

SOCIAL ISSUES IN MUSIC EDUCATION

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Introduction

Music educators have for ages borrowed theories from philosophy, psychology, aesthetics, and social psychology in developing principles for musical instructions. This chapter is about social issues in music education. Here the concept of “social” will be reviewed in relation to selected sociological studies of research on music education. Social issues of learning, contexts, identity, and gender issues are emphasized.

The Concept of “Social”

The concept of social is linked to theories about society both in terms of organization of people and actions, and in terms of companionship, that is, relations between people. Historically the importance of sociology of music as a conceptual lens for music education has been less prominent than psychology and philosophy (McCarthy, 1997, 2002). Research within the sociology of music focuses on “music as a social product, social resource and social practice” (Martin, 1995), and “music as device of social ordering; music’s social powers” (DeNora, 2000). All these works are guided by the perception that the words, thoughts and deeds of individual human beings are profoundly influenced by the nature of the social circumstances in which they occur (Martin, 1995; Mueller, 2002). Music may influence how people compose their bodies. Moreover, how they conduct themselves, how they experience the passage of time, and how they feel about themselves, about others, and about situations (DeNora, 2000). It makes no sense, however, to conceive of social groups as being contrasted or juxtaposed with individuals (O’Neill & Green, 2004). All musical behavior is social, in the sense that musical meanings are socially and culturally constructed (Hargreaves, Marshall, & North, 2003).

Moreover, views of music as social action have been influential in bridging different perspectives together into an interdisciplinary approach. Current research methodologies in education, ethnomusicology, sociology, anthropology, and cultural studies show new ways of designing research tools (Stock, 2003; Szego, 2002). Such research is not limited to certain topics. Rather, it brings in all contexts of music education, formal and informal as well as public schools and community music settings (Veblen & Olsson, 2002).

The Sociology of Music Education

What, then, is sociology of music education? How is it distinct from theories within sociology of music and in education respectively (Rideout, 1997)? “Only through applying different sociological principles and methodologies to varying areas, grades, and settings of music teaching can one know the fullness of the sociology of music education” (Froelich & Paul, 1997, p. v). Roberts (1997) developed a preliminary sociological inquiry model in music education based on three major components: student, music and school. Although Roberts’ model seems to have a starting-point in curriculum inquiry, it excludes nonformal settings and processes. DeNora (2003) underlines music’s active properties in relation to social action, emotion, and cognition, by focusing on music’s role as a socializing medium in the broadest sense. Green (1999) presents some key sociological concepts and then examines ways in which the issues, principles, and procedures identified can inform research in the sociology of music education. The presentation centers around two main topics: “The social organization of musical practice” and “the social construction of musical meaning” (Green, 1999). Stock (2003) discusses how researchers of music education define their field through relation to division of locations important to Western school music teachers (school and nonschool). Research in ethnomusicology “implies a concentration not on place but on pursuing of musical knowledge from one person to another” (Stock, 2003, p. 139).

Social Issues on Learning

Social issues on learning have historically been conceptualized from different theoretical standpoints. Within this framework “vertical interaction” (between children/pupils and adult/teacher) and “horizontal interaction” (among peers) connected to musical learning will be discussed.

Vertical Interaction

One social theme centers on children as active participants of their learning in collaboration with adults and other children. Each participant is influencing the other. The concept of collaborative learning highlights the key impact of peer groups, family, teachers, and the interaction between the pupils themselves, upon a child’s interest in and knowledge about music. Several studies have highlighted the importance of

parental support of children's playing and musical activities (Cope, 1999, 2005; Cope & Smith, 1997; Davidson, Howe, More, & Sloboda, 1996; Davidson, Howe, & Sloboda, 1997; Gembris & Davidson, 2002; O'Neill, 2002a, 2002b; Temmerman, 2005). In her study of small children's instrumental learning, Calissendorff (2005) shows that the role of parents determines how children perceive learning and practicing. When they play, which is during lessons, the parents have a passive role. When they practice, which is at home, the parents have an active role, and it is here that the children consider that they learn to play.

