EXAMINING AND DEFINING THE TERM ‘MUSICAL CULTURE’
STEMMING FROM SECONDARY CURRICULA

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Declaration:

This thesis does not contain material which has been accepted for any other degree in any university. To the best of my knowledge and belief, this thesis contains no material previously published or written by any other person, except where due reference is given in the text.

Signature: ………………………………………………………………………
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ABSTRACT

Cultural exchange is implicit in human interaction, and across the world a multitude of musics can be found, each with its own distinctive features. In music curricula, the need to situate all musics into categories has evolved, mainly for the purposes of assessment. The International Baccalaureate (IB) Diploma Program (DP) music study guide refers to musics as belonging to distinct ‘musical cultures’. However, difficulties can arise for teacher and student alike when making decisions regarding appropriately situating different musics within particular ‘musical cultures’, and this has implications for student outcomes.

This study examines issues surrounding the term ‘musical culture’. Aspects of culture, sociology, musicology and ethnomusicology are explored, along with value and validity in relation to music. The boundaries of the Western musical canon are examined because of the ongoing central position that this ‘musical culture’ holds in the IB DP music course. Musical fusion, acquisition and hybridization are also explored, with commentary on the implications of these for categorization. The IB definition of ‘musical culture’ is teased out, with the appropriateness of all musics falling under the three main umbrella terms of ‘Western art music’, ‘world music’ and ‘jazz and popular music’ questioned. Influences of globalization, popular culture, and the need for cultural diversity within education are also discussed.

This inquiry reveals the web-like nature of human musical activity that has created the extraordinary musical diversity in the world. Data informing the inquiry was collected through a comprehensive review of relevant literature and in-depth interviews with a range of musical experts. Through this exploration of the term ‘musical culture’ the ongoing issues about defining the term are somewhat clarified. The outcomes of the study reveal the task of definition as being multidimensional and highly complex.
CHAPTER 1: INTRODUCTION

“In a world such as ours....it is necessary to understand why a madrigal by Gesualdo or a Bach Passion, a sitar melody from India or a song from Africa, Berg’s Wozzeck or Britten’s War Requiem, a Balinese Gamelan or a Cantonese opera, or a symphony by Mozart, or Mahler, may be profoundly necessary for human survival” (Blacking 1974:116).

In all cultures of the world, across the time span of human history, music has been an integral part of human activity. As a unique form of communication, music links the peoples of the world regardless of race or language. It has a multitude of forms and functions, reflecting political, social and religious ideals. While connecting us with our cultural heritage, music allows us an insight into other cultures. Given this it seems that the human race does indeed have a profound need for music, as Blacking (1974) suggests. It follows then, that because of the breadth of musical development and its continuing evolution, curriculum writers in the formal educational settings are faced with challenges in positioning and defining different musics.

The impetus for this study has come from my professional practice as a teacher of the International Baccalaureate (IB) Diploma Program (DP) music course. Musics from a variety of cultures are commonly included for study in current music curricular but issues can arise with the categorization of different musics. The IB course study guide defines all musics as belonging to particular ‘musical cultures’. The implications of this term are many, and relate to issues of culture and sociology. The term raises questions: What exactly is the relationship between music and culture? Is music indicative of culture? Can a particular music cross over into more than one culture? What exactly is a ‘musical culture’? How can the classroom music teacher make decisions in positioning a particular music within a ‘musical culture’? This problem of appropriately situating a particular music within its cultural and social context
is important in the educational setting because these decisions have implications for student outcomes and assessment.

The initial catalyst for a deeper exploration into what really constitutes a ‘musical culture’ was triggered by a personal difference of opinion that I had with the IB. It concerned the assessment of a particular piece of music used by a student in her Musical Investigation component of the course. I had positioned this piece under the umbrella of world music as a definitive example of Argentinean nuevo tango (new tango) music from the composer Astor Piazzolla. The IB examiner, however, disagreed with this, considering the work to be part of the Western musical canon. Who was correct? Why was there any confusion?

In the IB Music Study Guide, Additional Clarification (2004), the term ‘musical culture’ is officially defined for application in the current music course.

Musical culture refers to a learned way of making and using music, which is shared by a group of people, and is usually passed down from generation to generation. While making music refers to creating and performing, using music refers to its function within the culture, for example, ceremony, or for work.

A single musical culture may spread widely across time and place, and many creative changes can be found within a single musical culture while maintaining its essence. For example, the difference between ska and reggae is a creative change within a single musical culture (music of the Caribbean), as is the difference between swing and be-bop (jazz), and the difference between renaissance and romantic (western art music).

Musical culture is not necessarily defined by time or by geography. Palestrina from the 16th century and Schoenberg from the 20th century, Villa-Lobos from Brazil and Penderecki from Poland are all composers
of western art/classical music, and therefore part of the same musical culture.

The same geographical region does not necessarily imply the same musical culture. For example, western-style pop music created in Japan and kabuki music, also from Japan, are not part of the same musical culture (IB 2004:2).

In light of my experience, this definition opened up my personal inquiry as to what actually defines a ‘musical culture’. Does the IB definition allow for the appropriate categorization of every style of music found throughout the world? Previously the IB had categorized music in terms of ‘genre’ and ‘style’ in their earlier Study Guide (IB, 2002). However, these terms consistently caused problems for other teachers of the course and their students. In response to this the IB decided to attempt to clarify the problem in 2004 by defining all musics as belonging to particular ‘musical cultures’. The three umbrella terms used by the IB are Western art music, world music, and jazz and popular music. According to the IB definition, all of the styles found within Western art music are considered to be one single ‘musical culture’, all styles of jazz and popular music are another ‘musical culture’, but many different ‘musical cultures’ fall into the larger category of world music.

In the case of Piazzolla it is possible to see both opinions as viable when applying the guidelines found in the IB definition of ‘musical culture’. Although I consider the nuevo tango to be a separate ‘musical culture’, in some circles Piazzolla’s music is seen as belonging to Western art music. Piazzolla was the creator of the Argentinean nuevo tango, which is indeed an identifiable and distinct musical style. My decision to categorize this piece of music as world music was informed by many years experience performing a variety of South American musical styles, including Argentinean nuevo tango music. I am assuming the opposing view to mine most likely stems from Piazzolla’s educational background as a musician. Although his first instrument was the bandoneon, Piazzolla was also classically trained as a pianist as well as other musical studies. He went to Paris in 1954 to study with Nadia Boulanger who
was considered the foremost composition educator of the time. Boulanger encouraged Piazzolla to pursue his Argentinean tango style and he eventually worked in two musical worlds: that of the Buenos Aries tango orchestras and later nuevo tango ensembles, and as a composer of Western influenced symphonic works. He often included the bandoneon in his orchestral works though, and maintained a distinctive Argentinean style with much influence from the tango (Kuri & Pessinis, 2002). My personal view of positioning Piazzolla’s music under the world music umbrella did not change. However, I did become less sure about decisions regarding the categorization of different musics, and this caused me a great degree of disquiet. In response to these feelings I decided to investigate as many avenues as possible in an effort to clarify the matter.

I engaged in many conversations about the IB umbrella terms and the term ‘musical culture’ with friends and colleagues who are also musicians and educators. In one discussion with an IB curriculum writer, I discovered that the process of writing the description of ‘musical culture’ for the study guide, (as found above), had taken four experienced people four days to develop, and even then there were still questions arising for them. Other conversations with musical friends and colleagues about the term gave me different viewpoints and perspectives. One significant conversation concerned what, musically, justifies inclusion of particular works in the Western canon. My friend had decided that all music stemming from the Viennese tradition during the Classical period could be included, but nothing else. I felt that the IB description included a much broader range of music, including musics acquired from, and influenced by, other cultural heritages. Another person suggested that world music was not about traditional musics of non-Western cultures, but was a construct of the recording industry through fusion artists like Peter Gabriel and his company Real World Records. This, and other anecdotal evidence, suggested that musically informed people interpreted the term differently. The development of individual thought on the matter appeared to be largely dependant on personal musical understanding and experience. All of those asked expressed a view of what actually constituted the Western canon, but despite the fact that all had been educated to some
degree in the Western canon, their views were surprisingly inconsistent. If the Western canon was so difficult to define how could other musics be appropriately categorized? A new question was raised. How important is contextual and sociological understanding in the categorization process of music?

In 2007 I attended talks and lectures, which further informed aspects of the subject. One lecture, presented by Dr Samuel Leong from the Hong Kong Institute of Education, addressed issues surrounding cross-cultural approaches to arts education and research. His multi-cultural perspective of music education provoked my thinking about how perspective affects judgments made regarding the issue of categorizing music within particular ‘musical cultures’. On another occasion Associate Professor Peter Dunbar-Hall from the University of Sydney presented a lecture discussing the cultural aesthetics of teaching in conjunction with current directions in multi-cultural music education. His research about the transmission of music and dance in non-western settings resonated with my own thoughts regarding ‘musical culture’.

Informally I asked five of my IB music students for their personal interpretations of the term. Coming from a variety of cultural backgrounds (Thailand, Mainland China, Hong Kong, Japan and Australia) their views confirmed my thoughts concerning the central position of Western art music and the seemingly unwritten law of interpreting all musics from the perspective of Western analysis and understanding. Although these students were well versed in analysis and interpretation via the Western canon, each one also had a separate view of their own traditional music. They all expressed a belief that Western art music is the accepted vehicle for ‘proper’ formal musical study and entry to university. Their traditional musics, however, remain strongest in their psyches and closest to their hearts. Interestingly most of the students saw their own traditional music as both superior to Western art music and an important connection to their individual cultural heritages. In light of this I found myself questioning contemporary music education. How valid is the continuing emphasis on both Western art
and Western popular ‘musical cultures’ in the globalized 21st century educational environment? More specifically, is the apparent dominance of Western culture still appropriate in the IB education system, which is by definition international?

I looked at a selection literature for information on the subject. There was a rich variety of opinion within the literature, but this only broadened the possibilities for interpretation of the term rather than narrowing it. One article in particular, by Patricia Shehan Campbell (2000a), triggered deeper thought regarding my questions. She discussed the work and ideas of ethnomusicologist John Blacking concerning culture, context and the transmission of non-Western musics. In another chapter Bohlman (2003) had commented that the term ‘musical culture’ raises issues regarding defining both ‘music’ and ‘culture’ separately each of which is already substantial in its complexity. Further to this I read Radocy and Boyle’s (1998) comments concerning music as occurring within a cultural context. Through the sample of literature it appeared that contextualization of different musics plays a pivotal role in the placement of them within specific ‘musical cultures’. Issues of both culture and sociology in relation to music were clearly emerging. None of the avenues I had pursued had clarified the issue. In fact, I was becoming less confident about defining the term ‘musical culture’. Despite similar themes arising in this selection of literature there was no evidence of agreement on a collective, definitive description of the term. The anecdotal evidence I had collected had definitely not clarified the issue. What did emerge, however, was a clear lack of consensus in the interpretations of the term ‘musical culture’ and the issues surrounding it. From my initial pre-inquiry position of feeling reasonably confident about defining the term, I was now in a completely different place, wondering if it was even possible to define the term or categorize all musics into specific ‘musical cultures’. Further investigation was required.

I decided to conduct a thorough review of relevant literature. At this stage I also began to construct a visual representation, to more tangibly map the interaction between different musics. It became a kind of metaphor for the
whole study, a multi-dimensional web or map representing the interactions between different musics, the research journey, and the strands and common themes emerging from the data. It also became a central reference point informing the methodology and the direction of the inquiry.

**Threads**

The Threads metaphor is a heuristic construction, a simple visual representation of the musical influences between thirty-eight different ‘musical cultures’ (see Figure 1). It resembles a complex web, and is accompanied by a descriptive text that briefly details the links connected to each specific ‘musical culture’. However, it is important to note that the Threads metaphor is not an academic exercise, and is by no means definitive. Rather, it is a visualization of my personal generalized understanding of a selection of musics found across the world at the time of construction. Although the starting point of each thread is somewhat related to geographical positioning, the end placement of each thread is arbitrary, as the work is not really three-dimensional.

My thinking behind the Threads metaphor is explained as follows. The development of different musics maps interactions that have occurred between groups of people within their individual cultures throughout history. These ‘musical cultures’ represent strands or threads of human activity that traverse the world: intertwined, influential, following new directions, creating new sounds, all the result of exploration, trade, religious expansion, and diaspora. When examining the Collins Atlas of World History (2007) the mapped routes of human activity appear as threads stretched and woven across continents, islands and seas, akin to a spider’s web. This idea of the web links to the concept of ‘wyrd’, found in ancient European shamanic mysticism, as defined by psychologist Brian Bates: “The concept of wyrd was a vision of the cosmos…as being connected by an enormous, all-reaching system of fibres rather like a three-dimensional spider’s web. Any event, anywhere, resulted in reverberations and repercussions throughout the web” (1996:6).
As Western art music was at the forefront of my initial inquiry, I allocated four different blue threads to it. Linked to this was Western church music, which I gave three purple threads to. Another mauve thread was given to early secular and pagan chant, which influenced the development of Christian religious chant. So in effect I allocated eight threads to the Western musical traditions that had led to what we currently refer to as Western art music. The threads were chosen to follow the tonal spectrum of colours around the globe. The Threads metaphor became a map for the methodology, reflecting the various strands and ideas of the whole inquiry. The commonality of, and interactions between different musics are shown through this visual representation, but when viewed from a parallel dimension the interwoven threads represent the aspects of inquiry found in the literature review and the results and discussion of the interview data.

To collect data I decided to interview a range of eminent people with various roles in music to discuss their perceptions of ‘musical culture’ along with issues surrounding the term. The interview questions were informed by the literature review. The approach taken is outlined in the methodology in Chapter Three. I then analysed the interview data and it is presented as the results and discussion in Chapter Four. Concluding commentary is made in Chapter Five.
Figure 1

Threads
CHAPTER 2: REVIEW OF LITERATURE

This literature review focuses on issues related to defining the term ‘musical culture’. These are diverse, encompassing many aspects related to the topic. One may ask why such breadth is necessary? My answer is because of the need to map the evolution of thought about music, why we think about it in the way we do, and how we consider it in the educational setting. Issues related to culture and sociology, musicology and ethnomusicology, appropriately categorizing different musics, and the role of music within culture and the Western canon are implicit in the study of ‘musical culture’. I have included a review of 21st century trends in music education along with relevant issues of popular music and globalization. Historical perspectives are important in this inquiry therefore seminal and older texts have been included in the review. Where relevant, themes and topics linking the literature to education are made, reinforcing the inquiry’s relevance to secondary curricula.

The overview of this literature chapter somewhat mirrors the Threads metaphor in the web of connections and intersections made. Aspects covered in the literature demonstrate the breadth of multi-dimensional links existing within the study of ‘musical culture’ and are organized under themes that emerged from the review.

2.1 Culture and ‘musical culture’

In 1964 Merriam wrote, “there is probably no other human cultural activity that is so all-pervasive and which reaches into, shapes and often controls so much of human behaviour” (218). Music is considered to be a cultural activity and therefore the issue of defining culture is integrally entwined with the concept and meaning of ‘musical culture’. The meaning of the word ‘culture’ has developed and changed with the evolution of language and many authors have discussed ‘musical culture’ from various standpoints.
2.1.1 Culture

As language develops, the meanings of words also change. The Latin root of the word ‘culture’ was originally ‘cultura’, meaning “to tend, cultivate or till” (Harper, 2001:n.p.). Funk and Wagnalls’ 1907 dictionary (Fernald et al.) broadly defines culture as “to educate or refine; cultivate”, and further as “the training, development or strengthening of the powers, mental or physical: improvement or refinement of mind, morals, or taste: enlightenment”. One hundred years later The Macquarie Dictionary (2009) definition is "the sum total of ways of living built up by a group of human beings, which is transmitted from one generation to another". Current descriptions include “the totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought” (Appieh, 1996:67), and "intellectual and artistic activity and the works produced by it" (The American Heritage Dictionary of the English Language, 2004). In a closer connection with the IB description of ‘musical culture’, the Visual Thesaurus (2008, n.p.) defines culture as “a particular society at a particular time and place", "all the knowledge and values shared by a society", and also as “the attitudes and behaviour that are characteristic of a particular social group or organization”.

The common thread running through these definitions is one of culture being learned and not inherent. This theme is also found in the writings of social commentators. For Freire (1985), culture is the representation of lived experiences, material artifacts and practices forged within unequal and dialectical relations that different groups of people establish within a given society at a particular point in time. Apple (1993:45) states that culture is ‘the way of life of a people, the constant and complex process by which meaning are made and shared”. From a scientific standpoint, Sheldrake (1989) postulates that memory is inherent in nature and that patterns of cultural understanding are created by social and cultural morphic fields of resonance. Sheldrake’s view concurs with Olsson’s anthropological perspective which suggests that “the concept of culture has been viewed as not consisting of behaviours, or even patterns of behaviours, but rather as shared information or knowledge encoded in systems of symbols” (2006:290). In a similar vein, Cross (2003) says that variation in culture is dependent on different historical
and ecological conditions, and the common understandings created by these. When looking at the perspective of music within culture, Bohlman comments that music is intrinsically embedded in culture and that this “allows for the domestication and possession of music” (2003:55).

Culture is obviously an important component of ‘musical culture’ and when viewing these definitions, the concepts of sharing common knowledge and understandings, attitudes and behaviours, within social groups, emerges clearly. Music, although often referred to as a universal language (Reimer, 1997), is acknowledged more appropriately by Mueller, (in Radocy and Boyle, 1988:9-10), to be a human behaviour. As such it is also a product of human culture, and will reflect the values and attitudes of a specific social group. Further to this, when following the historical trail of the position of music as a commodity of society, Bohlman (2003:53) comments that, “any music can function within any cultural context, if, of course, it is in the interests of producers and consumers to make it do so”.

2.1.2 ‘Musical culture’
There are many references to the term ‘musical culture’ within the body of available literature, but there are not many specific definitions of the term. It seems that most authors make an assumption that the reader understands what the term encompasses. The relationship to culture is obvious and needs then, to be viewed in relation to the organization, values and attitudes of social groups. The IB (2004) description clearly defines the boundaries of a ‘musical culture’ as retaining all stylistic developments and changes that may occur within it. In his study of Iranian musical styles, Nettl (1975) found three distinct traditions in existence: traditional classical music, rural folk music, and popular music of the cities. He commented that they reflected different subcultures of Iranian life. It could be argued that these three distinct styles are in fact different ‘musical cultures’, but within the IB definition they are considered as the same ‘musical culture’. In this case, one ‘musical culture’ will include styles that reflect social hierarchies and have different functions within a culture, from entertainment to worksong, and ceremonial to religious.
Bruno Nettl and Nicholas Cook are among those who have ventured to talk about ‘musical culture’. In general terms, Nettl (1983) talks of music as telling us something about the culture that it comes from and how much influence the transmission, learning and teaching of a ‘musical culture’ has on a society. Cook (1990:4), however, sees a ‘musical culture’ as being essentially cognitive in nature. It is “a tradition of imagining sound as music…a repertoire of means for imagining music”. He also perceives ‘musical culture’ as “the things a people must know in order to understand, perform and create acceptable music in their culture” (1990:222).

It appears that methods of transmission, perceptions and cultural traditions are influential on how one interprets ‘musical culture’. The enculturation of a human being guides his/her perceptions of the world and so aspects of understanding the cultural context of a music is highly influential in interpreting what a ‘musical culture’ is. In substantiating this view the ethnomusicologist Tenzer states, “the aim has been to describe music cultures everywhere as ‘particular’ [my emphasis] phenomena so as to know them on their own terms” (2006:22).

2.2 Sociological issues
The concept of defining different musics as ‘musical cultures’ raises aspects within the fields of both sociology and culture, as music is a product of human activity within societies and the resultant cultures developed by those societies.

2.2.1 Sociology of music: historical perspectives
The sociology of music is the study of the role that music has within society, how it functions as a mode of human communication, and its position in relation to social structures. Historical perspectives of the sociology of music are helpful when examining the term ‘musical culture’, and are comprehensively discussed by Shepherd (2007). He relates that of the founding fathers of sociology, Marx, Weber and Durkheim, only Weber developed an “analysis of the finite and closed system of functional tonality as
an expression and incorporation of the rational instincts of modern Western societies” (Shepherd, 2007). Shepherd comments that other sociologists viewed music as being marginal in the study of sociology. However, he says that in the 19th century Herbert Spencer and Georg Simmel debated Darwin’s idea that human musical communication had preceded human speech, but otherwise this evolutionary idea was largely ignored.

