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## THE MUSIC OF THE WORLD ON CDs FOR TEACHING MUSIC AND INTERCULTURAL EDUCATION

***Abstract:** Music has developed for centuries by intertwining the most diverse cultures, meaning that it is, in its very essence, an intercultural art. Today, this is far more noticeable. Due to the flow of people and information, an individual's culturally "pure" music and even traditional music will hardly remain immune to the influences of different styles from around the world. Therefore, from a pedagogical point of view, teaching music is an ideal area where students can develop their intercultural competence. It should, first of all, be developed by introducing different musical traditions, as well as culture at large. The aim of this paper is to analyze the contents of the accompanying CDs along with the officially approved textbooks for music teaching from the fifth to the eighth grade of elementary school, from the first to the fourth grade of grammar schools (general, language and classical grammar schools) and from the first to the second grade of grammar schools (science and mathematics grammar schools). The analysis aimed at identifying the presence of examples of different musical traditions from all continents and their representation of examples belonging to Western European art music. The results have shown an insufficient representation of different world music content. We believe that this is a major obstacle to intercultural education in music teaching, as most music teachers in general education use only or mainly the aforementioned CDs. This paper seeks to emphasize the need for interculturalization of the existing music CDs, or the implementation of a number of examples belonging to the different world music.*

***Key words:** interculturalism, grammar school, different musical traditions, elementary school.*

### INTRODUCTION

The fact that interculturalism is as old as the society, can be easily determined if cultural relations are not only seen as uniform patterns of behavior and as a result of the endeavor of a certain nation to strengthen and retain the culture of the population, but also as a total relationship between different individuals and groups (by any orientation) that lived in the narrower or wider area. But the issues of intercultural relations have not been seriously discussed until a few centuries back (Hollins, 2008).

Giambattista Vico (18th century) was among the first philosophers who began to look at society and man in a multicultural way (Mesić, 2006), and Herder (18th century), who, in contrast to earlier opinions, claimed that not only European cultu-

ral patterns can be a model for the people of other continents in achieving a quality lifestyle. In the same century, for the first time, a *melting pot* that marked the pursuit of politicians in North America (mostly colonies under british rule) appeared for the first time that all immigrants accepted a common way of life and forgot their origins, culture and tradition. Horace Kallen (20th Century) first opposed the above mentioned american assimilation and became the founder of cultural pluralism in the last century in USA. It is only in the 20th century that belief that assimilation is not a good solution for plural cultural societies is beginning to prevail. Instead of assimilation, which implies the absorption of minority cultures into the majority culture, the minority's culture has been aimed at integrating into society. The aim of the assimilation is monocultural, perhaps even a monocratic society, while the goal of integration is intercultural and pluralistic society (Borooah and Mangan, 2009).

Interculturalism is described as a celebration of ethno-cultural diversity, encouraging citizens to acknowledge and accept the rich variety of customs, traditions, music and cuisine in a multiethnic society (Alibhai-Brown, 2004; King, 2004; Hollinger, 2006; Jupp, 2007). However, Kymlicka (2012) disagrees with such a definition, but argues that interculturalism is primarily about developing new models of democratic citizenship founded on human rights ideals that have replaced the previous un-civilized and undemocratic relations. Also, Previšić (1987) emphasizes that to live together, this should become the consciousness and attitude of the majority, for many it is still not easy, to know something about others, to live with them, and at the same time not lose the dominance of their culture, this as a solution.

### *INTERCULTURAL MUSIC EDUCATION*

Europe in the 21st century faces new and increasing challenges of intercultural (and musical) education as the cultural image of the continent's population is rapidly changing. Ott (2011) points out that in most major cities in Germany, on average, every second child of the first grade is an immigrant. That is why intercultural pedagogy as a branch of pedagogy has become extremely important and intercultural learning is a priority task of all participants. This also applies to the teaching of music and intercultural societies have a great opportunity to interculturally enrich the teaching music in schools (Eckstaedt, 2003).

Orientation to exclusively "Western" music, music education and 21st century education, which tends to be intercultural in line with the development of global citizenship, becomes the brake of the implementation of interculturalism into the teaching process. Music lessons directed exclusively to Western art music should have to become the past. Only by learning about different cultural music traditions from all continents students will be able to develop intercultural competence. By studying the different music of the world students develop musical flexibility and are capable of performing, listening and evaluating music that belong to different musical styles (Dobrota, 2012a). Thus, learners indirectly learn to respect and accept other cultures and individuals belonging to them.