MacPherson (2005) distinguishes between parental support and parental styles in order to further discuss parental influence. Parental support embraces practical issues around the children's playing, like help during practicing and attending their concerts. Parental style concerns the emotional climate during the interaction between parent-child, including parents' involvement in the child's learning and development. Creech (2005) elaborates on issues of interpersonal interactions by incorporating two similar concepts: control and responsiveness. The concept of control is linked to discussions of the actor's influence and autonomy during the processes of learning. Whose influence is weak or strong? Does the child have a small or large autonomy? Responsiveness is close to the concept of parental style. Creech (2005) stresses that it is the interaction itself that is important for the child's learning, not individual characteristics.

The adult contribution to children's improved learning is stressed in many studies (Pramling Samuelsson & Asplund Carlsson, 2003). How do teachers interact with pupils in musical learning processes? What aspects are important? Ferm (2004) finds that musical interactions in schools are a matter of intersubjective creation of meaning through a shared responsibility. This includes openness and awareness on the part of the teachers. This means openness to the pupil's previous experiences of music, as well as an awareness of promoting initiatives for new experiences. Holgersen (2002) explored children's development of collaborative strategies. With a theoretical starting-point in Merleau-Ponty's phenomenology, participation and meaning in groups of children attending elementary music lessons together with their parents are investigated. Four main strategies of participation are explored: reception, imitation, identification, and elaboration. These strategies are viewed as generative practices in connection with musical learning.

An underlying premise within several studies of vertical interaction is the notion of equality between the actors. However, there are many reports of "asymmetric interaction" in the distribution of power during instrumental lessons, including distribution of speech and other modes of communication between tutor and pupils (Rostvall & West, 2000, 2003). The researchers conclude that inconsistencies in interaction prevented appropriate learning and that, "The strong asymmetric interaction could be a contributing cause for students ending tuition" (Rostvall & West, 2003, p. 23). O'Neill (2002a) stresses the importance of students having a sense of control over their own music-making, including choice of instrument in which the research found divergent narratives between what children wanted to play and what they actually played at school.

Ericsson (2002) argues for a negotiating teaching process between teachers and students. The adolescents in his study have no problems with a teacher helping them to train their skills. But attempts to influence their musical preferences should be left

aside. The aim is to create a value liberal space in the classroom, in which the adolescents gain respect and autonomy regarding their musical preferences and interpretations. Similarly, Burnard (2000) argues for the need for creating an environment where children can express their creativity. Teachers' preconceptions and values regarding improvisation and composition should not be imposed. Children must be encouraged to develop their own music.

Horizontal interaction

Research on the effects of socialization skills is most often connected to children's playing. Jordan-Decarbo and Nelson (2002) note that "Vygotsky's theory suggests that children will not become able to function independently in a culture without learning from other social agents" (p. 215). Although research of children's playing is quite comprehensive, the concept of play is ambiguous. Children learn to negotiate *who* holds the role of leader, as well as the control of play and *what* to play. Nilsson (2002) elaborates further on the notion as invitations to play, which include both the children's acceptance as well as their blocking of invitations. The variation of interpretations and actions during the play among children is another typical feature. Thus, in order to study the negotiation processes in collaborative compositions, researchers need to examine both the verbal and the musical channels of communication (MacDonald & Miell, 2000, p. 59).

Several studies have explored musical activities and conscious music-making in everyday life (DeNora, 2000; Folkestad, 1996, 1998; Hargreaves & North, 1997; North & Hargreaves, 1999; MacDonald, Hargreaves & Miell, 2002; Veblen & Olsson, 2002). This research shares a common focus on mediation of human action by cultural artifacts.

Relationships have also been identified as influencing the success or failure of group interactions (Burland & Davidson, 2001). Friendships are often based on joint appreciation of one form or another of music. Zillman and Gan (1997) suggest in their survey of musical taste that music is a key factor in determining and characterizing friendship between young people. In a study of musical creativity, MacDonald and Miell (2000) found that the musical *and* verbal communication styles of the friendship pairs were qualitatively different from those of nonfriends. This meant that the friends were building on, extending and elaborating on each other's ideas, expressed in both talk and music, and developing their compositions by this gradual process of offering and refining of suggestions. Faulkner (2003) explored pupil's perceptions of the processes and value of group composing with a special focus on the interface between working individually or in groups. The result indicates that ideas invented individually at home, usually appear to be a significantly valued composition only when shared, assessed, and developed with others in a group setting.