The study of the sociology of music has also been marked by a preoccupation with Western art music, mainly because of the perception that it is unlikely to be subject to the greater vagaries of social influence evident in popular musical styles. Another contributing factor was the view that Western art music was the only music worth scholarly treatment, although this changed in the second half of the 20th century. Writing in the 1940s, Adorno considered popular musical styles just as important as art music. Despite this, Adorno rejected popularist musics, because as a follower of Marxist theory, he believed that music could be used politically as a vehicle to manipulate the masses (Cook, 1990). Adorno also believed that no form of modern Western music could be understood in isolation (Shepherd, 2007), and considered formal musical characteristics, including structural analysis, as important in enriching musical understanding rather than the actual musical experience. He termed this the ‘truth value’ of analysis, which he believed revealed the historical development of musical production and reception (Shepherd, 2007; Tenzer, 2006).

In the second half of the 20th century the academic study of music shifted, with the coming together of sociological and social anthropological aspects, and the consequent development of ethnomusicology as a separate discipline within the study of music. Also in the 1970s, the study of jazz became accepted as legitimate, with rock and popular music also gaining credence in academic study. This acknowledgement of the position of music, not just within musical, but also sociological and anthropological disciplines brought about music being studied in its socio-cultural context (Frith, 1981; Small, 1977). In an interesting observation, Scott comments “measured in terms of social significance, the twelve-bar blues has been of greater importance to
twentieth-century music than the twelve-note row” (1990:400). I assume that his statement reflects the enormous influence the twelve-bar blues has played in the development of Western style popular music, and hence, contemporary popular culture. While a radical departure in the art music world, the twelve-note row has not permeated musical thinking to the same degree across the globe.

The convergence, in the late 1980s and 1990s, of different aspects including sociology, social anthropology, ethnomusicology, musicology and cultural studies led to the acknowledgement of world popular music, which is described by Shepherd (2007) as:

The way in which ethnicity, difference and identity have figured in the social constitution of musical realities has also given rise, in an era of globalization and postmodernity, to an interest in the concept of ‘place’, being understood more in terms of a community of intersecting musical interests and cross-fertilizations and less in terms of a notion of physically delimited space (n.p.).

The historical development of the sociology of music is reflected in the current position of music globally, from Western art music and popular musical styles to world music. As Bresler (2003) comments, anthropologists and sociologists regard art and music as reflecting the values of a society, and therefore, one assumes, worthy of study in this context.

2.2.2 Cultural capital and attribution of value

Concepts of cultural capital, and what knowledge is considered valuable are implied when examining the position that Western art music holds within the IB music curriculum (IB, 2002). This also has implications regarding the IB definition of the term ‘musical culture’. Bourdieu and Freire were both concerned with power structures within societies, and these theories of social philosophy can be examined in the context of their relationship to culture, which includes ‘musical culture’.
Bourdieu’s (1986) concept of social ‘capital’ describes how and where power lies within social structures and constructs. In a subsection of this theory, Bourdieu refers to ‘cultural capital’. This includes three states: the human embodiment, in both mind and body of long-lasting dispositions; objectified cultural goods, including items like books and computers; and institutionalized academic qualifications, for example, diplomas, degrees, and academic credentials. Freire (1985) also views culture as being intimately connected to the dynamics of power. He sees culture as a representation of experiences, artefacts and practices occurring within different groups of any society at particular points of time in history. Bourdieu’s work in the field of cultural capital emphasized how social class structures continue over generations, especially for the privileged intellectual and ruling classes. This occurs, Bourdieu found, despite perceived social equality and mobility achieved through education in the post-industrial contemporary society of the 20th century. According to Freire, unequal power is exhibited in cultural expressions through dominant and subordinate groups. The ideas generated by both of these thinkers relate to the processes of how culture is formed in relation to gender, race, and class.

In a similar vein, Apple (1993) discusses the concept of ‘official knowledge’ and who decides what is considered important and his work compliments the ideas of Bourdieu and Freire. Apple includes the ideas of John Fiske when commenting on the social position of knowledge as power, and the circulation of this knowledge as relating to social distribution of power. This, according to Apple, relates to what counts as knowledge, to who has power and how it functions in daily life, and how this affects what we view as important and ‘real’.

The ideas of Bourdieu, Freire and Apple resonate with the position of different musics within the study of the IB DP music course. Although separate ‘musical cultures’ are emphasized and included, some seemingly have a stronger position of power than others. Despite the inclusion of other ‘musical cultures’ within the course, and IB claims of providing a global education “to develop the intellectual, personal, emotional and social skills to live, learn and
work in a rapidly globalizing world" (IB, 2009), the Western perspective appears to hold a dominant position in the IB educational ideals.

2.2.3 Education

These cultural politics are implicit in school curricula. Bourdieu (1986) saw schools as reproducing social structures rather than distributing cultural capital more evenly and fairly. In the 1970s Freire (1985) viewed the school as a device for economic and cultural reproduction, but also saw education as having potential as an emancipatory vehicle. Apple (1993), comments on the impact of official knowledge issues in the educational setting. He feels that reality is socially constructed rather than being naturally preordained. It follows that the curriculum of any educational institution guides teachers in the delivery of what knowledge is considered to be most valuable or important. Who then, decides or judges what is worthy for inclusion in a music curriculum? In the IB educational system subject study guides are reviewed every five years and then rewritten for implementation within the following five years. However, it does not necessarily follow that it becomes any less Western-centric by virtue of these reviews.

The inclusion of world music study in the IB curriculum, however, acknowledges some shift or, as Freire (1985) would term it, emancipation, because it requires students to examine music from outside the Western canon. The decisions made as to the position that these musics have in the curriculum is not prescribed and is somewhat at the mercy of the skill-base and experiences of the teacher delivering the course. Cook (1990) comments on the need for people to understand the specific cultural context of a 'musical culture' in order to understand the music. As many teachers are not educated in either musics outside Western art music or their cultural contexts, effective successful delivery is not guaranteed.

When looking at the effects of colonialization on education, Drummond (2005) comments on the settler culture as becoming dominant, leading to a situation of monoculture. The underlying idea was that all young people would have equal opportunities for socio-economic success if provided with the same
skills and cultural attitudes. The sociologists of the 1970s however, saw the need for cultural plurality in education. Drummond comments that, “Following Bourdieu, they argued that school are locales in which the dominant culture engages in symbolic violence against social groups disadvantaged by the monocultural curriculum” (2005:1). The idea of including musics other than Western art music in school curricula, for example the IB study guide, is an attempt to include cultural plurality into education. However there are ongoing issues of Western art music still playing the role of the dominant culture within the student study experience.

Where does this apparent emphasis on the Western canon and its tools of analysis come from and why is it deemed to be so important? Education mirrors social structures and what knowledge is deemed to be important, as Bourdieu (1986), Freire (1985) and Apple (1993) have all stated. Who decides on educational policy and what is valid knowledge worthy of inclusion in a school curriculum? Social structures necessitate hierarchies. Governments decree educational policy, however, various groups are influential in shaping this. Lobbying comes from professional associations, which are sometimes outside the education field, administrative structures, politicians, and universities (Reynolds, 2000). Reynolds states, “the importance of university pressure groups particularly in providing academic status that seemed to be so important for a subject in establishing school-based esteem, and which encouraged students to take a particular subject” (2000:4). She goes on to explain, “universities also 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” (2000:4).

As Reynolds (2000) also suggests, the knowledge required for entry into universities often influences curricular decisions made by schools. This is because there is a societal expectation that schools will equip students to pursue university study. The universities, in turn, perpetuate accepted social structures through their acknowledgement of what is deemed to be legitimate knowledge. Music is especially subject to this influence, because of the
specific body of knowledge required for university entry. Just one example is the requirements for entry into the undergraduate Bachelor of Music course at the University of Melbourne School of Music. The University of Melbourne website (2009) gives this information about the course,

The Bachelor of Music offers intensive one-to-one practical teaching, a wide range of solo and ensemble performance opportunities, specialist studies in composition, musicology and ethnomusicology, opportunities for international exchange and study abroad, and for local and international industry internships.

The requirements for a prospective student to be considered for entry are,

The Bachelor of Music entrance standard approximates to AMEB Grade 7, or Grade 5 for Voice. Your audition, academic results and musicianship test are all taken into account in the selection process. The audition performance is the most important of these, however academic results are also important in determining your ability to cope with the academic demands of the course. The musicianship test results tell us whether you have the appropriate theory knowledge and musical aptitude to succeed in the first year of the course.

The prospective student must have followed the Australian Music Examinations Board (AMEB) path, learning music prescribed in its syllabi. The prospective student must be able to perform an audition of accepted repertoire on their instrument, they must have an understanding of musicianship and Western music theory, and they must have achieved the necessary academic level resulting from a Western education system. Therefore, one would assume that a traditionally educated African kora player, despite having a vast knowledge stemming from an aural tradition including specific theoretical understanding and the ability to perform a body of musical repertoire, is not eligible for consideration to study at the University of Melbourne Faculty of Music. It would appear that cultural capital is alive and well, and that accepted social structures continue to be reinforced and proliferated within the field of musical education.
2.3 Musicology and ethnomusicology

‘Musical cultures’ come from all parts of the world, of both Western and non-Western origins, and so implicit in the study of ‘musical culture’ are the fields of both musicology and ethnomusicology. Musicology is, literally, the study of music. With European colonialization and expansion into other parts of the world came the development of interest in non-Western cultures. The study of musics, other than those with Western origins, led to the eventual development of the separate field of ethnomusicology.

Originally taken from the French word musicologie, the word musicology was not widely used until well into the 20th century. Scholes (1974:674) stated, “it may be said to cover all study of music”, but he qualifies this by adding that composition and performance are separate from, but informed by, musicology. In agreement with this, Beard and Gloag (2005) also comment that practical music is separate from musicology, which they similarly describe as, “a process of study, inquiry and reflection” and “which can broadly be defined as the thinking about and study of music” (x). Cook mentions ‘musicological listening’, which he describes as different to aesthetic listening in that its purpose is “the establishment of facts or the formulation of theories” (1990:152).

When viewing musicology from a historical perspective, Tomlinson comments that music was considered, aesthetically, to be the ‘finest’ art form in the 18th and 19th centuries. He looks at music as tracking the evolution of writing as a symbol of European superiority. He says that by 1788 “the history of European musical development could be plotted as a story of the progress of writing, the anthropology of non-European musics as the trackless space of writing’s absence” (2003:37). This led to music playing a pivotal role in the separation between European and non-European lives and cultures. “Music, in this sense, silenced many non-European activities that it might instead have attended to” (Tomlinson 2003:32). This, then, appears to indicate the historical basis of Western cultural superiority.
Ethnomusicology is defined as "the study of social and cultural aspects of music and dance in local and global contexts" (Pegg, 2007:n.p.). The term is attributed to Kunst, the Dutch musicologist who in 1959 titled the third edition of his 1950 booklet as Ethnomusicology. Prior to 1950 this aspect of musicological study had been referred to as 'comparative musicology'. Nettl defined ethnomusicology as “the science that deals with the music of peoples outside of Western civilization” (Nettl 1956:1, in Merriam 1964:5). Further to this Hood, a student of Kunst, developed the concept of 'bi-musicality’, a theory that there exists in the world a series of musics, which must be learned and understood in a similar way to language (Nettl 1983). Rather than pursuing a purely analytical approach, Hood believed that it was important for the observer to be able to perform the music they were studying.

In opposition to this view, Alan Merriam, a contemporary of Hood, developed his theory of ‘music in culture’ (1964) with three levels: concepts and accepted cultural facts within the group making the music, then translated into various behaviors, leading to music expressed as sound that is culturally acceptable. Supporting this, Radocy and Boyle (1988) see music as a phenomenon of man, society and culture, examining music as an art form through views from aesthetics, anthropology and ethnomusicology. The function of music within cultures was examined by Merriam (1964) and Blacking (1974), as supported by Radocy and Boyle (1988) who when examining the work of important musicological figures working from the 1960s, postulate that all music occurs within a cultural context and has social functions. In this sense these seminal ethnomusicologists perceived music as an inherent part of human culture and behaviour, although by the 1970s and 1980s, Merriam had interpreted ethnomusicology as the study of music outside your own culture, while Nettl had decided that ethnomusicology was a Western phenomenon, perceived from a Western cultural perspective.

John Blacking presented different views on learning environments of cultural practice within societies (Shehan Campbell, 2000). While studying the enculturation and musical processes of the Venda children in Africa, Blacking developed theories on the transmission and learning of music (Blacking,
1974). He saw the potential benefits for the Western education system, and became an advocate for the teaching of traditional music and world musics alongside European traditions in the classroom. Blacking felt that the potential for musical expression in the West was suppressed by an elitist view of musicality, and so he advocated for music and the arts in schools, believing this could develop the musical capabilities of all children rather than select groups. In justifying its inclusion in the curriculum he strongly believed in the transformative aesthetic, emotional and spiritual properties of music, and the need for teachers to address musical-artistic rather than non-musical social or political ends (Shehan Campbell, 2000).

In the context of the music classroom, Blacking’s ideas can be viewed as somewhat idealistic, due to the limitations that will naturally occur because of the teacher’s own education, generally only within one particular cultural context. This also raises issues in terms of the ideas of formalized Western music education as opposed to tribal musical transmission, and also conceptions of what defines a particular ‘musical culture’ and how different musics can be appropriately culturally contextualized. This issue is an ongoing one for the educator. According to Shehan Campbell (2002) in many cases musical diversity within the music classroom is emphasized, but there is less regard to the contexts and processes of these musics. Cook raises the issue of immersion in the cultural context of a particular music to enable one to fully understand it.

It is almost inevitable that a Westerner will misinterpret the music of a foreign culture when he listens with pleasure to it, just as he will probably misinterpret the past music of his own culture, in that he will not understand it in total conformity with the manner in which the musicians who produced it understood it or expected it to be understood (1990:151).

Further to Cook’s views, issues of context and culture have come to the forefront of the debate regarding ethnomusicology. The issue of diaspora was accepted into the field of ethnomusicology in the 1990s. Diaspora is seen as,
“a condition of placelessness” by Bohlman (2002:115), commenting that it relates to being and becoming. In a similar vein, Slobin (2003) recognized the role that diaspora plays in the emergence of both new musics and our contextual understanding of them. Is it then, possible to link individual musics to their absolute cultural contexts? In light of this some ethnomusicologists themselves are questioning their practice. As Stokes (2008:n.p.) comments, “so, it is legitimate to ask whether ‘culture’ continues to serve as a useful anchor for ethnomusicological theory”. In further commentary, Tenzer notes that few people who have not passed through a Western education system are interested in pursuing ethnomusicology. Is this field, then, only a Western construct of music and musical analysis?

2.4 Categorizing musics

How does one approach the problem of categorizing different musics? At music workshops run by the IB in 1993 and 1995 the facilitator described different musics as falling under three distinct umbrellas within the IB study of music: Western art music, popular and jazz, and world music. Western art music, and jazz and pop both being considered as individual ‘musical cultures’, but world music being interpreted as consisting of many ‘musical cultures’. Does this description appropriately encompass all musics? Should we categorize according to tonal systems, rhythmic organization, instrument types or timbral qualities, or, should we look at geographical boundaries, or the use and application of music (Tenzer, 2006)? Is it appropriate to categorize musics as existing within general boundaries, or even as belonging within different ‘musical cultures’? Debate on this issue encompasses the problem of difference, or otherness as it arises in the educational setting.

Skelton (2004) questions whether the integration of non-Western musics into the typical Western educational setting then results in that music becoming ‘Westernized’ as a result of exposure to preconceived musical ideas. The study of any music necessitates analysis, and the tools used for such analysis will generally be those familiar to the person conducting the study. The issue of context then arises. Understanding something of the musical elements
found within a particular music, and its contextual setting enables more appropriate analysis to take place, but to understand a musical system and its context often requires full immersion into the relevant culture according to Blacking (1974).

2.4.1 Dissecting the IB definition of ‘musical culture’

Despite the fields of musicology and ethnomusicology claiming particular ‘musical cultures’ under their banner there are no definitive rules operating when it comes to the categorizing different musics. Prior to 2004 the IB had categorized musics in terms of genre and style (IB, 2002). However, in 2004 the IB redefined this and now refers to music as being from a particular ‘musical culture’. Their current definition, as found in the introduction, shares the ideas of many of the authors examined. However, there is still some confusion as to where some ‘musical cultures’ really are situated.

When analyzing the IB 2004 definition some ideas resonate with previously discussed concepts of culture as found within the literature. The philosophies of Freire, Apple and Nettl all concur with the IB (2004) idea that “musical culture refers to a learned way of making and using music, which is shared by a group of people, and is usually passed down from generation to generation”. Theories of musicology, which separate musical performance from academic musical study, are made (Beard & Gloag, 2005; Scholes, 1974), while the interpretation of function reflects Merriam (1964) and Blacking (1974).

Evolutionary creative changes occurring within a ‘musical culture’ are seen as stylistic changes and so the extent of, say, Western art music is vast. It encompasses all Western music except jazz, pop or folk music (Dolmetsch, 2009). Where a fusion between Western art music and another musical form via diaspora and European colonialism has occurred (Bohlman, 2002), the resulting new music has been absorbed into Western art music. In the IB definition it is pointed out that the geographical situation of a music is not necessarily an indicator of its cultural context, as once might have been the case. Globalization has made an impact on this with its associated technological developments in communication (Byrne, 1999; Bohlman, 2002).
Resulting from the inconclusive boundaries often made between ‘musical cultures’ and musical styles (Bohlman, 2002), difficulties are posed for the classroom music teacher. Curricular decisions that are made, not only what a ‘musical culture’ really is but how it is categorized, impacts on student outcomes.

### 2.4.2 Western art music

In a general sense, Western art music is a term used by musicologists to more accurately describe what is commonly known as ‘classical’ music, or the Western canon. Dolmetsch, in their online music dictionary, succinctly describe the term.

In an attempt to distinguish between what has, in the West, been termed 'classical music' and classical music traditions of other cultures, academics have introduced the term 'Western art music'. Within this description lies the music of Palestrina, Bach, Mozart, Beethoven, Brahms, Schoenberg, etc., but excludes jazz, pop or folk musics (2009:n.p.).

Difficulties can arise when defining the extent of Western art music because of the acquisitive nature of this ‘musical culture’. This issue is further examined in the ‘Music in culture and the Western canon’ section.

Few who have not had a Western education devote themselves to ‘other’ musics (Tenzer, 2006). Tenzer also comments, that “the open tent of cross-cultural analytical research is inseparable from the acquisitive Western culture that cultivated it” (2006:17). This view mirrors the IB study of music, which uses the terminology, generally from the Western art music tradition of the last 400 years (Carignan, 2003) and methods of Western practice to analyze and explain non-Western musics.

### 2.4.3 Jazz and popular music

The musics considered for inclusion under this IB umbrella are diverse. The IB description as explained by the 1995 music workshop facilitator refers to all Western influenced popular music styles and all styles related to jazz, regardless of other cultural influences contained within them. There are
different ways to define popular music. As the name implies, it can be expected to have a large audience, and be judged subject to commercial interests and dissemination via the mass media. In this way many musical styles, from folk music through to the more avant-garde are considered as part of this category. Musical popularity can also be linked with a social group, either a social class or a mass audience (Middleton & Manuel, 2007). Middleton and Manuel also comment that fluidity is essential in our understanding of what ‘popular’ really is. It does not necessarily have fixed musical characteristics or social connections, and really needs to be placed in a broader social context at a particular time and place. Jazz, according to Tucker, can be described as,

1) a musical tradition rooted in performing conventions that were introduced and developed early in the 20\textsuperscript{th} century by African Americans; 2) a set of attitudes and assumptions brought to music-making, chief among them the notion of performance as a fluid creative process involving improvisation; and 3) a style characterized by syncopation, melodic and harmonic elements derived from the blues, cyclical formal structures and a supple rhythmic approach to phrasing known as swing (2007:1).

