Embracing Identity:
An Examination of non-Western Music
Education Practices in British Columbia

by

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B.Mus., Liberty University, 2007
B.Ed., University of British Columbia, 2014

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Abstract

British Columbia (BC) is becoming increasingly diverse, so I began this research in an effort to understand the practices of other teachers across BC regarding the inclusion of musics that reflect the cultural diversity of their students. With the introduction of a new curriculum in BC beginning in 2015, music educators across the province can now meaningfully include musics that embrace the cultural diversity of their students. Additionally, Indigenous musics, worldviews, and teachings have their own elevated position as part of the new curriculum and are no longer grouped together with other musics as part of musics from a variety of cultural and social contexts.

Thus, I surveyed BC music teachers to understand their current practices, experiences, and attitudes using a mixed-methods questionnaire using both open- and closed-ended questions. Decolonization and historical, philosophical, and theoretical supports for non-Western music education are the frameworks for this research. I distributed my questionnaire via the BC Music Educators' Association listserve and conference, and I received eighty valid responses ($N = 80$). I discovered that 68% of participants *currently* utilize non-Western musics (nWM) in their own practices and of the 32% of participants who do not include nWM, 42% have used nWM in the past. Educators reported many benefits that they experienced through the inclusion of nWM, but they also reported some difficulties or barriers. Therefore, I will share the results of this exploration of the current practices, experiences, and attitudes of music educators in BC.

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Dedication

To all of the musicians who have inspired me during my journey

CHER!!!

Chapter 1: Introduction

According to Nuu-chah-nulth protocol, when two people meet, the first questions they ask is the following: "…who are you and where are you from? Knowing the answers to these questions provides us with crucial context that helps us establish a respectful relationship. Knowing the answers to these questions allows us to proceed confident and secure" (Atleo, 2010, p. 1). This practice resonates with my own cultural background and practice. Therefore, I will begin this thesis by introducing who I am and where I am from, providing the context for my research.

I am from a very small farming community in Southwestern Ontario, which is primarily inhabited by Dutch immigrants who, suffering from destruction and lack of resources in the Netherlands caused by World War II, immigrated to Canada. My father is one of those people. My grandparents immigrated to Canada from the Netherlands with my father when he was a small child. Within this Dutch immigrant community, it is the widespread practice for these Dutch-Canadians to marry other Dutch people. My father however, did not marry a Dutch woman; he married a Canadian woman. My mother is, as is so common with Eastern-Canadian people, a mix of Irish, Scottish, assorted other European ancestries, and Mi'kmaq. By the time I was born, my mother had been part of the Dutch community for so long that most people in the community assumed and still assume that she is Dutch-Canadian as well. This cultural difference was a cause of internal tension and pride for me while growing up within that community.

When Dutch-Canadians meet each other, they will invariably go through a process that is informally called Dutch bingo. Dutch bingo is the process by which two Dutch-Canadians will try to determine if they are related to one another or if they know any of the same people. This

process would occasionally cause shock when I explained that although my father is Dutch, my mother is not Dutch.

My father came from a very restrained musical tradition, where many people deemed church hymns—played exclusively on the organ or piano—the best, and for some, the only music that should be played. Whereas my father had an upbringing where engagement with music was much more restrained, my mother had an upbringing full of music making. My grampie (my mom's dad) was a fiddler and his sisters all played instruments and sang, so when my mother was a young girl, the whole family would get together and sing and play east-coast Canadian songs, Celtic music, folk songs, and hymns. Although my mother would joke that she "couldn't carry a tune in a bucket," she always thought that it was important that her children learn how to play at least one instrument. Therefore, my parents ensured that all their children received piano lessons.

When I was three years old, all my sisters were taking piano lessons. Upon their return home from their piano lessons, they would take the opportunity to teach me how to play piano as well. This became my introduction to playing Western classical music.[i] My parents had created the rule that my siblings and I were all required to reach a grade four Canadian Royal Conservatory of Music level before we were permitted to stop taking piano lessons.

When I was eight, my parents went to visit my aunt and uncle. During this visit, my aunt and uncle gave my parents one of my grampie's violins.[ii] When my parents returned home, my sister eagerly started learning, largely by ear, Celtic fiddle music and exploring other genres of fiddle music in addition to Western classical music or hymns. One year for Christmas, my brother gave my sister a Klezmer music CD. Thus, she discovered Klezmer music, which is a tradition of Ashkenazi Jewish music from Eastern Europe (not associated with the Western

classical tradition of music). She, in turn, introduced Klezmer music to me. Through Klezmer, I became fascinated with the clarinet. The sounds, the skills, the intricacies—they all called to me. I wanted to learn how to play that way.

The summer when I was eleven I came home to a surprise—a clarinet. I started clarinet lessons that fall with an extremely talented and experienced teacher who inspired me to become a music teacher myself. One day, after taking clarinet lessons for one or two years, I found a music book of Klezmer music. I purchased it and brought it to my next clarinet lesson. When I asked my teacher if he could help me to learn things from that book, he told me, "No, if you learn classical music, you will be able to play that kind of music." His reply revealed his belief that Western classical music was superior to other forms of music making, a concept that I accepted and espoused for many years.

I became an avid consumer of the music of the "Other," listening to a vast array of musics from diverse cultures without ever learning the skills required to play those genres of music—never learning to play music from my own Dutch, Irish, Scottish, Mi'kmaq, or other cultural backgrounds. Once in university for my undergraduate degree in music, I began to expand the genres of music and instruments that I could play, learning jazz, pop, and more contemporary styles of music. However, the music that I played and the way I played that music was still informed by the Western classical music framework (Burke & Evans, 2012, p. 891), and my abilities to play these other styles of music was often constrained to a specific instrument. To this day, my clarinet playing abilities remain exclusively within the domain of Western classical music.

A year after finishing my Bachelor of Music degree, I decided to "expand my horizons" and teach overseas. After a considerable amount of research, I decided I would go teach in South

Korea. I became fascinated by Korean culture, trying to immerse myself into the culture and lifestyle of Korea.[iii] During my years living and teaching in Korea, I discovered a trend that is currently taking place in Korea—many students learn how to play instruments, but most learn how to play piano or violin in the Western classical music tradition. Very few children learn how to play traditional Korean music or instruments, so the young generation of Koreans are becoming spectators of their own musical heritage. Currently, traditional Korean music and instruments are played primarily by older people. Due to the propagation of an influential aesthetic music education philosophy (Reimer, 1970, 2003) in Korea that upholds Western classical music as the highest musical art form, Koreans are in danger of losing the skills required to continue their own rich tradition of music.

What my music teacher told me about Klezmer music when I was a child and what is taking place in Korea currently is not an anomaly—it is the norm. There is a pervasive attitude that to be a "proper" musician, you must be trained as a Western classical musician (Bartel, 2004). This attitude is pervasive and systemic, as university music programs, which are based on the music and instruments of Western classical music, jazz[iv], or associated styles, promote and replicate this belief through their acceptance policies, curriculum, and modes of instruction (Volk, 1998, pp. 159–167). Due to this system, most university-trained music teachers have been exposed to a limited number of musical styles (Bartel, 2004, p. xv; Countryman, 2012), and music teachers feel uncomfortable including in their teaching practices those musics that they never experienced in their own musical education (Mota & Figueiredo, 2012).

I have encountered many music programs in schools where the "serious" study of music manifests itself through concert band, choir, orchestra, and music "appreciation" classes. Within these classes, strictly structured around Western classical music, educators teach students how to

play "proper" instruments, how to sing "properly," and what "proper" musics are (Beynon & Veblen, 2012). There are some examples of school music programs or courses geared towards a pop music structure, such as: garage band, commercial music, guitar class, rock band, school of rock, etc. (Beynon & Veblen, 2012; Green, 2001; Karlsen, 2010; Lashbrook & Willingham, 2002; Morrison, 2008; Väkevä, 2006; Westerlund, 2006). But, often these pop music classes exist on a lower tier of a hierarchical system, treated as lesser by music teachers (Countryman, 2012), and students are only allowed entrance to those courses if they are already enrolled in band, orchestra, or choir (ensembles that revolve primarily around Western classical music). Alternatively, in some cases these "lesser" music classes are also sites of recruitment, conceived to entice students into the "real" ensembles of band, orchestra, or choir. This attitude among some music educators towards non-Western classical music is reflected in the writing of Scruton (1996). He states,

> "Expertise in pop, on the other hand, can be acquired by osmosis. Moreover, the classical tradition is composed of works which are more meaningful, more sublime, than the products of popular culture, and while it does not matter very much if a musical person goes to the grave without hearing AC/DC or Nirvana, it would be a tragedy if he ended his life without knowing Mozart" (para. 3).

I personally held a similar attitude as I went through my teacher education training, and only began to question this perspective once I secured a position as a music educator at an elementary school with a culturally diverse student population.

As I was teaching in this culturally diverse school, I realized that by maintaining the primacy of Western classical music, I was continuing a system of colonialism that undermined my own rich, dynamic, and complex musical traditions and those of the majority of my students

(Hess, 2015). By not including a more comprehensive music education model, I was showing my students that the music that I taught was more important and worthier than the multitude of other music traditions from all around the world. Moreover, I came to understand that without acknowledgment of the dominant position of the Western classical music tradition, this imposition can create disconnection with or shame of cultural heritage for non-Western European students. Instead of embracing and celebrating cultural diversity, "white-washing" music programs forces all students to exist within a mono-cultural mold. This colonial oppression may be unintentional, as it has been entrenched in many societies for so long; nevertheless, it does influence music education and students to this day.

Canada is increasingly more culturally[v] diverse, and the need to include music repertoire and practices that reflect the diverse cultural backgrounds of students is ever more evident. This need to include diverse music repertoire is reflected in British Columbia's (BC) new curriculum (2015/2018). According to Statistics Canada (2017a, 2017b, 2017c), 4.9% of the Canadian population is Indigenous, 21.9% of the population are foreign-born immigrants, 22.3% of the population is a visible minority, and Canada is home to more than 250 ethnic groups. In BC specifically, 5.9% of the population is Indigenous, 28.3% of the population are foreign-born immigrants, and 27.3% of the population is a visible minority (Statistics Canada 2017d, 2017e). As Canada and BC continue to become more culturally diverse, the education system, including music education, should acknowledge and accurately reflect the diversity of Canada as a whole via its curriculum and forms of pedagogy (Campbell, 2004; Lum & Marsh, 2012; Volk, 1998).

Each individual person has their[vi] own story, background, and cultural identity; and those stories, backgrounds, and cultural identities may not fit neatly within one category. In an effort to embrace the identities of all students, I became convinced that music educators should not force

their students within a colonial Western classical music framework. I realized that even if all of the students in a music class are from a Western European background, Western classical music will most likely not reflect their cultural identity and cultural heritage, as most Western European countries have a wide variety of musical traditions other than Western classical music and those traditions vary between cities, regions, and countries. In an effort to learn how I might be more inclusive in my music teaching practices, I sought to discover the ways in which music educators across BC have incorporated non-Western musics in their own teaching practices. However, I discovered that no such data or research existed regarding the inclusion of non-Western musics by music educators across BC or any other Canadian province. Therefore, for my study, I sought to investigate the current practices, experiences, and attitudes of music educators in BC regarding the inclusion of non-Western musics in their elementary, middle, and secondary classrooms; if these practices, experiences, and attitudes reflect the diverse identities of BC and Canadian peoples; and if BC's new curriculum has influenced or altered these practices. To discover the answers for my investigation, I surveyed BC music educators via a questionnaire, utilizing a mixed-methods design. I asked: *What are the current practices, experiences, and attitudes of music educators in BC towards the inclusion of non-Western musics in their elementary, middle, and secondary classrooms?* Additionally, I asked: *Do these practices, experiences, and attitudes reflect the diverse identities of BC and Canada's peoples?* and *Has BC's new curriculum influenced or altered these practices?*

Chapter 2: Literature Review

In this study, I sought to understand the ways in which music educators across BC are embracing the diverse identities of their students through the incorporation of non-Western musics (nWM) in their own teaching practices. The new BC curriculum is central to creating the possibility for teachers to embrace their students' identities via the inclusion of non-Western musics. Thus, in this chapter, I begin by examining BC's new curriculum in detail and highlighting the salient features of the new curriculum that support student diversity. Additionally, I will describe multiculturalism, and explain why, within the Canadian context, I have not utilized this framework in my research. Then, I explore the overarching framework— decolonization—and explain how a more critical and robust approach to music education best reveals the significance of the new curriculum and enabled me to begin the process of removing the colonial influence that existed in own teaching practices. I then discuss various historical, philosophical, and theoretical perspectives in music education that support non-Western music education (nWME). Last, I show the paucity of research in the area of the inclusion of non-Western musics in music classes and how my research will fill a gap in the existing research.

In 2015, the BC Ministry of Education initiated a new curriculum (BC Ministry of Education, 2015/2018), mandated for official use for all kindergarten to grade nine courses in September 2016. The curriculum documents for grade ten remain in draft form with the option to use either the new or the old curriculum until the 2018–2019 school year when they are finalized, and the grades eleven and twelve curriculum documents will be in draft form with the option to use either the new or the old curriculum until they are prescribed in the 2019–2020 school year (Government of B.C., 2017). This curriculum change in BC is a complete curricular overhaul of all subjects and all grade levels.

The new curriculum enables greater teacher agency, facilitating greater choice in how they approach the content and curricular competencies in each subject area, whereas the old curriculum was much more prescriptive. The previous music education curriculum documents, or Integrated Resource Packages (IRPs), listed specific Prescribed Learning Outcomes (PLOs) detailing the Western classical music concepts and skills that the students had to know or be able to do by the end of each grade (BC Ministry of Education, 1995/2011, 1997/2011, 2002, 2010). Those curricula include music from various cultures in only one PLO per grade: K–7, "participate in music activities from a variety of historical, cultural, and social contexts" (BC Ministry of Education, 2010); 8–10, "create, listen to, and perform music, demonstrating understanding of the historical and cultural contexts" (BC Ministry of Education, 1995/2011); 11–12 composition and technology, "understanding of the music's historical and cultural contexts" (BC Ministry of Education, 1997/2011); and 11–12 choral and instrumental, "context (historical and cultural)" (BC Ministry of Education, 2002). Therefore, even though music educators were free to choose to teach music from non-Western classical musical traditions, they were not required to teach students how to play any nWM; and if educators taught nWM, they were often forced into teaching those musical traditions within the framework of Western classical notation, terminology, and concepts. Thus, although the previous curriculum said nothing to prevent the inclusion of nWME, its PLOs effectively marginalized nWME by requiring Western music education.