However, there are also indications that the presence of others can have a negative effect on the improvement of an individual's performance. Burland and Davidson (2001) investigated how friendship as opposed to random, single and both male and female sex was contrasted. The aim of the study was to show how particularly friendship groups influence collaboration focusing on composition quality and the quality of

interactions. Social grouping was not found to have any impact on the quality of composition, but there was a significant effect on the quality of interaction. Friends spend a lot of time together and through this they developed ways to work together and share ideas. Moreover, they managed to solve conflict situations during the composition process.

The significance of interactive group processes also includes instrumental learning strategies (Berkaak & Ruud, 1994; Cohen, 1991, 1999; Cope, 1999, 2005; Cope & Smith, 1997; Fornäs, Lindberg, & Sernhede, 1995; Green, 2001; Lilliestam, 1995; Thornton, 1995; Veblen & Olsson, 2002). In their study of how hip-hop musicians learn (2004), Söderman and Folkestad show that the creative processes of making lyrics and music, even during performances, are collective in character. Green (2001) distinguishes between peer-directed learning and group learning. The former involves the explicit teaching of one or more persons by a peer, while group learning is the result of peer interaction. The two types of learning are not connected to a certain type of setting, but rather on based on a symbiotic relationship and flow between the two.

Social Issues on Contexts

The “in-and-out-of-school” debate has three main directions: the dichotomy between pupils’ experiences of school music activities vs. experiences of musical activities during leisure time (Ericsson, 2002; Gullberg, 2002; Hargreaves et al., 2003; Hargreaves & Marshall, 2003; Johansson, 2002; Lamont, 2002; Lamont, Hargreaves, Marshall & Tarrant, 2003; Saar, 1998; Tarrant, North & Hargreaves, 2002); new images of teachers’ work from a narrow approach of her/his performances with the students in the classroom to her/his work in a wider context as a part of different communities within school and outside (Olsson, 2002, 2004; Pembroke & Craig, 2002; Thiessen & Barret, 2002; Veblen & Olsson, 2002); and, formal-informal music education in which different learning processes are explored (Cope, 1999, 2005; Cope & Smith, 1997; Finnegan, 1989; Folkestad, in press; Green, 2001; Gullberg, 2002; Johansson, 2002; Olsson, 1997; Veblen & Olsson, 2002). These themes share a common, critical approach toward traditional teaching and instruction in schools and community music schools.

Lamont et al. (2003) present important aspects concerning activities in a school setting. Teachers reported in interviews the ways in which access and inclusivity were particularly prominent during music lessons. The teachers strived for equal access to curricular activities and to increase the relevance of music to all individual pupils. The related concept of inclusivity here refers to the unique ability of the arts to validate and encompass the individual’s personal response or experience. The teachers also frequently mentioned the networks within and outside school as helpful in developing the idea of social activity. Pupils who normally did not engage in musical activities recognized the benefit that music lessons provided. Saar (1999) makes the distinction between artistic/musical and pedagogical framing in discussing playing and learning processes inside and outside school. In artistically/musically framed activities, the performance and the rehearsal routines are the focus; the pedagogically framed activities

consist of prescribed sequences and strategies. Both frameworks are necessary conditions in a musical developmental process.