What are the main reasons why eastern music continues to dominate teaching in general education schools? Musicologists, music pedagogues, and even some ethnomusicologists often point out that Western art music is superior to all other types of music. Such an opinion is based on the idea that Western art music is intrinsically interesting and complex, while for the understanding of other music, it is necessary to gain an insight into their social context (Dobrota, 2012b). Becker (1986, according to Dobrota, 2012b) points out that Western European art music is not superior or inferior to other musical cultures. In addition to Western art music, examples of other cultures should be introduced in teaching, to enrich the children's musical experience. Possibilities for this, apart from regular music teaching, also provide extracurricular activities (Dobrota, 2012b). Intercultural music education advocates argue that learning the music of the world helps students develop intercultural awareness, promotes deeper understanding and acceptance of other cultures, and fosters openness (Fung, 1995; Teo et al., 2008).

When it comes to intercultural education and education, music teachers are often worried about teaching different music cultures and difficulties in the process of teaching. On the one hand, music teachers try to implement intercultural content in teaching, on the other hand, many avoid it, citing different reasons. Among the reasons are the lack of a clear understanding of what constitutes intercultural education at all or simply a sense of lack of knowledge and selfconfidence in teaching. Some suggest lack of motivation to change their approach to teaching that they have already adopted (Boyer-White, 1988; Gonzo, 1993; Teicher, 1997; Legette, 2003). In addition, many teachers prefer a eurocentric approach that focuses on Western music because they are known and feel safe. The fact is that today, despite the media advancement and the much greater availability of music of all styles, most teachers almost exclusively use CDs that accompany music textbooks. One of the reasons for this is surely that the teaching content is already prepared and "served" in this way and does not require additional efforts to prepare the lesson. Another reason is uncertainty in choosing appropriate music examples or, simply, lacking in the abundance of music content that can be accessed by different media. The third reason is the fear that it will not cover all (overarching) teaching contents that are envisaged within the classroom.

## **METHODOLOGY**

The paper analyzes the contents of accompanying CDs of officially approved textbooks for music teaching in general education schools. Textbooks and their auxiliary teaching materials (which belong to and accompanying CDs) are in use at a particular school for at least four years<sup>15</sup>. Subsequently, the professional assets and the councils of parents re-select one of the offered textbooks published in the compulsory textbooks catalog and the accompanying supplementary teaching materials issued by the Ministry of science, education and sport. The aim of the research was

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15 Textbooks for elementary and high school. Ministry of science, education and sport. Retrieved from: <http://public.mzos.hr/Default.aspx?sec=2354>, 07.08.2016.

to establish the representation of musical examples of different music cultures from all continents in relation to examples belonging to other types of music (it should be noted that most other examples belong to Western European art music) and, according to the expected results, point to the need for interculturalization of CD contents textbooks). In the elementary school music classes, three different textbooks are currently in use (each with their own CDs) for the teaching of the music classes from the fifth to eighth grade. These are:

- ***Svijet glazbe (5, 6, 7 and 8)***. Authors are: Ante Gašparđi, Tonka Lazarić, Nevenka Raguž and Zoran Štefanac. The publisher is *Alfa*.

- ***Glazbena petica, šestica, sedmica and osmica***. Authors are: Saša Marić and Ljiljana Šćedrov. The publisher is *Profil*.

- ***Allegro (5, 6, 7 and 8)***. Authors are: Vlasta Dvořak, Margita Jeličić Špoljar and Eva Kirchmayer Bilić. The publisher is *Školska knjiga*.

Two different sets of textbooks are currently in use in gymnasium (each with accompanying CDs) for teaching music in general, language and classical gymnasiums (four-year program) and one set of textbooks for natural science and mathematics and natural sciences gymnasiums (two-year program). These are:

- ***Glazbeni susreti 1., 2., 3. and 4. vrste***. Authors are: Natasa Perak Lovričević and Ljiljana Šćedrov. The publisher is *Profil*.

- ***Glazbena umjetnost 1 and 2***. The author is Nada Medenica. The publisher is *Školska knjiga*.

- ***Glazbena umjetnost 3 and 4***. Authors are: Rozina Palić Jelavić and Nada Medenica. The publisher is *Školska knjiga*.

- ***Glazbeni kontakti 1 and 2***. (two-year program). Authors are: Natasa Perak Lovričević and Ljiljana Šćedrov. The publisher is *Profil*.

