high culture. Personnel for integration of communication shall have sense of responsibility and capability for the communication of Chinese cultural and artistic spirits.

We are still making exploration and communications. It is a heavy job and requires patience together with great tolerance and extraordinary creativity.

In promotion in the future, a systematic communication, cultivation and training mechanism is required, which consists of making cultural product for communication and spreading with integrated information for communication (program, CD and DVD, etc.) and promote them through radio, TV and other mass media for mass communication. There's function of natural conversion between mass and minority communication

and people needs the entertaining and consumption culture from mass communication and also heart breeding culture from minority communication for spiritual improvement. Our traditional Chinese culture which is noble, grandeur and elegant will touch people's heart and develop and mature in the soil of minority communication for a better way to spread all over the world. Then, it will be promoted among mass media in proper method for constant integration and development as well as nonstop promotion and communication to form a good chain circulation to achieve our ideal, which is predictable when we take actions.

In minority communication, there are many valuable things to excavate, which may be remaining pieces (e.g. recitation) or newly rising valuable exploration (e.g. Harmonious singing of Qin and Se). We shall organize and mobilize some social forces to make careful cultivation and make these treasures with Chinese traditional cultural spirits integrated into the artistic life of modern people.

Training is an important job for inheritance. In our ten years' exploration, we found that some national treasured traditional masters in culture and art are buried in the society for some reasons, e.g. their art is not incorporated by mainstream education institution or their school is different from the mainstream music and thus ignored by education institution (e.g. Chaozhou zither by Yang

Xiuming). To make minority communication is to give protective training of minority communication to traditional master artists beyond mainstream culture and art, which will help the inheritance of their valuable art and provide related information for mainstream music education institution.

CONCLUSION

In a word, in our country which has a history and culture of thousands of years, we have our own oriental artistic spirits based on unique oriental thinking and world outlook differing from the west which have positive significance for the healthy development of the world right now. Minority communication proposed in our strategy for the development of Chinese music culture is a concept extracted from our practical efforts for many years. To development national music culture, it is essential for proper protection and inheritance method to be available, which is an effective countermeasure to globalize music education.

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Rooted in Native while Respecting Diversification in School Music Education:
A study of Henan Yu Opera in classroom

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ABSTRACT

Henan Opera is a representative traditional musical culture in Henan province. Its educational situation in middle schools is taken as the entry point, and the present situation of its teaching in ten middle schools of Zhengzhou city is selected as the research object. This paper tries to discover and summarize the experience and problems in the process of teaching Henan Opera in those ten schools, and to raise feasible suggestions on the basis of theory and practice for the inheritance of native musical culture through school education.

Key words
Native musical culture; cultural inheritance; school music education; Henan Opera education.

植根"本土",尊重"多元"
—— 关于河南省豫剧进中小学课堂的调查研究

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摘要：

本文选取河南省具有代表性的传统音乐文化 ——
豫剧音乐，在普通中学音乐教育中的教学状况研究为切入点，选取省会郑州市十所中学的豫剧教学现状为研究对象，试图发现和总结十所中学豫剧教学的经验和存在的问题。并在实践和理论的基础上，为本土音乐文化在学校教育中的传承提出可行的建议。

关键词：本土音乐文化 文化传承 学校音乐教育 豫剧教学

　　民族音乐文化在学校教育中的传承，已成为近年来音乐教育领域一个共同关注的问题，然而，对于具有丰厚民族音乐文化传统大省的该类型研究仍然少见。河南省本土音乐资源丰富多彩。尤其是在戏曲方面，河南戏曲剧种有45种。豫剧作为河南省戏曲音乐文化中最具代表性的剧种，受到河南省乃至全国老百姓的喜爱。同时，河南省普通小学33026所、初中阶段的学校5269所、高中阶段教育学校1904所。2001年《全日制义务教育音乐课程标准（实验稿）》 颁布后，在郑州市教育局指定用于音乐教学的教材中，选取了河南本地诸多的音乐文化作为教学内容，豫 剧在其中占有一定的份量。那么学校教育中实际的豫剧教学情况如何呢？

　　笔者选取郑州市十所中学，以其豫剧教学现状为切入点，进行了为期一个学期（ 2007年8月至2008年元月）的实际情况调查。通过对教师、学生以及豫剧教学实践等多方面的调查。
　　一、十所学校在豫剧教学方面的经验及其存在的问题