The concepts of formal-informal learning and teaching are broad and embrace different issues (Folkestad, 2006; Green, 2001; Veblen & Olsson, 2002). Primarily, this area of research explores the division of localities. Moreover, it is an attempt to focus on the learning processes. As Green (2001) states, "Nevertheless, there are some significant differences between the formal and informal approaches to music teaching and learning, the networks they involve and the attitudes and values that tend to accompany them" (p. 6). One distinction is between key words like "specific, conscious, focused or goal-directed activities designed to induce learning" or "learning experiences through enculturation as well as peer-directed learning and self-directed techniques" (Green, 2001). Other contradicting key words are "decontextualized formal education" (Temmerman, 2005) vs. "ownership" (Hargreaves & Marshall, 2003), "intentional" vs. "incidental" learning (Szego, 2002), and "authenticity" vs. copied or not genuine learning experiences (Cook, 1998; Johnson, 2000; Kivy, 1995; Palmer, 1992; Ruud, 1997; Stokes, 1994). Folkestad (2006) discusses differences in the definitions of, and the relationships between, formal and informal learning situations or practices, and formal and informal ways of learning. It is important to distinguish between where the learning/activity takes place, and the type and nature of the learning process, in order to discuss whether formal and informal, respectively, are used in describing formal and informal learning situations and practices or formal and informal ways of learning. This means, paradoxically, that informal ways of learning can take place in formal settings, and vice versa.

Research on formal and informal learning does not frame all social issues research. The ways in which different contexts themselves influence people's actions are not always emphasized; however, a number of studies put these issues forward. Veblen and Olsson (2002) make several distinctions that are characteristic of "community music." Community music involves participation in music making of all kinds. Membership in groups is voluntary and self-selected, and within the group the individual is free to work out various roles from observer, to participant, to shaper and creator, finding different ways to participate. This gives a sense of individual responsibility to the group and a reciprocal sense of group responsibility to the individual (Veblen & Olsson, 2002). Other concepts that emphasize the collective character of making and experiencing music are "musical pathways" (Finnegan, 1989), "scene" (Cohen, 1991, 1999; Kruse, 1993; Mueller, 1996), "spheres of musical validity" (Jorgensen, 1997), and "communes" (Söderman & Folkestad, 2004). Moreover, a number of ethnographic studies link music-making to outreach, immigrant and diasporic communities (Veblen & Olsson, 2002).

These conceptual frameworks elaborate the fluid, complex, and dynamic relationships between individuals and groups, and between individuals/groups and different kinds of musical styles and genres. Consequently, when people make music, they do so within some kind of community, scene, spheres, or communes of those who share attitudes, understandings, and practical traditions. These settings are both inclusive and exclusive in emphasizing beliefs and expectations of people inside and outside the group (Jorgensen, 1997; Mueller, 2002). Mueller (1996) investigates inclusiveness

and exclusiveness in a study of skinheads and violence, “Oi!-music is a means of expressing skinheads’ tabooed ideas about foreigners, the German nation, and violence, but is also a vehicle for expressing the skinhead concept of community” (p. 121).

Issues of Identity

Another trend in approaching social issues has been through the concept of identity, with personal and social identity as common distinctions. As Crozier (1997) notes:

Personal identity refers to an individual’s unique qualities, values and attributes, and reflects his or her personal history, whereas social identity refers to the social categories to which people belong, aspire to belong, or share important values with.” (p. 71)

Music provides many opportunities for the construction of identity. A great deal of identity work is produced as presentation of self to other(s), but “equally significant is a form of ‘introjection,’ a presentation of self to self, the ability to mobilize and hold on to a coherent image of ‘who one knows one is’ ” (DeNora, 2000, p. 63).

In their comprehensive discussion of musical identities, MacDonald et al. (2002) make distinctions between developing musical identities, which may include musical identities and the school environment, developing a child’s identity as musician and the self-identity of young musicians. This is also conceptualized as identities in music. The other distinction concerns developing identities through music or music in identities. By bringing in a globe model of opportunities in music education, Hargreaves et al. (2003) discuss possible outcomes in relation to personal and social identities as well as music-artistic skills. In the dynamic position between the end-points in this triad – between personal, music-artistic, and sociocultural outcomes – an individual’s self-identity is found.