When examining these broad definitions of both popular music and jazz the difficulty of placing them within one discrete ‘musical culture’ becomes evident. Both popular and jazz musics are seen to have fluidity as a characteristic, but the boundaries within which they sit are quite unspecific. Popular music includes a vast array of styles, often influenced by musics outside this ‘musical culture’. On the other hand, jazz has been a strong influence on some composers of Western art music. One such example is the compositional style of George Gershwin, who was heavily influenced by jazz, but had traditional Western musical training. In which ‘musical culture’ should his music be categorized? Is it jazz or is it Western art music? This issue of appropriately situating works displaying fusions of elements from different ‘musical cultures’ becomes quite challenging, especially for the music educator charged with the task of categorizing musics for curricular reasons.
2.4.4 World music

The term World music can be interpreted in many ways. 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 and by the late 1990s this had led to a rather unspecific general perception of what categorized world music. In 1999 the popular musician David Byrne 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). He saw this as being dismissive of the musicians and their music in regarding many musical styles as exotic but irrelevant, and therefore ‘not like us’, and blamed this attitude on commercial rationalization of the music industry.

What actually constitutes world music is not clear. All traditional or folk musics generated by indigenous musicians, including those with Western origins, are classified as world music. Nidel (2004:3), states that “ideally all music is world music”, whereas Tenzer interprets Bohlman’s (2002:36-39) ideas of world music as “something unpredictable and fundamentally shaped by encounter and creative misunderstanding between people making music at cultural interstices” (Tenzer, 2006:18-19). It refers to indigenous classical forms of music found throughout the world, but is also used to describe music that is a fusion of Western pop with any non-Western style. A vigorous example of this being cantopop, a musical style that combines elements of Chinese popular music with international styles including Western style pop, rock, jazz, rhythm and blues, and electronica. There are many different interpretations of what qualifies for inclusion under the world music umbrella. The description given at IB workshops considers the umbrella term of world music as including all musics from all over the world including religious and secular musics, folk musics, ceremonial music, worksongs and music for entertainment purposes, but excluding Western art music, and popular and jazz styles.
2.5 **Music in culture and the Western canon**

As previously discussed music is an intrinsic part of culture, and historically, music has been used as a tool of social and cultural transformation (Bohlman, 2003). Examples of this application of music are: the use of music by the missionaries before and during colonialization, its use as a weapon of political commentary, the role it has played in racism and Nazism, and its demonstration of nationalism as embodied in folk song and regional repertoires. In a deeper extension of these applications Shepherd (2003) discusses the opinions of Chester (1970), Willis (1978) and Straw (1991) regarding cultural identity and social categories, saying that connections can be made by between musical characteristics and social groups. He comments that although musical forms do not directly affect social groupings, certain genres of music are seen to correspond to specific social groups. It appears that music plays a part in confirming the values of different social groups within a culture.

### 2.5.1 Western art music - position and perceptions

The current position of Western art music, at once powerful and fragile, reflects a changing social global paradigm. Once considered the pinnacle of high art, an “astonishing phenomena of human history” (Small, 1977:1), it is now in danger of being overwhelmed by rising commercial generic musical influences across the globe. Historically, many Westerners saw the presence of written language and musical notation as an indicator of development. In the late 1700s Forkel, as quoted by Tomlinson, wrote,

> How long a people can tolerate [the] crude state of music cannot be precisely determined. We still find it today, however among many Asiatic, African and American peoples, whom we know to have made no progress for millennia in other branches of culture (Forkel, 1788:285 in Tomlinson, 2003:37).

This attitude prevailed until well into the twentieth century and to some degree remains today. The attitude of superiority present in European culture meant that it remained isolated from fertilizing influences, considered to be everything from strange and exotic, to primitive (Small, 1977). From a more recent perspective Green suggests that classical music ideologies claimed the
greatest value “by possessing transcendent qualities such as universality, complexity, originality, or autonomy” (2003:264). An extension of this view comes from Bohlman, when discussing the relative positions of Western art music and ethnomusicology. He perceives a space between the two, related to concepts of “‘high’ and ‘low’ culture, ‘oral’ and literate’ culture, ‘popular’ and ‘elite’, peoples ‘with history’ and those ‘without history’, ‘premodern’ and ‘modern’, or, in our own age, ‘modern’ and ‘postmodern’” (Bohlman, 2002:36-37). These terms are all of Western origin though, and related to the positions of observer and observed. In an attempt to completely upend previously held conceptions, Drummond (2008) refers to Western art music, in his controversial paper titled *The Music Formerly Known As Classical*, as ‘North West Asian Court Music’. His premise is that the description Western art music, otherwise known as classical music, places Western culture and analytical approaches at the centre of musical study. To achieve a broader view and greater equality for all musics in a more culturally diverse music education setting this needs to be addressed. His view of the narrow perspective of Western educational settings is confirmed by current music curricula, for example the IB approach to music study as implied by their concept of ‘musical culture’, analytical approaches and assessment criteria.

### 2.5.2 Fusion and acquisition

The IB description of ‘musical culture’ although quite specific in some senses, does not clearly define the case of fusion musics. As musics have evolved influences and fusions have occurred which have been as diverse as the peoples who bring their cultural heritages together. The issue is, rather delightfully expressed by Tenzer.

> It is music’s nature to fuse, recombine, and proliferate like genes. Musicians and composers, witting or unwitting, acting independently or constrained by beliefs and institutions, are the matchmakers in these sonic reproductive trysts: no human intolerance nor any reservations about propriety stopped Spanish melodies from eloping with West African rhythms to form rumba in racist, socially segregated, late nineteenth-century Havana. One of ethnomusicology’s most enduring contributions has been to show that such weddings take place whether
the cultural parents approve of them or not (especially when they don’t it seems), and that they both prefigure and catalyze social change (2006:17).

But, where are these musics situated in terms of ‘musical culture’? Currently there appears to be no definitive answer to this in the literature.

Musical fusions come in many guises, but fall into three categories: some create completely new forms, others maintain individual integrity within the fusion, and yet others act as a minor influence on a more dominant style. One example of this first category of fusion creating a new style is that of Andalusian music, a great hybrid style that emerged from a mixture of North African Islamic musics, mixed with Jewish and Christian traditions (Bohlman, 2002). This third category of fusion is evident in Western art music, which has an acquisitive nature. Composers often assimilate aspects of other musics into their compositions to create new styles, but the resulting music manages to maintain a position under the Western art music umbrella. Take, for example the development of minimalism, a sub-style of Western art music. Composers including Steve Reich and Philip Glass were heavily influenced by ‘other’ musics. Reich by African drumming (Griffiths, 2009), and Glass by Indian music, as a result of musical encounters with Ravi Shankar (Strickland, 2009). Looking back to the Romantic era, Chopin was influenced by Polish folk music styles in his composition of Polonaises and Mazurkas (Michalowski & Samson, 2009).

One example of the second category, fusion while maintaining individual integrity, is from the Brazilian musician and composer Milton Nascimento. As part of the 1980s and 90s campaign to support the Alliance for the People of the Forest in the rivers of the Amazon basin he produced a CD recording combining the traditional musics of the tribal groups living along the rivers with his own popular musical style. This fusion is unusual in that it combines the two styles as separate entities rather than fusing the musical elements of the musics together to create a new musical style. Each style maintains its integrity while becoming part of the same musical piece (Nascimento, 1990).
Although the perception is that other musics have influenced Western art music, it in turn has influenced the development of non-Western musics. As expressed by Tomlinson (2003), Nettl argued that the Persian instrumental style, radif, which emerged around 1900, and Indian classical traditions were both influenced by European instrumental music from the Classical period. The fusions and acquisitions that have previously occurred, and continue to occur mean that the boundaries are somewhat blurred when absolutely defining different musics and placing them within distinct ‘musical cultures’. This situation will continue to cause difficulty for IB music educators as the influence of globalization and global popular culture grows ever stronger. Is it, then appropriate to continue to organize different musics according to this definition?

2.6 21st century trends in music education
Music curricula are changing as the world changes. Composing, listening and performing are more commonly seen as the pivotal components of a contemporary music education (for example, Victorian Essential Learning Standards, 2007; British National Music Curriculum, 2009; Board of Studies New South Wales, 2000). The influence of ethnomusicology and globalization on education has led to the inclusion of ‘musical cultures’ outside the Western canon receiving greater emphasis in the curriculum. The availability and sophistication of technology in the classroom is also allowing educators to approach music curricula from different perspectives (Odam, 2003). One example of this is seen in the accessibility of computer composition programs like Sibelius, which is enabling students to experiment with composing for large ensembles and world music instruments alike. This allows the student a much broader range of compositional experiences leading to a more sophisticated music education, as acknowledged by Stephens (2003) who comments that education and technology are somewhat dependent on each other.
2.6.1 Cultural diversity and music education

With the increasingly global worldview, cultural diversity is taking on many forms, including the idea that it creates hyphenated-identities (Stokes, 2003). One example of this was German-Turkish multiculturalism termed 'migrant chic' in mid-1990s Germany. Stokes comments on the limitations of this phenomenon saying that although “hyphenated identities became extremely hip, an image of empowerment and cosmopolitanism” (Stokes, 2003:304), it did not address real issues of discrimination, as it revolved around fashion, music, cinema and food, rather than socio-political ideals. When taking cultural diversity into the music classroom however, John Drummond (2005) considers three justifications for its inclusion: the fact that we live in a culturally plural world, the inclusion of all cultures to remove disadvantage of minority groups, and the idea that the majority can learn from the cultural practices of the minority. Davis (2005), however, points out that although contemporary educational thought and the World music movement have encouraged music educators to include far greater multicultural focus, a negative impact can result from a lack of cultural understanding.

In addressing this problem Green’s (2003) idea is that different pedagogies and learning practices are needed to cater for the transmission of different musics. Although cultural diversity should amount to attitudinal changes she further comments that because of the learning practices involved, multiculturalism in music education possibly unwittingly reinforces social structures rather than breaking them down. Barton (2004) also comments that teaching practices indicate the cultural context and bias of the educator, therefore impacting on student views and understanding of the value of different musics. Further to this, Drummond (2005) looks at flaws that can occur in educational cultural plurality. He questions whether people are able to change the conditioning of their identity formation enough to truly embrace the musics of other cultures. Alongside Drummond, Davis (2005) questions whether the meaning of musics included for study is reconfigured through lack of contextual understanding. With his comment “a culture does not simply determine and seamlessly transmit music to its members, generation upon generation”, (2005:57) issues of the influences that time and place play in
musical transmission are raised. Drummond (2005) sees the powerful global medias as a major influence on identity development, enabling many young people to achieve multiple interactions with different cultures and subcultures.

This relates back to current music classrooms and the pedagogies of educators. Are teachers equipped with the necessary skills to appropriately deliver these ‘other’ musics? Dunbar-Hall (2004) affirms that, whether explicitly or not, music education necessitates a level of cultural awareness and interaction in both teacher and learner. Davis’ comment “music education is itself a move within cultural identity” (2005:60) highlights the confusions that can occur in the current educational environment, but Drummond (2005) concludes that the impact of cultural diversity in music education is positive, regardless of the reasons for its inclusion in the curriculum. In affirming the need for music educators to embrace the multicultural world Shehan Campbell (2000b) comments, “as we embrace the wider world of musical cultures, so too will our children” (2000:53).

### 2.6.2 Curricular trends

In the first decade of the 21st century music education is facing the same dilemmas as other areas of the school curriculum. In an effort to remain relevant many educators are changing their approach, including using techniques and pedagogies stemming from popular music transmission (Green, 2008). Many authors comment on the need to review the attitudes and approaches to music education in the 21st century (Davis, 2005; Drummond, 2005; Green, 2008; Bresler, 2003; Carignan, 2003; Leong, 2003). There are calls to remove Western art music from its central position in the educational syllabus (Davis, 2005). Cross-fertilization of genres and disciplines has resulted in new artistic styles, which need to be incorporated into school education, according to Bresler (2003). She also sees the need to reassess musicianship to include cross-cultural ideas in music education, in times of intensified globalization and new intellectual paradigms. In a similar approach, Carignan (2003) comments on the need to explore ‘classical musics’ from other parts of the world, and to categorize all musics from an equitable basis for better understanding and recognition of many culture
bearers. She adds that this needs to be included in pedagogical strategies in music education. In commenting on rethinking music education practices Leong suggests the need for “a significant paradigm shift from what music educators have been used to” (2003:153).

In many cases the social context of shared practice is required when learning indigenous musics, whereas Western classical music encourages individual practice. Using techniques from indigenous pedagogies in the classroom can open up teaching and learning possibilities, helping to maintain interest and motivation in the educational setting (Stephens, 2003). Following on from this Bresler’s opinion is that ethnomusicology has led to increasing awareness of cultural aspects in music education, and the framing of music within its social-cultural aspects can be a powerful tool to facilitate communication. She feels that in music, as a curricular area, the whole human body is acknowledged to be in an intimate relationship with the making and attending of music. Carignan (2003) explores different perspectives and contexts for music making and education in different times and places in the world, and the notion of ethnocentric bias. She discusses the word ‘music’ as having different meanings depending on the music you are talking about, listening to, or participating in, and changing accepted ideas of what is ‘normal’ by looking at musical facts, context, time, space, surrounding ideas, function, role, and social organization of musical domains.

As the world becomes more multi-cultural, within the music class children may come from very different cultural backgrounds. In relation to this Carignan (2003) comments on many ways music can be understood, depending upon different cultural settings. In agreement with this Drummond (2005) sees the need for cultural plurality in music education, in enhancing the development of the aesthetic response in the young person. Aesthetic responses are linked to ‘proto-musical’ predispositions of humans, related to the auditory development of an unborn baby and the early development sound and speech in children within their cultural setting. Davis (2005) relates this to concepts of music education and what is viewed as ‘ethnic’ music. Both Drummond and Davis agree that a culturally diverse music education enables better preparation of
young musicians for professional musical futures, and broadens their musical horizons to encompass wider ideas for composition and improvisation. From a slightly different perspective Odam (2003) suggests that the key issue for 21st century music educators is diversity, and the accompanying quandary of what curricular choices should be made.

2.6.3 Popular ‘musical culture’ in education

The traditional position of Western art music as the central focal point of music curricula is becoming more tenuous with the growing emphasis on popular and world music study in schools and universities. Popular music, as described by Middleton and Manuel, includes “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” (2008:n.p.). Green (2003) discusses popular ‘musical culture’ versus classical ‘musical culture’ in relation to teaching and learning practices, and social structures. The widespread use of MP3 players, iPods and other tools of musical reproduction have allowed for the unprecedented spread of popular music throughout the world. The vast size of the Western popular music repertoire, its constantly changing nature, and the influence that it has exerted on musics found across different ‘musical cultures’ mean that this ‘musical culture’ cannot be ignored within the educational setting. In conjunction with this, methods of transmission found amongst exponents of popular music have also affected learning practices. Green has incorporated informal popular music learning practices, generally found outside the formal educational setting, into the school classroom to “recognize, foster and reward a range of musical skills and knowledge that have not previously been emphasized in music education” (2008:1).

Green comments that although a society without music has never been discovered, the position of music within societies reflect how specialized the division of labour is, confirming the Bourdieu’s cultural capital theory (1986). Western educational models have been most influential throughout the world and social class still perpetuates the continuation of advantage and disadvantage in learning outcomes. Music can be used within society as a
vehicle for ‘belonging’ for different groups, including gender, ethnicity and class.

Children from all social classes in many countries are generally far more interested in various types of popular music than in classical music, and many children, especially from working class backgrounds, come from families that do not consider classical music to be especially valuable (Green, 2003:267).

Further to this McMillan (2003) comments that expanded creativity through improvisation in the music classroom will help to engage young people in schools. This stems from the concepts found in ‘the blues’ and jazz, which have influenced popular musical styles. Jazz and popular musics have tended to develop on parallel trajectories, but their relationship to each other has often been uneasy (Nelson, 2003). This, perhaps, is because jazz tends to be a more technically complex musical form, whereas popular music is more likely to follow simple chord patterns and structures that include verses and choruses, instrumental solos, and bridge passages. Although jazz has been introduced into some school curricula it has less relevance to students than popular ‘musical culture’. Accessibility to music via technology leading to the dominant position of popular ‘musical culture’ within youth peer culture has helped to cement its place in the school music curriculum, as a vehicle for performance, improvisation and composition.

2.7 Globalization, music, education

Globalization has had a major impact on the world both economically and culturally. When defining globalization Marranci mentions “process, procedures and technologies – economic, cultural, and political” (2003:102). Further comment concerns the ability of people to cross boundaries and power structures, resulting in the development of new musical development within traditional styles. This is interesting in light of the situation in contemporary Egyptian music. Frishkopf comments on a changed zeitgeist in the 1990s. Despite more Western influences, Egypt is in fact, becoming more global in its musical taste and development, especially in regard to Latin
influences. He comments that “even today, Egyptians view Western culture as superior, yet they also seek symbols of resistance to Western dominance” (2003:167), hence the attraction to Latin-American culture which is perceived as both ‘third world’ and Western. Stokes (2003) also supports this view, when responding to the ‘cultural imperialism hypothesis’. Despite perceptions of all things global as being abstract and ‘placeless’, this does not hold up when examining the position of music.

With this in mind, the Western ‘superculture’ which has led to globalization, has led to many new musical styles as music mixes and blends freely through media and diaspora (Tenzer, 2006). The idea of pleasant musical contamination and appreciating cultural difference through experiencing another ‘musical culture’ (Byrne, 1999) supports the idea that new global musics are emerging despite the apparent dominance of Western influence through globalization. In agreement with this Stokes (2003) discusses the resultant new musics as world music, also delving into the influence of the recording industry on the development of new musics.

2.7.1 Impacts of globalization
Mertz (1998) raises the idea of a developing ‘global culture’ resulting from the impact of electronic technologies via the media and internet on our traditional notion of community. One result of this kind of globalization is the loss of traditional cultures to a more generic world order. Baumann (1992), while commenting on the rapid dissemination of music globally as a result of technological developments and mass media, also mourns the tiny market share that traditional musics have and the negative effect this is having on their survival. According to Biddle and Knights (2007), nationalism appears to have been sidelined by the effects of globalization and cultural hybridity. They discuss the local as being viewed as somewhat subversive and ‘authentic’ when compared to the global, which is seen as being artificial and inauthentic. The position of different musics within this view accords with the IB view of ‘musical cultures’ having authenticity but encompassing and containing stylistic changes resulting from their evolutionary development.
The United Nations Educational, Scientific and Cultural Organization (UNESCO) has stepped in with the “Safeguarding Intangible Cultural Heritage” project. One example of an endangered tradition is that of the Egyptian Hilali, an epic sung by poets playing percussion or accompanied by the rabab, a two-stringed spike fiddle. This 700 year musical form was once common across North Africa but now only remains active in Egypt. Pressure from contemporary media and the tourist trade, along with decrease in younger people willing to submit to the rigorous training required, has led to dwindling numbers of performers (UNESCO, 2009). Baumann (1992:12) states that, “the variety and diversity of the cultures of the world ensure the resources and democratic plurality of tomorrow”. The IB as an international school curriculum encompassing the study of ‘musical cultures’ other than the Western canon encourages the preservation and dissemination of information regarding musical and cultural traditions.

2.7.2 Globalized Education

Globalization has also impacted on education. The IB provides an education system that is delivered across the world in three languages: English, French and Spanish. Their strategy and mission statement, as stated on the IB 2009 website says,

The International Baccalaureate (IB) is more than its three educational programmes. At our heart we are motivated by a mission to create a better world through education. We value our hard-earned reputation for quality, for high standards and for pedagogical leadership. We achieve our goals by working with partners and by actively involving our stakeholders, particularly teachers. We promote intercultural understanding and respect, not as an alternative to a sense of cultural and national identity, but as an essential part of life in the 21st century. All of this is captured in our 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. To this end the organization works with schools, governments and international organizations to develop challenging programmes of international
education and rigorous assessment. These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right (2009:n.p.).

The aspirations, as expressed in these statements, are indeed noble but careful scrutiny of the subject Study Guides reveals a strong Western perspective within the curriculum and assessment criteria. The Music Study Guide (IB, 2002; IB, 2004) includes non-Western music studies, but the analysis of these is approached using the same analysis tools as are applied to Western music. Cook (1990) discusses musical analysis from the Western perspective at length, commenting that for Western educated musicians there are difficulties in fully appreciating or understanding music from a culture foreign to their own. He suggests that any music can be enjoyed if we listen to it, but that problems of understanding arise if we listen through it. The idea of all ‘musical cultures’ being analyzed and assessed using the tools of Western analysis seems then, to be flawed. Is it, perhaps another version of Western imperialism?