The new curriculum is based on a Know (Content), Do (Curricular Competencies), Understand (Big Ideas) model (Wiggins & McTighe, 2005), in addition to Core Competencies that focus on developing transferrable skills that support twenty-first century learners (BC

Ministry of Education, 2017). The purpose of this redesigned curriculum is outlined in the following passage:

> British Columbia's redesigned curriculum brings together two features that most educators agree are essential for 21st-century learning: a concept-based approach to learning and a focus on the development of competencies, to foster deeper, more transferable learning. These approaches complement each other because of their common focus on active engagement of students. Deeper learning is better achieved through "doing" than through passive listening or reading. Similarly, both concept-based learning and the development of competencies engage students in authentic tasks that connect learning to the real world (BC Ministry of Education, 2015/2018).

This "concept-based approach to learning and a focus on the development of competencies, to foster deeper, more transferable learning" is executed through the Big Ideas, Curricular Competencies, and Content; but is demonstrated more specifically through the Core Competencies.

The core competencies from BC's new curriculum acknowledge and advance the cultural diversity of Canadians (BC Ministry of Education, 2015). "Positive personal and cultural identity" is one of those core competencies, which promotes "the awareness, understanding, and appreciation of all the facets that contribute to a healthy sense of oneself. It includes awareness and understanding of one's family background, heritage(s), language(s), beliefs, and perspectives in a pluralistic society" (BC Ministry of Education, 2015). This core competency is one of the main elements of the new curriculum that empowered me, as a music educator, to include culturally diverse musics in my teaching practices.

The new curriculum also distinguishes itself from the previous curriculum in that it makes steps towards reconciliation via the inclusion of the First Peoples Principles of Learning (First Nations Education Steering Committee, 2008), which are Indigenous pedagogical principles. The new curriculum also highlights Indigenous content and worldview, following the suggestions of the Truth and Reconciliation Commission of Canada's Calls to Action (2015a, 2015b).

> 63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including . . . iii) Building student capacity for intercultural understanding, empathy, and mutual respect. iv) Identifying teacher-training needs relating to the above (2015b, p. 7).[vii]

Thus, the core competencies that are integral to BC's new curriculum (BC Ministry of Education, 2015/2018) reflect both the First Peoples Principles of Learning (First Nations Education Steering Committee, 2008) and the educational calls to action of the Truth and Reconciliation Commission (2015b). Additionally, the embedding of the First Peoples Principles of Learning into the entirety of BC's new curriculum, furthers the process of decolonizing BC schools.

BC's new curriculum enables the inclusion of musics that are from non-Western musical traditions in school music education programs without forcing these non-Western musics into a Western classical framework, whereas Western classical music has been ubiquitous since the advent of music education within schools. In order to demonstrate the significance of the new music curriculum, in this literature review, I will now place the curriculum within a broader historical and social context. First, I will describe multiculturalism, and why I chose not to subscribe to the use of this commonly used framework. Next, I describe the overarching concept

that has influenced my research—decolonization—and why this lens is best suited as a framework for this study. Then, I outline concepts specific to music education that provide historical, philosophical, and theoretical support for teaching non-Western musics. Last, I will outline how my research question fills a gap in the literature regarding the presence of non-Western music education in BC.

Multiculturalism

Multiculturalism is a very prevalent framework in Canada that is utilized in an effort to embrace the diversity of people living within Canada. To understand the concept of "multiculturalism," we must first look at the concept of "culture." Ivison (2015) states that at its fundamental core, "Culture refers to the particular set of habits, beliefs, and customary practices of a people or society." Song (2016), however, explains that culture is a contested idea, but generally religion, language, ethnicity, nationality, and "race of culture" are used as part of what defines a culture. Culture is not limited to ethnic, language, or religious background; it is far more encompassing than these concepts. A culture may refer to any segment of society, education, religion, recreation, economics, language, territory, ethnicity, and/or gender; as individuals, we find ourselves immersed in living as part of many cultures concurrently every day.

With this conception of culture in mind, multiculturalism is broadly defined as "the broad scope of dimensions of race, ethnicity, language, sexual orientation, gender, age, disability, class status, education, religious/spiritual orientation, and other cultural dimensions" (American Psychological Association, 2003). However, within the Canadian political context, Kymlicka (1995) defines "cultural" as synonymous with "a nation" or "a people," and consequently defines a "multicultural" state as one whose, "Members either belong to different nations (a multination

state) or have emigrated from different nations (a polyethnic state)" (p. 18). Kymlicka maintains that his definitions of culture and multiculturalism reflect the concepts outlined in the Canadian Multiculturalism Act (p. 17).

Although multiculturalism had been an informal policy in Canada since 1971 (Jedwab, 2014, p. 1), in 1988, the government of Canada enacted the Canadian Multiculturalism Act (CMA) (1985), thus elevating it to official status. The preamble to the CMA acknowledges the diversity of Canadians as a "fundamental characteristic" of Canadian society, and that the Government of Canada is "committed to a policy of multiculturalism designed to preserve and enhance the multicultural heritage of Canadians while working to achieve the equality of all Canadians in the economic, social, cultural and political life of Canada."

Jedwab (2014) notes that, since the enactment of the CMA, there have been several phases, or differentiated time periods, of the use of this act, which are indicative of how various governments have interpreted and applied the CMA since its enactment. The first phase reflected the desire to remove institutional barriers for the inclusion of minorities, the second fostered a sense of self and shared citizenship in order to promote equality, while the third phase focused on the belief that minority groups should both maintain their cultures and integrate with the majority culture. Most recently, the CMA has been deployed to promote liberal democratic values to combat "abhorrent cultural practices" and hatred.

However, with regards to this policy, Mackey (1999) contends that, "the state did not seek to erase difference but rather attempted to institutionalise, constitute, shape, manage, and control difference . . . that despite the proliferation of cultural difference, the power to define, limit and tolerate differences still lies in the hands of the dominant group" (p. 70). This power is evident, in part, in government decisions regarding which cultural groups are supported and

recognized by the government (i.e. federal funding provided for specific cultural groups and French as a national language, pp. 63–70). Thus, from its inception, the CMA was not accepted by some of the groups that it sought to embrace.

Many Indigenous people in Canada have resisted their inclusion within the multicultural framework generally and the CMA specifically. Several Indigenous scholars and other scholars speak against multiculturalism and the theorized inclusion of Indigenous people within the framework of multiculturalism (Bannerji, 2000; Day & Sadik, 2002; LaRocque, 2010; Légaré, 1995; Short, 2005; St. Denis, 2000, 2011).[viii] These scholars defend the position of Indigenous peoples and argue that multiculturalism continues the colonial discourse by positioning Indigenous peoples as one of many minority groups, and with only the rights of a minority immigrant group, without recognition of Indigenous peoples as the First Peoples of Canada. Yet other scholars, such as Kymlicka (1995, 2009) and Winter (2015), uphold the use of multiculturalism in Canada for all cultural groups by differentiating founding partners (Indigenous peoples and French Canadians) from other voluntary immigrant nations.

Where Kymlicka (1995) upholds a prescriptive concept of multiculturalism within the scope of political theory, within music education, "multiculturalism" is often used descriptively to signify musics that are from diverse cultures (Anderson & Campbell, 2010; Roberts & Campbell, 2015; Volk, 1998). Within music education "music from diverse cultures" typically means musics that are from non-Western European or non-European-American traditions. Because "multiculturalism" is a term that many scholars reject as not being reflective of the Indigenous peoples of Canada (Bannerji, 2000; Day & Sadik, 2002; LaRocque, 2010; Légaré, 1995; Short, 2005; St. Denis, 2000, 2011), my research study and thesis do not use that term. However, some of the references that I have included utilize the term "multiculturalism;" I cite

them because they still retain their descriptive usefulness in their positions concerning the inclusion of non-Western musics in educational practices.

The Overarching Concept That Influences My Research

      Decolonization.

The music education curriculum has shifted from a colonized curriculum that mandated specific Western classical music teachings, to a curriculum that has the First Peoples Principles of Learning embedded at its core and enables educators to include musics that reflect the cultural diversity of their students. *The Dictionary of the Social Sciences* defines colonialism as, "A system of control, exploitation, and occupation of one territory or country by another" (Calhoun, 2002). The control, exploitation, and occupation of the dominant West propagated and diffused a Western concept of the arts and a Western system of education throughout the entire world (Reinhard, 2015). Several Western European countries colonized most of the world between the fifteenth century and the present, and these Western European colonizers have affected every country in the world. Between the nineteenth and twenty-first century that colonization shifted from being primarily executed by Western European countries to being executed by other dominant countries, such as: The United States of America, Japan, China, Australia, and New Zealand. This colonization also included expansionary measures of countries into areas that were already occupied by various stationary and migratory tribal nations (e.g., the westward expansion of European settlers in Canada).

Colonialism led to the oppression of millions of people worldwide, and that oppression continues through its lingering effects or in actual practice to this day. Freire (1968/2000) outlines the premise of oppression and the process of becoming free from oppression. The aim of all people, he states, is their own humanization, but people become dehumanized through

oppression. Freire argues that *oppressors* cannot abolish oppression, but *the oppressed* can liberate themselves from oppression through the realization of the imperative to fight for freedom. This fight for freedom is, "An act of love opposing the lovelessness which lies at the heart of the oppressors' violence, lovelessness even when clothed in false generosity"[ix] (Freire, 1968/2000, p. 45). In the process of becoming free from oppression, a phenomenon of "adhesion to the oppressor" may occur, whereby the oppressed rise in status to become oppressors or "sub-oppressors." True freedom comes when the oppressed recognize their own subjectivity and penchant to become the oppressor, also accepting their ability to actively facilitate and ensure their own freedom without oppressing others. In breaking the cycle of oppression, the oppressed become free of the master-slave dialectic (Hegel, 1807/1977), which holds the oppressor (master) and oppressed (slave) as existing for the sake of the other.

This way of thinking about the struggle for freedom from oppression can be directly applied to decolonization. Fanon (1961/2004) speaks of the struggle of the colonized (oppressed) to become liberated from the colonizer (oppressor). Thobani (2007) utilizes Fanon's (1952/1982) conception of the need of the "black man" to justify themselves to the "white man" to frame the imbalance of power and colonization that exists for the Indigenous peoples of Canada (p. 12–14). This imbalance allowed for the "legal" slaughtering of Indigenous peoples through "invention of the Indian as a lawless *political* identity" (p. 14), and the government's wrongfully arrogated power to determine who should have status as an Indigenous person in Canada. Decolonization, then, is defined as, "The establishment of a fully independent state freed from economic and cultural dependence on the former colonial power" (Coggins, 2016).

With regards to academic research, Smith (2012) states that, "Imperialism frames the indigenous experience" (p. 20). To reframe the Indigenous experience, Smith calls for the

reclamation of research methodologies from the colonizer by shifting how writing is done, what is written about, and the language that is used (from what the colonizer uses to what the Indigenous people use). In the field of education, Battiste (2013) advocates for decolonization via the incorporation of Indigenous content, pedagogy, and worldviews in every area of education. For Smith (2012), decolonization is achieved through changing how Indigenous peoples exist within the colonial framework, whereas for Battiste (2013), decolonization is realized though the inclusion of Indigenous worldviews into every level of the colonial curriculum.

In the area of music education, there has been a movement towards decolonizing music education practices (Bradley, 2014). Hess (2015) outlines the need for decolonizing teaching practices through a non-hierarchical inclusion of musics, including the contexts of those musics that reflect the cultural identities of the students. Hess also raises the issue of current Canadian provincial music curriculums reinforcing the colonial power structures by prioritizing Western classical music and frameworks; however, as outlined in a previous section, BC's new curriculum (2015) for music has started moving away from a curricular framework that prioritizes the use of Western classical music in schools.

Some scholars debate the usage of the term "decolonization." In their seminal work, Tuck and Yang (2012) state that, "Decolonization brings about the repatriation of Indigenous land and life; it is not a metaphor for other things we want to do to improve our societies and schools" (p. 1). Without the inclusion and recognition of Indigenous peoples, teachings, and their struggles, decolonization is reduced to an empty metaphor enforcing a different kind of colonization. This trend may, in future, render this term obsolete in the context of education and music education (except in cases repatriating Indigenous knowledge and music). However, in the context of

music education, Bradley (2014) argues that a decolonizing education philosophy is, "A system of reasoning devoted to reversing colonialist influences in society and education" (p. 411). Therefore, I argue that the embedding of the First Peoples Principles of Learning and Indigenous history and teachings in the new curriculum enables music teachers and others to take steps forward in the ongoing process of decolonization. Additionally, I use the term "decolonization" as it is the only term in current usage that accurately and succinctly describes the removal of colonial influence of Western Europe from education as a whole, and music education specifically.

Concepts Specific to Music Education That Support the Inclusion of nWM

Historical support for nWME.

There are varying justifications and purposes for the inclusion of music education in schools. Goble (2010) champions the inclusion of music education in schools to promote psychophysiological health and psychosocial health, and to promote student understanding of cultures that are not their own (p. 263). Elliott and Silverman (2015) state that music education is a way of "Growing, thriving, experiencing, and contributing constructively to one's worlds" (pp. 193–194). Willingham (2009) outlines two rationales that have been advanced for the inclusion of music in schools—music-for-music's-sake and music for extrinsic values (p. 54–56). Music-for-music's-sake seeks to position music as worthy in itself and the internal change that it can create, while music for extrinsic values seeks to position music as worthy because of its functions. Finally, to further understand the importance of music education, I turn to Bowman (2012).

Children have a fundamental right to musical experience and instruction that is educationally valuable—that demonstrably enhances their abilities to lead richer, more

meaningful lives, and that makes their worlds better places in which to live (p. 27). Music, when taught in a way that prepares students for an unknowable future, "enhances life possibilities and facilitates future growth" (p. 37). However, to gain an understanding for the purpose of culturally inclusive music education, I turn to the Tanglewood symposiums.

In the summer of 1967, fifty stakeholders around the area of music education came together in Tanglewood, Massachusetts to evaluate the role of music educators in the United States. This group recognized the changing face of music education, based partially on the changing social and cultural characteristics of the United States. Together this group created the Tanglewood declaration (Goble, 2010, p. 1). The declaration outlined eight tenets of music education, one of which was the following: "Music of all periods, styles, forms, and cultures belong in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including…the music of other cultures" (The Tanglewood declaration, 1967).