1、十所学校豫剧教学的经验

（1）良好的社会传承氛围给学生提供了更多接触传统音乐的机会。
　　豫剧的教学有着良好的社会文化氛围。一方面，在河南省的其他市区、乡间，经常能够见到拉着板胡，敲着梆子，穿着普通生活服装的老百姓随意而认真地表演河南地方戏的场面。这样的传承文化行为是自发的、随意的。另一方面，河南电视台的河南地方戏栏目《梨园春》家喻户晓。这个名牌栏目一系列的活动，让豫剧唱响中国，走进千家万户。同时，豫剧爱好者的年龄阶层分布很广。在问卷调查过程中，64%的学生承认自己了解豫剧是通过自己的家人和朋友， 42.9%的学生认为是由于社会传媒的影响。良好的社会环境给青少年接受豫剧提供了丰富的音乐文化资源和更 多地接触本土音乐文化的机会。

（2）融入戏曲、京剧教学过程

在河南回民中学和郑大二附中老师的教学过程中，均采用了豫剧和其它戏曲种类相结合的方法。这一方式是由音乐课时量和豫剧教学内容的安排决定的。在中学的音乐课时量很少，大部分学校的音乐课是一周一课时。到期末的时候，各个学科都要进行每学期的测试，而音乐课在准备开始之前就停课了。而豫剧和河南其他地方音乐却安排在每个学期的最后一单元。因此，音乐课的课时量和豫剧教学内容的安排是冲突的。这样把豫剧穿插在其他戏曲章节中进行教学，无疑缓和了这样一种局面：学生在课堂上接触不到河南地方音乐文化。

（3）良好的教学设备为传统文化的教学提供了极大的便利

在笔者采访的十所学校里，有九所学校都可以使用多媒体教学。其中有三所学校的老师把音乐乐器、戏曲服装等带到课堂上，让学生亲身体验。戏曲文化是一种音乐、舞蹈、诗歌等多种艺术形式相结合的综合体裁。对戏曲的学习不是仅仅通过唱或听就能理解的，对戏曲的鉴赏也必定是综合性的。教师们借助多媒体展示关于戏曲的图片、唱段、舞台表演，让学生从整体上把握戏曲艺术。在邢维老师的豫剧课上，教师把豫剧武场伴奏的乐器、服装带入课堂，让学生能够听到现场的乐器音色，体会乐器在戏曲表演中的重要作用。能够亲自穿上服装体验戏曲中的服饰文化及表演艺术， 这样一种体验的过程没有良好的教学条件是无法完成的。良好的教学设备为传统音乐文化的教学提供了极大的便利。

（4）新颖的教学形式

在回民中学何荷老师和张倩老师的音乐课上，教师把一个班里的学生分成若干个小组，每个小组在课下准备、排练节目。两课时的戏曲课（两周）之后，何老师让学生比赛唱豫剧，看哪一组唱的唱段多。在李丹老师的豫剧课上，教师建议学生抑扬顿挫地用河南方言来念唱词，让学生体验河南方言的节奏和地方戏曲音乐的节奏之间的密切关系。在邢维老师的课上，邢维老师选用了常香玉大师拍摄的戏曲电影。常大师质朴浑厚的唱腔和影片中激烈的战斗场面博得了学生们的喜爱。同时，邢老师、李老师的现场表演更是获得了学生们发自内心的掌声。何老师利用教学形式的新颖调动了学生对音乐的兴趣，邢老师和李老师则是让同学们通过充分体验经典传统音乐的方式，调动了学生们认识传统音乐文化的兴趣。

3、学校音乐教育中在传统文化传承方面存在的问题
（1）缺乏合格的本土音乐教学师资

从笔者对所采访的13位老师的豫剧教育背景来看，这些教师都认为没有在接受正规教育的时候学习过豫剧。他们对豫剧文化的了解是通过自学、社会、传媒的途径实现的。笔者参加了郑州市 2007年暑期中学音乐师资培训。整个师资培训课程中没有关于本土音乐和传统音乐文化的内容。通过和教师们的交谈，他们对本土音乐文化、多元音乐文化的了解和认识宽泛而肤浅。对于豫剧的教学，教师的知识储备量已经不能满足学生学习的需求。他们在自己的课堂上，要么没有豫剧的教学，要么所涉及的内容量很少。至于豫剧音乐的欣赏，在调查过程中，有的老师承认自己对豫剧的了解也不是很多。知识储备的匮乏也是教师们不敢上豫剧课、害怕上戏曲课的重要原因。