When looking at global education from a different viewpoint, Reimer (1997, 2003) discusses problems in the approach to musical understanding. He suggests that ‘a universal philosophy of music education’ is currently hampered by the apparent need to embrace differences between cultures, times and nations, rather than embracing similarities. However, one aspect of the IB music course, the Musical Investigation, does focus on finding similarities between music from distinct ‘musical cultures’. Exclusiveness, rather than inclusiveness, in a political context, has been the cause of conflict and bloodshed throughout history, and poses an almost impossible barrier to creating universality. The IB, as a globalized education system, has attempted to develop a universal music education but its approach is based in analysis and musical understanding stemming from the Western canon. Despite this, it should be applauded for compulsory inclusion of world, jazz and popular music studies, and the emphasis placed on contextualizing all musics.
At the end of my exploration of the literature, how much closer was I to a definition of ‘musical culture’? What the review revealed was a diversity of writings and views that influence perspectives of what ‘musical culture’ might encompass. I needed to consider all of the aspects noted in Figure 2 because they all have an impact on curriculum developers’ and teachers’ interpretation of the term. The following chapter on methodology outlines my approach to trying to clarify some of the emergent themes in the literature.

Figure 2: ‘Musical culture’ from the literature
CHAPTER 3: METHODOLOGY

3.1 The research issue
According to Bogdan and Bilken (2003), a study’s worth is related to the degree of understanding that it generates. The research issue in this study concerns clarifying terminology as used in senior secondary music curricula, specifically the term ‘musical culture’ as used in the IB music study guide. As a teacher, I felt a personal disquiet regarding the IB description, as appropriate interpretation of the term impacts on many aspects of the course, and therefore on student outcomes. A greater level of understanding of this term was needed, in my opinion, and so the study was devised. The methodology and methods used were guided by the underlying purpose of the study, which was to examine and define the term ‘musical culture’.

3.2 Methodological approach
The overarching methodological approach used in this study is qualitative, and the research is situated in the interpretive paradigm, as described by Candy (1989) and O’Toole (2006). The inquiry is also reflexive, as interpreted by Huberman and Miles, “where the research remains in an asking or questioning stance” (1994:8). However, the most important influence on the methodology was the Threads metaphor, which informed the study as a multi-dimensional mapping exercise. Each step of the project was informed by this visual representation; the literature; the data analysis leading to the results and discussion; the methodology; the concluding commentary. Intricate interactions between musics, as seen in the Threads, reflected ideas of culture inclusive of ‘musical culture’, sociological and historical aspects of the study, globalization, and educational trends. It also clarified just how difficult it is to neatly categorize musics into distinct ‘musical cultures’. When I embarked on the construction of the Threads I had no idea just how informative it would be to the study. Originally my intention was to make something that would enable me to gain a degree of clarity in seeing the
relationships between different musics. The outcome rather astonished me regarding the degree to which interaction and influence between musics has occurred. The exercise only included thirty-three musics and was not an academic exercise, but rather drew on my own accumulated knowledge of various musics. So what was intended to clarify the task of defining 'musical cultures' actually reinforced the difficulty of the task. At this point I also realized that the Threads informed the direction of the literature search and the question schedule for the interviews. This, in turn, led to the direction of the interview data analysis. The connecting and divergent threads in the data then followed into the conclusions.

Finding an appropriate methodology to apply, however, was a difficult task. I was first faced with this dilemma when developing the research proposal. When considering appropriate methodology and methods for the study I considered this statement from Snape and Spencer, “it is important to recognize that there is no single, accepted way of doing qualitative research” (2004:1). At first I thought that grounded theory (Creswell, 1998), was most appropriate, but my study did not completely fit into this methodological approach. During the period when I was struggling to find a methodological ‘fit’ for the study it was suggested to me by a leading academic that my study was heuristic in nature and that the Threads was really a map for the methodology. This was the impetus for me to look more deeply into the ideas of heuristics, and to examine what the Threads exercise was really saying about the whole inquiry.

I began by looking at the meaning of heuristic, which according to Webster’s New World College Dictionary is “helping to discover or learn” (2009:n.p.). Then I found Moustakas’ interpretation of heuristic inquiry in Patton (2002), and deciding that this was, indeed, the best ‘fit’ for my study. Although heuristic inquiry is a form of phenomenological inquiry, which at first I did not consider this study to be, the perimeters of this methodology reflected my own approach, but the following statements confirmed my decision. “Heuristics is concerned with meanings, not measurements; with essence, not appearance; with quality, not quantity; with experience, not behaviour” (Douglass and
Moustakas 1985:42, in Patton, 2002:107), and, “heuristics is a form of phenomenological inquiry that brings to the fore the personal experience and insights of the researcher” (Patton 2002:107).

### 3.3 Methods

When deciding on the methods of analysis I referred to inductive analysis techniques, which work well with heuristic inquiry. Moustakas, who developed this branch of phenomenological methodology, suggests a five-phase analysis model: immersion, incubation, illumination, explication, and creative synthesis (Janesick, 2000). The research design, data collection and analysis for this project mirrored these steps.

#### 3.3.1 Literature

I used two modes of qualitative data collection as outlined by Wolcott (1994), enquiring and examining. In my case these took the form of interviews and through studying relevant literature. To begin, I made a broad investigation of literature relevant to the topic and discovered that there were many aspects to be considered. This in fact, broadened the inquiry rather than narrowing it, and led to even more questions about appropriate categorization of different musics within secondary school curricula. Issues of culture, music, and music within culture arose. From these there were obvious sociological implications, including the ‘value’ placed on particular musics and ideas of cultural capital and education. Musicological and ethnomusicological aspects arose leading to ideas concerning the categorization of different musics. When examining literature related to the IB definition aspects of Western art music, jazz and popular musics, and world musics were addressed. The acquisitive nature of Western art music was discussed and the difficulties surrounding the categorization of fusion musics, including those emanating from diaspora, 21st century trends in music education, including cultural diversity. Curricular trends, and the role of popular music in education were addressed. Ideas regarding globalization in relation to music and education were collected. The literature review became a major part of the inquiry, rather than being a support to it.
3.3.2 Interviews

While investigating the ideas in the literature I decided that the most appropriate method of data collection would be to gather opinion on the topic through open-ended interviews with a range of musical experts. I read much literature on interviewing techniques and styles if interviewing, discovering that in-depth interviewing is one of the major methods of qualitative data collection (Wooffitt & Widdicombe, 2006; Hitchcock & Hughes, 1995; Maykut & Morehouse, 1994). The idea that interviewing is based in conversation also appealed to me (Warren, 2002), as I thought that this would be a good way to elicit information pertaining to the topic. Therefore the open-ended questions allowed for flow in a conversational style, which is where some of the richest data came from. The interviews were all recorded, with the permission of the participants, and University of Melbourne ethics approval.

Sampling: Interview participants

The sample of interview participants was purposely kept small, which is the usual case in qualitative research (Huberman & Miles, 1994). One principal reason for this was my awareness of the possibility of becoming overburdened with data (Ely, 1996). I applied purposive sampling to the interview group, because my aim was to choose participants who were likely to share information that would illuminate the topic (Kumar, 2005). A great deal of time was spent deciding exactly who to include. I looked at the population of music professionals (Maxwell, 1996) and chose a sample of seven participants. They were included for their breadth of musical experience, which I thought would provide a range of opinion on the topic. The chosen participants work across the world in music education, performance, conducting, composing, broadcasting, writing and music production. Three work in Australia, three in England, and one in Hong Kong. Because the inquiry stands in an international education arena, I felt it was important to gauge an international perspective on the topic.

The participants are named because they all gave me verbal permission to use their real names in the research report. To clarify the significance of each participant to the topic of study a short biography of each interviewee is
included. I was travelling overseas and so had the opportunity to interview Lucy Green and Mark Summerbell in London, Jonathan Newell in Oxford and Samuel Leong in Hong Kong. The other participants were all living in Australia. Andrew Ford agreed to meet me in Melbourne, where he was working on the production of his new opera. Stephen Snelleman and Doug de Vries are both based in Melbourne, and so were interviewed there.

Dr Andrew Ford is a composer, author and broadcaster, and his music has been played by Australian and international orchestras and ensembles. His compositions include orchestral and chamber music, operas and music theatre pieces, as well as a wide range of vocal and solo instrumental works. Andrew has won several national composing awards, held various composer fellowships, and has been composer-in-residence with the Australian Chamber Orchestra and the Australian National Academy of Music. Beyond composing, he was a university academic for twelve years. As an author, Andrew has published five books about music. He has also written and presented several radio series. Since 1995, Andrew has presented ‘The Music Show’ each Saturday on ABC Radio National.

Dr Lucy Green is Professor of Music Education at the Institute of Education, London University, where she lectures in music education, and the aesthetics and sociology of music. As well as authoring several books, Lucy has contributed many chapters and articles to edited collections and journals. The research areas that Lucy specializes in are diverse. They include the sociology of popular music and music education, informal learning, music pedagogy, popular music, gender and music, and the philosophy of music. Her work includes commentary on enculturation processes, traditional music education, and formal and informal learning practices. In her writings, Lucy acknowledges the existence of multiple ‘musical cultures’ and proposes that music educators should take this into account.

Dr Samuel Leong is currently Professor & Head of the Department of Cultural and Creative Arts at the Hong Kong Institute of Education. He teaches contemporary issues in music education, aesthetics and innovations in arts
education, and research methods. Samuel's research interests are creativity and assessment in arts education, curriculum development and teacher education, and performance wellness in music education. He initially taught in Singapore, studied in the United States, and for many years worked in Australia, where he was Director of Music Education at the University of Western Australia, Director of the Callaway Centre, the Chief Music Examiner for the Western Australian government and co-director of the National Review of School Music Education. Samuel is originally from Singapore, is of Chinese decent, and has studied and worked in both music and arts education around the world.

Jonathan Newell has worked both in the United Kingdom and internationally as a musician and teacher. He holds a Masters Degree in Choral Education from the University of Surrey. Jonathan regularly leads teacher-training workshops around the world for the IB. At Trinity College of Music, London, he has held several posts and is currently a visiting academic professor and senior examiner. In 2004 Jonathan set up ArtsInsight, a business focused on deeper practice-led provision of both professional development for teachers and workshops for students, to address the growing need for greater formality of collaboration between academics, artists and schools. In September 2009 Jonathan took up the post of Chief Examiner of Music for the IB.

Stephen Snelleman is a music producer who has worked for the ABC for many years. In the 1980s he and a colleague conceived the ‘Music Deli’ program, specializing in world and folk musics. He then moved on to other innovative ABC programming ventures, including ‘Free Range’ and ‘On The Wallaby Track’. For four years Stephen was in charge of all live music recordings for the ABC. As a producer of both studio and concert recordings his knowledge of different musics is vast. Stephen has produced over one hundred CD recordings for ABC Classics, Naxos, Chandos, and CPO, and has received five Aria Awards. He is also often heard as a presenter on ABC Classic FM.
Mark Summerbell is an Australian conductor, currently based in London, who has worked with most of his country's major orchestras and theatre companies. Following successive appointments as Conductor-in-Residence with the Sydney Symphony Orchestra and Opera Australia, Mark was awarded a Churchill Fellowship in 1992. His involvement with Australian contemporary music has included positions as Artistic Director of contemporary music ensemble The Seymour Group and Music Theatre Sydney, where he commissioned, conducted and recorded over forty-five world and Australian premieres. As Music Advisor for Chamber Made Opera he also premiered many works, both locally and internationally. Mark worked with the Australian Ballet for seven years, including three years as principal conductor. Along with live radio broadcasts he has conducted commercial recordings. In 2003 Mark was recipient of the Australian Government's Centenary Medal for services to the arts.

Doug de Vries is one of Australia's best known and versatile guitarists and composers who has worked with many well-known musicians, both in Australia and overseas. He works in a variety of musical genres including jazz, contemporary Brazilian music, and nuevo tango from Argentina, but his main love is the choro music of Brazil. Doug has released an array of recordings, including two CDs for the ABC, and projects with Brazilian musicians Mauricio Carrilho and Egberto Gismonti. These feature Doug's own compositions plus songs and instrumental works from the canon of Brazilian music. Doug has played at major festivals and events in Australia, the United Kingdom, India, the USA, New Caledonia and Brazil. He has also written, arranged, orchestrated and played in several film scores including 'The Last Days of Chez Nous', 'Six Degrees of Separation' and 'Hotel Sorrento'.

**How would the participants be enlightening?**

The participants were chosen for their potential to inform the topic from different perspectives. Although they all have a strong background in the Western canon, all of the participants are also well rounded in terms of their knowledge and understanding of many kinds of music. Interestingly, their responses to the questions displayed both convergent and disparate views.
Mark Summerbell and Doug de Vries are both graduates of the Victorian College of the Arts, Mark through the classical stream, and Doug through the jazz stream. I chose to interview Mark because of his perspective as a conductor, with the intimate knowledge that gives. Although mainly involved in Western art music, especially contemporary art music, his interests encompass folk and indigenous musics, and popular music. I thought that his open-minded approach, especially regarding the value and validity of different musics would inform the topic. Doug de Vries was chosen because of his experiences as a highly regarded performer. I also felt that his deep knowledge of another culture through his immersion in Brazilian music would provide rich data.

Lucy Green and Samuel Leong were chosen for their status as world-renowned music educators and innovators. Lucy’s current work with informal learning practices and popular music in the classroom is influencing many educators across the world in their classroom practice and focus. Samuel is an innovative curriculum designer and has a broad knowledge of different cultural, musical and educational environments. I felt sure that their contributions to the discussion about ‘musical culture’ would inform the study with a wealth of knowledge.

Jonathan Newell was an important inclusion in the interview group because of his long-term experience in the senior management team for music in the IB. He was, in fact, one of the writers of the current IB description of ‘musical culture’.

As a broadcaster Andrew Ford has been exposed to musicians and practices from many ‘musical cultures’, and as an author he has explored many aspects of, and implications for, Western art music along with other musics. He is, primarily, a composer and is a former university academic. I thought that Andrew’s views would be enlightening because he has straddled many aspects of music and so possibly has a different perspective.
In some ways Stephen Snelleman is the ‘red herring’ in the interview group, because he is not an academic and does not have a tertiary music degree, although he has been an active performer as a cellist. I felt that Stephen would inform the inquiry from a different perspective mainly because of his absence of university enculturation alongside his accumulated wealth of knowledge about diverse ‘musical cultures’. His perspective as music producer was also of great interest to me.

Table 3.1: Summary of participants

<table>
<thead>
<tr>
<th>Name</th>
<th>Occupation</th>
<th>(Education)</th>
<th>What they brought to the study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Andrew Ford Australia</td>
<td>Composer Broadcaster Author</td>
<td>(academy)</td>
<td>- Composer of Western art music&lt;br&gt;- Breadth of experience across all types of music as presenter of ‘The Music Show’ on ABC radio</td>
</tr>
<tr>
<td>Dr Lucy Green UK</td>
<td>Academic, UK Author</td>
<td>(academy)</td>
<td>- Education (tertiary)&lt;br&gt;- Research: gender studies, informal learning practices, pop music in schools</td>
</tr>
<tr>
<td>Dr Samuel Leong Hong Kong</td>
<td>Academic, Hong Kong Author</td>
<td>(academy)</td>
<td>- Education (school; tertiary)&lt;br&gt;- Experience in 4 countries&lt;br&gt;- Chief examiner of music in an Australian state system</td>
</tr>
<tr>
<td>Jonathan Newell UK</td>
<td>Educator</td>
<td>(academy)</td>
<td>- Education (international)&lt;br&gt;- IB chief examiner&lt;br&gt;- Curriculum writer</td>
</tr>
<tr>
<td>Stephen Snelleman Australia</td>
<td>Producer Broadcaster</td>
<td>(secondary)</td>
<td>- Production&lt;br&gt;- ABC Classic FM&lt;br&gt;- Broad musical knowledge across a range of musics</td>
</tr>
<tr>
<td>Mark Summerbell Based in UK</td>
<td>Conductor Arts administrator</td>
<td>(academy)</td>
<td>- Conducting&lt;br&gt;- Contemporary art music&lt;br&gt;- Understanding of Australian indigenous music</td>
</tr>
<tr>
<td>Doug de Vries Australia</td>
<td>Performer Composer</td>
<td>(academy)</td>
<td>- Deep involvement in a world music&lt;br&gt;- Composer, outside Western art music&lt;br&gt;- Jazz</td>
</tr>
</tbody>
</table>
3.3.3 Interview questions

The interview questions were developed from the headings and themes that emerged from the literature review. The questions were developed over many weeks and were grouped into defined areas, and were shaped to collect information relevant to descriptions of ‘musical culture’ and associated issues. Their development was influenced by both informal conversations and aspects found in the literature, where many angles relevant to the research were raised. The questions about ‘musical culture’ were asked first, followed by context, Western art music, and then finally, popular music. The schedule allowed for flexibility within the interview process. I settled on eight open-ended questions after a conversation with a journalist who told me that he only asks six open-ended questions when interviewing, otherwise there is limited time to gain depth on a topic. The questions were designed to flow logically, and I considered the comments of May (1991), and Gubrium and Holstein (1995), deciding to be as consistent but also as flexible as possible. During many of the interviews it transpired that participants were addressing questions not yet asked. This confirmed that I had devised the question schedule to flow appropriately. In other cases the interviews jumped about a little, but I was able to slot all of the questions in so that the territory for the inquiry was covered. I also kept notes on each interview, which I wrote straight after the interview, rather than during the interview.

Table 3.2: Schedule of questions

<table>
<thead>
<tr>
<th>‘Musical culture’</th>
<th>1. How would you define the term ‘musical culture’?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. How would you categorize ‘musical cultures’?</td>
</tr>
<tr>
<td></td>
<td>3. How are your decisions made when categorizing musics?</td>
</tr>
<tr>
<td>Context</td>
<td>4. Is it important to contextualize different musics?</td>
</tr>
<tr>
<td></td>
<td>5. Is it necessary to understand the context of a music to understand that particular music?</td>
</tr>
<tr>
<td>Western Art Music</td>
<td>6. How would you define Western art music?</td>
</tr>
<tr>
<td></td>
<td>7. Is Western art music acquisitive of other musics?</td>
</tr>
<tr>
<td>Popular Music</td>
<td>8. What is your opinion of the current position of popular music, globally?</td>
</tr>
</tbody>
</table>
Responses to the questions

I found that the initial responses to the first question were very similar, with all participants expressing the difficulty of defining what ‘musical culture’ is. The second question deepened the answers of the first, and I often omitted the third question because it was a doubling of the second question in many ways, and was mostly obsolete. Answers to the first two questions were mostly quite deep and complex. The contextual questions elicited really interesting information. Questions regarding Western art music were more broadly addressed, and the question about popular music gleaned some fascinating thoughts. Each participant also volunteered other relevant information about the topic, or relevant resources to the topic.

Apart from the initial question, the questions were not necessarily worded the same way, or asked in the same order. This was because of the individual nature of each interview and the direction that each took. This confirmed that the open-ended nature of the interviews was the most appropriate approach to collecting data. All of the questions were covered in each interview, even if they were not specifically asked. I found that answers to some questions had, in fact, already been given in responses to other questions. Flexibility is important when interviewing, and during each interview I was aware of this so that as much relevant information as possible could be collected (Rubin & Rubin, 2005). On some occasions I used probes to elicit more information, or clarity on a particular issue (Rubin & Rubin, 2005). Often, these led to other interesting ideas being volunteered by the participants.

3.4 Data analysis methods and procedures

Data were collected in two ways, through literature, and through in-depth interviews. These two groups of data were then analyzed in different ways. The literature was categorized, compared and juxtaposed, and is presented in the literature review chapter. The interview data was analyzed in stages. These results, combined with ideas in the literature, comprise the conclusion.
3.4.1 Literature

The themes in the literature took, what I felt, was a natural progression for the inquiry, and are listed in the table below in headings, or categories, and sub-headings, or themes.