Due to the outdated nature of some components of the Tanglewood declaration (1967), thirty-two key stakeholders in music education convened four decades later to modernize the declaration. The Tanglewood II Symposium took place in 2007, and its purpose was to bring the spirit of the original Tanglewood declaration (1967) into the twenty-first century. The resulting Tanglewood II declaration (2007) reflects the value and purpose of music education in the twenty-first century. The following first six points of the Tanglewood II declaration outline some salient points about the value and purpose of music education, which enables a definition of music education to emerge:[x]

1. Humans and Music. Humans are inherently musical. Music serves to connect people to one another within and across communities. Without musical engagement, the

development of intellectual, emotional, and spiritual aspects of life will be greatly impoverished (para. 6).

2. Music and Meaning. Music is a powerful mode of human expression through which people create individual, cultural and social meanings. The full force of recognition comes when meaning is integrated with teaching skills and knowledge (para. 7).

3. Development of Musicianship. A major purpose of music education is to validate the many forms of music making found in local communities and to prepare students to take their place in a globalized cultural environment. Therefore, in the preparation of music teachers, musicianship needs to be conceived broadly as the ability to perform, compose, arrange, improvise, and understand a broad array of repertoires and expressions (para. 8).

4. Quality of Musical Experience. A primary issue in music learning is the quality of the experience. Quality musical experiences are the result of developing skills infused with creativity, critical thinking, imagination, artistic sensibility, and passion. They should be engaging and personally relevant to the student and fulfilling for the teacher (para. 9).[xi]

5. Equity and Access. A society is best served when resources are distributed equitably and fairly. All persons are entitled to musical instruction and participation regardless of age, religion, class, nationality, race, ethnicity, disability, culture, gender and sexual orientation, and residence. It is incumbent upon the profession to work toward such equity and access (para. 10).

6. Curricular Change and Innovation. Cultural meanings and values are embedded

in every aspect of the teaching/learning process. Curriculum is constantly evolving to

meet community and student needs, and should reflect a balance between established

traditions and innovations (para. 11).

These points from the Tanglewood II declaration (2007) demonstrate the importance of and

provide a justification for the inclusion of culturally diverse music education in schools.

Philosophical support for nWME.

Now that I have determined the purpose for the inclusion of diverse musics in music

education, I will outline the two most predominant philosophies of music education that

influence music educators' teaching methods and the content that they choose—aestheticism and

praxialism. Although aestheticism and praxialism have been topics in the arts and music for

centuries, they made their way into a dominant position in music education in the latter half of

the twentieth century (Bradley, 2014; McCarthy & Goble, 2002; Regelski, 2004). In the late

1950s, aestheticism began gaining influence, and Reimer's (1970) conception of aesthetics in

music education became a guiding philosophy for many music educators and scholars with the

publication of the first edition of his book, entitled *A philosophy of music education* (Bradley,

2014). Years later, Alperson (1991) introduced a praxial philosophy of music to counter what he

perceived as the deficiencies of an aesthetic approach. Later, other scholars also took up a

praxialist approach (Elliott, 1995; Elliott & Silverman, 2015; Regelski, 1998, 2004, 2016).

Although there are many aesthetic and praxial music philosophers, Reimer, Elliott, and Regelski

are the leading authors in their respective fields; and even though these authors are the leaders in

aestheticism or praxialism, these philosophies cannot be reduced to these authors' conceptions of

these ideals. In this section, I am not trying to suggest that either aestheticism or praxialism are

preferable orientations that should be exclusively held by music educators attempting to be more culturally inclusive, but that there is a danger when the product (form) is emphasized more than the practice (*praxis*) of experiencing or making music, or when the standard for aesthetic beauty in music becomes reduced to a single or limited genres (forms).

Blackburn (2016) defines aesthetics as, "The study of the feelings, concepts, and judgements arising from our appreciation of the arts or of the wider class of objects considered moving, or beautiful, or sublime." Moreover, McCarthy and Goble (2002) suggest that aesthetic philosophies of music education are meant to educate students how to think, feel, experience, and respond to music. Reimer (2003) defines aesthetics broadly as, "Shorthand for philosophical treatments of issues connected to music and to other arts and related aspects of human experience" (p. 7), but Reimer's congruence with McCarthy and Goble's definition for aesthetic music education can be inferred in his writing, as Reimer's ideals promote a restricted mode of music education.

In many sections in his later work, Reimer (2003) seems to be directly attempting to defend the position of his earlier work (1970), and this often creates binaries in Reimer's (2003) work—two extreme positions between which Reimer's attempts to prove that he holds a moderate stance. Exploring Reimer's work, Bradley (2014) writes,

> There is evidence that this [2003] edition attempts to address criticisms of the 1989 version and to introduce contemporary changes in aesthetic theory. However, the arguments in *Advancing the Vision* remain grounded in binary constructions designed to dismiss perspectives that trouble the conceptual waters of aesthetic education . . . Arguments favoring pluralistic approaches are countered with rhetorical questions: "Should music education abandon its emphasis on the classical music of the Western

tradition? Are all musics equally good just because each music has its own characteristics? If all music is equally valuable, how do we choose what is most worth teaching?" (20) (p. 419-420).

Another example of this binary is Reimer's (2003) section on form (product). Reimer promotes the notion that musical form is the foundation for experiencing music (p. 48), but he also states "Form…is denied at great peril. It is overemphasized at equally great peril" (p. 43). Additionally, Reimer expresses his 'openness' and support for musics from other cultures. However, it is notable that Reimer (2003) frames the discussion of music education of diverse cultures as a "dilemma" in the section "The dilemma of multicultural music education" (p. 178–197). In this section, Reimer argues for the inclusion of music from "foreign cultures" in addition to music "indigenous to our own cultures" (p. 191); however, this argument is positioned as a colonized binary of "us versus them" or "otherness." Although Reimer attempts to defend his positions in the face of criticisms, he often falls short through attempting to take what he perceives as an intermediary stance on multifaceted issues that he presents as binary issues.

Reimer writes that process (*praxis*) and product (form) are interdependent. Moreover, Reimer states that all people can be creative, but that their creativity is quantifiable on a scale of worthiness (p. 109), and that the majority of people within a culture will agree on the worth of that music (pp. 109–110). In addition, Reimer describes the characteristics and actions of a musician creating music as "skilled, sensitive, imaginative, and genuine" (p. 128), "musically accurate, precise engagement of the self with meaningful sound" (p. 128), or "searching, agonizingly, for that just right turn of sound, that just right rhythmic gesture . . . the rigorous work of creation" (p. 129). These descriptions reflect a conception of aesthetic music education that focuses on the perfection of the final product, rather than the praxis of music making.

Elliott and Silverman (2015) give some background on the term *praxial*. This term comes from the Greek word *praxis*, which Elliott and Silverman (2015) define from Aristotle's works as, "Active reflection and reflective action for the positive transformation of people's everyday lives and situations" (p. 43). Regelski (2016) brings *praxis* into the musical context as the following three elements: a noun, a verb, and a noun and verb in combination. The noun is the outcome, or what is accomplished or produced; the verb is the active process of doing music; and the noun and verb in combination is *praxis* creates praxial knowledge, which is the knowledge and skills that flow from the product and process (pp. 85–97). Elliott and Silverman (2015), in their culturally inclusive definition of praxial music education, suggest which systems of musics should be included for robust results, processes, knowledge, and skills: "We should endeavor, to the best of our abilities, to teach and empower students to learn *all* forms of music making and listening" (pp. 43–44). Therefore, this imperative, in conjunction with Regelski's definition of praxis, provides a philosophical foundation for creating an inclusive and reflexive music education practice that allows for the meaningful inclusion of musics from diverse cultures around the world.

Theoretical support for nWME.

Culturally responsive music education.

As reflected in the new curriculum, the last several decades have witnessed a global movement to make education, broadly speaking, more culturally responsive (embracing the ethnically diverse backgrounds of students to make learning more meaningful for all students, Gay, 2010). Influenced by the Tanglewood declaration (1967) and in concert with this movement, some music education scholars have called for more culturally responsive and diverse music education programs (Abril, 2013; Green, 2001; Jellison, 2015; Joseph & van Niekerk, 2007; Karlsen, 2010; Schippers, 2010; Westerlund, 2006). They state that the musics

that are taught should reflect the diverse student population (Cain, 2015; Campbell, 2004; Elliott & Silverman, 2015; Goble, 2010; Hess, 2015; Lind & McKoy, 2016; Lum & Marsh, 2012; Lundquist & Szego, 1998; Volk, 1998). Schippers and Campbell (2012) recognize that there is the need to "devise systems of learning and teaching music that aim to reflect, feed off, and nurture the rich complexities of contemporary musical environments for children, adolescents, and adult learners" (p. 87). They also point out the need to integrate diverse musics in a manner that is reflective of the cultural modes of transmission of the culture without defaulting to using a Western music framework or frameworks to teach those musics, as was my own desire in including musics that reflected my diverse student population.

Even though the expression *non-Western music education* is not widely used at this time, I chose this term after a careful reflection and review of current music education literature in those subfields that discuss the inclusion of musics from diverse cultures (i.e. multicultural music education, world music education, global music education), thereby reflecting the diversity of students and Canada as a whole. Additionally, I chose this term after consultation with the Indigenous Resurgence Coordinator in the Faculty of Indigenous Education at the University of Victoria. Significantly, as music educators engage in the act of including musics that reflect the diverse student population, they begin to embrace the individual personal and cultural identities of their students.

Identity and music education.

Music is a fundamental part of many peoples' lives, including my own, and music education can be used to support the diverse identities of all students. Identity is a characteristic belonging any person and/or group of people (Lind & McKoy, 2016). People have many identities, and our sense of identity is under constant revision and development (Hargreaves, MacDonald, & Miell, 2012; Lind & McKoy, 2016; MacDonald, Hargreaves, & Miell, 2002).

With the availability of technology and easy access to diverse musics through YouTube or music streaming services, people have more access to music by which they determine their identity and musical culture (MacDonald, Hargreaves, & Miell, 2002). As Johansen (2010) writes, "Knowledge about the connections between informal music learning and identity can be vital for us to avoid the school music subject becoming an isolated and unreal world of its own" (p. 159). Additionally, with the diversity of student populations, teachers should not ignore the musical identities of their students, whether those identities are self-determined through technology and other informal means or culturally informed.

Being musical is an essential part of human identity. Musicality begins to develop in infancy through both social and biological influences (MacDonald, Hargreaves, & Miell, 2002; Papoušek, 1996). However, people can develop a binary belief of being musical or not musical through childhood experience. This musical binary and overall musical identity is often shaped at a very early age by cultural interactions with music and through the feedback that children receive from others, including parents. These positive or negative musical experiences may influence the identities of children throughout the rest of their lives (Welsh & McPherson, 2012). MacDonald, Hargreaves, and Miell (2002) suggest that around the age of seven, children begin to develop their *identities in music* (IIM), which are "those aspects of musical identities that are socially defined within given cultural roles and musical categories" (p. 2). As children age, the music they listen to begins to develop other aspects of their identity, or *music in identities* (MII) (pp. 14–15).

With the introduction of BC's new curriculum (BC Ministry of Education, 2015/2018), teachers are now provided a framework that supports teachers in embracing the diverse identities of students. As stated at the beginning of this chapter, BC's new curriculum includes the core

competencies of positive personal and cultural identity. In the *Positive personal & cultural identity: Competency profile* (BC Ministry of Education, 2015), the BC Ministry of Education defines positive identity and highlights the outcomes of nurturing such an identity.

> A positive personal and cultural identity is the awareness, understanding, and appreciation of all the facets that contribute to a healthy sense of oneself. It includes awareness and understanding of one's family background, heritage(s), language(s), beliefs, and perspectives in a pluralistic society. Students who have a positive personal and cultural identity value their personal and cultural narratives, and understand how these shape their identity. Supported by a sense of self-worth, self-awareness, and positive identity, students become confident individuals who take satisfaction in who they are, and what they can do to contribute to their own well-being and to the well-being of their family, community, and society (para. 1).

Culturally inclusive music education supports this conception of positive personal and cultural identity because it strengthens the facets of family background, heritage(s), language(s), beliefs, perspectives, personal narrative, cultural narrative, self-worth, self-awareness, and positive identity by not overtly forcing or subtly initiating students into a colonized mode of music education.

Therefore, as music educators we must, "Teach and empower students to learn *all* forms of music making and listening . . . for their own and others' experience of meaningfulness, happiness, self-worth, and musical satisfaction" (Elliott and Silverman, 2015, pp. 43–44). Bowman (2012) postulates that the role of music in personal development of identity is entirely dependent on the type of music that is taught and the way in which that music is taught (p. 31). In addition, Joseph and van Niekerk (2007) state, "The powerful tool of music, also within Music

Education, can be used as a platform and/or a vehicle for understanding cultural difference in a pluralistic society" (p. 496). Furthermore, the process of Indigenizing music education creates a space for those students who are marginalized or have lost contact with their traditional cultures to claim their own place within the current educational system (Kennedy, 2009; Piercy, 2012; Russell, 2006) and lead to more substantial, cohesive learning for all students (Bartleet, Bennett, Marsh, Power, & Sunderland, 2014). These scholars' statements regarding the potential for music education to influence identity are in line with and complement the objectives of BC's new curriculum (2015). The Grade 9 Arts Education (Music) curriculum document includes the Big Idea "Identity is explored, expressed, and impacted through music experiences." Therefore, through sensitive and reflective practice, music educators will be able to create a pedagogy, supported by BC's new curriculum (2015/2018), that embraces the personal and collective identity of all students without those students having to suspend or surrender those identities.

Summary

After much deliberation, I decided to use the expression *non-Western music education* for my research; even though multiculturalism is the most commonly used descriptive term regarding the inclusion of diverse musics, and multicultural policy has been a driving force in Canada since 1971. However, Indigenous peoples have pushed against the prescriptive policy of multiculturalism due to how it can "Other" people who are native to this land (Bannerji, 2000; Day & Sadik, 2002; LaRocque, 2010; Légaré, 1995; Short, 2005; St. Denis, 2000, 2011). There is a fundamental need in Canada to create curricula that are reflective of the diversity that exists within Canada, while at the same time recognizing Indigenous peoples as the First Peoples of Canada. The inclusion of non-Western music pedagogy and content indicates a movement from a colonized and oppressive approach that reflects a dominant culture to one that is decolonized and

inclusive of diverse identities. In this movement from a colonial to a decolonized approach to music education practice, music education will support the diverse personal and cultural identities of students, reflecting an essential part of the BC's new curriculum (2015/2018). Therefore, the phrase "non-Western music education" seeks both to include the musics of Canada's Indigenous peoples and to support the diverse personal and cultural identities of all students.