We decided to analyze the accompanying CDs, not the textbooks, because the justification for the use of music textbook is least questionable because its purpose can only be justified if the students use it alone. It is precisely here, in the field of independent students' use of textbooks, that important problems begin because the nature of the knowledge and skills acquired in the teaching of music is such that the possibility of their independent acquisition is limited, thus limiting the possibility of autonomous use of textbooks (Rojko, 2012). Otherwise, if the students are not able and if guidance of teacher is necessary, the textbook becomes quite something different. Specifically, it becomes a teacher handbook. Also, Rojko points out that one of the essential characteristics of the textbook is the possibility that students use it independently. It is therefore relatively easy to write a textbook for areas where knowledge is acquired and very difficult, or almost impossible, for areas where skill is acquired. As in teaching music we are more concerned with acquiring skills than with acquiring knowledge, the use of textbooks is very limited (Rojko, 2012).

A textbook that could fulfill its purpose would be the one which would bring basic musical information about the music that is being listened. Such a textbook (it would be questionable whether or not it should be called a textbook in that case) could replace all textbooks from the fifth to the eighth grade of elementary school and

for all four grades of grammar school. To conclude, the textbook for music education in general education schools is practically impossible to write because the musical knowledge and the art of such nature are not able to be learned from the book but must be acquired on the music material with the direct guidance of the expert (Rojko, 2011). Therefore, in this paper we decided to analyze only the accompanying CD's of current music textbooks that we think the students should have and use them. As Šalentić Begić and Rado (2013: 25) emphasize: "What a primary school student needs ... is a few CDs (the more, the better)."

## THE RESULTS

### CDS FOR SUBJECT MUSIC CULTURE

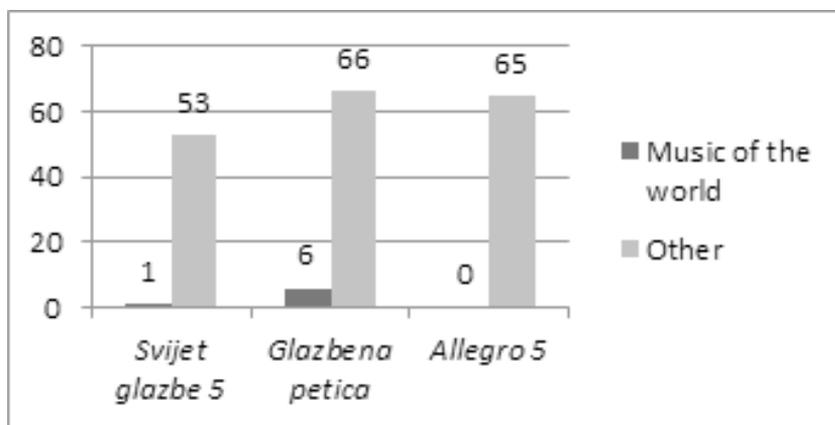
Below is a preview of the representation of different music of the world and other genres of music in CD-editions for elementary school.

In *Svijet glazbe 5* different music of the world is represented on two CDs with just one example: *La Engañadora* (Cuba), which makes 1.85% of the total 54 pieces.

In *Glazbena petica* (3 CDs) there are six examples of music of the world (of total 72 pieces), which is 8.33% of total number, namely: *Ob jezeru* (Slovenia), *A soalin* (England), *Minka* (Ukraine), *Tarantella* (Italy), *Un poquito cantas* (Cuba) and *Havenu shalom aleichem* (Israel).

The accompanying CDs (1, 2 and 3) of the *Allegro 5* textbook do not contain any examples of different music of the world of a total of 65.

The representation of music of the world for all three editions can be seen in Graph 1. Overall, most examples of different music of the world on CD's for the fifth grade of primary school are in *Glazbena petica*, but as mentioned, in this case it is about eight percent of the total number of pieces.



**Graph 1.** Music of the world on the accompanying CDs for the fifth grade of elementary school

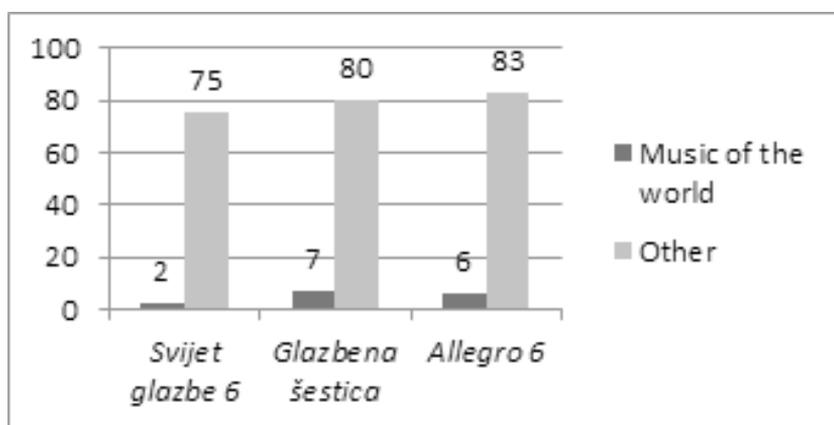
Below is an overview of CDs for the 6th grade of elementary school. Different music of the world is represented on three CDs of the *Svijet glazbe 6* with only two

examples: *Kaljinka* (Russia) and *Oh, Happy Day* (USA), which makes up 2.60% of the total number of pieces (77).