Many studies have shown how teenagers’ strong musical experiences provide them with the security of identification with peers (Tarrant et al., 2002). All adolescents use music as a badge of identity (Lamont et al., 2003; Mueller, 1996, 2002; North & Hargreaves, 1999; Zillman & Gan, 1997). Research about the relationship between musical preferences and how adolescents express their own self-concepts and make judgments of others are investigated in many studies (North & Hargreaves, 1999; Ruud, 1997; Tarrant et al., 2002). Teenagers hold strong normative expectations between their musical preferences and those of the typical fan of other musical styles. Ethno-musicological research confirms these discussions with similar concepts of “affinity groups and identities” (Slobin, 1993; Veblen & Olsson, 2002) in attempts to catch these dynamic and complex relationships between the individual, peers, others and music. Tarrant et al. (2002) emphasize this in their discussion of social identity theory. Music provides extramusical information on which judgments are made, judgments that promote a positive social identity (Dibben, 2002; North, Hargreaves, & Jarrant, 2002).

Music and talk about music do encourage people to feel that they are in touch with an essential part of themselves, their emotions and their community (Stokes, 1994).

One key issue here concerns studies about authenticity, authentic learning performances and authentic learning environments (Cook, 1998; Johnson, 2000; Kivy, 1995; Olsson, 2000; Palmer, 1992; Ruud, 1997; Stokes, 1994). The concept in itself has several meanings including “possessing original or inherent authority,” “original opposed to copied,” and “of undisputed origin opposed to counterfeit” (Kivy, 1995). Authenticity is, thus, connected to the idea that some music is more natural and real than other (Cook, 1998). Thornton (1995) states that music is perceived as authentic when it “rings true” or “feels real,” and when it has credibility and comes across as genuine.

Ruud (1997) widens the discussion of personal and social dimensions of identity by focusing on the concepts of time and space as important factors. Narratives of strong musical experiences by university students reveal the importance of continuity and time, of particular relevance is *when* the musical event takes place. The place *where* the music is experienced is another crucial feature. The key issue here is memory retrieval (DeNora, 2000), how people use associated pieces of music to “relive an event or emotionally critical moments from the past” (Dibben, 2002, p. 125).

Gender Issues

In their review of feminism, feminist research, and gender research, Lamb, Dolloff, and Howe (2002) make the distinction between studies in intellectual theory, education, and music. However, this chapter will focus solely on research of gender issues and music education, including studies of gender and identity, experiences of boys and girls in musical achievements, and gender stereotypes in relation to musical preferences, and gender and musical performance.

Theories of identity share a close connection to gender issues. Through the concepts of participation, collaborative learning, and shared social reality, preschool children also develop an understanding of “boys” and “girls” and their membership in one of these groups. Children construct a social understanding of gender differentiation from the social interactions they witness in everyday life (Green, 1993, 1997; O’Neill, 1997). Children’s understandings of self and others start during early childhood (Lamont, 2002). The development of identity is shaped by the circumstances in which children grow up and involves both personal idiosyncratic features and on social comparative features (Lamont, 2002).

Gender differences are salient in children’s preferences for musical instruments (Bruce & Kemp, 1993; Green, 1993, 1997; Ho, 2003; O’Neill, 1997, 2002a, 2002b; O’Neill & Boulton, 1996). O’Neill (1997) summarizes several studies in her discussion of gender role development. Children’s and teachers’ expectations of girls’ and boys’ musical practices are influential (Charles, 2004; Green, 1993, 1997; Hall, 2005; Hanley, 1998; Maidlow, 1993, 1998; Wright, 2001). Girls and boys negotiate gender identity through their different activities; girls are, for example, more involved in singing and classical music, which provides an affirmation of gender for girls in the form of a safe and private form of display (Dibben, 2002). Boys, on the other hand, are involved in activities connected to music technology and electronic instruments. These

findings suggest that children's and teachers' discourses on musical practice reflect their views about gendered musical behavior.

Gender roles are also performed and promoted in musical beliefs and preferences (Davidson & Edgar, 2003; Dibben, 2002). Crozier (1997) notes, "The music itself often addresses issues of gender identity" (p. 73). Zillman and Gan (1997) report the ways in which preference confessions by male or female role models exert considerable influence on an audience. Male role models influenced males, while female role models influenced females. Romantic attraction to role models was also influenced by the exhibition of musical taste. Furthermore, for women, confessions of preferences to classical music made them more sophisticated in the eyes of men. In the eyes of women, men confessing preferences to classical music neither gained nor lost sophistication. Music provides extramusical information in which social judgments are made (Dibben, 2002).