Even though current music education philosophies, research, and curriculum documents encourage music educators to support the diverse personal and cultural identities of students, it was not clear whether music educators in BC are actively engaged in such work. Although researchers have conducted studies that examine the degree to which multicultural music education is being included in several American states and in some international schools (see Chapter 3–Situating within Current Research), no such research existed for BC. In light of BC's new curriculum (2015/2018), this research, then, is both important and timely.

Chapter 3: Methodology

Having described the personal experiences and contextual reasons that influenced me to conduct this study, and then reviewed the applicable literature, I now turn to the execution of this empirical research. The purpose of this study was to examine the ways in which music educators embrace the diverse cultural identities of their students through the inclusion of non-Western music education (nWME). I was driven to do this work because, in an effort to discover how I might be more inclusive in my own music teaching practice, I discovered that no such data or research existed regarding the inclusion of non-Western musics by music educators across BC or any other Canadian province (see p. 7). I used a questionnaire to determine the current attitudes, experiences, and practices of British Columbian (BC) K–12 music educators regarding nWME. In addition, in this study I sought to determine whether the practices of music educators have changed in light of BC's New Curriculum (BC Ministry of Education, 2015/2018), and if there is a difference in the degree of emphasis placed upon, and the methods of execution of nWME among elementary, middle, and secondary music educators. The main research question was: *What are the current practices, experiences, and attitudes of music educators in BC towards the inclusion of non-Western musics in their elementary, middle, and secondary classrooms.* Additionally, I had two sub-questions: *Do these practices, experiences, and attitudes reflect the diverse identities of BC and Canada's peoples?* and *Has BC's new curriculum influenced or altered these practices?*

General Method

I conducted this study using a mixed-methods approach involving quantitative and qualitative data collection via a questionnaire (Colwell, 2006; Creswell, 2015; Hartwig, 2014; O'Leary, 2014; Phelps, Sadoff, Warburton, & Ferrara, 2005; Phillips, 2008). I chose to use a

questionnaire because I desired to garner a large number of responses in order to create an overview of the attitudes, experiences, and practices of music educators across BC. To create this questionnaire, I referred to other masters' theses and doctoral dissertations that used a questionnaire or questionnaires to research the inclusion of multicultural music education in schools (Bennett, 2011; Cash, 2012; Figgers, 2003; Herring, 2015; Petersen, 2005). I will provide more information on each study, and how I located each study in the following section, "Situating within Current Research." After examining the questions and the themes of those questionnaires, I chose to utilize Bennett (2011), Cash (2012), and Petersen's (2005) questionnaires to fashion the instrument for this research based on their questions, styles of questions, themes, and applicability to my own research. All of these studies researched the inclusion of world music or multicultural music in either middle or secondary schools within a given area (international schools, Georgia, or Arizona, respectively). I distributed this questionnaire (along with an explanation of the research and a consent form) online through *Hosted in Canada Surveys*, also in paper format at the 2017 British Columbia Music Educators' Association (BCMEA) Conference, an annual practitioner conference attracting over 600 participants.

Situating within Current Research

Initially, I had difficulty locating theses or dissertations from institutions in BC in the area of non-Western music education, world music education, multicultural music education, cross-cultural music education, or intercultural music education that used a questionnaire as their primary data collection tool (or any data collection with a large set of respondents). I used search engines such as: *ProQuest*, *Google Scholar*, *Theses Canada Portal*, *UVicSpace*, *NDLTD* (Networked Digital Library of Theses and Dissertations), *Open Access Theses and Dissertations*,

and *ERIC*. In searching the existent research on these search engines, I was not able to find any research that had been done in BC regarding the non-Western music education practices of music educators. Therefore, I looked further abroad to the rest of Canada.

In expanding my search to the rest of Canada, I was able to locate a thesis from McGill University, in which part of the data collection method used was a questionnaire (Schaus, 2007). Schaus (2007) used a questionnaire with open-ended multiple-choice questions and one open-ended question to discover if there were any music teachers in the Peel District School Board (Ontario) who would be able to pilot in one of their classes a multicultural unit plan that Schaus had created. Schaus had a total of nineteen respondents to the questionnaire, whose responses were used to frame the attitudes of in-service teachers to multicultural music education in that specific school district. However, the questionnaire was only the first step in data collection; the main focus of this research was the effect of Schaus' multicultural unit plan on the students and teacher in the one school.

Thus, due to a lack of similar research studies in Canada, I expanded my search to around the world. I was able to find a journal article describing a master's thesis research project about the multicultural practices, attitudes, and experiences of international school choral directors that involved a questionnaire (Bennett Walling, 2016), but initially I could not find the master's thesis that it referenced. The journal article included an email address that was no longer in service, so I began searching for Bennett Walling online. Through imputing a combination of the diminutives of the author's name, I was able to find their current university email address. I emailed Bennett to ask for a copy of their master's thesis, to which they eagerly responded with a copy of their thesis (Bennett, 2011) and also information for dissertations that involved questionnaires written by Cash (2012), Figgers (2003), Herring (2015), and Petersen (2005). All

of the above researchers used a questionnaire to discover information about various aspects of multicultural music education in various locations in the United States and around the world. Thus, I was able to examine previous research that involved widespread data collection of multicultural teaching practices.

Researchers based in the United States created all of these questionnaires. These researchers sought to discover the practices of choral directors (Bennett, 2011; Cash, 2012; Figgers, 2003; Herring, 2015; Petersen, 2005). However, they did not all sample music educators who taught at the same level and in the same geographical location. Petersen (2005) surveyed elementary school teachers, Figgers (2003) and Herring (2015) surveyed middle school teachers, and both Bennett (2011) and Cash (2012) surveyed secondary school teachers. The educators surveyed were all located in the following different geographical areas: Bennett (2011) surveyed international school choral directors located in fifty-nine different countries, Cash (2012) surveyed choral directors in the state of Georgia, Figgers (2003) surveyed choral directors in Florida, Herring (2015) surveyed choral directors in Texas, and Petersen (2005) surveyed choral directors in Arizona.

Examining the research and questionnaires utilized by these researchers, I narrowed down the instruments that I would use to create my own instrument based on the questions that would reflect the themes of my own research. Thus, with their individual permissions, I chose Bennett (2011), Cash (2012), and Petersen's (2005) questionnaires to create my own instrument. I explicate the specific details of their questionnaires below.

Instrument

I conducted this study using a mixed-methods approach involving quantitative and qualitative data collection (Colwell, 2006; Creswell, 2015; Hartwig, 2014; O'Leary, 2014;

Phelps, Sadoff, Warburton, & Ferrara, 2005; Phillips, 2008) in order to garner responses from as large of a group of music educators as possible. Since both open-ended and closed-ended questions are a part of the one questionnaire, it is a convergent (also know as parallel or concurrent) design of data collection (Creswell, 2015, pp. 536–577). I used a convergent mixed-methods design in order that music educators might provide their own input into specific areas while not consuming a large amount of time. Due to the constraints of teachers' busy schedules and limited time to complete the questionnaire, I designed this instrument to take 10–15 minutes to complete (Appendix B).

As stated in the section above, several other similar studies already exist in which researchers used a questionnaire to learn about multicultural teaching practices in various contexts (Bennett, 2011; Cash, 2012; Figgers, 2003; Herring, 2015; Petersen, 2005). However, I adapted Bennett (2011), Cash (2012), and Petersen's (2005) instruments to create the questionnaire for this research, because of the instrument construction, questions, and types of questions that these researchers use each partially captured what I wanted to do in my instrument.

The purpose of Bennett's (2011) study was to "determine if secondary choral directors employed at international schools implemented a multicultural education in their programs; and, if so, what methods and resources these directors used to achieve musical and cultural objectives" (p. 74). The questionnaire used contains the following three categories: 1) background; 2) choral directors' opinions in relation to multicultural music, practices, and implementation; and 3) specific practices and methods used to implement multicultural music, and the challenges those teachers have faced in including multicultural music. Bennett conducted research using a mixed-methods approach that used closed- and open-ended questions. The

closed-ended questions are a combination of multiple choice questions and Likert-type scale questions. However, in Bennett's questionnaire, the respondents who did not include multicultural music in their teaching practices did not fill in section three.

Cash's (2012) purpose was to "examine world music usage within . . . high school choirs of Georgia" (p. 44). Under this purpose, Cash examined the amount of world music used, where those musics originated, reasons for inclusion, influence of convention attendance on world music inclusion, demographics, and barriers that prevent teachers from including world music. Cash's questionnaire included the following four sections: 1) personal demographics, 2) professional demographics, 3) world music programming in the choral curriculum, and 4) issues affecting world music programming. Cash (2012) employs multiple choice questions and Likert-type scale questions.

Petersen's (2005) purpose was to "provide specific data regarding the level of multiculturalism of Arizona elementary general music teachers and their utilization of multicultural music education in curriculum and activities" (p. 101). Petersen's study included two survey instruments—the *Personal Multicultural Assessment* created by the Intercultural Research Group at the University of Nebraska and the *Music Specialist's Multicultural Music Education Survey* created by Petersen themself. The *Music Specialist's Multicultural Music Education Survey* exclusively included Likert-type scale questions with the following categories: 1) definition of multicultural music education, 2) practices of multicultural music education, 3) attitudes towards multicultural music education, and 4) training and support in using multicultural music education.

In my questionnaire (Appendix B), there are four sections: Part A) background, Part B) attitudes of music teachers to nWME, Part C1) practices of music teachers in including non-

Western music, and Part C2) barriers that prevent music teachers from including non-Western

music. At the end of Part B, there is a question "I *currently* use non-Western music in my

teaching practices". If the respondents answered "Yes" they continued to Part C1, but if the

respondents answered "No" they continued to Part C2. These sections are derived from Bennett's

instrument; however, that instrument did not include a specific section for the barriers that

prevent music teachers from including non-Western music (Part C2). In Bennett's instrument,

the respondents who answered "No" would be finished the questionnaire with that question. I

added Part C2 to my questionnaire to determine if there were any negative experiences and/or

attitudes that music educators hold that prevent them from including nWME in their music

programs. Although I added this section to the framework modelled after Bennett's instrument,

the questions in Part C2 were derived from Cash's instrument. With the received permissions of

Bennett, Cash, and Petersen, I have used or adapted elements from their questionnaires,

including questions, in the creation this instrument. Those questions that I created specifically for

this instrument remain in the same framework as the contributory instruments, but, in part, have

been modified for my questionnaire to include themes unique to the BC school system. In

addition, this instrument provides respondents the opportunity to relate their personal practices

and attitudes regarding the topics where the others do not. Therefore, some closed-ended

questions from the contributory instruments have been altered to become open-ended questions.

Population

        The population for this study was currently practising in-service BC music teachers

across kindergarten to grade twelve in public and independent schools.[xii] I contacted these music

educators via the BCMEA listserve in order to alert them to my study and ask for their

participation. Given the large number of school music teachers in BC who are BCMEA

members, utilizing the BCMEA membership enabled me to broadcast my invitation to participate to a large amount of music teachers within BC. However, I did not distribute my questionnaire through any specific schools or school systems, including First Nations schools. Although I sought to have 100 participants, which would capture approximately 20% of the current membership of the BCMEA who are practicing teachers, I had a total of 87 respondents to my questionnaire. In a pre-conference conversation with the current BCMEA president in September 2017, they informed me that there were approximately 500 members in the BCMEA. Membership to the BCMEA is created through attending the BCMEA Conference, and according to the BCMEA first vice-president, the 2017 BCMEA Conference had 611 attendees, including 71 pre-service teachers, 16 retired teachers, and 3 teachers from out-of-province. Therefore, the potential pool of respondents was approximately 521 music teachers.

I extended the first invitation to participate in my study online on October 2, 2017 via the BCMEA's listserve, and this garnered thirteen respondents. During the BCMEA Conference that was held on October 19–21, 2017, I distributed my questionnaire and collected data. I brought 150 paper copies of my questionnaire to the conference, as well as 4 Apple iPads borrowed from the University of Victoria education technology lab. At the conference, I received sixty paper respondents and thirteen online respondents, for a total of seventy-three respondents during the conference. At the end of October, the BCMEA included a final invitation to participate in its monthly newsletter, but this did not garner any additional respondents. However, at the beginning of November, I had one BCMEA member contact me via email asking for the link to participate, which I shared with them. Through these channels, I achieved a total of eighty-seven respondents to my questionnaire.

Pilot Studies

I verified the face validity and construct validity[xiii] of the instrument by asking experts in the fields of music education, quantitative research development (including survey development), and Indigenous resurgence in education to examine the instrument. I added, deleted, and altered questions and terms used based on the input provided by these experts to make the instrument as clear, concise, and comprehensive as possible. During this process, I decided to cease using the term "multicultural music education" due to its exclusion of Indigenous peoples, and I decided to begin using "non-Western music education" instead as outlined in the literature review section of this thesis.

I piloted the instrument with two K–12 music teachers, and I personally tested the questionnaire on the online system to determine further if there will be any issues with online survey completion. As a result of pilot testing the instrument with two music educators, I changed some wording to ensure more clarity, and I added the choice of "Exploratory music" in subjects currently taught in school in question 5 and the choice of "The Caribbean" for one of the regions included for questions 21–30. The answers provided by this pilot group were excluded in the final data.

Analysing the Data

As this is a mixed-methods design, there were two sets of data that required analysis. I analysed the quantitative data through a combination of the survey program that I used (*Hosted in Canada Surveys*), Microsoft Excel, Microsoft Word, and SPSS. I used an *in vivo* coding system, that is, using the respondents' actual words to create categories and to analyse and categorize the qualitative data that is collected (Creswell, 2015, p. 243).

There are examples of nominal, ordinal, interval, and ratio scales of measurement[xiv] in this questionnaire (O'Leary, 2014, pp. 280–281). Examples of questions that used nominal scales of measurement (arbitrary assignment of numbers) are questions 1, 5, 6, 7–12, 13, 15–21, 33, 39, and 40–45; examples of questions that used ordinal scales of measurement (rank-scale categorization of units without magnitudes of difference) are questions 3, 4, and 23–32; examples of a question that used interval scales of measurement (equal distance between units) is question 22; and examples of questions that used ratio scales of measurement (units are equidistant with an absolute zero) are questions 2 and 14.

I used both descriptive and inferential statistics in coding the quantitative data (O'Leary, 2014, pp. 281–288). Descriptive statistics have the following purpose, "To describe and summarize the characteristics of your sample," and inferential statics have the following purpose, "To draw conclusions that extend beyond your immediate data/sample" (O'Leary, 2014, pp. 284–285). With the inclusion of interval and ratio scales of measurements, I used descriptive statistics for each univariate analysis. However, I used inferential statistics for bivariate and multivariate analysis. I used inferential statistics in order test relationships between variables (i.e. the difference between the inclusion of nWME by elementary, middle, and secondary educators) and to generalize the data provided by these specific music educators to music educators across BC.