There are seven examples in *Glazbena šestica* (3 CD's) of music of the world: *Korobuška* (Russia), *Flamenco* (Spain), *Arirang* (Korea), *Siyahamba* (Africa), *Jamaica Farewell* (Jamaica), *Kamarinskaya* (Russia), *Across the river* (Russia), which makes 8.05% of the total of 87 songs.

Three accompanying CD-s of the *Allegro 6* textbook contain six examples of different music of the world, which is 6.74% of the total number (89): *Fillimiooriay* (Ireland), *Red socks* (Russia), *Aloha Oe* (Hawaii), *Kačuša-Kalinka* (Russia), *The Evening Bell* (Russia) and *I Will Follow Him* (USA).

Graph 2 shows the representation of music of the world in all three different editions. Most examples of different music of the world are in CDs for the sixth grade of primary school are also this time in edition *Glazbena šestica*. Again, it should be emphasized that it is only eight percent of the total number of pieces.



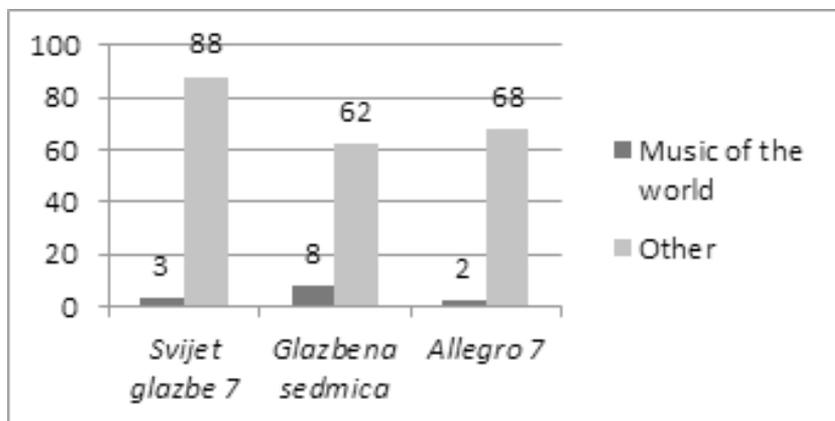
**Graph 2.** Music of the world on the accompanying CDs for the sixth grade of elementary school

In editions for the seventh grade of primary school, the situation is no better. Different music of the world is represented on the three CDs of the *Svijet glazbe 7* with three examples: *La Mujer Maladita, bitinada* (Croatia, the Italian national minority ensemble from Istria), *Said He Would* (USA) and *Completo y Furioso* (Cuba) 3.3% of the total number of songs (91).

In *Glazbena sedmica* (3 CD's), music of the world is represented by eight examples: *God rest ye merry gentlemen* (England), *Troubadur song* (France), *Greensleeves* (England), *Sin Jen Jen* (Africa), *Haru-No-Kyoku* (Japan), *Amazing Grace* (USA), *Goodbye* (Hawaii) and *Old Groove* (Australia), which makes 11.43% of the total of 70 examples.

The three accompanying CDs of the *Allegro 7* textbook contain only two examples of different music of the world: *Guadalajara* (Mexico) and *Greensleeves* (England), which is 2.86% of the total of 70 examples.

The prevalence of music of the world in all three editions is shown in Graph 3. And in this case, most examples of different music of the world in CDs for the seventh grade of primary school are also this time in edition *Glazbena sedmica*, but again with a small 11% compared to the total number.