The main characteristics of present research on gender issues and music education are summarized as "compensatory research" (Green, 1993, 1997; Lamb et al., 2002). Compensatory research seeks to uncover facts about women's and girl's roles and positions in society. Its premise is rooted in the liberal tradition of equal opportunities; while its central issues are, for example, feminist content in curriculum and compensatory applications of feminist theory in music education (Lamb et al., 2002). Wide acceptance of these changes has yet to be achieved. Welch (2001) shows how a socio-cultural stereotype of male chorister voice in the Anglican Church in the United Kingdom is reproduced even though trained conductors were unable to identify the differences between girls' and boys' voices. Shepherd's (1987) discussion of "cock rock" and "soft rock" shows the same characteristics of male hegemony. However, these core issues about male/female are challenged by new approaches and questions (Dibben, 2002; Gould, 2004; Lamb, 1993; Lamb et al., 2002). Butler's (1990) construct of gender as "performative" shows a constantly changing practice, while still appearing as "natural." The performative view of gender has close connections to social-constructivist views of identity in which identity is something we *do* rather than something we *are*. Lamb et al. (2002) argue for the necessity of a feminist pedagogy in music education based on such new practices. The changes demand teaching in new subject areas, developing new modes of education founded on diversity, shared responsibility, opportunities for all voices and orientation to action.

Conclusion

This important and growing body of sociological research of music education covers many approaches. Common to all the research reviewed here, is a fluid, complex and dynamic relationship between individuals, groups and settings. Despite a comprehensive broadness in the discussions, there are certain aspects in common for the studies of interest for music educators. One primary characteristic centers on an ongoing reciprocity. In most of the studies, interaction and influence are discussed in terms of reciprocal behavior and reciprocally formed values and beliefs. Identities are formatted through interaction with others, but the individual is, at the same time, influencing

the identity formation of other individuals. Contexts are influencing the individual's norms and values and simultaneously the individual is influencing the context's core values. To enter into a practice is to enter into a relationship with its present practitioners, as well as with its history or traditions.

A second central characteristic embraces change. Social processes of learning and teaching as well as the settings in which they take place are never stable. Although it is well motivated to discuss the inertia that often prevents change, still different preconditions and the variation of actors involved are the basic premise for individuals and their contexts. A performative identity elaborates how the individual's behavior is constantly changing due to whom he/she is interacting with, and in what context the actions take place. Identities are not only created, but are constantly re-created and redefined depending on people and contexts involved, and through our actions, interactions, and language.

One final comment may be to note the limited role that music itself has in these studies. With few exceptions music is treated as an independent variable. An alternative would be to promote new approaches in research. Music as context or music as discourse points in the direction of conceptual frameworks, such as affordances, inclusivity and meaning, in which music's mediating role for actions and experiences is elaborated. It is a matter of how the specific properties of music may lend themselves to forms of being and doing (DeNora, 2003). Here, in the close connection to musical performances and experiences, researchers will find the bridge between important theories in sociology of music education and the everyday practice of musicians and music educators.

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INTERNATIONAL COMMENTARY

68.1

Social Issues: Multicultural Music Education in Taiwan

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Native conscientiousness is explicitly demonstrated in contemporary education in Taiwan. For example, Music Curriculum Standards of 1993, regulated by the Ministry of Education (MOE), emphasize incorporation of Taiwan's local music into curriculum. Within current social trends that appreciate native cultures, the MOE implemented "Native Teaching Activities" for primary schools in 1993, and "Native Arts Activities" for junior high schools in 1994, which focused on the need for teaching Taiwanese music. Subsequently, "Grade 1–9 Curriculum" in 2001 clearly advocated multicultural education. The basic concepts of "Arts and Humanities" address to students' ability to exert artistic language in understanding the world, while its curricular objective emphasizes that students should participate in multicultural artistic activities (MOE, 2003). With the attempt to promote native music, the scope of music curriculum embraces ethnic music in Taiwan and world music.