Table 3.3: Themes in the literature

<table>
<thead>
<tr>
<th>Themes</th>
<th>Subthemes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Culture and ‘musical culture’</td>
<td>• Culture</td>
</tr>
<tr>
<td></td>
<td>• ‘Musical culture’</td>
</tr>
<tr>
<td>Sociological issues</td>
<td>• Sociology of music: historical perspectives</td>
</tr>
<tr>
<td></td>
<td>• Cultural capital and attribution of value</td>
</tr>
<tr>
<td></td>
<td>• Education</td>
</tr>
<tr>
<td>Musicology and ethnomusicology</td>
<td></td>
</tr>
<tr>
<td>Categorizing musics</td>
<td>• Dissecting the IB definition of ‘musical culture’</td>
</tr>
<tr>
<td></td>
<td>• Western art music</td>
</tr>
<tr>
<td></td>
<td>• Jazz and popular music</td>
</tr>
<tr>
<td></td>
<td>• World music</td>
</tr>
<tr>
<td>Music in culture and the Western canon</td>
<td>• Western art music - position and perceptions</td>
</tr>
<tr>
<td></td>
<td>• Fusion and acquisition</td>
</tr>
<tr>
<td>21st century trends in music education</td>
<td>• Cultural diversity and music education</td>
</tr>
<tr>
<td></td>
<td>• Curricular trends</td>
</tr>
<tr>
<td></td>
<td>• Popular ‘musical culture’ in education</td>
</tr>
<tr>
<td>Globalization, music, education</td>
<td>• Impacts of globalization</td>
</tr>
<tr>
<td></td>
<td>• Globalized education</td>
</tr>
</tbody>
</table>

3.4.2 Interview analysis

Initially, all of the recorded interviews were transcribed verbatim, as suggested by Gill (2000). Next, they were typed into a word document, so that it would be easier to tease out the information and collate the information under appropriate headings. It was necessary to narrow down the data to find the most relevant themes and threads. I referred to Ely (1991) when creating an organizing system for analyzing the data. She discusses analysis stemming from schemes in the literature. I had thought that this would be the case in my interview analysis, but as it progressed I found that these diverged, and so I had to remain flexible and change the path somewhat. Ely’s suggestion of creating categories, leading to the development of themes was enlightening, and I followed this idea as the analysis progressed. I was
also influenced by the theory of inductive analysis, which according to Patton “involves discovering patterns, themes, and categories in one’s data” (2002:453). Again, links to grounded theory could be applied to the analysis of data, with emphasis on immersion in the data to allow embedded meanings and relationships to emerge (Patton, 2002). In the end, though, the combination of these influences allowed me to devise a method of analyzing the data that would provide the clearest picture regarding the examination and definition of the term ‘musical culture’. This consisted of developing a workable coding system, and was informed by Huberman and Miles who suggest that, “coding is analysis” (1994:56).

3.4.2 Method: data analysis

Phase 1

I collated the interview data on six large sheets of cardboard, colour coding each participant’s commentary so that I could crosscheck their answers and opinions. These comments were then allocated under sub-headings of themes, which emerged while the data were being analyzed. Each sheet covered the following headings, and consisted of individual questions or pairs of questions, as appropriate. I looked for the anomalies in the interviews as well as the convergences, and these guided the categories created at this stage of the analysis. (See table 3.4).
### Table 3.4: Data analysis

<table>
<thead>
<tr>
<th>SHEET 1</th>
<th>SHEET 2</th>
<th>SHEET 3</th>
<th>SHEET 4</th>
<th>SHEET 5</th>
<th>SHEET 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. How would you define the term ‘musical culture’?</strong></td>
<td><strong>2. How would you categorize ‘musical cultures’? (if you had to)</strong></td>
<td><strong>3. How are your decisions made when categorizing musics?</strong></td>
<td><strong>4. Is it important to contextualize different musics?</strong></td>
<td><strong>5. Is it necessary to understand context to understand the music?</strong></td>
<td><strong>6. How would you define Western art music?</strong> 8. <strong>What is your opinion of the current position of (Western style) popular music, globally?</strong></td>
</tr>
<tr>
<td>Initial responses</td>
<td>• Decisions and possibilities of classification  • ‘Musical culture’  • Issues / difficulties  • After reading the IB definition  • Western art music &amp; art music  • Society &amp; culture  • Music making within society / culture  • Other issues  • Popular music</td>
<td>• Importance of context  • Cultural / understanding cultural context  • Curriculum  • Validity  • Personal context  • Understanding  • General issues  • Issues of learning musics  • Musical meaning</td>
<td>• Definitions of Western art music  • Position and place of Western art music  • Acquisitive nature of Western art music  • Future of Western art music  • Western art music V aural traditions  • Education  • Function of Western art music  • Hybridization and change  • Other influences and affects on culture</td>
<td>• Position of pop, globally  • Themes of pop music  • Value and validity, and authenticity  • Influence of pop music and vice-versa  • Aesthetics and social value/status  • Education / curriculum  • Globalization  • Learning popular music  • Personal perspective of a musician  • Evolution of pop music</td>
<td>Other information arising from the interviews was collated under a heading with the name of each participant.</td>
</tr>
</tbody>
</table>
This information was then typed up and colour-coded under the sub-headings/themes arising from the questions.

*Phase Two*

In this second phase of analysis the original questions were disregarded and the data collected through the participant responses were then condensed into more specific groupings.

I decided to use similar themes and headings to those that I had allocated in the literature review. However, at this point in the analysis the themes emerging from the interview data diverged somewhat from those in the literature (Table 3.4).

**Table 3.5: Themes from the data**

<table>
<thead>
<tr>
<th>Themes</th>
<th>Subthemes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Culture and ‘musical culture’</td>
<td>• Culture</td>
</tr>
<tr>
<td></td>
<td>• ‘Musical culture’</td>
</tr>
<tr>
<td>Sociological issues</td>
<td>• Context and function</td>
</tr>
<tr>
<td></td>
<td>• Contextual understanding for musical understanding</td>
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<tr>
<td></td>
<td>• Validity</td>
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<tr>
<td>Popular music</td>
<td></td>
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<tr>
<td>Musicology and ethnomusicology</td>
<td></td>
</tr>
<tr>
<td>Categorizing musics</td>
<td>• Musical understanding</td>
</tr>
<tr>
<td></td>
<td>• Decisions and possibilities of classification</td>
</tr>
<tr>
<td></td>
<td>• Dissecting the IB definition of ‘musical culture’</td>
</tr>
<tr>
<td></td>
<td>• Defining Western art music</td>
</tr>
<tr>
<td>Music in culture and the Western canon</td>
<td>• Western art music - position and perceptions</td>
</tr>
<tr>
<td></td>
<td>• Traditional musics and Western art music</td>
</tr>
<tr>
<td></td>
<td>• Fusion, acquisition</td>
</tr>
<tr>
<td></td>
<td>• Hybridization and change</td>
</tr>
<tr>
<td>21st century trends in music education</td>
<td>• Curricular trends</td>
</tr>
<tr>
<td></td>
<td>• Popular ‘musical culture’ in education</td>
</tr>
<tr>
<td>Globalization, music, education</td>
<td>• Position of pop, globally</td>
</tr>
<tr>
<td></td>
<td>• Value and validity of pop</td>
</tr>
</tbody>
</table>
**Phase Three**

The third phase of analysis was the writing up of data. The data were categorized more specifically, and written up under the main headings of the literature review chapter. References to ideas in the literature were included, reinforcing ideas that had arisen in the interviews.

**Phase Four**

This step was the writing up of the results and discussion. When analyzing the results I referred to Wolcott’s suggestions for ways of “doing something with data” (1994:10). Much of the writing up, but not all, stayed quite close to the original data from the interviews allowing for the participants’ voices to be heard quite clearly. I felt this was appropriate given the expertise and responses from the participants. However, I also expanded and extended on the data, identifying emerging threads and commonalities. I endeavoured to maintain a reflexive stance with the interview data analysis, because the inquiry remains open in it’s questioning the term ‘musical culture’ (Huberman & Miles, 1994).

**Phase Five**

The final step in the whole process is the conclusion chapter, where the initial issue is revisited. The main findings from the data, the convergent and divergent themes, most relevant to the discussion of ‘musical culture’ are pulled together. The limitations of the study, and any changes that I would have made to the research design are also discussed. The implications of the study are also raised, with possible future directions discussed, and new questions posed.
CHAPTER 4: RESULTS AND DISCUSSION

The data analysis elicited a great deal of information. While there were similarities in the opinions expressed, there was also great diversity. The headings and sub-headings used in this chapter became clear after the interview data had been analyzed showing emerging patterns and threads, although to some degree, they reflect those found in the literature chapter. Again, the headings and sub-headings can be linked to the Threads metaphor through the interconnected web-like nature of the emerging data. All of the participants gave me verbal permission to use their names. However, the permission was qualified, so that not all of the commentary can be identified with a particular participant. The participants are profiled in the Chapter Three.

4.1 Culture, ‘musical culture’

4.1.1 Culture

Societies, as social constructs of human group behaviour, evolve their own beliefs, practices and attitudes, dependant on historical, geographical and socio-economic conditions (Cross 2003). This is referred to as the ‘culture’ of a society, however the word ‘culture’ is used far more broadly than this and implies a multitude of meanings. As discussed in Chapter Two, culture is not always easy to define and in itself is a complicated concept. One interviewee pointed out that the word culture has changed its meaning and that defining culture has become difficult as society has become more pluralized. Lucy Green suggested that culture was directly related to society, citing language, religion, social practices, clothing, artistic and craft works, and music as cultural indicators. She also suggested that it was “a set of practices”. In agreement with this Samuel Leong stated that culture was a composite of majority values, attitudes and beliefs. Interestingly, he also said that the ‘majority’ usually imposed their attitudes, values and beliefs, and that these are accepted unless there is a vocal minority group within the society who challenge these dominating mainstream ideas. This opinion reflected ideas
from Freire (1985), Apple (1993) and Olsson (2006). Concurring with these views, Andrew Ford suggested that culture is a set of behavioral practices and attitudes, stating that culture is “what a group of people have in common”. Personal background including country, ethnicity, village, family and education create culture in Doug de Vries’ opinion, while Stephen Snelleman suggested that culture develops more complexities in places where the basic living necessities are taken care of. The most amusing idea raised in the interviews related to culture as ‘art’. Andrew Ford referred to a quote attributed to Hermann Goring, “When I hear the word culture I reach for my gun [Browning]”. This raises some of the issues related to social positioning and cultural capital that are often associated with the idea of culture, which as Mark Summerbell said, keeps evolving like the layers in a tree trunk.

There was also commentary regarding outside influences on culture in the 20th century. These concerned changes in world politics, and the ongoing effects of this on power structures in relation to societies and communities. The displacement of people as a result of war or political changes has had a great affect on the emergence of new cultures. One example cited is that of Hong Kong since its return to China. There has been far greater intermingling between the peoples of Hong Kong and Shanghai resulting in fusions that have created new cultural ideas including the development of new musical styles, according to Samuel Leong. This is reflected in literature on the subject, with Tenzer (2006) commenting on the inevitability of this kind of cultural development.

4.1.2 ‘Musical Culture’

Opinion on ‘musical culture’ was diverse and many interesting ideas were raised. When I asked the participants for a specific definition of the term ‘musical culture’ their initial reactions were similar. Interestingly there were similar difficulties to those I had previously encountered when trying to find specific definitions of the term in relevant literature. It appears that although at least some of the participants use the term ‘musical culture’, most could not clearly define what it is in a couple of sentences. Consensus, however, was that it was difficult to define the term, and that the question was huge and
broad with the potential for an enormous range of answers. Some of those interviewed said that it was either not a term that they would use, or that it was not a particularly useful term because the concept of ‘musical culture’ is so wide. However, there were still many opinions expressed.

‘Musical culture’ was described in terms of ‘culture as practice’, especially as related to repertoire, for example, a body of songs connected to a group of people. This reflected the ideas of Cook (1990) concerning traditions and acceptable musical behaviours within particular cultures. Others proposed ideas of ‘musical culture’ as a product of cultural behaviour and of being interdependent with culture. Questions concerning layers of culture in relation to ‘musical culture’ arose in the interviews. These included ideas that particular ‘musical cultures’ could be associated with a race of people, a specific cultural group, an ethnic culture, or more sociological aspects of ‘the people’s culture’, or even a national culture. Stephen Snelleman pointed to changes in social and racial structures as a major factor in changing the face of art musics. Samuel Leong suggested that ‘musical culture’ had to be defined according to its context while Mark Summerbell said that first one must ask the question “What is music?” Mark also volunteered that music is, overriding, an emotional language that has a rigour about it, a structure to it and a science to it, and he suggested that music is different to other art forms but he did not elaborate on this.

Stephen Snelleman simply said that the term just suggests questions, that it almost asks as many questions as it suggests answers, but that we make assumptions about the term without asking these questions. His principal question was, is it “music of a culture, or a culture of music?” which he suggested were two very different things. Lucy Green’s response included the concept of ‘musical culture’ as a singular umbrella term for all musics across the whole globe, and that this was a highly complex phenomenon. Along the same lines was commentary that ‘musical culture’ could be any music written anywhere at any time, but that within this certain styles occurred. The idea that many ‘musical cultures’ could exist within one culture, and that distinct ‘musical cultures’ could be found within one culture resonated with Nettl’s
study of Iranian music (1975). Stephen Snelleman said that when observed as part of a culture, music had many guises, including folk musics, ethnic musics and ceremonial musics, and that in many cases these cross over. Another participant, with perhaps not such a different perspective, suggested different musics as existing within parallel universes and exhibiting multiple truths. The breadth of this concept linked to Tenzer’s (2006) statement concerning knowing particular phenomena on their own terms.

A generally recurring response was that there were sub-cultures and sub-sub cultures within ‘musical culture’ and that this contributed to the difficulty of finding a generic definition for the term. Andrew Ford suggested that there are lots of ‘musical cultures’ in the world, and that they often overlap with each other, some a lot and others not so much. The concept of cross-fertilization between ‘musical cultures’ was mentioned as an important factor in the development of new styles. Related to Mueller’s idea of music as a human behaviour (Radocy and Boyle, 1988) rather than a universal language (Reimer, 1997), Jonathan Newell suggested that a ‘musical culture’ has a tradition and uses its own particular language. He went on to say that this language might be the same as another, but that it could be used, or applied, in a different way. Samuel Leong talked of ‘musical culture’ as what is predominantly practised and valued within a certain community, while Andrew Ford also described ‘musical culture’ as an attitude to music or a way of using music that unites a group of people. This opinion was especially interesting when viewing the current position of Western style pop music globally. Pop is a musical style that connects people from very different parts of the world in a common understanding, regardless of either verbal or musical language, according to one participant.

A number of participants discussed looking at the origins of the music as part of defining ‘musical culture’ echoing ideas from Olsson (2006) and Cross (2003). Mark Summerbell simply stated that a ‘musical culture’ could be defined as music that carries a message and has a function. In support another participant suggested that the purpose of the music could be considered as a defining factor. From a different perspective Doug de Vries
raised the issue of the personal understanding of different musics, in terms of an individual’s education, cultural experience, background, history and personal encounter with music.

4.2 Sociological issues

One of the richest sources of data came from the participant’s responses regarding sociological aspects of the inquiry. Thoughts concerning aesthetics, and what music actually means were raised in relation to societal expectations and ideals. Different ideas were raised regarding art musics, with one participant saying that there will always be a desire within developed culture for creative elements to express themselves musically, and so art musics will always hold an important position within all cultures. The level of social and economic development was seen as being directly comparable to the level of art music activity within a society. One comment was that art music only occurs in highly developed societies, for example Japanese, Chinese, Persian and Indian societies, whereas folk traditions occur regardless because they tend to be the music of the ordinary people. There was commentary that folk traditions also have greater diversity in more developed societies. When discussing the position of popular musics in relation to social issues, Stephen Snelleman suggested that young people within a society are often really saying “give us the power now”, and their songs often reflect this with themes about rebellion and social change. Importantly, he added that social changes lead to cultural changes. Doug de Vries more simply stated that the position of music within a society is seen as being most relevant as an actual practice, which has an associated repertoire.

4.2.1 Context and function

According to one of the participants, Stravinsky said that music was powerless to express anything unless it had a context. Questions concerning issues of context in relation to different musics elicited a range of responses, from discussion of the importance of contextual understanding in general, to the personal contextual perspective of the individual. The context of music was generally viewed as being very important, with one participant saying that
music is meaningless without a context. However, the importance of context was qualified in some cases. Doug de Vries suggested that context is more important if one has any interest in a particular music, or is studying or playing it. Andrew Ford felt that contextual understanding made it easier to talk about music. A different perspective came from Stephen Snelleman who said at one level context was not at all important, but that at another level he suspected the music could be appreciated more with an understanding of context. Stephen’s most interesting comment, which was quite different from all of the other participant’s commentary was, “I suspect in some art musics it’s [context] less important”. This really made me consider the possibility of how indoctrinated we are in the tertiary music education setting. Stephen is the only participant who does not have a tertiary music degree, and yet he is also one of the most musically literate and knowledgeable people I know. His thoughts made me consider the possibility that although concepts of ‘cultural capital’ are connected to ideas of elitism for a few and the corresponding repression of many, perhaps it is actually perpetuated by the institution across all disciplines via the social construction of the institution, whether consciously or unconsciously. A different perspective to all of the other participants came from Mark Summerbell who said that whatever else was perceived as important in the music, the emotional message being conveyed for both the performer and the listener was of utmost importance, regardless of the specific ‘musical culture’.

Several other ideas concerning context were also raised. Cultural awareness was acknowledged, with suggestion that one cannot be culturally an island in this day and age. Mention was made that some people still have a degree of fear in relation to understanding other cultures and the implications of this for education. Another concept was that traditional and popular musics change according to the context of the performer. This includes time, place and mood, coinciding with other ideas put forward, that context is personal and therefore not cut and dried. Finding one’s own place within a canon was mentioned, along with the comment that the path a particular musical journey took you on culminated in your personal contextual understanding.
Issues of function, as an aspect of context, also emerged strongly from the data, with quite diverse ideas presented. This especially concerned the need to have some knowledge of the function of a music as a factor in understanding that particular music. While one participant felt strongly that all music must have a function, another stated that one of the characteristics of Western art music is that it does not have a specific function, other than that of fulfilling a need and a cultural hunger in some sectors of the society. In agreement with this view, another participant suggested that the function of Western art music is in just existing, so that people can go to a concert hall to sit down and listen to it. This participant also pointed out that music, including art music, in many non-Western societies has important social functions, for example the traditional music of Africa. One example raised, pertaining to two styles of religious chant: Tibetan Buddhist chant and Western Gregorian chant, concerned cultural understanding in relation to function. The question was asked, “Do these two religious chants have the same function within their respective cultural context, or different functions?” Further comment was made that to answer this question one must have an understanding of the cultural context of the two different musics.

Other interesting comment was made regarding the function of Western art music. According to one participant, the hallmarks of Western art music are that it is a kind of luxury item within the society, but that importantly, it explains a great deal about us, but not expressed in words. Another participant expressed a great disappointment in contemporary Western art music saying that it had moved away from the rest of the world and now resided in an ‘ivory tower’. He commented that Western art music has ceased to talk to people about political and revolutionary issues relevant to the current time, suggesting that popular music has supplanted that important social role.

4.2.2 Contextual understanding for musical understanding

All of the participants saw contextual understanding as being important to a level of musical understanding. “Understanding comes with context” and “understanding the context enhances appreciation of the art form” were two of
the comments made. Respect for the cultural context of a music was reiterated as being particularly important, with the suggestion that lack of understanding can lead to disrespect. Alongside this there was mention of the importance of cultural sensitivity in relation to taboo knowledge, and the often inappropriate sharing of cultural secrets through ignorance. Several of the participants felt that a lack of knowledge of cultural references, or indeed cultural subtleties, limited musical understanding. Stephen Snelleman mentioned the importance of story or narrative in some cultures, but he queried the extent to which this helps to indicate the intent of the creator or composer to the listener.

The cultural life of any group of people is cyclic according to Jonathan Newell. He suggested that throughout history musical ideas and architectural designs have been recycled at different times, and used the example of ancient classical themes and ideals as found in the Romantic period of Western art music and architecture. From another perspective, Stephen Snelleman questioned whether knowledge of context affects our understanding of why a composer uses a particular palette of sounds or explores particular tone colours.