**Graph 3.** Music of the world on the accompanying CDs for the seventh grade of elementary school

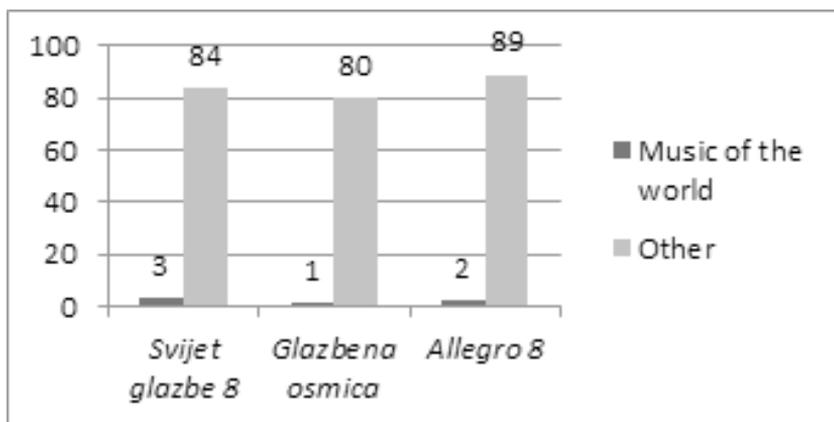
In the final grade of the elementary school, music of the world is featured on three CDs of *Svijet glazbe 8* with three examples: *When the Saints Go Marchin In*, *Swing Low*, *Sweet Chariot* (USA) and *Carnival Tune from Tarascon* (France) which makes up 3.45% of the total of 87 pieces.

There is only one example in *Glazbena osmica* (3 CDs) of music of the world: *Oh, When the Saints Go Marchin 'In*<sup>16</sup> (USA), which makes 1.23% of the total of 81 examples.

There are only two examples of the different music of the world on three CDs of the *Allegro 8* textbook: *When the Saints Go Marching In* and *Go Down Moses* (USA), which is 2.13% of the total of 91 examples.

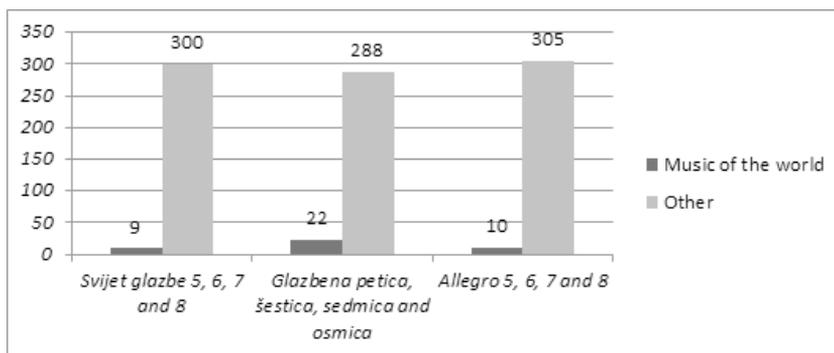
In this case, the greatest number of songs belonging to the different music of the world are in the *Svijet glazbe 8*. But that number (three songs) is far from desirable. Comparison of different editions with regard to the representation of music of the world is shown in Graph 4.

<sup>16</sup> The names of the same songs in individual textbooks are different.



**Graph 4.** World music on the accompanying CDs for the eighth grade of elementary school

In conclusion, this analysis has shown that the representation of different music of the world on CD's from fifth to the eighth grade of the elementary school is more than insufficient. In the *Svijet glazbe* edition, it is 2.91%, or nine of the total of 300. The *Glazbena petica, šestica, sedmica* and *osmica* edition contains 22 pieces of a total of 310, which is 7.1%, while such examples in *Allegro* are 10 of a total of 315 or 3.17% (Graph 5).



**Graph 5.** World music on accompanying CD's for elementary school

Although the subject of the Music culture is small, only one hour per week in all classes, we think that the open model<sup>17</sup> of music teaching in elementary school still offers teachers the opportunity to significantly enrich their teaching by learning different cultural and musical expressions from all continents. Different music of the world in the fifth and sixth grade could be represented by a quarter of the total number of songs, and in the seventh and eighth, if needed, and in greater proportion.

<sup>17</sup> The introduction of the Curriculum for Primary School in 2006 is an open model of music teaching. According to him, listening to music is a central and mandatory activity, and the teacher has the freedom to choose pieces of music not set by the Music Culture curriculum.