As music of various cultures in Taiwan has been increasingly valued, related literature in multicultural music education began to appear under the following categories: theory and practice of teaching multicultural music (Chen & Chang, 2004; Hsieh & Pan, 2004); empirical studies of teaching ethnic music (Lee, 2000; Lin, 2002); ethnic song analysis in music textbooks (Kang, 2000; Lee, 2004); and preference and behavior toward music of various cultures (Hu, 2002; Yin, 1995). Theoretical review was the focus of Banks and Banks (1989) and Volk (1998) with regard to the development of multicultural education in the United States. Taiwan's curriculum standards, considered as indicative of social and educational concerns, were often explored. Implications for multicultural music education were made prominent through discussions about "Native Arts Activities" and "Grade 1–9 Curriculum." Teaching objectives, strategies, content and activities were drawn from lessons listed in Anderson and Campbell (1996), so as to offer multicultural perspectives in teaching Taiwanese music. In addition to numerous studies on traditional Taiwanese music by native musicologists, literature was mainly comprised of the teaching of Hakka music, yet lacking aboriginal music. Based on the assumption that textbooks are the major source of knowledge, music textbooks were constantly examined for content analysis.

The impact of music curriculum standards from different periods was found, particularly after the abolition of martial laws and the liberation of textbook publishers, in which Taiwanese identity was clearly shown. Ethnic classifications of Taiwanese music were favored because folksongs were generally considered as representative of cultural significance. Through an analysis of song selection in singing and music appreciation activities, native ethnic songs have been gaining attention. Examining attitudes and preferences of students at different school levels also became popular, allowing the effects of teaching multicultural music to be evaluated.

The following issues were proposed for future teaching and research (1) implementation of native arts curriculum that is integrated and systematic; (2) curriculum that includes native, ethnic and world music; (3) teacher preparation in authentic multicultural music teaching; and (4) development of aesthetic perception of students in understanding and appreciating multicultural music.

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INTERNATIONAL COMMENTARY

68.2

Social Issues on Music Education

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In a culture where collaboration is a basic form of interaction, musical activities in schools are a matter of intersubjective creation of meaning through a shared responsibility. For example, the collective ownership of a song is indicated in Lauren Kotloff's (1996) ethnographic study on a Japanese preschool: A song emanating from an individual composition later became a collective work of the class, the contribution of which was weighed on the collective achievement of the entire group. The teacher encouraged class members "to see themselves as part of a collective and to view their accomplishments as the result of collaboration and cooperation rather than of individual effort" (p. 111). It is in this context that Japanese creativity is seen as social and relationship-driven phenomenon (Usui, 2001). However, this form of shared responsibility often brings about peer pressure for participation in group activities, which also plays an important role in the construction of one's musical identity. As an example, Murao (1994) indicated that whether one acts successfully as a team member depends on his or her willing participation in karaoke. Oftentimes the musical identity of poor pitch singers faces a crisis between peer pressure for participation and their own inferior feeling toward singing. Nishijima (2000) indicated that group singing and instrumental playing of the common musical pieces specifically used for school music education function as elevating the national identity of and promoting social integration among Japanese citizens.

Group members often define themselves in terms of their group affiliation and transform aspects of the group into their own individual identities. Situated in the group-oriented society, the challenge of Japanese music educators seems to be that of encouraging as many children as possible to actively participate in and then to hold them equally responsible for collective musical activities (Adachi & Chino, 2000). The role of the researcher is, however, to examine the musical development of the individual child through collaborative efforts. Research is warranted to shed light on the construction of collective as well as individual identities through musical activities.

In general, social issues in music education research have been scarce in the Japanese literature (Nishijima, 2000). Issues such as gender, class, and seniority seem to be important areas that require further investigations. It is indicated that while gender affects Japanese students' preference for music and participation in school band programs (band is considered a feminine activity), gender seems not to influence students' choice of band instruments (Hebert, 2004). It is also reported that Japanese schools tend to downplay the influence of class difference, and that the aim of school band participation is not to draw upon socioeconomic aspects of the musical identity among its members. Yet, a strong mentoring relationship between older and younger students is institutionalized in Japanese school bands, affecting their musical as well as social developments (Hebert, 2004).

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