Ethics

I received approval from the University of Victoria Human Research Ethics Board for my research in August 2017, Ethics Protocol Number: 17-269. There were no known or anticipated risks for the music educators who participate in this research. To ensure that the music educators were fully informed and consenting to participate, I ensured that a *Letter of Implied Consent*

accompanied the questionnaire (Appendix A). The participation of music educators in this research was completely voluntary. If a music educator decided not to participate, they could withdraw at any time before the questionnaire was submitted without experiencing any consequences or any needing to provide explanation. However, if they decided to withdraw from the study once their questionnaire had been submitted, their data was impossible to remove from the database as the questionnaire was fully anonymized. However, I did not receive any requests from anyone wishing to withdraw after participants had submitted their questionnaires. Although the questionnaire was fully anonymous, the answers provided by music educators may make them distinguishable to those who are familiar with their program. Both the confidentiality of the music educators and the confidentiality of the data that they provided was protected by using secure programs hosted in Canada and subject to Canadian laws to collect the data and by storing the data on password protected personal computers.

Limitations

Since this study took place with one group (BC music educators) using one instrument, I was unable to use triangulation of population within this study. However, I attempted to minimize the impact of the lack of triangulation through the collection of both qualitative and quantitative data. The qualitative, open-ended questions provided music educators an opportunity to respond with their own unique experiences. I collected both qualitative and quantitative data to see if they would confirm each other.

Another limitation of this design is the way in which a questionnaire restricts the amount feedback teachers are able to provide in the process of completing the questionnaire. Additionally, individual teachers may have been influenced by the questions included in this survey, which might skew the answers that they gave, and therefore the results of this study.

Some teachers might have inflated or deflated their answers from their actual teaching practices. I minimized this risk through the piloting of the instrument with experts in the area of education, music education, and quantitative research, as well as music educators. Also, respondents did not have the opportunity to change their responses if they changed their minds or wished to refine their answers once the questionnaire had been submitted. In addition, educators may have inflated their use of nWME in their own practices in their responses to the questionnaire to provide a more positive image of themselves.

Dissemination

I will share the findings of this study with the participants of the research and others through published journal articles, presentations at the BCMEA conference, and presentations at academic conferences. I will present my study and its findings at the International Society for Music Education Commission on Music Policy: Cultural, Educational, and Mass Media Conference at Ludwig-Maximilians University of Munich in July 2018. I will also seek out publication and additional presentation opportunities to disseminate my findings.

Research Questions

The research instrument addressed the following sub-research questions to answer the main research question of *What are the current practices, experiences, and attitudes of music educators in BC towards the inclusion of non-Western musics in their elementary, middle, and secondary classrooms?* (RQ 1) and the two the sub-questions *Do these practices, experiences, and attitudes reflect the diverse identities of BC and Canada's peoples?* (RQ 2) and *Has BC's new curriculum influenced or altered these practices?* (RQ 3)

1. What are the characteristics of the teachers involved in this research?
    a. In which area of the province do they teach? (Question 1; RQ 1)

   b. Do they teach in a rural or urban area? (Question 6; RQ 1)

   c. How many years have they been teaching? (Question 2; RQ 1)

   d. What level of education have they achieved? (Question 3; RQ 1)

   e. In which level(s) of K–12 do they teach? (Question 4; RQ 1)

   f. Which types of music classes do they teach? (Question 5; RQ 1)

2. What is the attitude of teachers towards nWME? (Questions 7–12, 35; RQ 1/2)

3. What are the practices of teachers in including nWME? (Questions 13–22; RQ 1/2)

4. What type of non-Western music do they include in their teaching practices? (Questions 23–32; RQ 1/2)

5. Have teachers changed their nWME teaching practices due to BCs New Curriculum? (Question 33; RQ 3)

6. How do teachers find the non-Western resources that they use? (Question 34; RQ 1/2)

7. What benefits or difficulties have teachers experienced in teaching nWME? (Question 36 & 37; RQ 1/2)

8. What supports do teachers currently need in teaching nWME? (Question 38; RQ 1)

9. Have the teachers who do not use nWME, used nWME in the past? (Question 39; RQ 1)

10. Why have teachers who have included nWME in the past stopped? (Question 39; RQ 1/2)

11. What barriers are preventing music teachers from including nWME? (Questions 40–46; RQ 1/2)

Chapter 4: Results

This section will follow each one of the sub-research questions from the previous section in order to answer the guiding research question. As listed at the end of the previous section, each sub-research question has a corresponding question(s) found in the research instrument (see Appendix B). In Chapter 4, the results and sub-research questions generally follow the order of the items in the questionnaire; and in Chapter 5, I depart from the order outlined in Chapter 4 to give priority to answering the guiding research question and two sub-questions (see p. 74). As the research instrument used a mixed-methods design, I used a combination of multiple choice, Likert-type scale, fill-in the blanks, and open-ended questions (see Appendix C) in order to obtain both quantitative and qualitative data. I used Microsoft Excel and IBM SPSS Statistics 25 to analyse the quantitative data, and an *in vivo* coding system to analyse the qualitative data. This chapter outlines the results of the analysis.

Respondents

During the period of just over a month from October 2017 to the beginning of November 2017, a total of eighty-seven music teachers completed my questionnaire either online or in paper format. Of those eighty-seven, seven were excluded as they did not sufficiently complete the questionnaire, hence ($N = 80$). The seven that were excluded submitted the questionnaire back to me but answered approximately less than half of the questionnaire. There were 611 attendees at the BCMEA conference, including 71 pre-service teachers, 16 retired teachers, and 3 out-of-province teachers. This left approximately 521 potential respondents. Thus, the initial (gross) response rate was approximately 17% ($n = 87$), and the final usable (net) response rate was approximately 15% ($N = 80$).

In which area of the province do they teach?

There are a total of sixty public school districts located across BC (see Figure 4.1), with additional independent schools and school systems (i.e. Independent School Association of BC, Catholic Independent Schools of British Columbia, Associate Member Group, Society of Christian Schools in BC). Many school districts are located in metropolitan areas throughout BC, and the Lower Mainland[xv] and Southern Vancouver Island are the largest metropolitan areas in BC. The largest metropolitan area is the Lower Mainland—encompassing the following thirteen school districts: Chilliwack, Abbotsford, Langley, Surrey, Delta, Richmond, Vancouver, New Westminster, Burnaby, Maple Ridge-Pitt Meadows, Coquitlam, North Vancouver, and West Vancouver. Thirty-four (42.5%) respondents were from one of the above thirteen districts (see Table 4.1). There were an additional two respondents who teach in the Catholic Independent Schools Vancouver Archdiocese (CISVA),[xvi] also located in the Lower Mainland. Southern Vancouver Island includes the Greater Victoria, Sooke, and Saanich School Districts, and accounts for seven (8.8%) respondents. These numbers do not include any respondents who teach at independent schools (other than CISVA), which could potentially increase the number of respondents in each metropolitan area, especially Vancouver. However, some respondents also taught in more remote school districts, such as: Prince Rupert, Bulkley Valley, Prince George, Peace River North, Gold Trail, and North Okanagan-Shuswap.

Atlin

Cassiar

81
Fort Nelson

87

60

For: St. John

Stewart

Dawson Creek

59

92

91

Mackenzie

Smithers

82

54

Burns Lake

57

Masset

Prince Rupert

Kitimat

Prince George

52

50 Queen Charlotte

Quesnel

28

Ocean Fals

49

27

Willams Lake

19

Revelstoke

Port Hardy

85

72

74

73

83

Kamloops

6

Campbell River

47

48

22

Vernon

23

Kelowna

10

Kimberley

Powell River

58

57

8

5

84

46

42

78

Penticton

20

Nelson

Cranbrook

70

71

43

As of December 2, 1996

Port Alberni

69

33

53

51

Trail

68

79

64

62

63

Victoria

61

West 45 Vancouver

44 North Vancouver

43

Fraser - Cascade

Coquitlam

78

39 Vancouver

Burnaby

41

42

Maple Ridge

-Pitt Meadows

75 Mission

40 New Westminster

38 Richmond

37 Delta

36 Surrey

35 Langley

34 Abbotsford

33 Chilliwack

Figure 4.1. Map of Public School Districts in BC (BC Ministry of Education, 1996)

Table 4.1. School Districts and Independent School Systems Included by Respondents

School district or independent school system		Frequency	Percent
	Independent	15	18.8
	Catholic Independent Schools Vancouver Archdiocese (CISVA)	2	2.5
	Total independent schools (Independent + CISVA)	17	21.3
	SD 22 Vernon	1	1.3
	SD 23 Central Okanagan	8	10.0
	SD 33 Chilliwack	2	2.5
	SD 35 Langley	4	5.0
	SD 36 Surrey	7	8.8
	SD 37 Delta	1	1.3
	SD 38 Richmond	2	2.5
	SD 39 Vancouver	8	10.0
	SD 40 New Westminster	1	1.3
	SD 41 Burnaby	3	3.8
	SD 42 Maple Ridge-Pitt Meadows	2	2.5
	SD 43 Coquitlam	1	1.3
	SD 44 North Vancouver	2	2.5
	SD 52 Prince Rupert	1	1.3
	SD 54 Bulkley Valley	1	1.3
	SD 57 Prince George	1	1.3
	SD 60 Peace River North	2	2.5
	SD 61 Greater Victoria	6	7.5
	SD 73 Kamloops/Thompson	5	6.3
	SD 74 Gold Trail	1	1.3
	SD 83 North Okanagan-Shuswap	1	1.3
	Multiple School Districts: Metropolitan Area	2	2.5
	Total	79	98.7
	Missing[xvii]	1	1.3
Total		80	100.0

Do they teach in a rural or urban area?

Consistent with the information in the previous section, 55% ($n = 44$) of respondents reported that their school was located in an area with a population of 150,000 people or more (see Table 4.2). An additional 23.8% ($n = 19$) reported that their school was located in an area of

70,000 to 149,999 people. Thus, 78.8% of respondents ($n = 63$) taught in an area with a population of 70,000 or more, which closely corresponds to the 77.9% of the BC population that lives in an urban area with an estimated population of 70,000 or more (Government of BC, 2017).

As these are self-reported numbers, the respondents may have been guessing the population of the area where their school is located. There may have been further issues with respondents living in metropolitan areas where the smaller city in which they teach borders a large city; therefore, some respondents may have answered for their specific city or some respondents may have answered for their surrounding area (i.e. Chilliwack has an estimated population of 104,662, so respondents may have answered that their school is located in an area with a population of "70,000 to 149,999" or answered "150,000 or greater" due to Chilliwack being part of the Lower Mainland). However, as stated above, the reported figures roughly correspond to the provincial population statistics.

Table 4.2. Population of School Location Reported by Respondents

Population		Frequency	Percent
	Population of 150,000 or greater	44	55.0
	Population of 70,000–149,999	19	23.8
	Population of 30,000–69,999	10	12.5
	Population of 5,000–29,999	5	6.3
	Population of 4,999 or fewer	1	1.3
	Total	79	98.8
	Missing	1	1.3
Total		80	100.0

How many years have they been teaching?

There was a wide range in how many years respondents had been teaching music—the shortest time was 0.25 of a year and the longest was over 30 years. The mean (M) was 11.4 years, the median was 10 years, and the mode was 2 years ($n = 8$). Additionally, the standard

deviation (*SD*) was 9.11. Of the 77 respondents who did answer this question, 50.6 percent (*n* = 39) have been teaching for 10 or more years, and 49.4% (*n* = 38) have been teaching for less than 10 years.

Table 4.3. Total Number of Years Teaching Music in K–12 Schools

Number of years		Frequency	Percent
	.25	1	1.3
	1	5	6.3
	2	8	10.0
	3	4	5.0
	4	3	3.8
	5	6	7.5
	6	1	1.3
	7	2	2.5
	8	5	6.3
	9	3	3.8
	10	3	3.8
	11	3	3.8
	12	3	3.8
	13	3	3.8
	14	3	3.8
	15	5	6.3
	16	1	1.3
	17	2	2.5
	18	2	2.5
	20	2	2.5
	22	2	2.5
	24	2	2.5
	26	2	2.5
	27	1	1.3
	28	1	1.3
	29	1	1.3
	30+	3	3.8
	Total	77	96.2
	Missing	3	3.8
Total		80	100

What is the highest level of education have they achieved?

Eighty (100%) respondents answered this question. The question options were Bachelors ($n = 38$; 47.5%), PDP (Professional Development Program) ($n = 21$; 26.3%), Masters ($n = 18$; 22.5%), PhD, and Other ($n = 3$; 3.8%). However, the PhD option received no responses. One bachelor respondent and one PDP respondent also indicated that they were currently working on their master's degree. There were three respondents who marked "Other degree," and each elaborated on their degree in progress ($n = 1$) or their degree received ($n = 2$). These elaborations included obtaining their post graduate certificate of ELL, a Diploma of Fine Arts, and a Graduate Diploma in Education. As the respondent who is in the process of obtaining their post graduate certificate of ELL did not respond with their highest degree earned, their response remains in the "Other degree" category.
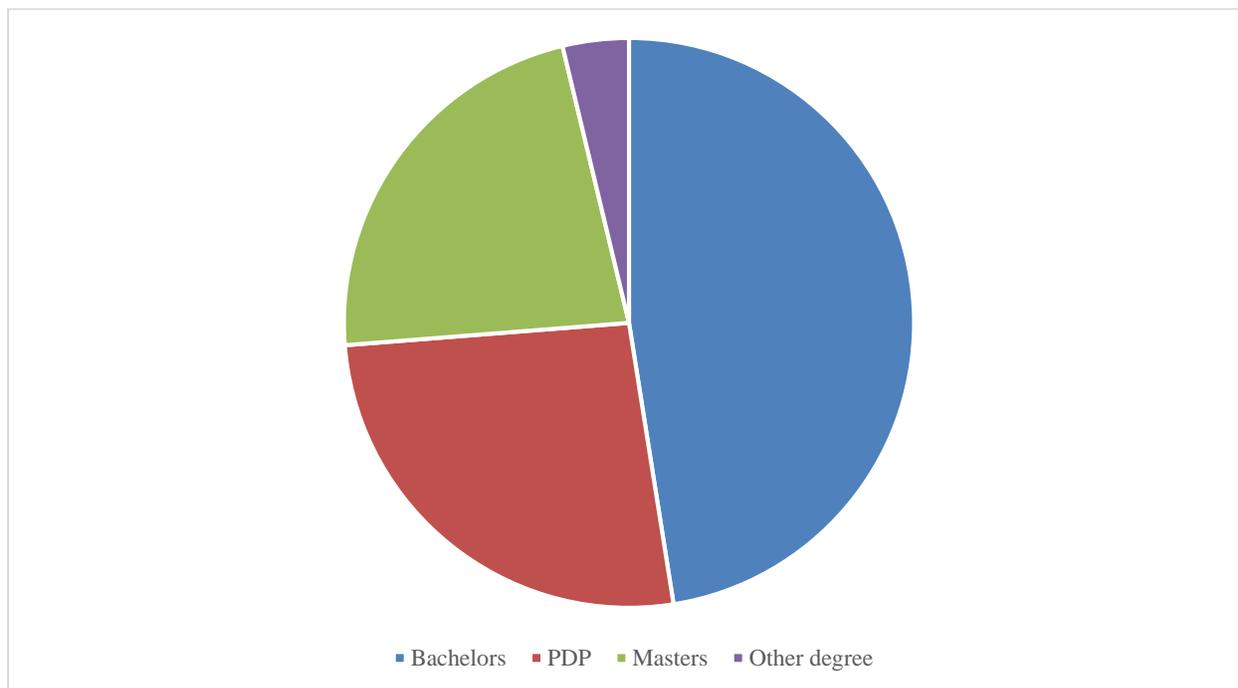
Figure 4.2. Highest Degree Earned

In which level(s) of K–12 do they teach?