### *CDS FOR SUBJECT MUSIC ART*

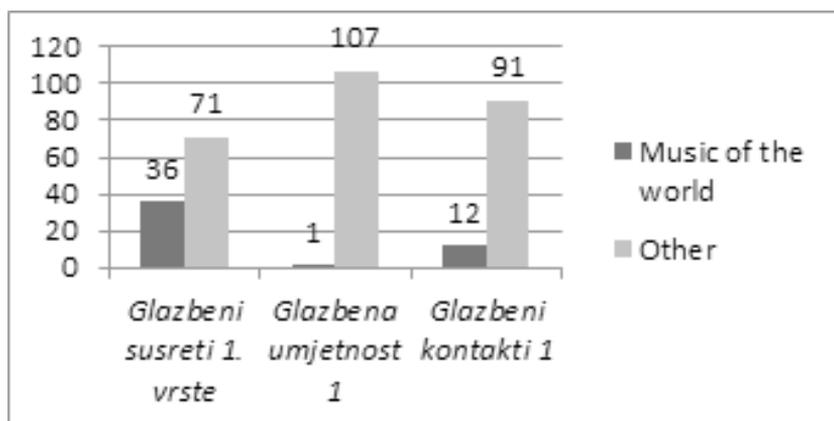
Prior to the analysis, it is necessary to point out that the edition *Glazbeni kontakti* is intended for gymnasiums where the Music art course is conducted according to a two-year program, so the lesson is twice as low as in other gymnasiums. In both programs, four-year and two-year, there is one hour class of Music art. Below you will find an overview of the different music of the world and other musical genres in some CD-releases for gymnasiums.

Various music of the world is featured on three CDs *Glazbeni susreti 1. vrste* with 36 examples: *Morning Has Broken* (Scotland), *Scarborough Fair* (England), *Once I Had A Sweetheart* (USA), *Bansull* (Norway), *La Trilla* (Spain), *Bionda* (Italy), *Vittorio Emanuele* (Italy), *Makrull* (Georgia), *Houbava Milka* (Bulgaria), *A mi no me gustan las rubias* (Spain), *Amar, fado* (Portugal), *Kid on the mountain* (Ireland), *Der Bohm* (Austria), *Karsilama* (Greece), *Breza* (Russia), *Improvisation at the post office* (Africa), *The song of the coconut picker* (Africa), *Makala* (Africa), *Ingoma* (Africa), *Nhemamussasa* (Africa), *Djon ka fili sabouma* (Africa), *Cahahar Mezrab in Mahour* (Iran), *Sama 'i el 'aryan* (Egipt), *Bhajana* (India), *Pakhavaj song* (India), *Huan San Liu* (China), *Zou Zai* (China), *Hageromo* (Japan), *Bubaran Kembang Pacar* (Indonesia), *Green Brog* (Australia), *Grass dance* (USA), *El condor pasa* (Peru), *El Balaju* (Mexico), *Calypso for steel band* (Trinidad & Tobago), *Saltarello* (Italia) and *Greensleeves* (England), which makes up 33.64% of the total of 107 pieces.

In edition *Glazbena umjetnost 1* (3 CDs), music of the world is represented by only one example: *Dance of bears* (USA), which makes up 0.93% of the total of 108 examples.

There are 12 examples of music of the world in edition *Glazbeni kontakti 1: Scarborough Fair* (England), *Greensleeves* (England), *Once I Had A Sweetheart* (USA), *The song of the coconut picker* (Africa), *Improvisation at the post office* (Africa), *Houbava Milka* (Bulgaria), *Makala* (Africa), *Huan San Liu* (China), *Bhajana* (India), *Grass dance* (USA), *Green Brog* (Australia) and *Saltarello* (Italy), which is 11.65% 103 examples.

Graph 6. shows the relationship between music of the world representation in all three editions. Overall, most examples of music of the world music in CDs for the first grade of gymnasium are in the edition of the *Glazbeni susreti 1. vrste*. This quantity and the selection of songs belonging to different cultures from all continents should be an example for the design of a CD (of course, in textbooks) for all classes. Below we will see that, unfortunately, it is not the case.



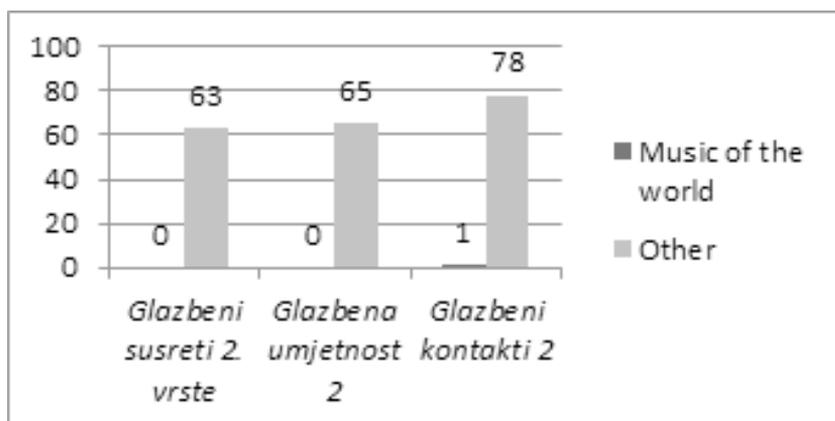
**Graph 6.** Music of the world in the accompanying CDs for the first grade of gymnasium

As we will see in CDs for the second grade of gymnasium, the situation is completely different. Music of the world is not even represented on the three CD's *Glazbeni susreti 2. vrste* of a total of 63 songs.