Comments were made about sub-contexts occurring within the general social context, and how this impacts on musical understanding. Different examples of this were given. They included those of the student context within school and the student context outside school; and the various contexts occurring within professional circles depending on the standpoint of the individual, whether that is politically left or right. Personal context as a sub-context of musical understanding was also commented on by several of the participants, mostly in relation to popular music. One participant referred to this as being both musical and extra-musical. To illustrate this he said that there are particular pop songs that link him to particular times in his life, with corresponding memories, references and personal experiences, the most potent of these being popular music of the 1960s, 70s and 80s. He also said that he felt these decades were the most fruitful period of 20th century popular music. This is because of the innovations and ideas that were incorporated
into the music, resulting in the emergence of really interesting and diverse musical styles. Personal context was also discussed as being dependant on one’s own enculturation, as illustrated in a story that came from a workshop facilitated by one of the participants. The facilitator played a piece of recorded Kabuki music to the workshop group. While most of the group disliked it because it was ‘foreign’ to their understanding, one Japanese girl loved the extract and it made her very happy because she understood it as part of her cultural musical heritage. This anecdote clearly illustrated the differences of cultural contextual understanding depending on individual cultural upbringing.

Doug de Vries talked about musical understanding from the personal viewpoint of a practitioner, saying that when learning to play a particular musical style you dive into it and are therefore at one level, immediately in the context. This then, becomes the personal musical journey that one embarks on, but there is a need to attain a body of knowledge concerning that music if you are to go further. Doug talked of some musical traditions the student studies with a guru, or master, therefore effectively becoming an apprentice. In this system of learning the student is only allowed to move ahead and play particular pieces once a certain skill level has been attained. Doug also commented that this tiered way of learning and understanding is not practised so much in the West. I considered this in relation to Western instrumental music examination systems like the AMEB, which is a form of tiered learning. In this system, previously learned knowledge is required before a student can fulfill the requirements of a particular grade level. However, the difference between this system and the apprenticeship system is that it is quite possible to sit, say, a 5th grade flute examination without having presented for the previous four examinations, grades 1, 2, 3 and 4. All that is needed is an appropriate skill level and repertoire on the instrument. Interestingly, when commenting on his personal situation in playing Brazilian music, Doug said that one can be immersed in playing a music for a long time before investigating its cultural context. Doug added that an understanding of context is necessary to attain a certain level of understanding and that this naturally comes from one’s instinct for inquiry. In agreement with this Lucy Green is of the opinion that our understanding of context is generally superficial. She said
that we probably do not understand music from cultures that we are not a part of, unless we have made a huge effort to go to those cultures and learn to listen, play, and develop an understanding of them. From a different angle, Jonathan Newell suggested that people make links to prior knowledge to make new understanding. This equates to Piaget’s theory concerning assimilation, where we modify information so that it fits with our pre-existing understanding (Berk, 1997).

From yet another perspective Samuel Leong said that understanding context is critical to the learning of music, with further comment that one cannot try to learn music without understanding where that music came from. Andrew Ford agreed with this by simply stating that a lack of cultural understanding meant a lack of understanding of that music. In a broader sense Stephen Snelleman discussed changes in music making within society, saying that we have lost touch with music making somewhat, and that we now tend to listen rather than actually participating.

4.2.3 Validity

Quite strong opinions were given by most of the participants regarding issues of musical validity. Here, validity refers to the acceptability and genuine nature of a music within its individual context. One example was related to the playing of instruments that traditionally have taboos associated with them. This was the Australian indigenous instrument, the didjeridu, which is often played by people without any knowledge of its appropriate cultural context creating what one participant described as a facsimile. A further comment was that each ‘musical culture’ as a product of a particular culture, has its own validity and its own way of communicating, provided it is within its own context. In terms of ‘musical culture’, comment was made that each must have a context and a validity to be considered seriously. The issue of some cases of music as a museum culture was raised by Stephen Snelleman, who pointed out that the practical value of some musics has passed and that there is no need for particular songs any more. This connects to the work of anthropological musicologists examining music’s epistemologies (Bohlman, 2002) in an effort to preserve cultural aspects that have become contextually
redundant or obsolete. Another related thought from Lucy Green concerned validity as linked to commerce, therefore non-commercial musics like Aboriginal songs or Scottish folk fiddling are considered to have an air of authenticity about them. One participant also commented on ‘muzak’, saying that it is a corruption of the real meaning of music. When considering this comment, I pondered what musical validity actually is, and whether it can change depending on the context. ‘Muzak’ does have a context, which is that it is mostly played in lifts, in shopping centres, when on hold on the telephone, in planes, and in the waiting rooms of doctors and dentists. It also has a distinct purpose, which is to keep people calm and cause some distraction from either irritation or fear. However, the music played is usually a collection of bland versions of well-known pieces of music which have been adapted for a purpose. Does this music have validity, or is it just a facsimile? How do we judge validity? Does adaption and change affect the validity of a music? There are implications in this for both music educators and their students.

Some of the participants commented on commercialism within both the visual and performing arts. When quoting Kantian philosophy, Lucy Green suggested that there was a feeling in some sections of the society that we should have disengagement with an aesthetic object, and that art is only “that which is autonomous from us”. Is it possible therefore, that any objects with which we tag our social status cannot be classed as authentic art? Perhaps art that is tainted by commercial interest ceases to be artistic, for example, pop music. This implies a distinction between art and commerce, and art and the everyday in our society, raising issues of cultural capital, with reflections of the philosophies of Bourdieu (1986), Freire (1985) and Apple (1993).

4.3 Popular music

There was quite diverse commentary about popular music. When discussing historical changes regarding categorization, Mark Summerbell suggested that the value and status of popular music changes over time. To illustrate this he pointed out that the Galliard, which was a very popular musical dance form in the medieval period, was actually the pop music of its day. At the current time
the Galliard is categorized firmly within the Western art music canon. Mark added that perhaps the music composed by The Beatles will be considered as art music in the future because of their huge influence on 20th century music. Several of the participants gave personal opinions concerning the historical thread of popular music development. One said that 20th century popular music had its main musical development in America, but as the century progressed this became more widespread. Andrew Ford suggested that the popular music of the people in the early 20th century was the blues and early jazz, for example, New Orleans style jazz. He commented on American country music styles like Appalachian music, early rock’n’roll and be-bop jazz as being influential. Interestingly, he sees the musical style of great early singers like Bessie Smith as eventually leading to the development of studio and dance musics. Further to this Andrew suggested that the influence of Elvis Presley and Sun studios also forged the direction for popular music, and that was really the beginning of the commercial influence on this music. Commercialism, in Andrew Ford’s opinion, led to the development of styles like punk music, which was specifically glamorized by Malcolm McLaren, and led on to the development of styles like grunge, which in turn has led to further developments. There was also mention of the influence that Western art music has had on popular music, for example, through the influence of minimalism on the composition of ‘Tubular Bells’ in the 1970s. Further suggestion was that this then developed into techno music in the 1990s.

When commenting on the cyclic nature of music, Jonathan Newell said that this is a phenomenon that also occurs in Western art music, but the time frame of the cycle in popular music is much shorter. He suggested that the 1960s, 70s and 80s were the most fruitful time for popular music, with a great deal of experimentation taking place in movements like progressive rock, which incorporated many musical elements of the contemporary Western art music of the time. He mentioned bands like Led Zeppelin, Yes, Emerson Lake and Palmer and The Beatles as being significant in their contribution to the development of popular music. Jonathan also commented that in the 1990s, with the development of rave and other dance styles, there was much recycling of older songs with reworking and remixing using a great deal of
technology. There were also many cover versions of older songs produced at this time. At this point in the data analysis, I again questioned the validity of music and whether cover versions affect this. How much influence does the re-interpretation and re-working of a piece of music have on its status and meaning, its validity? Is the music still genuine?

Much comment was made regarding the status of popular music. According to Samuel Leong the word ‘popular’ is subject to many variables, and today’s culture industry is akin to the chaos theory found in science. He also stated that social changes direct perceptions of what is popular and what is acceptable in societies in general. He said that popular music is something that comes and goes, and is only popular for as long as it actually is popular. Although this statement seems quite obvious, those musics defined under the popular music umbrella are, in fact, only popular for a short period of time and then fade into the background. The listening public is quite fickle and so the extent of popularity is often completely transient. In conjunction with this Stephen Snelleman noted that popular music has developed faster than art music. In defining what is good in popular music within popular culture, Mark Summerbell suggested that when the musicians involved are accomplished and are involved in making quality music, then that is fabulous and fantastic, no matter what the style is. This last statement reinforced my personal view about the importance of skill and rigour.

4.4 Musicology, ethnomusicology

Ideas concerning musicology and ethnomusicology were raised in the interviews. One comment concerned different ‘musical cultures’ as having different musical languages and so not necessarily understanding one another's culture musically. Samuel Leong posed the questions “are traditional musics fossilized, or are they interpreted and performed according to the musicians performing them at different times?” and “how do we know?” He added that there were no recordings of pieces like Arirung [a famous Korean folk song] or Sakura [a famous Japanese folk song], and that these were most probably interpreted according to the context, seasons, or
even the moods of the performers, and so how can we really say, “this is traditional”? Lucy Green said that musics from aural tradition are now seen as being more valid than they were in the past, and therefore are now considered to be more like musics from written traditions. Stephen Snelleman’s references to museum cultures of music were again relevant here, with suggestion that maybe certain musics cannot function otherwise in modern industrialized society. He added that this is an appropriate way to preserve musics for which the naturally occurring time has passed, or musics that cannot progress beyond a certain level of development. Mark Summerbell questioned whether we are appropriating other people’s musics in world music, specifically mentioning links in the musics of southern Spain and Africa, which are in turn found in other musics, while Jonathan Newell said that the musics of other cultures often sound ‘out of tune’ to the Western ear because of different tonal systems. Another comment concerned the emergence of new musics within China. Since the unification of Hong Kong and China new musical styles have emerged as a result of cultural interactions within the same country. It appears that the interactions between people on all levels brings with it aspects of cultural interaction, from the very different to the very similar. Again I found myself considering the concept of the ‘web of the wyrd’ (Bates, 1996), and consulting the Collins Atlas of World History (2004), both of which examine human interactions from perspectives of spirituality and history respectively.

4.5 Categorizing musics

4.5.1 Musical understanding

Interesting thoughts about musical understanding emerged from the data. One participant suggested that if you are musical then you should be able to make some sense of what you hear, but then added that personally he does not ‘get’ Chinese opera, or Aboriginal music, because he has no understanding of the references or subtleties. There was opinion expressed that the musical elements including rhythm, pitch, dynamics, articulation, timbre, tempo, enable musical understanding. One participant said that if different cultures speak to each other and there is a spiritual connection and a
musical way, then that makes sense. There was also discussion of music and
tradition with one participant questioning how to make sense of it and how to
respect it. He also discussed engaging with tradition, commenting that some
people may rebel against tradition therefore seeing themselves as
modernists. Doug de Vries suggested that musical knowledge is really a
consolidation of tiered understanding, while Stephen Snelleman commented
that often the program notes given at concerts for many contemporary
classical pieces confuse the listener because they are too dense and complex
to understand, and do not contribute to the understanding of the final product.
This means that their main function, which is to clarify understanding,
becomes obsolete, and as a result the music is perceived to be inaccessible
by many audience members.

Musical understanding is enabled through the extra-musical imagery
associated with particular pieces with suggestive titles like ‘Danse Macabre’,
according to one participant. He also mentioned nomenclature, including the
words ‘style’ and ‘genre’, as a potential problem within education and
understanding, with terms like Classical music being used to describe a
musical ‘style’ (Western art music of the late 18th century), and classical music
(all of the Western canon), possibly being considered a ‘genre’. These kinds
of issues, it seems, led to the development of the term ‘musical culture’, and
its associated description, being adopted as the main tool of musical
classification in the IB DP course.

Lucy Green said that music is too complicated for people to be generalists.
She raised the question of how many people can play more than three styles
of music well, adding that most people can only play one because of the
complexity of music. She also suggested that it was better if people learned to
play something properly rather than a little bit of everything. This raises
questions for music curriculum designers in terms of what should be included
for study, and how much depth is necessary for student’s musical
understanding. Another participant talked about studying separate cultures
and making links between them, saying that this is just like what the human
brain does, and is an expression of us as human beings, in terms of music.
4.5.2 Decisions and possibilities of classification

Various personal perspectives were given in discussion surrounding decisions and possibilities of musical classification. Stephen Snelleman made the point that unless ‘musical culture’ is actually defined we cannot easily decide how to categorize ‘musical cultures’, while Samuel Leong said that it was difficult to categorize music. Different perspectives, including the idea of categorizing musics according to multiple, parallel universes were raised, alongside ideas that how we categorize people, not as individuals but as communities, guides us. Other thoughts concerned musical categorization according to a body of music that is performed [repertoire], or via association with a particular group of people who, for example, are delineated by their ethnicity. One opinion that I found quite interesting concerned the differences between folk musics as being participated in, and art musics, which are to be listened to.

Lucy Green said that any comments she made were purely hypothetical, because she personally would not categorize musics, while Mark Summerbell stated, “I don’t think you can categorize music”. However, both Mark and Lucy suggested that geographical classification and location could be used, and Mark also said that along with race this was the only way to categorize music. Lucy Green and Doug de Vries both mentioned the possibilities of historical classification and chronology. Lucy suggested classification according to the transmission process, or the function of music in people’s lives, or aspects of musical style like the instrumentation used and method of playing, for example, if strings are bowed or plucked. Lucy and Doug de Vries both suggested that the kinds of musical practises people engage in could be valid methods of classification, while Mark Summerbell added that categorizing according to culture and understanding of culture leads to context.

Jonathan Newell suggested that categorizing was connected to tradition, adding that the intent of the music, its language, its origins and its tradition are important factors. He added, quite strongly, that the same geographical place does not necessarily imply the same ‘musical culture’. In a similar vein, Doug de Vries suggested that the place of origin, history, or historical period could be interesting ways of categorizing music. Doug added that maybe the
academic or intellectual pursuit created the categories, which was a really interesting comment, considering the categorization of different musics has only become necessary because of the academic study of music. Perhaps the recording industry has also been influential in categorizing musics for sales purposes. Very different music can be composed within the same canon in the same time frame was one important issue raised by Andrew Ford, who suggested the music of Steve Reich and Elliot Carter as examples. The rules of categorization are, it seems, considered to be potentially transitory, and according to Andrew Ford, you cannot always use the same rules, but instead you need to use different rules in different ways. Sub-cultures that exist within cultures can cause problems within larger categories, it was suggested. One example given concerned the general perception of what hip-hop music actually is. This musical style has changed rather dramatically over the course of thirty years, so that what is currently known as hip-hop is quite different to what was formerly referred to as hip-hop.

I was particularly intrigued when Andrew Ford said that as a composer he would not want to be able to categorize himself and said that “if you can, then what do you do tomorrow? Copy yourself? I think it’s better not to know”. Andrew also added, rather wryly, that as a composer he hates being labeled, but as a broadcaster he labels others quite freely. Interestingly, he told me that when he is composing he does not think about style, but just tries to write. The classification of musics for those involved in the creation and realization of this art form, therefore, seems almost irrelevant. Indeed this compulsion to categorize music probably stems from the apparent human need to pigeonhole. Historically this can be linked to the European Enlightenment, with the rise and eventual domination of science and it’s associated need for conclusive proof over spiritual and animist belief. Perhaps, after all, there are too many restrictions placed on musical understanding through scientifically influenced categorizations found in current academic musical study, and new approaches need to be devised to allow for greater breadth of understanding.
4.5.3 Dissecting the IB definition of ‘musical culture’

The participants were asked for their opinion of the IB definition of ‘musical culture’ as found in the IB Music Study Guide, Musical Investigation Additional Clarification document published in 2004. Their responses confirmed the difficulties encountered by both curriculum designers and teachers alike in clearly defining ‘musical culture’. Prior to 2004 the IB had described music in terms of style and genre, but teachers across the world had encountered problems when appropriately situating different musics using this terminology. There were resultant implications in this for student outcomes in the Musical Investigation component of the course. The data revealed that, in an effort to clarify the issues, the IB music curriculum designers instead decided to use the term ‘musical culture’ with the accompanying definition. To illustrate the difficulty of the task it was revealed that this took four people several days to develop. There was further comment that different musics need to be defined as distinct and separate within the IB curriculum, so that the assessment criteria can be appropriately fulfilled.

The participants were shown the IB definition after they had first defined the term from their personal perspective. Andrew Ford was quite surprised to discover that the IB definition reflected his own description very closely, although he queried the sentence regarding how a ‘musical culture’ is passed down. He asked whether it is usually passed down or actually passed down. Lucy Green suggested that perhaps one might not want to make a distinction between creating and performing music, and its function. However, she thought that it was not a bad definition, saying that any definition is going to leave some things open. Other participants agreed with aspects of the definition, for example, the ability of a musical style to move to another geographical region, and the importance of the function of music within a culture. There was a suggestion that defining a single ‘musical culture’ was open to different interpretations, depending on the viewpoint of the reader.

Although there was agreement that music can move on from its origins, there was suggestion that it can still be narrowed down to a particular time and place. A discussion occurring in one of the interviews concerned the
categorization of Finnish and Scottish fiddle musics, and whether they were really a part of the same ‘musical culture’ because of shared historical traditions. The participant concluded that various interpretations could be made, with no definite right or wrong, regarding the definition of these two musics as being either part of the same ‘musical culture’, or separate ‘musical cultures’. However, it also became apparent that in a curricular sense there was a need to be clear and this highlighted the difficulty of defining different musics for use in the school curriculum. Really, the bottom line of all the commentary concerned the need to query the criteria before reaching a decision on establishing a ‘musical culture’. A particularly interesting comment was that the categorizing of different musics leaves them vulnerable to acquisition by Western art music.

Western art music is a huge body of works spanning a time period of approximately 1,000 years, and the IB definition considers this as one ‘musical culture’. In the interviews Palestrina and Schoenberg were both acknowledged to be historically related, but some of the participants thought that this was open to question. One participant commented that some people say Renaissance and Romantic are not the same ‘musical culture’. This was particularly relevant to this inquiry, from my perspective, because personally I feel that there is a strong case for questioning Western art music as one distinct ‘musical culture’, especially given its acquisitive nature, which is addressed later in this chapter. One of the participants used Villa-Lobos as an example of someone who is considered to be a Western art music composer but was, in fact, heavily involved in Brazilian popular music. This is because Brazilian choro music forms a large part of what Villa-Lobos composed. When commenting on pop music, stemming from the IB definition, another participant felt that some of the cultural components that have made a musical style, for example ska and/or reggae, have had a far greater influence on the music that follows than happens in classical or art music. It was suggested that maybe this may be due to the ‘spreadability’ and accessibility of pop music.
4.5.4 Defining Western art music

When defining Western art music a range of responses were given. According to Jonathan Newell it is a tradition of using sounds in combination that intellectually and emotionally expand an understanding of what it is to be human, from a Western point of view. Andrew Ford suggested that Western art music explains a great deal about us, but not in words, whereas Doug de Vries said that it is a great canon of works that define our culture, specifying that this is the educated person’s culture. Stephen Snelleman suggested that Western art music does not necessarily have much relationship to the culture that it is part of. Using current day England as an example, he commented that it is influenced by social changes including racial mix. Ideas of journeying, understanding, relating to music, aural perception and music education were raised by Jonathan Newell, along with thoughts that the Western musical cultural inheritance is that of harmonic progression and diatonicism. Another point was that Western art music is written down, as opposed to most of the world’s music, which is not notated. One participant suggested that Western art music is usually written down for different instrumental combinations, and that exploring instrumentation is a factor, but not necessarily a defining one.

One participant saw Western art music as coming from the cradle of Europe with various things poured into it, so that it was like a melting pot. Another comment was that Western art music is anything emanating from the cradle of Europe or that is European-based, whether it be found in North America or Australia, including orchestral and choral music. Samuel Leong suggested that the economic setting is influential on ‘musical cultures’ and traditions, saying that originally high [Western] art music was for the nobility and the church, not for the masses. However, this changed with industrialization and the rising middle class, leading to the current situation where it is now more the people’s art.
4.6 Music in culture, the Western canon

One comment was “that the Western canon loves to think about music in a cerebral way, and the people involved like to discuss it intellectually”. This statement links to the Western propensity to analyze and study music, which is strongly reflected in Western educational curricula, which currently maintain the dominant world position in education. Linking with this idea, one participant commented that intelligent discussion of music is important, and that because we tend to start any investigation from the most familiar position, decisions made regarding curricular design appear to be quite clear and logical.