For this question, I divided kindergarten to grade twelve into three categories—elementary ($n = 47$; 59%), middle ($n = 31$; 39%), and secondary ($n = 34$; 43%)—because these are typical groupings for schools in BC. However, some school systems do not follow these grade groupings, or the grades included in each group may differ from school to school or district to district. BC schools mostly agree on the categories (elementary, middle, and secondary), but they may differ on which grades are assigned to each category (i.e. middle school could begin in grade 6, 7, or 8). In addition, some respondents fall in more than one category, either through teaching at multiple schools or through the less traditional grade groupings that exist within their school. In the chart below, I have included six categories that reflect the answers of the respondents—elementary ($n = 32$), elementary and middle ($n = 6$), elementary, middle, and secondary ($n = 10$), middle ($n = 7$), middle and secondary ($n = 8$), and secondary ($n = 17$).
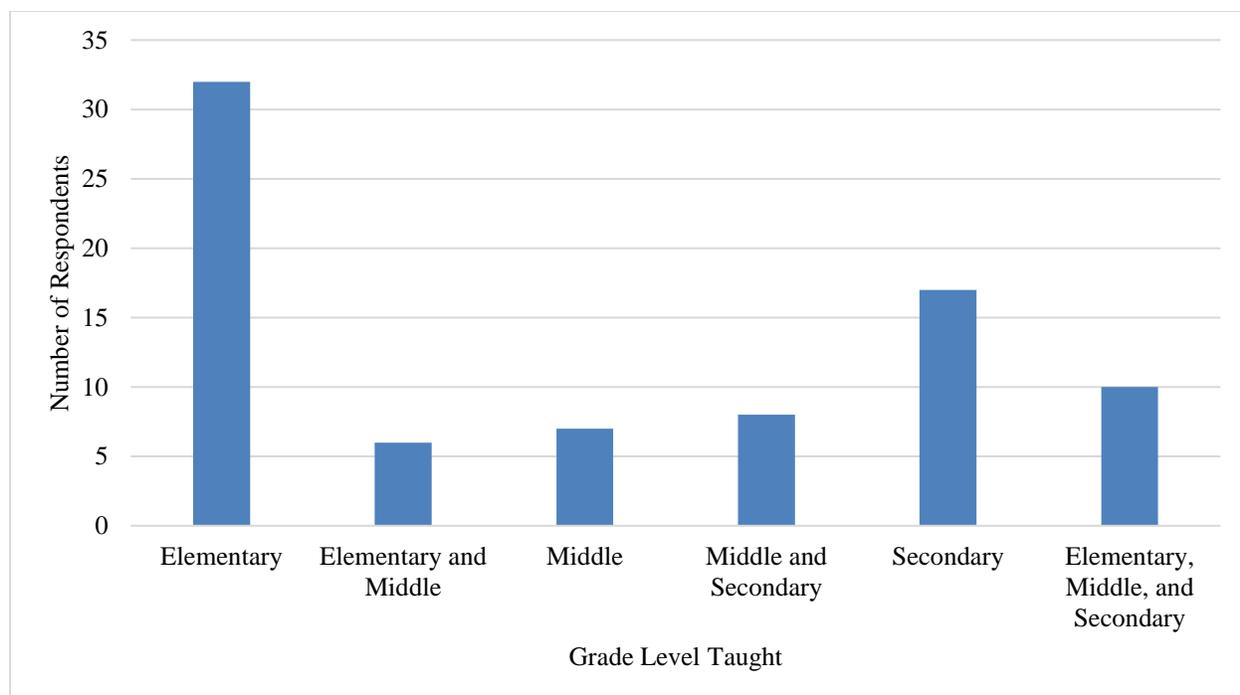
Figure 4.3. Grade Level Taught in School

Participants who teach at an elementary level report teaching nWME much more than participants who teach at any other level. Of the sample, fifty-four respondents (67.5%) reported that they currently include nWME in their teaching practices, and twenty-six respondents (32.5%) reported that they did not currently include nWME in their teaching practices (see Table 4.4). Elementary school music educators reported the highest inclusion of nWME with 84.4% using nWME, and middle school music educators reported the lowest inclusion of nWME with 14.3% of respondents using nWME. There was a marked difference in the inclusion of nWME between the respondents who taught elementary school music in conjunction with any other level (81.3%—aggregate of Elementary; Elementary and Middle; and Elementary, Middle, and Secondary categories), and those who only taught middle and/or secondary school music (46.9%—aggregate of Middle, Middle and Secondary, and Secondary categories).

Table 4.4. Inclusion of nWME by Grade Level Taught

Grade Level Taught	Includes nWME		Does Not Include nWME		Total (from Figure 4.3)
	Number	Percent	Number	Percent	Number
Elementary	27	84.4	5	15.6	32
Elementary and Middle	5	83.3	1	16.7	6
Elementary, Middle, and Secondary	7	70.0	3	30.0	10
Middle	1	14.3	6	85.7	7
Middle and Secondary	4	50.0	4	50.0	8
Secondary	10	58.8	7	41.2	17
Total	54	67.5	26	32.5	80

Which types of music classes do they teach?

For the question, "Which of the following subjects do you currently teach in school?" respondents could choose from the following response options: band, orchestra, choir, jazz band, jazz choir, general music, exploratory music, rock band, guitar, and other. Under the "Other" response, the respondents wrote classroom, ukulele, world music, Orff, musical theatre, Indigenous music exploratory, recorder, special needs music class, recording, drumline, jazz improvisation, jazz studies, and MCT (music composition and technology). General music was the most indicated option ($n = 42$), closely followed by choir ($n = 40$) and Band ($n = 39$) (see Table 4.5). Of the provided class options, rock band was the least indicated option ($n = 6$). Of the options written in under "Other," ukulele ($n = 4$) and musical theatre ($n = 3$) were the most frequently written.

To provide further clarity, I separated the music classes currently taught by the six separated grade level groupings that respondents teach (see Table 4.6). General music ($n = 31$) and choir ($n = 15$) were the most common for elementary school classes. General music ($n = 5$)

and choir ($n = 4$) were the most common for elementary and middle school classes. Choir ($n = 6$), band ($n = 4$), and general music ($n = 4$) were the most common for elementary, middle, and secondary school classes. Band ($n = 6$) and jazz band ($n = 4$) were the most common for middle school classes. Band ($n = 7$), choir ($n = 4$), and jazz band ($n = 4$) were the most common for middle and secondary school classes. Finally, jazz band ($n = 16$) and band ($n = 15$) were the most common for secondary school classes. These findings demonstrate a marked shift from the classes most commonly taught in elementary school to the classes most commonly taught in secondary school.

Table 4.5. Music Classes Participants Currently Teach in School

Types of classes	Frequency	Percent of Total Sample ($N = 80$)
General music	42	52.5
Choir	40	50.0
Band	39	48.8
Jazz band	29	36.3
Guitar	17	21.3
Exploratory music	8	10.0
Orchestra	7	8.8
Jazz choir	7	8.8
Rock band	6	7.5
Ukulele	4	5.0
Musical theatre	3	3.8
Classroom	1	1.3
Drumline	1	1.3
Indigenous music exploratory	1	1.3
Jazz improvisation	1	1.3
Jazz studies	1	1.3
MCT (Music composition & technology)	1	1.3
Orff	1	1.3
Recorder	1	1.3
Recording	1	1.3
Special needs music class	1	1.3
World music	1	1.3

Table 4.6. Music Classes Currently Taught in School by Grade Level Groupings

Classes taught	Grade level grouping						
	Elementary	Elementary and Middle	Elementary, Middle, and Secondary	Middle	Middle and Secondary	Secondary	Frequency
(Number of teachers–from Figure 4.3)	32	6	10	7	8	17	80
Band	4	3	4	6	7	15	39
Orchestra	.	.	3	2	1	1	7
Choir	15	4	6	2	4	9	40
Jazz band	1	2	2	4	4	16	29
Jazz choir	.	1	2	1	.	3	7
General music	31	5	4	1	.	1	42
Exploratory music	7	.	.	.	1	.	8
Rock band	2	.	1	.	1	2	6
Guitar	5	2	3	1	2	4	17
Classroom	1	.	.	.	.	.	1
Ukulele	2	.	1	1	.	.	4
World music	1	.	.	.	.	.	1
Orff	.	1	.	.	.	.	1
Musical theatre	.	.	1	.	.	2	3
Indigenous music exploratory	.	.	1	.	.	.	1
Recorder	.	.	.	1	.	.	1
Special needs music class	.	.	.	1	.	.	1
Recording	.	.	.	.	1	.	1
Drumline	.	.	.	.	.	1	1
Jazz improvisation	.	.	.	.	.	1	1
Jazz studies	.	.	.	.	.	1	1
MCT (music composition & technology)	.	.	.	.	.	1	1

Attitude of Teachers Towards nWME

For the Likert-scale portion of Part B (1 = strongly disagree; 5 = strongly agree),

respondents answered six opinion statements regarding their attitude about the inclusion of

nWME. In the research instrument, some of the statements were reverse-coded to measure the validity of responses (Students only need to learn music from Western traditions; Students should learn Western classical music before learning other Western genres like pop, rock, and jazz; Students should learn Western music before learning non-Western music; and When my music students learn to perform diverse and non-Western musics, they do not need to learn about the culture and context in which it came from). The reverse-coding of these questions allowed for me to check to see if someone had given the same responses for all the Likert-scale portion of Part B, which would indicate that the respondent most likely did not read the questions. For data analysis, I reverse-coded the above statements so that "strongly agree" reflects a more accepting attitude for nWME and that "strongly disagree" reflects a less accepting attitude of nWME. Those statements have been altered to reflect the reverse-coding (see Table 4.7; Figure 4.4).

Attitudes of respondents supported the inclusion of nWME to varying degrees. Sixty-seven respondents (83.8%) agreed or strongly agreed that it is important for students to receive a diverse, non-Western education ($M = 4.1$; $SD = 0.73$), seventy-three respondents (91.3%) agreed or strongly agreed that students should learn music from non-Western traditions ($M = 4.3$; $SD = 0.62$), and seventy-two respondents (90%) agreed or strongly agreed that their students should learn about the culture and context in which it came from ($M = 4.4$; $SD = 0.9$). Additionally, seventy respondents (87.5%) would like to know more about non-Western teaching methods for music ($M = 4.2$; $SD = 0.76$). Only 52.5% of respondents agreed or strongly agreed that students do not have learn Western classical music before learning other genres of Western music ($M = 3.5$; $SD = 1.01$), and 43.8% of respondents agreed or strongly agreed that students do not have to learn Western music before learning nWM ($M = 3.4$; $SD = 0.86$).

Table 4.7. The Attitudes of Teachers Towards the Inclusion of nWM, by Number of Respondents

Statements	Attitude					
	Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree	Missing
It is important for students to receive a diverse, non-Western education	0	2	10	42	25	1
Students should learn music from non-Western traditions	0	0	7	42	31	0
Students do not have to learn Western classical music before learning other Western genres like pop, rock, and jazz	5	4	29	31	11	0
Students do not have to learn Western music before learning non-Western music	0	11	33	27	8	1
When my students learn to perform diverse and non-Western musics, they should learn about the culture and context in which it came from	2	2	4	27	45	0
I would like to know more about non-Western teaching methods for music	0	3	7	39	31	0
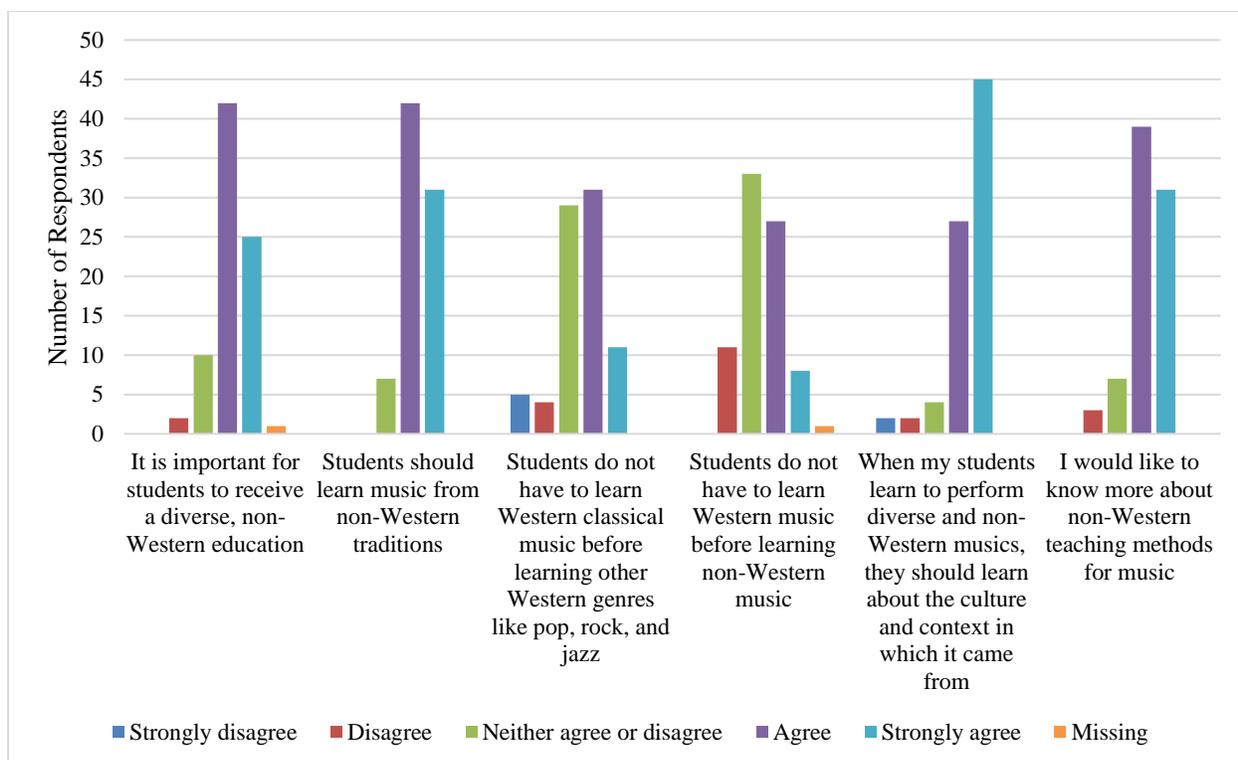
Figure 4.4. The Attitudes of Teachers Towards the Inclusion of nWM