In *Glazbena umjetnost 2* edition (three CDs), there are also no examples of music of the world of a total of 65 pieces.

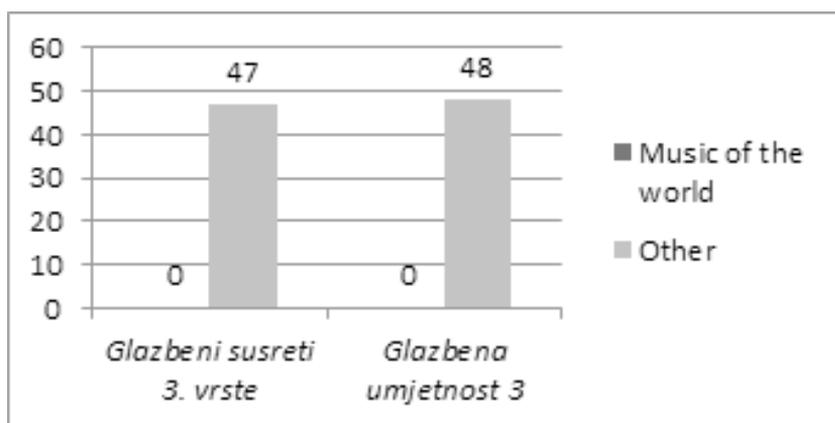
The four accompanying CDs for textbook *Glazbeni kontakti 2* contain only one example of music of different cultures, *Joshua Fit De Battle Of Jericho* (USA), which is 1.28% of the total of 78 examples.

The proportion of music of the world representation among all three editions can be seen in Graph 7. Overall, it's just one example of different music of the world in CDs for the second grade of gymnasium, and is in the *Glazbeni kontakti 2* issue. Considering the representation that was in CD's for the first grade (especially *Glazbeni susreti 1. vrste*), it was to be expected to at least keep the same relationship. But it happened just the opposite. The diachronic model of music teaching, which is taught by the vast majority of teachers, anticipates in the second class the introduction of music genres and forms of Renaissance and Baroque. We think that during the school year, however, there is enough time for the Renaissance and Baroque music to get to know many other music of the world that did not meet in the first grade.



**Graph 7.** Music of the world in the accompanying CDs for the second grade of gymnasium

In CD releases for the third grade of gymnasium, the situation, given the representation of different music of the world, is devastating. Namely, the music of the world is not even represented on the three CDs, *Glazbeni susreti 3. vrste*, which contain 47 songs, as well as *Glazbena umjetnost 3* (3 CDs) with a total of 48 examples (Graph 8.). In the third grade, it is foreseen the introduction of the 19th century that brought the flourishing of European music. We are of the opinion that this is not the reason, however, that apart from Western European art music, the musical excerpts of different cultures are not introduced.



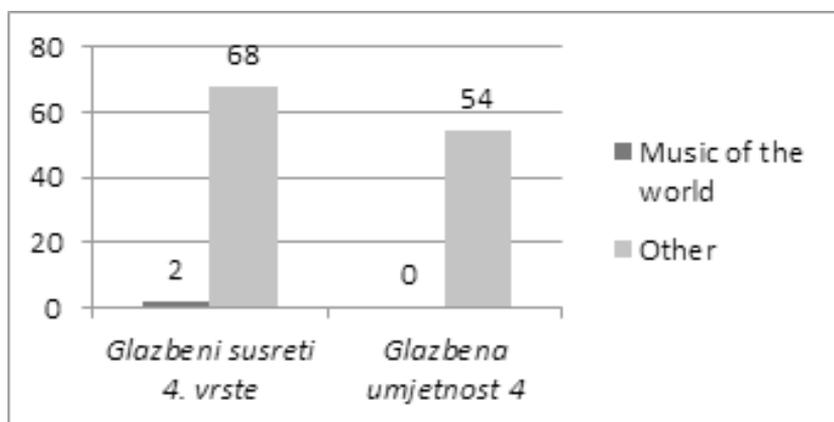
**Graph 8.** Music of the world in the accompanying CDs for the third grade of grammar school

And, finally, it shows the representation of different music of the world in CDs for the fourth grade of gymnasium.