4.6.1 Western art music: position and perceptions

The current position of Western art music was discussed in the interviews and it was interesting to hear the participants’ different perceptions of this ‘musical culture’. One participant said that in Western art music the composer takes the listener on a path which is engineered to the end, whether the listener is not aware of this or not. Another suggested that the creator of Western art music intends a certain form, instrumentation, tempo, and so forth, generally intending that these be reproduced in each performance. Aspects of cultural capital were commented on, with suggestion that there is an amount of snobbery about Western art music. “A lot of people look at Western art music as being superior and make value judgments through ignorance of other musics”. In a similar vein, another participant said that a particular level of education and social status appears to be connected to Western art music with people of a certain standing going to the opera or attending concert hall performances. One rather interesting question was that apart from the influences of harmony and tonality, how does Western art music really differ from that of 200 years ago? This participant added that within Western art music there has been the incorporation of different elements, but the defining factors continue to be very similar.

One participant spoke of modern Western art music composers as feeling closer links to popular music than to the Viennese Schools of composition. In commenting on the position of Western art music, Lucy Green said that it is
clinging on by the ‘skin of its teeth’ and she questioned whether now, with even more hybridization Western art music will become dilute or even defunct. From a different perspective, Mark Summerbell commented that people talk of Western art music dying out, but that his personal view is that he does not think that will happen saying “it’s written with genius and some people will always want to study it, perform it, appreciate it”. Alongside this, though, Mark despairs that art music has stopped having a political message, saying that Mozart’s operas Don Giovanni and The Marriage of Figaro gave revolutionary statements. He said that art has lost its function as a vehicle for political statement, except for composers like Vincent Plush. (Although Mark did not elaborate on how Plush maintains his political stance, information about the socio-political themes found in Plush’s work is available (Australian Music Centre, 2009). Mark reiterated his earlier comment that maybe the popular music of now will become the art music of the future, and be listened to in concert halls.

Various opinions were collected concerning the viewing of Western art music through the lens of history, and in some cases exactly the same language was even used in the discussion. One participant said that it is difficult to make value judgments when looking back into musical history because we were not present at the time. As an example he suggested that perhaps we inappropriately judge Brahms from today’s standards rather that those of pre-World War I Europe. Two of the participants said that our judgment is coloured because we view the past through rose-coloured glasses, and not as they really were in a historical sense. Further comment concerned the contemporary view that Bach is a model of perfection in our history, but that this is actually a distortion of history because Bach wrote music for everybody and for everyday activities, both for church and secular occasions. In fact according to one participant, Bach brought together a whole lot of regional styles, which are now considered under the Bach ‘umbrella’.

The desire for musical legitimacy was discussed by Doug de Vries with comment that composers like Gershwin and Piazzolla had a desire to be perceived as ‘high art’ with the aura of legitimacy and status that
accompanied that. He added that current musicians still strive to be seen as legitimate in the classical sense, and there is a general desire to have their music performed on the concert stage. From another perspective Western art music was seen as originally being ‘high art’ and connected to the church but then becoming more the ‘people’s art’ through movements like nationalism in the 19th century which led to homogeneity, and later on the radical musical changes of the 20th century. Comment was made that the effects of the two World Wars, migration and diaspora led to a different culture and a different world, both politically and socially, and that this naturally led to changes in musical and artistic expression. Another comment was that the breakdown of tonality in the early 20th century and the rebuilding of it towards the end of the 20th century was all part of the experimentation process in composition, which was a direct reflection of social changes.

4.6.2 Traditional musics and Western art music
The differences between Western art music and traditional musics were discussed. One comment was that cultures which practise music more socially like to talk about music and its activity, whereas discussion about Western art music is more cerebral and intellectual. Another participant concurred with this, stating that art music is different from folk musics, which are perhaps, designed to be sung along to or whistled in public places. Western art music was generally viewed as something to be listened to, rather than performed, and that the listening environment was relatively formal. One clear distinction made between art music and folk music was that folk music grows by osmosis and is varied whereas art music is written down and more fixed. Another comment, which approached the differences between traditional musics and Western art music, was that aural traditions hinge on exact repetition and so tend to transmute slowly. The aim of the aural tradition is to be exact, but this is not the aim of Western art music. There was discussion of the cultural references made by composers, not necessarily from their own culture, but from other cultures that they find fascinating. One participant questioned why so many Asian cultures are obsessed with Western art music, asking whether perhaps it is viewed as a cultural step forward. This echoed other perceptions that Western culture is seen as
superior in some places outside the West. In conjunction with this view another comment was made that we make judgments about traditional musics with little knowledge of them, especially the musics of South-East Asia. When discussing the influence of Western culture on Asian countries it is interesting to raise the situation in Japan when it reopened to the world at the end of the 19th century. The Japanese made a conscious decision to adopt Western ideas, because their government recognized the West as the dominant world force for the future. Despite the adoption of Western musical practices the Japanese continued to consider their own ‘musical culture’ as being superior.

4.6.3 Fusion, acquisition
There was varied opinion regarding Western art music’s fusions with and acquisitions of other musics, but all participants agreed that this is a cogent aspect of Western art music. One comment was that fusion and acquisition is especially true in a cultural sense. Jonathan Newell mentioned the influence that Indonesian gamelan music has had on some Western art music composers, including the development of minimalism. This influence has been purely musical, and does not really include the prominent religious and social roles that gamelan music plays in Indonesia. Stephen Snelleman quoted the interesting sounds of Javanese music and the Australian didjeridu as examples of musical acquisition into Western art music. He added that it is perfectly normal and fair to be like this because of the obvious and important links to compositional creativity and the need to be receptive to all possible sources. Importantly, Stephen said that these acquired influences do not become ‘permanent residents’ in Western art music, but rather they are explored and utilized by some composers. He used the examples of Aaron Copeland and the influences in his music of American prairie music, and Peter Sculthorpe with his incorporation of Australian didjeridu and Indonesian gamelan musics into his composition. Stephen suggested that these influences may ‘stick’ with individual composers and contribute to their individual musical language, but are unlikely to affect the whole of the Western canon. Jonathan Newell also mentioned the inspiration that Debussy gained from his far-East encounter [of Javanese gamelan music at the Paris International Exposition of 1889]. Villa-Lobos is mentioned in the IB
description of ‘musical culture’ as a composer of Western art music. However, Doug de Vries pointed out that Villa-Lobos also composed choro music, which is a popular instrumental style from Rio de Janeiro, and that this style informed much of his musical language. This, therefore, means that Villa-Lobos was a composer of both popular music and Western art music.

One comment was that Western art music is a bit snobbish about the musical practices of musics that it acquires, which for me, again raised issues of cultural capital and cultural supremacy that have become associated with aspects of Western art music. One participant suggested that there is a form of cultural cringe found in Latin-American composers who see themselves as achieving legitimacy through association with the Western canon, despite the inclusion of many popular folk influences in the writing. They view their own Latin ‘musical culture’ as lesser than Western art music, but in fact the inclusion of popular practices affect the legitimization of Spanish/Latin musics within Western art music. An example of this was given as the Andalusian and flamenco music that became more in demand as Albeniz played it and familiarized this style in the Western music scene. This led to even greater demand for these styles, which at the current time are considered as part of the standard Western repertoire of guitar works.

4.6.4 Hybridization and change
Hybridization and changes in styles have occurred as a result of musical fusions. Western art music has borrowed from other cultures according to Stephen Snelleman, with elements of folk dance styles being incorporated by composers like Bartok. One specific example given of a musical style that overlapped different ‘musical cultures’ is that of the operas of Gilbert and Sullivan. Although strictly speaking their works were a part of the Western canon, they became so popular that perhaps they should really be considered as popular music of their day. Andrew Ford commented that Western art music changes very fast because it is written down, and that the notated tradition encourages radicalism, and allows for change. He added that Western art music has been like a sponge because it is written down and not generally learned aurally. One participant commented on the layers and
musical roots from far into the past that become deeply infused into Western art music, so that we no longer recognize them. Musical elements from Arabian, eastern European and Moroccan music were mentioned specifically. Alongside this it was suggested that music is like a tree trunk that keeps evolving new layers and new rings, and that this was musical accretion. In a similar vein it was suggested that musical incorporation stems from understanding at the time and that this leads to the development of a personal compendium to which things are added. Lucy Green commented on the situation regarding the music of Astor Piazzolla saying that his Western classical training and the format of his scores, which were greatly influenced by Western orchestration and musical practices, created a situation of musical crossover or hybridization.

Further commentary was made about the current tendency to hybridize styles and borrow from other musics with observation that the quality of output resulting from this hybridization is not always very high. In another perspective Andrew Ford said that some contemporary Western art music composers are influenced by pop music, for example in the composition of techno style music for orchestra, but that these experiments are not usually successful because the orchestra is not the appropriate vehicle for the sound needed. A personal anecdote of mine adds another aspect to this view. I was fortunate enough to be invited to dinner with the Philip Glass Ensemble in the 1980s, during their first visit to Australia where I asked Philip Glass about the role of electronic instruments in his minimalist repetitive electronic compositions and questioned him about the future of acoustic instruments. (At this time there were forecasts of the demise of acoustic instruments in favour of all-electronic generated sounds. Many instrumentalists were warned that their time was almost past, but fortunately this did not eventuate.) Philip Glass laughed and replied that he had experimented with electronic instruments imitating ‘real’ instruments, and now he had moved on and had the ‘real’ instruments imitating electronic instruments.
4.7 21\textsuperscript{st} century trends in music education

A diversity of ideas was collected regarding current trends in music education. Although there was little discussion of learning practices within individual instrumental tuition, Lucy Green did comment that it is incredibly hard to play music, and that it takes years and years and years to learn and includes the study of associated relevant musical issues. Doug de Vries pointed out that in Australia, we love to think about music and the study of music in the academic sense adding that this is implicit in the Western canon. Jonathan Newell reiterated the importance of contextual and musical links within the IB music course. Several participants commented on the fact that some teachers are uncomfortable going outside the Western canon in their teaching, while others bemoan the fact that Mozart is not taught all the time in the classroom. This reminded me of issues within tertiary music education, where in some institutions it is still possible to complete an undergraduate degree in music without even venturing into the study of 20\textsuperscript{th} century music, let alone the 21\textsuperscript{st} century. Vehicles like the iPod and internet have completely changed the face of the world, and this, in turn, affects music education. One participant commented that with the internet more interaction is occurring which is leading to broader influences and greater understanding, especially for younger people. These influences are not one-way either and cross-cultural barriers with art musics being influenced by popular music, and popular musics being influenced by art musics. In another aspect of this, comment was made that musicians learning music via aural transmission are likely to have non-prejudiced listening skills. Therefore they are more capable of understanding and appreciating other musics than reading musicians, and both reading musicians and aural learning musicians are more likely to have non-prejudiced listening skills than non-musicians.

4.7.1 Curricular Trends

Much comment was made concerning curricular trends in music education. One participant said that curriculum was a bit of a mish mash. Another view was that music is not like mathematics, but that it is an abstraction and is studied differently. Another suggestion was that we have gone too far in the direction of everybody developing a very, very small range of skills in a
relatively large area of musical styles. Lucy Green is in favour of a multi-cultural curriculum and says it is important to listen to other kinds of music. She also added that the balance of Western and non-Western musics is satisfactory in UK and Australian curricula at the moment. Improving aural skills leads to more educated listeners, according to Lucy Green and more space is needed in the curriculum for the development of aural skills, because this creates educated listeners. In terms of curriculum design Lucy Green would like to superimpose a little more specialization, and a bit more aural transmission. As evidence to support this Lucy went on to say that she has been working on a project recently where children are learning to play music of their own choice by ear and they are reporting improvements in their listening.

Tertiary aspects were mentioned in relation to curriculum. Samuel Leong said that a whole major in contemporary music is offered at the undergraduate level at his institution. Although these kinds of tertiary majors in music degrees have been available in America and Australia for some years, my personal thoughts are that China tends to be more conservative about curricular developments like this, and so it is a strong indicator that the world opinion regarding popular culture in the school curriculum is, indeed, changing. Lucy Green suggested that although at the tertiary level student teachers are trained in notation, it would be very good for them to do some aural playing by selecting an area, opening their ears, and doing lots of listening. As she says, aural learning opens ears. When comparing the Western musical canon to the Western canon of literature Doug de Vries suggested that no-one has read it all so why would it be possible for anyone to know the whole of the musical canon.

4.7.2 Popular ‘musical culture’ in education
Doug de Vries talked about different instrumental learning styles, using Brazil and Australia as examples. When learning the guitar as a child he began with ‘How Much Is That Doggy In the Window’, which is a very simple tune consisting of two chords, the tonic and dominant. Doug suggested that we do not have to start simple though, and that learning popular music is open to
everyone because all one has to do is buy an electric guitar and a chord diagram as a guide. He said that when learning bossa nova in Brazil beginners start with quite rich chromatic harmony, because this is the nature of the music. Another suggestion was that rock music can be modal, not even tonal, and beginners just do it because the desire to learn is there. This concurs with the work that Lucy Green has done in exploring informal learning practices in schools (2008).

4.8 Globalization, music, education
Through comments made in the interviews it appears that cultural imperialism is alive and well, and that globalization will further increase the pace of this. “It also means a reduction in things non-global: economically, artistically, in every way and form, leading to the loss of interesting elements of a huge number of cultures”. This statement from Stephen Snelleman succinctly describes the position of many of the world’s musics in the current era of globalization. Examples in individual cultures that are ‘done’ by relatively few people are likely to disappear and die forever and Stephen suggested that this trend started with European missionary zeal. The effects of capitalism on the world through the globalized economy were seen as influencing this situation, but alongside this was the idea that globalization also allows for observation of how other cultures change or are affected, or just what they are like. Things like ‘Video Hits’ have been very influential over the last 20 years or so according to Stephen Snelleman. The Americanization of the world with the pendulum effect on Asian cultures was discussed, with the example of China used. Despite the influence of Western culture on this country, mainly through things American, China still holds the belief that it’s own culture is superior and that situation will not change.

In the information era, where the availability of information, whether reliable or not, is so expedient comment was made that too much information can lead to loss of instinctive response to music. The internet however, is the start of a whole new era of music in a global age with potential for more fruitful music-making, interactions and understanding according to one participant.
4.8.1 Position of pop, globally

Lucy Green and Stephen Snelleman expressed similar opinions regarding the global position of pop music. Lucy said that world markets are utterly dominated by popular forms, and Stephen said that pop music is huge, even bigger than it was previously, and that more people consume than ever before. This, he suggested, was largely because of the rising wealth of the world, and the increasing dissemination of that style of music through worldwide technological devices like the iPod. While Jonathan Newell agreed that pop music is enabled by technology, Doug de Vries also mentioned the iPod, along with laptop computers and television as being largely responsible for the spread of pop styles across the world. Further to this, comment was made that this was in the purely commercial sense and that it was possibly responsible for the ‘dumbing down’ of music. Stephen Snelleman suggested that the Americanization of the world, resulting in the desire for all things American, had created a fascination for electronic devices and desire for more ‘stuff’, the trappings of wealth, which indicate a developed society. Samuel Leong said that popular music is forever transforming and has links to cultural understandings, including, in some cases, the evolution of traditional musics.

Andrew Ford said that defining pop music is not easy, but that really it hasn’t changed since the 1950s. He identified two strands within popular music, but qualified this by saying that the roots of current popular music go back to the beginning of the 20th century to blues and early jazz, or what he termed the ‘proper popular music of the people’. When comparing non-commercial and commercial music he gave the examples of be-bop jazz and grunge music which is mostly played in the garage for the former, and Elvis Presley & Sun Studios, punk & Malcolm McLaren, the influence of record companies out to make as much money as possible, and the desire for money, money, money for the latter. The fast-changing nature of popular music was raised by Samuel Leong, who questioned what is actually meant by the term, by asking, “Is it Top 10, Top 100?” Samuel also commented that a piece of pop music can come and go very fast, sometimes weekly. “It can be here today and gone in a few hours! It is fleeting, temporary and sometimes instantaneous.”
Jonathan Newell stated that there is interesting pop music and then there is bland commercial pop music like The Spice Girls. He also added that more disparate elements of other ‘musical cultures’ are being incorporated into popular music, pointing to the music of Varttina, a band from Finland who play an interesting blend of traditional and popular music styles. Although giving no specific examples, Mark Summerbell concurred, saying that there are some amazing things happening in the popular music scene. Again Doug de Vries reiterated that pop music, like all other musics, was something that is practised and done.

4.8.2 Value and validity of pop
Distinctions were made between the value and validity of popular music by most of the participants with the commercial value of some music being compared to its musical value. Mark Summerbell stated that rap music is just as valid as classical music, provided there is respect, an understanding of how the music works, and a clear way of appropriately putting them together or keeping them apart. In supporting this he said that if the music has rigour, and if the musicians can really play and display virtuosity on their instruments, then it does not matter what they play as long as they know what they are doing.

The Beatles were mentioned by several of the participants as an example of a band considered to have high levels of both validity and value. It was suggested that value changes over time, and that as suggested earlier from a different participant, The Beatles may become art music of the future. Samuel Leong talked of the cyclic nature of pop music using The Beatles as an example of pop music that is now considered to be classic. Lucy Green said that The Beatles are more valuable than The Spice Girls but not more valid. Her personal perspective, that The Spice Girls music is not as good as The Beatles music is based on musical judgments. Lucy asked the questions: How interesting is the music? How does it make me feel? What structures does it use? How is it played, is it expressive or finely wrought? Lucy Green added that the music does not have to be complex, but it does have to have some sort of integrity, some kind of judgment. She considers The Spice Girls as
lacking authenticity because their music is manufactured for the purpose of making money for the record company, rather than for musical or aesthetic purposes. Other participants mentioned this same comparison of The Beatles and The Spice Girls with the same conclusions regarding value and validity. In all cases the Spice Girls were seen to be just as valid as the Beatles, but they were also viewed as having less value, because of the manufactured nature of this group, which was put together as a concept with the potential for commercial outcomes, rather than as a group of musicians who developed success through their innate musical worth and talent. Other participants commented on The Spice Girls music as bland, created purely for entertainment, and that they lack authenticity because they were a commercial construction. All of the participants commenting on these groups specified that their views were personal, and that perhaps another person would disagree with the judgments that they were making.

One participant suggested Kylie Minogue as an example of music that is valued for its commercial and economic status rather than its musical value. Her value is seen in dollar terms, how many records has she sold, with comment that she is not really someone who can sing. Mark Summerbell suggested the pop band, Powderfinger, as an example of a band that has “fantastic players, and therefore fantastic validity”. There was also suggestion that politically motivated music is incredibly valid and worthwhile, and that pop music now has this function, rather than art music. Doug de Vries suggested that some good music gets through, but much is ‘dumbed down’, whereas Lucy Green talked of pop music being seen to lack authenticity because it is a commercial product. She said that pop music is considered to be “somewhat less valid than, say, extended sonata form, because pop music is much simpler to produce, to play, to sing and to compose”. The commercial element of the music appears to be the thing that people object to. It is related to “our common-sense assumptions about what constitutes the aesthetic in our culture”. Another participant said that factions in the West still regard popular music, which is commercially driven, as less valuable. These same factions are also likely to regard traditional musics that are aurally transmitted as being
valuable, therefore Aboriginal songs or Scottish folk fiddling have a greater aura of authenticity about them than any pop song.

I have included this personal anecdote from one of the participants because it gives an interesting insight into the views of a working musician at the current time.

It’s too hard: commercialization and the need to make money and the idea that by not having this as the motivating factor you are ‘wasting your time’, and are being totally irresponsible. The perception is that you should be in a band on TV. There is no consideration of the emotional commitment and artistic side of being a musician. People make assumptions about you depending on what you tell them. Even amongst peers there is a lack of understanding and they think that you should be working in cover bands, etc. It is difficult, and playing things like choro!

This commentary made me pause to consider the position of music in the current global society and question whether what we do in education is really addressing the needs and wants of a changing world. The massive influence of commercial interests, preservation of traditional cultural practices and their place in the secondary school curriculum, the ongoing position of the Western canon as the pivotal musical experience in most curricula, the kinds of learning modalities that we perceive as important in a ‘proper’ education, and even the influence of the academy in requiring that particular skills and musical understandings are achieved before a student can be considered for acceptance into tertiary study are all creating a conflicting philosophical environment. These are big issues facing the future of music education, and indeed all of the arts in an inevitably changing world environment.