I felt that it was important to discover the motivations of the respondents who include nWME. Many were motivated by their students; they included nWME to embrace the diversity of their students, broaden their students' learning, help school identity, or facilitate student enjoyment. Teachers included nWM because of their own cultural heritage, or because of their own personal enjoyment of nWM. Additionally, community building was another motivation for the inclusion of nWM. Some music teachers included nWM for variety and diversity of content, yet others embraced nWM as a part of a comprehensive music program that includes a variety of musical skills. Only two respondents mentioned that they were influenced by the new curriculum as part of their answers. One respondent replied with the perfunctory statement, "Why not?" and another responded, "Why wouldn't we?"[xviii]

Practices of Teachers Who Include nWME

The following section is for respondents who indicated that they currently use nWM in their teaching practices. A total of fifty-four respondents (67.5%) responded that they currently use nWM in their teaching practices, and a total of twenty-six respondents (32.5%) responded that they do not currently use nWM in their teaching practices (see Table 4.4). After this question, there was the following statement: "**If you answer 'YES' to question #13, please complete Part C1 ONLY. If you answer 'NO' to question #13, please complete Part C2 ONLY**" (see Appendix B). For the online system, each section of the survey (Part A, Part B, Part C1, and Part C2) were formatted to be on their own page of the questionnaire. Online, Part C1 included the following header for the section: "Complete this section ONLY if you CURRENTLY use non-Western music in your teaching practices. If you do not currently use non-Western music in your teaching practices, please go to Part C2 by going to the bottom of this page and clicking NEXT." Part C2 included the following header for the section: "Complete this section ONLY if you DO NOT CURRENTLY include non-Western music in your teaching practices. If you do currently include non-Western music in your teaching practices and have completed the previous section, please click SUBMIT at the bottom of this page." In both paper and online formats, there were some respondents who answered some or all of the questions in both Part C1 and Part C2. Despite clear instruction for both online and paper formats of my questionnaire, some respondents erroneously answered both Part C1 and Part C2. Thirteen respondents (16.3%) answered that they did currently include nWM and answered some or all of Part C2 in addition to Part C1, and three respondents (3.8%) answered that they did not currently include nWM and answered some or all of Part C1 in addition to Part C2. I have included the data provided by these teachers (+), as it provides additional insight into the current practices of

music teachers in BC, while still separating the data provided by the core group of respondents. Thus, the number of respondents in practices section is ($n = 54+3$) and the number of respondents in the barriers section is ($n = 26+13$).

What are the practices of teachers in including nWME?

There was a wide range in how many years respondents had been teaching nWM; the shortest time reported was zero years[xix] and the longest was twenty-eight years, providing a range of twenty-eight years (see Table 4.8). The mean was 7.8 years, the median was 6 years, and the mode was 2 years ($n = 8$). Additionally, the *SD* was 7.9. Of the 45 respondents who did answer this question, 35.6% ($n = 16$) have been teaching nWM for 10 or more years, and 64.4% ($n = 29$) have been teaching nWM for less than 10 years.

Comparing the length of time that teachers have been teaching music to the length of time that they have been teaching nWM, 46.5% answered that they have been teaching nWM for less time than they have been teaching music and 53.5% reported no difference in time. The maximum was 26 years, the minimum was 0 years ($M = 3.3$; $SD = 5.6$).

Table 4.8. Years Teaching nWM among Participants Who Currently Teach nWM

Years teaching		Frequency	Percent
	.00	1	1.9
	.25	1	1.9
	1	6	11.1
	2	8	14.8
	3	2	3.7
	5	3	5.6
	6	4	7.4
	7	1	1.9
	8	2	3.7
	9	1	1.9
	10	3	5.6
	11	2	3.7
	12	1	1.9
	14	1	1.9
	15	3	5.6
	17	2	3.7
	20	1	1.9
	23	1	1.9
	24	1	1.9
	28	1	1.9
	Total	45	83.3
	Missing	9	16.7
Total		54	100.0

For the first Likert-scale portion of Part C1 (1 = never; 5 = always), respondents answered seven opinion statements regarding including nWM in their music teaching practices. One of the statements was initially reversed to measure the validity of responses (I use Western classical notation to teach non-Western music). For data analysis, the above statement has been reverse-coded to "I do not use Western classical notation to teach non-Western music" so that "always" reflects a less Westernized method for teaching nWME and that "never" reflects a more Westernized method for teaching nWME (see Table 4.9; Figure 4.5).

The responses for these opinion statements were much more scattered than in the previous section, but still supportive of the inclusion of nWME (see Table 4.9; Figure 4.5). I will report on the most selected option for each statement. Thirty-eight respondents (66.7%) sometimes felt confident teaching music from different cultures ($M = 3.2$; $SD = 0.67$). Additionally, 76.8% of respondents who currently use nWM in their teaching practices answered that their nWM practices often or always are compatible with BC's new curriculum ($M = 4.0$; $SD = 0.77$), and twenty-four respondents (43.6%) sometimes have their music students sing and/or play nWM selections in school concerts ($M = 3.4$; $SD = 0.93$). Regarding culture-bearers, 46.4% of respondents sometimes communicate with culture-bearers ($M = 2.8$; $SD = 0.96$), and 42.1% of respondents (42.1%) rarely have culture-bearers attend rehearsals ($M = 2.2$; $SD = 1.0$). Importantly, 43.9% of respondents sometimes consider their students' backgrounds when selecting nWM repertoire ($M = 3.3$; $SD = 0.98$), and 47.4% of respondents only sometimes do not use Western classical notation to teach nWM ($M = 3.1$; $SD = 1.1$).

Table 4.9. Practices of Teachers Who Include nWM

Statements	Frequency					
	Never	Rarely	Sometimes	Often	Always	Missing
I feel confident teaching music from different cultures	1	3	35 (+3)	13	2	0
The non-Western musical practices that I use are compatible with BC's new curriculum (e.g. core competencies, context, curricular competencies)	0	1 (+1)	11	27 (+2)	14	1
My music students sing and/or play non-Western music selections in school concerts	0	7 (+2)	23 (+1)	14	8	2
I communicate with culture-bearers (e.g. people from that culture, scholars, musicians) to build non-Western music lesson plans	5	14 (+2)	25 (+1)	6	3	1
I have culture-bearers attend rehearsals to teach or assist with non-Western lessons	14	22 (+2)	13 (+1)	3	2	0
I consider my students' backgrounds when selecting non-Western music repertoire	4	3 (+1)	23 (+2)	19	5	0
I do not use Western classical notation to teach non-Western music	6	7	25 (+2)	7 (+1)	9	0
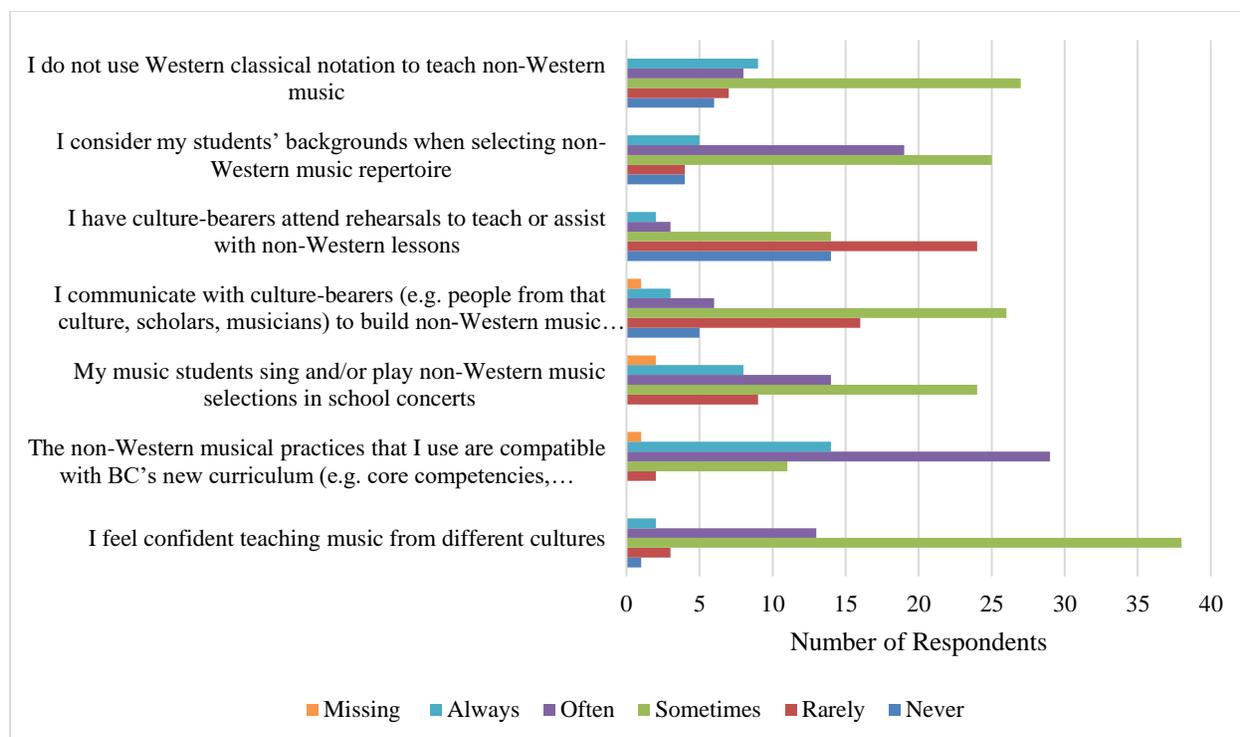
Figure 4.5. Practices of Teachers Who Include nWM

The respondents who include nWM in their teaching practices were asked the number of genres that their music students learn in one year. Their options were 1–2, 3–4, 5–6, 7–8, and 9+. No respondents chose "9+", but a vast amount responded "3–4" ($n = 26$; 48.1%) or "1–2" ($n = 23$; 40.3%) (see Table 4.10). Thus, 86.0% of respondents teach between 1 to 4 genres per year, and 12.3% of respondents teach between 5 to 8 genres per year.

Table 4.10. The Number of Genres Taught to Students in One Year

Number of genres		Frequency	Percent
	1–2	20(+3)	37.0(40.3)
	3–4	26	48.1
	5–6	6	11.1
	7–8	1	1.9
	Total	53(+3)	98.1(98.2)
	Missing	1	1.9
Total		54(57)	100.0

What type of nWM do they include in their teaching practices?

For the second Likert-scale portion of Part C1 (1 = never; 5 = frequently), respondents answered ten statements regarding the geographical areas that they use in their inclusion of nWM in their teaching practices (see Table 4.11; Figure 4.6). European folk music was the most used (n = 54; 94.7%), closely followed by African music (n = 53; 93.0%) and Latin and South American music (n = 51; 91.1%). However, African music ranked the highest of any geographical area in the category "frequently" (n = 12). Southeast Asian music (n = 33; 58.9%), South Asian music (n = 33; 58.9%), and Middle Eastern and North African music (n = 32; 59.3%) were the least used. Importantly for the new curriculum, the majority of respondents include North American Indigenous music (n = 49; 86.0%) in their teaching practices.

Table 4.11. NWM Genres Included by Music Educators

Region	Frequency					
	Never	Rarely	Sometimes	Often	Frequently	Missing
Northeast Asia (e.g. China, Korea, Taiwan)	7 (+1)	13 (+2)	26	5	2	1
Southeast Asia (e.g. Indonesia, Thailand, Laos, Vietnam)	21 (+2)	23 (+1)	8	1	0	1
South Asia (e.g. India, Pakistan)	21 (+2)	21 (+1)	8	2	1	1
Middle East/North Africa (e.g. Egypt, Morocco, Saudi Arabia, Israel)	20 (+2)	11	18	1	2	2 (+1)
Africa (e.g. Guinea, Ghana, Kenya, Zimbabwe)	3 (+1)	1	21 (+2)	17	12	0
European folk (e.g. Scotland, Hungary, Greece, Russia)	2 (+1)	4	21 (+1)	20 (+1)	7	0
Latin and South America (e.g. Mexico, Guatemala, Peru, Argentina)	3 (+2)	14	19 (+1)	13	4	1
The Caribbean (e.g. Cuba, Jamaica, Haiti)	10 (+1)	8	19 (+2)	10	5	2
Oceania (e.g. Australia, Polynesia, New Zealand, Samoa)	14 (+2)	18 (+1)	19	2	0	1
North American Indigenous (First Nations, Inuit, Metis)	7 (+1)	8 (+2)	21	13	5	0
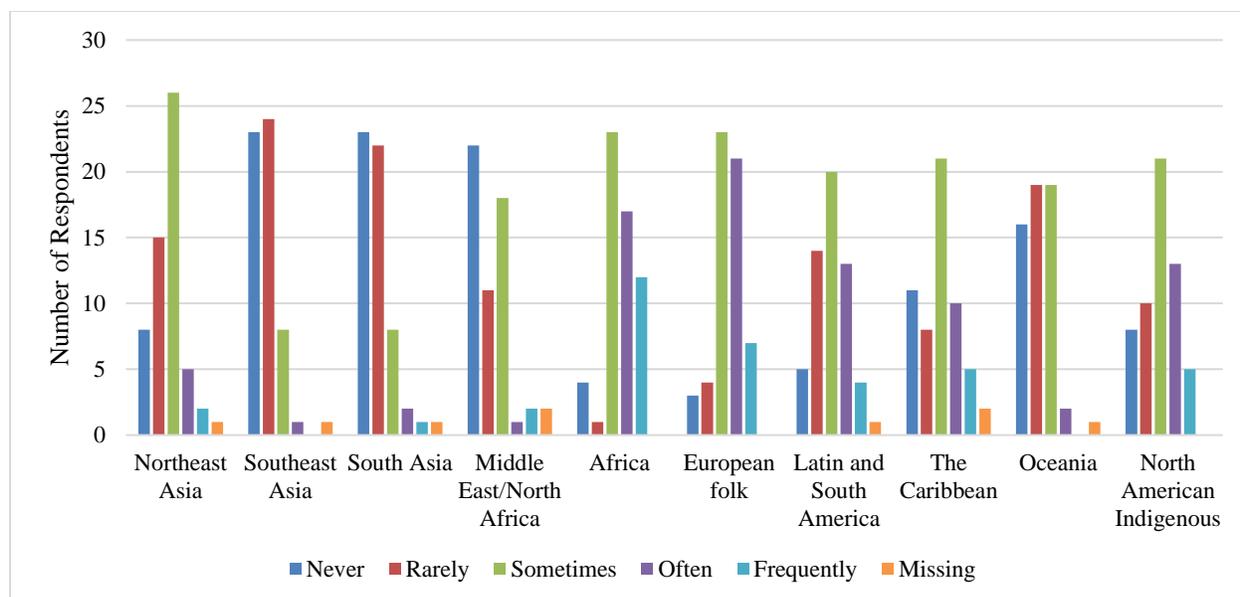
Figure 4.6. NWM Genres Included by Music Educators

Have teachers changed their nWME practices due to BCs New Curriculum?