Different music of the world is represented on three CDs. The *Glazbeni susreti 4. vrste* with only two examples: *Joshua Fit De The Battle Of Jericho* (USA) and *Nobody Knows* (USA), which makes 2.86% of the total of 70 pieces.

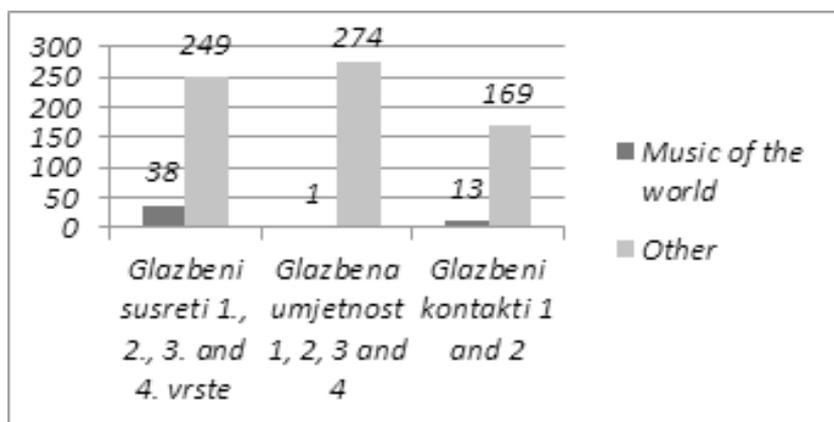
In the edition *Glazbena umjetnost 4* (3 CDs) of a total of 54 songs there are no examples of music of the world.

The representation of music of the world in two editions can be seen in Graph 9. So there are only two examples of the different music of the world (*Glazbeni susreti 4. vrste*) in the fourth edition of the gymnasium.



**Graph 9.** Music of the world in the accompanying CDs for the fourth grade of gymnasium

In Graph 10. we give a comprehensive overview of representation of music of the world from the first to the fourth grade of gymnasium with regard to a particular CD issue. Unfortunately, in edition *Glazbena umjetnost* of 275 examples only one belongs to the music of the world, in *Glazbeni kontakti* 13 out of 181, which makes 7.18% and in *Glazbeni susreti* 38 pieces of a total of 287 (13.24%).



**Graph 10.** Music of the world in the accompanying CDs for gymnasium

As is clear from Graph 10., different music of the world is insufficiently represented in CDs for gymnasium teaching. Satisfactory attendance is only present in the first edition of *Glazbeni susreti*. Intercultural education in the teaching of musical art is difficult to achieve with these, reminded, officially approved textbooks because in the gymnasium there is no effective model of music teaching such as an open model in elementary school.

## CONCLUSION

We believe that this low representation of different music of the world and the prevalent pre-musical composition of Western music is a major obstacle to intercultural education in teaching music in general education schools. Namely, many teachers are used in teaching in the majority (and some and only) with their respective CDs. Most teachers today have an unlimited number of music examples, but many are reluctant to teach different music of the world due to the fear that the foreseen contents will not be able to overcome within the current class of subjects or because of insecurity in their intercultural competence, and thus the success in teaching different music of the world. Intercultural education in music education of the 21st century is a necessity of modern societies. By learning the musical expressions from all continents, but also by learning the culture as a whole, music teaching will become more interesting to students, more appropriate for the time we live in and ultimately will be interculturally upbringing. Changing the concept of the textbook, and thus of the CD, would certainly have contributed to it. We think that roughly a quarter of music examples throughout each school year would be enough to get to know the music of many cultures in basic terms. One of the possible model of such teaching is to introduce the music and culture of a certain continent into each class (from the fifth to the eighth in elementary schools and later from the first to the fourth in gymnasiums). We propose to start with what is probably the closest to the students, which is the music of all parts of Europe. In the next class it could be music from eg. America (South, Mid and North). After that, African music could follow, and in the last class music from Asia and Australia. Of course, the order depends on the affinity of the student and the teacher or on the available materials and examples. In this way, students will learn more about the music of different cultures and cultures as a whole, developing their intercultural competence. Preconditions are certainly intercultural textbooks and related CDs. Therefore, interculturalization of the existing CDs for music teaching is needed, ie. the implementation of a number of examples belonging to the different music of the world. Namely, the results of research conducted within this paper have shown that the representation of different music of the world in the existing CDs are more than insufficient.

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