（2）学校对普通音乐教育的忽视

学校对普通音乐教学的忽视，影响着教师们的教学热情，也影响着传统音乐文 化在学校教育中传承的效果。在调查过程中，音乐考试成绩不会影响到学校的升学率，大部分学校由于升学的压力，毕业班的音乐课被取消了，甚至有的学校连一、二年级都没有普通音乐教学，音乐教学仅仅存在于特长班的专业音乐教学中。而特长班的教学内容是由现行的高考内容决定的。所以，在这些学校，没有豫剧传承，甚至没有普通音乐文化的教育。因此，整个学期中，音乐课的课时量是不能够保证的。同时，大多数老师认为学校不太重视传统民族音乐、本土音乐的教学，而投入音乐教学的教育经费，也很少。

（3）本土音乐的课程设置不合理

从郑州市中学音乐教学所使用的教材来看，初中部分有六本教材，高中部分没有专门的音乐教材。在初中部分的六本音乐教材中，涉及河南本土音乐文化的部分有第 13册（七年级）的第七单元《嵩岳风》、第15册（八年级）的第七单元《天南地北河南人》和第 17册的第六单元《梨园荟萃》三个单元，占

教材全部教学内容的15%。在这三个单元中，河南传统音乐文化仅有 1/3。同时，这三个单元都安排在每本教材的最后一单元。据调查，由于期末考试，这些单元的内容几乎没有时间进行。这样的课程安排，使得学生在学校音乐教育中根本无法接触到本土音乐文化的教 育。

（4）教师不注重教学内容和教学资料的选择

笔者采访的几个课例中，很多教师使用的戏曲音乐都是从网上下载的音响资料。这些资料的伴奏大多是现代电声乐器伴奏的或者利用音乐软件制作出来的。戏曲音乐有其独特的伴奏形式和音响色彩。这些唱段在这样的伴奏音乐下并不是地地道道、纯正的戏曲了。而对于唱段的选择，大多数教师都会选择常香玉大师的《刘大哥讲话理太偏》，对其欣赏也仅仅停留在听、唱阶段。这样的选择，不仅不能体会戏曲乐器伴奏的艺术特色，也不能充分展现戏曲作为一种综合性艺术的魅力。而且教学内容的单一，教材的流行化也会引起学生对戏曲音乐的反感。

（5）学校音乐教育与社会文化脱节

从笔者的调查中来看，不管是从教师师资培训，还是从音乐课程的安排，很少有和河南音乐文化相关的内容，包括豫剧在内。《梨园春》栏目出现了很多豫剧小擂主，街边公园到处都有豫剧的表演，这些资源就存在于我们的生活周围。但是豫剧并没有被真正引入到学校音乐教育中来。青少年对豫剧的了解主要是通过社会、传媒和家庭。可以说，学校音乐教育和社会文化之间形成了严重的脱节。社会为我们的学校音乐教育提供了丰富的文化资源和多样的体验途径，但是学校音乐教育教学并没有很好的利用。这一点不仅导致了学生和社会音乐文化生活的脱离，也导致了学校音乐教育作为音乐文化传承的重要地位的丧失。

四、本土音乐文化在学校音乐教育中传承的意义

从文化意义上来说，本土音乐是民族或区域文化的重要组成部分，各个民族、各个地区、各个时代的音乐都集中反映了它所属的那个民族、那个地区、那个时代的文化。同时，本土音乐也受到地理环境、生产方式、生活方式、族源、语言社会形态、民族交往，宗教信仰和民间习俗等多方面因素的影响和制约。从功能意义上来说，本土音乐有着重要的音乐教育价值。本土音乐能帮助学生从感性上领悟音乐的土壤与根。通过本土音乐与其他音乐的比较，认识音乐的共性与个性、不同音乐之间的区别与联系，获得对世界多元音乐文化的整体性把握，增强审美判断力与鉴别力；激发学 生的想象力，创造性地重新塑造本土音乐。通过采风、参加民俗活动、社会艺术实践，让学生有意识地感觉、认识本土音乐的草根性生命力，从而热爱故乡的音乐。[1]