Figure 3 shows the themes that emerged from the data. Although there was a multitude of fascinating and relevant ideas presented concerning issues surrounding the term I was still unable to find a clear definition of ‘musical culture’.
Figure 3: ‘Musical culture’ from the data

- **Music in culture & the Western canon**
  - Western Art music: position and perceptions
  - Traditional musics and Western art music
  - Fusion, acquisition
  - Hybridization and change

- **Sociological Issues**
  - Context and function
  - Validity
  - Contextual understanding for musical understanding

- **Globalization, music, education**
  - Position of pop, globally
  - Value & validity of pop

- **21st century trends in music education**
  - Curricula trends
  - Popular ‘musical culture’ in education

- **Musicology & Ethnomusicology**

- **Culture & ‘musical culture’**
  - Culture
  - ‘Musical culture’

- **Categorizing musics**
  - Defining Western art music
  - Musical understanding
  - Decisions and possibilities of classification

- **Popular music**
CHAPTER 5: CONCLUSION

Reaching the conclusion
At first I thought that this study would be reasonably straight forward, and that I would find a clear definition of the term ‘musical culture’. I knew that there was the potential for the inquiry to be very broad, and so I was aware of the need to keep it narrow enough to work within the confines of a Masters’ thesis. However, I did have difficulty in keeping it under control at various stages, because the potential to explore different threads of related inquiry was ever-present. Originally the thesis was for a 20,000 word document, but as the inquiry progressed both my supervisor and I realized that it would need at least 30,000 words, and so I upgraded to a longer thesis. However, I really had no idea of just how far-reaching this would eventually be and the end of this exploration of ‘musical culture’ is really only a starting point for a deeper investigation into the issues and implications of the term, which I intend to pursue.

Throughout the process I have remained intensely engaged in the inquiry, and from where I currently stand I find myself even more interested in the concepts and implications of the term ‘musical culture’. The journey to arrive at this point has been an enriching experience. Although the impetus of the inquiry came from queries arising from my teaching of the IB DP music course, over the period of this inquiry, which has been just under three years, I have undergone an enormous expansion in my understanding of issues surrounding the term ‘musical culture’, delving into areas of which I had no previous knowledge. To some degree, nothing musical will ever look the same again.

As previously stated, the absolute categorization of chosen music is a requirement of the IB music course, and this has implications for student outcomes. The impetus for the study was a difference of opinion regarding categorization of the music of Astor Piazzolla, and so the IB definition of
‘musical culture’ was the obvious starting point for the inquiry. Was this definition really appropriate for the categorization of all musics found in the world? I also questioned the general IB musical umbrellas: Western art music, world music, and Popular and Jazz musics. I could not find a simple answer in any of the literature that I scanned.

Once I had embarked on the formal study, the first questions that arose concerned the relationship between music and culture. I started by making a list of aspects related to the topic. The next step was to make quite a deep exploration of relevant literature. I found this absorbing, because there were strong links to sociological issues and I had no prior knowledge of this area. Implications for education were addressed because the inquiry stemmed from IB music education. Issues of musicology, ethnomusicology, musical fusion and acquisition, globalization, cultural dominance, the Western musical canon and the impact of popular music all emerged through the literature.

Having decided to conduct open-ended interviews as the other method of data collection, consideration of what questions to ask was the next priority. The questions were informed by the flow of the literature review. I decided on a short series of questions that I considered broad enough to collect relevant opinions and had the potential to lead into related areas if needed. They fell into categories of ‘musical culture’, context, Western art music and popular music. Concurrently I had decided to make a visual representation of the interactions occurring between a selection of different musics, to help clarify one aspect of what was quickly becoming quite a dense and intricate study. I had previously heard about metaphors representing particular studies. This was how the Threads metaphor came into being.

The Threads construction, although not designed as such, actually became a central metaphor for the whole thesis. It informed the literature, the data analysis and became a representation of the methodology. I found myself referring to it when I needed clarity, which was quite often. Its web-like appearance confirmed to me the difficulties involved in placing different musics into discrete categories. Indeed, I came to the conclusion that
separating musics from each other seems somewhat redundant given evolutionary changes and developments that occur through borrowing, acquisition and a desire for the new.

Conducting the interviews was a wonderful experience for me, but it was not without difficulties. I had chosen what I thought was a really interesting range of participants who would inform the topic. Keeping the inquiry narrow enough was an ongoing issue, and was a defining factor in the choices that I made for the interviews, both question schedule and participants. At one stage an academic within Melbourne University suggested that I did not have a big enough spread of people, and that their backgrounds were not diverse enough. After consideration of this comment I decided to stay with my original decisions, because only a slice of the bigger picture could realistically be covered. The participants provided me with such rich data and diversity of opinion that I am sure the right decisions were made.

In retrospect, however, I would have changed aspects of the interviewing process. My very first interview was with Lucy Green in London, whom I had never met before, and prior to that I had never conducted a formal interview. I was very nervous, and although Lucy was very generous in her answers and I collected rich information, I now know that I could have teased out the questions more fully, or phrased some questions differently, and probably gleaned further useful information. I should have conducted some ‘dummy runs’, interviewing people I did not know well before starting the interviews.

As each interview progressed I became more comfortable and flexible in the process. This was possibly influenced by the fact that I already knew the next two interviewees quite well. Through the process I developed the confidence to change direction and explore relevant information. In fact, these offshoot aspects often provided me with the richest data, and by the seventh interview I was thoroughly enjoying moving off and on the question schedule. I do feel particularly lucky that I had the opportunity to interview such erudite and interesting people for this study. I discovered that people are very generous
with both their time and answers. Perhaps we, as musicians, just love to
discuss our art form.

However, there were few parts of the inquiry that I would have conducted
differently, and given the scope of the study I do not feel that there was
anything significant that I missed. I feel quite confident that the balance
between the literature and interview data was appropriate and that these
informed the study comprehensively.

What came from the data?
The first set of data concerned issues of sociology. Opinion regarding culture
was quite similar, with ideas of group values, common beliefs and sets of
practices volunteered. This closely reflected ideas found in the literature.
Thought concerning ‘musical culture’, however, was more varied. The
participant’s initial reactions reflected the difficulties I had found when
examining literature, with no specific definitions volunteered, however, there
was consensus on the breadth of the concept. Context was mentioned in
relation to ‘musical culture’, and the data concerning this reflected how
important this is seen to be, in relation to all musics. Western art music also
became a focus, with comment on the current perceptions of this musical
canon as being removed and somewhat erudite from ‘real’ society. This
confirmed ideas of cultural capital found in the literature. That context brings
musical understanding on a number of levels emerged as a general theme
from the interview data. This was commented on at length and included
commentary on sub-cultures, and sub-contexts. The difficulty of accessing
different cultures to develop a level of understanding emerged clearly from the
data. There was a consensus of strong opinion concerning validity with many
threads of thought found, from comment of musical facsimile and museum
cultures of music, to commercial pressures affecting perceptions of artistic
validity. Again, links to cultural capital, as found in the literature, were
suggested.

Although I did not make a specific investigation of popular music in the
literature, it did arise as a separate section within the results. This was
interesting for me, because this appears to reflect the ever-increasing influence that popular culture is having in a global sense, and the ongoing implications of this for education. Ideas raised by the respondents confirmed my personal view that it is important to incorporate aspects of popular culture into music curricula, along with relevant learning modalities. Historical aspects of popular music and its cyclic nature arose. Interestingly though, there were multiple opinions expressed concerning the expedient nature of popular music. Data in the results concerning musicology and ethnomusicology were not particularly detailed, but understanding, context and the emergence of new styles were all commented on. The literature was more comprehensive in this area, probably because of the academic nature of the study of music.

The data concerning the categorization of musics was quite diverse. In terms of musical understanding, opinion varied from not ‘getting’ particular musics from outside one’s sphere of knowledge, to understanding through spiritual connection, to extra-musical imagery, to tiered understanding creating musical understanding. Opinions concerning decisions about the categorization of different musics were similar in both the results data and the literature. Although not all of the interviewees thought that music could be categorized, and some thought that it was a very difficult task, most volunteered suggestions of how it could possibly be done. Ideas in the literature were that musical aspects like instruments, tonal systems, geographical position could be considered as the basis of categorization. Origins, chronology, ethnicity, instrumentation, and musical practices as the basis of categorization came from the results. Problems in categorization concerning stylistic musical changes were also raised.

Dissecting the IB definition of ‘musical culture’ was one aspect where the data displayed varying opinion. There was no strong disagreement with the IB definition, but much commentary was made on aspects of it. While Andrew Ford’s definition was almost identical to the IB definition, Lucy Green suggested it was not a bad definition, and yet another opinion was that there was no right or wrong in defining ‘musical cultures’. Categorization as having the effect of making musics vulnerable to Western acquisition was a very
interesting suggestion. I was particularly interested to note that some of the participants were unsure about the broad categories used by the IB. The different styles found within Western art music were questioned as being part of the same ‘musical culture’ by one participant, while also acknowledged as being historically linked. There was general opinion that, in the educational setting, where some forms of categorization appear to be needed, one needs to query the criteria before making decisions on establishing whether a particular music belongs to a particular ‘musical culture’.

There was much discussion of Western art music in the interviews. The data concerned various ideas, including the fact that it is notated, that historically it was connected to the church and the nobility, that it is originally European, and that it has a particular harmonic language. Whereas some participants saw it as being in danger of dying out, others said that it was adaptable and that there would always be a need for it. A recurring theme was that it is adaptable and that the acquisitions that it makes keep it fresh. I found this indicative of the human race itself, and hence sociological influences. These opinions were reflected in the literature, where there was also thought that Western art music traditionally held a superior position to all of the other musics in the world.

Fusion between different musics, and acquisition by a dominant music, revealed a linking theme of Western art music as the main acquisitor in the opinion of most interview participants. Where there was mention that Western art music ‘borrows’ influences, rather than allowing them to become dominant, other ideas again concerned the mix of classical and popular music that is often written by the same composer, especially those at the perimeters of European life, for example, Villa-Lobos and Albeniz. Several comments concerned the prevailing view amongst composers of the apparent legitimacy of being included within the Western canon. The literature revealed a broader view of acquisition and hybridization, with the importance of diaspora emphasized. The results discussed a one-way transference of influence, whereas the literature included mention of this going both ways. Comment on the tenuous position of some traditional musics was found in the results, and
this was reflected in the literature. When considering musical acquisition from the point of view of popular music, I wondered whether Western style pop, like Western art music, is also acquisitive by nature. When looking at cantopop, a fusion of Western-style pop with elements of traditional Cantonese music, I wondered which was the stronger influence, but then again, it is all ultimately considered to be Western style Pop. So, is this similar to the situation with Western art music, and is this form of acquisition the nature of all Western culture?

Comment concerning curricular trends in music education, including the position of popular music in the curriculum, were quite diverse. Several mentions were made of technologies like the iPod and computers, and the influences that these are having on the transmission of music. Lucy Green discussed aural learning, particularly in relation to popular musics both inside and outside the formal school setting. Although cultural diversity was not specifically mentioned in relation to curricular trends in the results, the literature suggested it is becoming a much more important element of the music curriculum. Implications for the transmission of world musics were also raised, with mention of context, musical understanding and acknowledgement of cultural aesthetics. Creativity within music education was not specifically raised in the interviews, but it was found within the literature. Many concepts involved in curricular diversity, however, imply a creative approach, both to learning and within learning.

One major point of concern voiced by several participants was the level of discomfort that some teachers have in delivering musics outside the Western canon. My literature investigations had revealed the current situation in which some tertiary institutions are complicit in this. It appears that students can complete an undergraduate degree in music only studying music of the Western musical canon pre-1900. It is possible for them not to venture into the study of 20th century music, let alone the 21st century. The question must be asked that if these musicians go into teaching, as many do, how are they going to cope with the growing importance of popular music and world musics, with their associated learning modalities in the school setting?
It was mentioned that other tertiary institutions are addressing the changing musical landscape by developing majors in popular music. Similarly, another suggestion was that tertiary music education students should be exposed to some aural learning to prepare them for curricular changes. I found the comments concerning the desire to learn as a major motivating factor very interesting. As teachers, engaging students in the learning process is not always easy to achieve. If students are self-motivated, though, the learning process becomes much more achievable.

Issues found in the results surrounding globalization were quite fascinating, and it seems that this world phenomenon is mainly driven by the West. Acknowledgement of the dominance of Western culture across the world, particularly popular culture, was linked to a new form of cultural imperialism. Other perspectives were that continual transformation of the world has an effect on traditional musics as well as popular music. There was mention of economic factors and the ‘Americanization’ of the world as driving the new global paradigm. However, there was suggestion that the global age will lead to new musical understanding and interaction.

The results concerning the musical value and validity of popular music showed quite similar responses from many of the participants. The Beatles were commonly acknowledged to have great value, with suggestion of the potential for their music to become the art music of the future. In several of the interviews The Beatles music was compared to that of The Spice Girls, with general consensus that although both had equal validity, their value was not comparable. The relationship between value and commercialism arose more than once, with comment that commercialism is seen to devalue art and authenticity. In this way, traditional musics are currently seen as having much greater authenticity and value than pop music. I suppose that only time will tell if this is really the case. During the 1960s and 70s I would imagine that few people thought The Beatles would be considered to be so important forty years later, with the potential to be even more valued in the future.
The diversity and convergence of opinion gathered from the interview data and the literature review were enlightening (see Figure 4), and although the main aim of the inquiry was to define the term ‘musical culture’, the reality is that I was unable to achieve this. I simply have not found any vehicle that neatly draws together ideas and issues relevant to the term. It appears that there are as many interpretations of the term as there are ideas surrounding it. Although it may seem contradictory, I found this enlightening, because it confirms a lingering suspicion that I had at the outset of the inquiry. Indeed I have reached a point where I am unsure that discrete categorization of musics is either possible or even appropriate. It appears that how a music is perceived by an individual is wholly related to their enculturation along with musical understanding that is influenced by prior experience. I also suggest that despite the influences of globalization possibly leading to more generic societies, the diversity of individual cultures and ‘musical cultures’ across the world will continue to hold the greatest position of power.
Figure 4: Comparison of literature and data

**Sociological issues**
- Sociology of music: historical perspectives
- Cultural capital & attribution of value
- Education

**Categorizing musics**
- Western art music
- World music
- Jazz & Popular music

**‘Musical Culture’ from the literature**

**Sociological Issues**
- Context and function
- Validity
- Contextual understanding for musical understanding

**Categorizing musics**
- Dissecting the IB definition of ‘musical culture’

**‘Musical culture’ from the Data**

**Categorizing musics**
- Defining Western art music
- Musical understanding
- Decisions and possibilities of classification

**Globalization, music, education**
- Impacts of globalization
- Globalized education

**21st century trends in music education**
- World music
- Cultural diversity in music education

**‘21st century trends in music education’**

**Music in culture & the Western canon**
- Fusion, acquisition
- Western Art music: position and perceptions

**Globalization, music, education**
- Position of pop, globally
- Value & validity of pop

**Music in culture & the Western canon**
- Traditional musics and Western art music
- Hybridization and change
A great deal of information that emerged from the data, pointed towards paths of further exploration that begged to be followed. However, the scope of this Masters’ thesis meant that I was unable to pursue many of these avenues. A strong theme emerged concerned issues of musical value, validity, integrity and authenticity. Within current curricular restrictions there is little opportunity for teachers to explore these concepts, although they are integral to the way that we judge all musics. How music is contextualized, and the implications for this emerged as being very important in the data. Although the IB views contextualization as an integral part of musical understanding and assessment, personal experience has shown me that although often spoken about, many schools do not design music curricula that are truly holistic. After reviewing the findings I was even more strongly convinced that this approach to curricula design and pedagogy needs to be addressed. Opinions concerning globalization and curricula trends expressed in the interviews cemented this conviction.

Another strong theme that emerged from the results was that of fusion, incorporation and acquisition of, and by, particular musics. These issues were discussed from different viewpoints, with acknowledgement that fusions and hybridizations are necessary for musical development on one hand, but that it can also lead to the loss or rarefaction of other musics. For me, this commentary confirmed the quandary of how we, as teachers, strike the curricular balance between the current and the past, and keep relevance in perspective. Flexibility within curriculum design leading to breadth and choice in classroom delivery would seem to offer the most expedient path, but educators need to have appropriate training to be able to deliver a range of musics. At the current time this is not always the case, and tertiary teacher training institutions have a role to play in this. Lucy Green and Samuel Leong are amongst tertiary educators who are addressing the situation, but their work is largely in the area of music education. Are tertiary students, especially those in the conservatoire modeled institutions, being exposed to a breadth of musics?
Where I currently stand

The point at which I now stand is a very different place to where I was when I first embarked on this study. On this research journey my view of the world has broadened incredibly and I have become much more open to different ideas. Whereas I thought that I knew quite a lot about ‘musical culture’ three years ago, I now know that its complexity and diversity is vast, and that I have only just scratched the surface. Initially I thought that this inquiry was about music, but it was not only that, as it turns out. The inquiry was actually about societies and cultures. As an integral part of this, issues related to music education were at the forefront of the study, but in attempting to define what ‘musical culture’ is, the whole gamut of human experience was implied. I discovered that issues of culture and society, similarity and difference, history and geography, and politics and economics were inseparable from ‘musical culture’. This has been a rich and rewarding study and it has profoundly affected both my professional practice, and my worldview.

Where to now?

Perhaps, in the end, this statement by Cook most succinctly sums up the issues of musical understanding that are encapsulated in the study, “music is the interaction between sound and listener” (1990:10). However, while curricular requirements continue to insist on neatly categorizing all musics, the accompanying issues of actually drawing boundaries around them will continue. Current curricula are products of philosophical educational thought from the 20th century. As we near the end of the first decade of the 21st century, and face completely new challenges in a global sense, perhaps the time has come for curriculum designers to take a whole new approach to the academic study of music, in both the macrocosmic and microcosmic senses. In defense of the IB, I must say that they are taking a leading role in encouraging students to become global citizens and lifelong learners. This is reflected in current curricular directions for music, where students are required to study non-Western and popular musics alongside the more traditional study of Western art music. However, rather than discretely categorizing different musics, perhaps a broader three-dimensional view needs to be adopted. This could result in greater appreciation of non-Western art musics, and an
acknowledgement that fusions and acquisitions within music do not necessarily mean that the resulting musical form belongs in one box or another. Rather, these are indicative of a new global understanding in a socio-cultural sense. As educationalists we have a responsibility to do just that, to educate. If we can enable the next generations to acknowledge, accept, appreciate and understand all musics as expressions of cultural difference, then perhaps the term ‘musical culture’ will become one which embraces and enriches, rather than one that divides and conquers.
REFERENCES


APPENDIX

1. Ethics approval letter
9 November 2007

Dr Neryl Jeanneret
Artistics & Creative Education Cluster
Education Faculty
The University of Melbourne

Dear Dr Jeanneret,

I am pleased to advise that the Faculty Human Ethics Advisory Group (FHEAG) has approved the following Minimal Risk application:

Project title: Examining and defining the term musical culture/s in relation to current secondary music curricula.
Researchers: Neryl Jeanneret & Phillipa Robinson
HREC No.: 0718700
FHEAG ID: 168/07

The project has been approved for the period: 9 November 2007 to 31 December 2008.

It is your responsibility to ensure that all people associated with the Project are made aware of what has actually been approved.

Research projects are normally approved to 31 December of the year of approval. Projects may be renewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

(a) Limit of Approval: Approval is limited strictly to the research as submitted in your Project application.

(b) Amendments to Project: Any subsequent variations or modifications you might wish to make to the Project must be notified formally to the Human Ethics Advisory Group for further consideration and approval before the revised Project can commence. If the Human Ethics Advisory Group considers that the proposed amendments are significant, you may be required to submit a new application for approval of the revised Project.

(c) Incidents or adverse affects: Researchers must report immediately to the Advisory Group and the relevant Sub-Committee anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.

(d) Monitoring: All projects are subject to monitoring at any time by the Human Research Ethics Committee.

(e) Annual Report: Please be aware that the Human Research Ethics Committee requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time. Failure to submit an annual report will mean that ethics approval will lapse.

(f) Auditing: All projects may be subject to audit by members of the Sub-Committee.

Please quote the ethics registration number and the name of the Project in any future correspondence.

On behalf of the Ethics Committee I wish you well in your research.

Yours sincerely,

Dr Michele de Courcy
Chairperson, Faculty Human Ethics Advisory Group
Phone: 83448377, Email: m.decourcy@unimelb.edu.au

cc: Phillipa Robinson; and
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