

Summary

An Intercultural Approach to Teaching Music

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Musical aesthetics, articulated through the cultural hegemony of the artistic music of the West, has a great impact on the content of Music taught in schools. That definition of music cannot justify the diversity of practice in the modern world covered by the term *music*. The explicit principles of good practice in music pedagogy are undermined by a very limited definition of music and the implicit and underlying superiority claims. Courses in western societies are mostly structured around acceptable music idioms, characteristic of the western artistic tradition. However, in the context of formal education, we strongly advocate approaches based on recognising and accepting various music traditions and cultures. The paper contains an example of Indonesian music and suggests a way of integrating it in the subject called *Music* in Croatian schools.

A pluralistic design of the curriculum ensures that Music taught in our schools contributes to students' aesthetic development, helps them cross the boundaries of a limited, culturally defined reality, and fosters the development of creative criticism, which is a result of a direct contact with music and contemplation of that music. Such a structure of Music is in fact *conditio sine qua non* for the teaching of music as a distinctive academic discipline in schools.

Key words: music pedagogy, interculturalism, pluralistic design of the curriculum, Indonesian music