学校音乐教育主要是指按国家的要求，有组织、有计划、有目的进行的音乐教育。一方面，学校音乐教育有着系统的音乐教育观念的指导，有着丰富的教育教学内容和明确而统一的教学目标，有着系统而科学的课程安排和教学规划。另一方面，接受学校义务教育已经成为每个人进入社会之前必要的知识储备阶段。因此，学校音乐教育的普及性及有序性，为本土音乐文化在学校中传承的可行提供了空间和时间的保障，同时也是本土音乐文化传承的良好锲机。学校音乐教育必须担当起传承本土音乐文化的责任，而本土音乐的课堂教学必须植根于本土文化的土壤中。

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[1]龚妮丽，2000《本土音乐在现代音乐教育中的定位》，载《贵州师范学院学报》，2000年3月

五、对于本土音乐在学校音乐教育中传承的几点建议
1、　　　从社会中汲取资源，建立学校和社会文化的联系。
　　本土音乐文化进课堂，必须打破学校和社会的隔阂，使学生在校门内外都可以受到本土音乐文化的滋养。首先，本土音乐产生于本土，对其理解应该放在本土的社会环境中。如豫剧文化的教育，不能离开他土生土长的中原文化，也不能脱离于服饰、脸谱、舞蹈等艺术特征之外。其次，把生存于学校教育周围的社会活性资源引进课堂。比如，把民间艺人带入课堂进行现场表演，或者通过采风、参加民俗活动、社会艺术实践，让学生有意识地认识本土音乐的草根性生命力，从而热爱故乡的　音乐。同时，教师通过主动学习最新科研成果增强自己的知识量，防止课堂教学流于肤浅、单薄；通过各种途径，教师获取最有价值的资料以及最新的音乐事件，将其引入课堂。建立学校和社会文化的联系，使学校音乐教育具有了现代气息而不会脱离社会文化而存在。

2、重视本土音乐文化的师资建设

　　教师必须确立这样的观念：本土音乐是有价值的。许多有价值的本土音乐，如戏曲剧目、优美的唱腔以及城市中的许多"绝活"，一首首具有当地特色的民歌等，就保留在某些老艺人的身上，"对于这些东西，时间是无能为力的，丝毫不能减损他们本身的艺术价值。"[2]在各地的师资培训过程中应当适当加入本土音乐文化教学的内容，加强教师的继续教育，补充教学中传统音乐文化知识的不足。另一方面，各地方音乐高校尤其是师范类院校也应当承担起传承本土音乐文化的重任，聘请德高望重的民间艺术家为长期教授，在加强本土音乐文化科研研究的同时，为普通音乐教育输送更多优秀的"文化传承的活性文本"[3]。

3、重视本土音乐文化，加强具有本土特色音乐教材的建设

　　在本土音乐文化进课堂的过程中，教材给教师的教学工作提供了可供参考的依据。首先，在以文化传承为主导的教育观指导下，本土音乐文化在学校教学使用的音乐教　材中应当占有一定的份量，并且这一部分应作为课程的首要部分来讲解，并保证一定的课时量。其次，本土音乐教材的引入，更应该注重音像资料的建设。对这部分的建设，不单单是在量上，更重要的是在质上下功夫。正如一位豫剧理论家所指出的："切记：一定要让孩子们看最好的戏，最好的演员，阵容最强的剧团。让他们看了以后，脑海里一辈子也忘不掉。千万不可敷衍了事，倒了孩子们的胃口，以致使他们看了一回，一辈子都不想再看第二回。那便坏事了，适得其反。"[4]唯有这样，才能为学校本土音乐文化的教材建设提供更多的活性文化资源，才能真正引起学校教育，乃至社会教育对本土音乐文化的重视。

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　　，人民音乐出版社、河南文艺出版社联合出版， 2003。

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[2] 转引自谢嘉幸，2005：周扬，《在音乐创作座谈会上的讲话》， 1980.5
[3]

　　文化最关键的，仍然是人，是活生生的，被称为"活性文本"的人，而能够使文化得以传承发展的，则是人的活动，其中最重要的方式，就是教育。如果我们将目光从"物"转移到"人"身上，那么在音乐文化领域中，我国十几万学校音乐教师队伍，正应该是音乐文化传承的"活性文本"。（谢嘉幸，2000）
[4] 石磊，《论戏曲与教育——呼唤京剧的"希望工程"》，载《二十世纪中国戏曲改革启示录》，中国戏剧出版社，1999年6月

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