Eighteen respondents (33.3%) reported that they have changed their teaching practices, and thirty-seven respondents (64.9%) reported that they did not change their teaching practices because of BC's new curriculum (see Table 4.12). Teachers who have shifted their teaching practices have: changed their method of instruction of music (inquiry, collaboration, call-and-response, special listening methods, or including more context), increased their use of non-Western music, begun to include more Indigenous music, or begun more authentic inclusion of Indigenous music. Of those teachers who have not shifted their teaching practice as a result of the implementation of the new curriculum, some have a desire to change, need more resources, have concerns with how vague the new curriculum is, or is a new teacher who has always used the new curriculum (of the fourteen teachers who have reported that they have been teaching for one or two years, three do not use nWM, four reported a change in their teaching practices because of the new curriculum, six reported no change in their teaching practices because of the new curriculum, or uses nWM but did not report if they have changed or not changed).

Additionally, nine respondents (24.3% of those who answered that they have not changed because of the new curriculum) answered that they have not changed because the new curriculum has now caught up to their teaching practices.

Table 4.12. Change in Teaching Practices Because of BC's New Curriculum

Practices		Frequency	Percent
	Change	18	33.3
	No change	34(+3)	63.0(64.9)
	Total	52	96.3
	Missing	2	3.7
Total		54(57)	100.0

How do teachers find the non-Western resources that they use?

Respondents reported obtaining non-Western resources from a wide variety of sources. Some respondents found resources from expected sources, such as books, video, recordings, publishers, online, school district resources, performances by other groups, and workshops. Teachers also accessed their own personal experiences through participation in choir, traveling, and watching performances. Respondents also reported employing a variety of human resources as sources: students, families of students, culture-bearers, in-school culture-bearers, local musicians, and other music teachers.

What benefits or difficulties have teachers experienced in teaching nWME?

Teachers reported that they experienced many benefits from the inclusion of nWM. Through including nWM, respondents were able to embrace all students and their diversity, which facilitated student joy, self-expression, increased student engagement, and empathy for others. The inclusion of nWM also fostered increased awareness of other cultures, music, and broadened cultural experiences by including differing styles of music, language, culture, and cross-curricular experiences. Teachers stated that including nWM allowed for personal growth,

learning from and with students, and increased parental involvement. Teachers were enabled to, as one teacher put it, "break away from classical Western hegemony." Additionally, classes become open to new ideas, and the classroom culture changed.

While some respondents reported that they have not experienced any difficulties including nWME in their teaching practice, many other respondents reported that they experienced difficulties. According to some respondents, a lack of access to various resources (culture bearers, authentic instruments, and information) was a major obstacle to including nWM. Many respondents felt that they were lacking familiarity, knowledge, experience, and understanding of protocol. Some felt that the differing styles of music, language, context, and language created additional difficulties in teaching nWM authentically. Personal feelings of inadequacy, fear of cultural appropriation, lack of comfort with foreign musics and cultures, and fear of insulting others created barriers for the inclusion of these diverse musics. Sadly, some respondents also stated that they have experienced "Push-back from the non-Western community (students, siblings)"[xx] and "Push-back from small-minded students."

What supports do teachers currently need in teaching nWME?

I provided respondents the opportunity to state what supports they require in teaching nWM by asking, "What general supports would you like to have in teaching non-Western music?" A large need was access to various resources; respondents listed the needs of funding, learning about nWM, culture bearers, mentorship, family involvement, authentic resources, online resources, workshops, instruments, and recordings of songs. Additionally, respondents called for support from their respective school districts and opportunities to collaborate with others. Regarding the new curriculum, teachers expressed the desire to have more resources from the provincial government and a larger resource package. One respondent suggested, "It would

be cool to have a YouTube series where a music teacher goes around the world and asks people from different regions to teach a video lesson on some of their most important works and instruments." I found this statement fascinating, and I found myself contemplating the opportunities and the difficulties of creating such a YouTube series.

Barriers Preventing the Inclusion of nWME

The following section outlines the responses of those who indicated that they currently do not use nWM in their teaching practices. Twenty-six respondents (32.5%) stated that they do not currently use nWM in their teaching practices, and thirteen respondents (16.3%) answered that they currently included nWM but answered some or all of Part C2 in error in addition to Part C1 (see Table 4.4).

Have the teachers who do not use nWME, used nWME in the past?

The distribution is fairly even between teachers who have used nWME in the past and those who have not used nWME in the past (see Table 4.13). For clarity, I have not included the incorrect responses for this section as these respondents are currently using nWME, leaving $n =$ 26. Eleven respondents (42.3%) have used nWME in the past, and fifteen respondents (57.7%) have not used nWME in the past.

Table 4.13. Past Inclusion of nWM

Past inclusion		Frequency	Percent
	Yes	11(+12)	42.3(59.0)
	No	15	57.7
	Missing	(+1)	(2.6)
Total		26(39)	100.0

Why have teachers who have included nWME in the past stopped?

Nine respondents answered this question. Two of those responses stated that they have not stopped including nWME, leaving a total of seven responses. Some respondents stopped

including nWME because they changed schools or the types of classes that they taught. Additionally, some respondents reported isolated inclusion of nWM pieces. The other responses would fit into the following category of barriers, as they were about a lack of resources.

What barriers are preventing music teachers from including nWME?

For the Likert-scale portion of Part C2 (1 = strongly disagree; 5 = strongly agree), respondents answered six opinion statements regarding their attitude about the barriers that have prevented respondents from including nWM in their teaching practices (see Table 4.14; Figure 4.7). These statements all begin with the phrase "I do not include non-Western music, because I lack…" Respondents agreed most strongly that their greatest barriers were a lack of money to purchase resources ($M = 3.8$; $SD = 1.13$), a lack of access to nWM resources ($M = 3.8$; $SD = 0.97$), and a lack of experience ($M = 3.7$; $SD = 0.99$); and respondents agreed the least with a lack of interest in nWM ($M = 2.8$; $SD = 1.3$), a lack of time to teach nWM ($M = 3.5$; $SD = 1.12$), and a lack of opportunities to learn about nWM ($M = 3.6$; $SD = 1$).

Table 4.14. Barriers to the Inclusion of nWM

Statements	Attitude					
	Strongly disagree	Disagree	Neither agree or disagree	Agree	Strongly agree	Missing
I do not include non-Western music, because I lack experience	0 (+1)	3	4 (+2)	14 (+2)	5 (+1)	0 (+7)
I do not include non-Western music, because I lack time to teach non-Western music	1	3 (+3)	6	11 (+1)	5 (+1)	0 (+8)
I do not include non-Western music, because I lack opportunities to learn about non-Western music	0 (+1)	2 (+2)	5	16	3 (+1)	0 (+9)
I do not include non-Western music, because I lack money to purchase resources	0	6	4	7 (+3)	9 (+1)	0 (+9)
I do not include non-Western music, because I lack access to non-Western music resources	0	5	2 (+1)	13 (+3)	6	0 (+9)
I do not include non-Western music, because I lack interest in non-Western music	6 (+1)	4 (+1)	8 (+1)	6	2 (+1)	0 (+9)
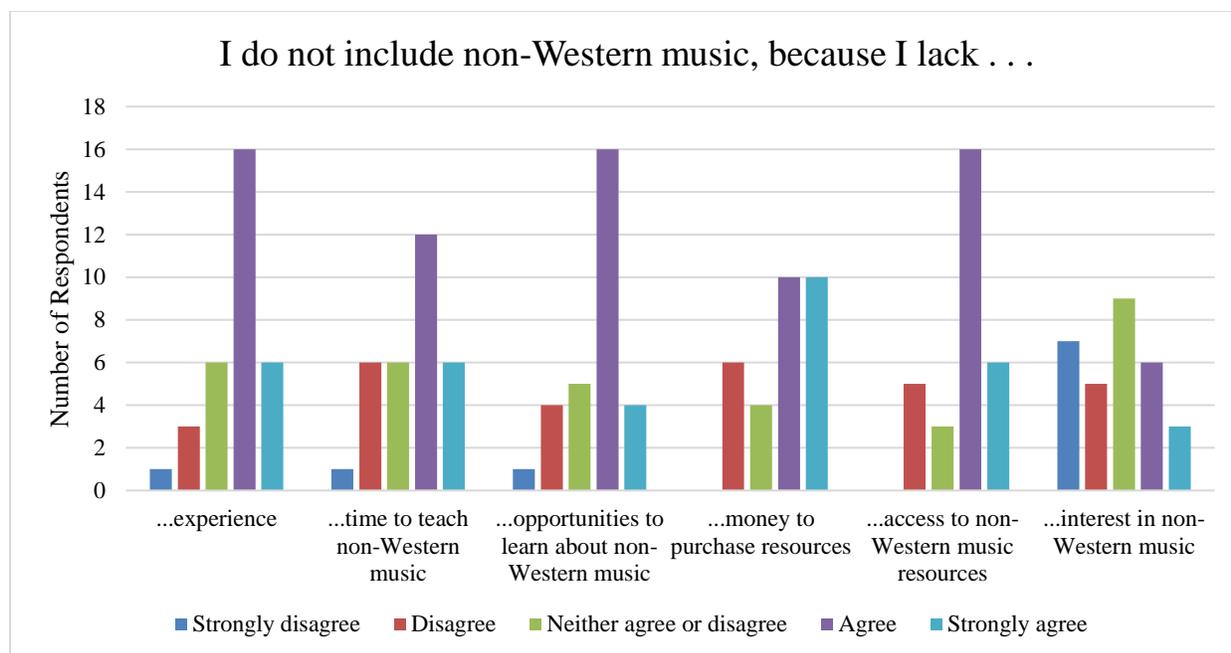
Figure 4.7. Barriers to the Inclusion of non-Western Music

There were some additional barriers that prevented respondents from include nWME. Some respondents were fearful of offending another culture or felt pressure from the expectations of students and school administration. A lack of resources, a lack of protocol instruction, and the difficulty of teaching nWM in band were another barrier preventing the inclusion of nWM. Last, additional barriers included the time that it takes to get ready for concerts and the lack of adjudication at music festivals for nWM.[xxi] Some respondents remarked that they did not have any other barriers that prevent them from teaching nWM.

Chapter 5: Conclusion

Summary

I began this research in an effort to understand the practices of other teachers across BC regarding the inclusion of musics from around the world. When BC's new curriculum (2015/2018) was introduced, I remember feeling initially that there was not enough content information included in the new curriculum. My outlook gradually changed due to teaching in a culturally diverse school; I became grateful that the new curriculum provided the space to support the personal and cultural diversity of all students. This new curriculum includes space for the meaningful inclusion of non-Western musics. Additionally, Indigenous musics, worldviews, and teachings are no longer grouped together with other musics as part of "culturally diverse music;" they have their own elevated position as part of the new curriculum.

Thus, I decided to survey BC music teachers to understand their current practices, experiences, and attitudes. The following frameworks have provided the foundation for my research: decolonization, the purpose of music education, the influence of philosophies of music education on pedagogy, non-Western music education, and music education and identity. I used a mixed-methods questionnaire to capture a large pool of respondents. I distributed the questionnaire that I created in the fall of 2017 through the BC Music Educators' Association listserve and conference. I received a total of eighty valid responses. I used SPSS, Microsoft Excel, and Microsoft Word to tabulate and code data, and I used an *in vivo* coding system to code the qualitative data. Through this exploration of the current practices, experiences, and attitudes of music educators in BC, I have received confirmation that 68% of teachers in this sample *currently* utilize nWME in their own practices. I will discuss the results of my research in the section below.

Discussion

Over a data collection period of just over a month, there were a total of eighty-seven respondents to my questionnaire. However, seven of those respondents did not complete a large portion of the questionnaire. Of these, some filled in only the first page and/or the last page of the questionnaire. I feel that this was an effort of these respondents to make it seem as if they had completed the entire questionnaire when they handed it back to me. Additionally, I had a respondent inform me that they, as a personal common practice when completing surveys or questionnaires, do not fill in any open-ended questions. This would, in part, explain a lower response rate for open-ended questions. Moreover, some respondents may not have completed some open-ended questions because they felt that they did not have enough time to write an answer or they were unsure of what to write.

In this chapter, I will base my discussion on the findings of this study through the lens of my main research question *What are the current practices, experiences, and attitudes of music educators in BC towards the inclusion of non-Western musics in their elementary, middle, and secondary classrooms?* and the two the sub-questions *Do these practices, experiences, and attitudes reflect the diverse identities of BC and Canada's peoples?* and *Has BC's new curriculum influenced or altered these practices?* I have separated the main research question into the following three sections: Current practices of music educators in BC, Current experiences of music educators in BC, and Current attitudes of music educators in BC.

Current practices of music educators in BC.

The results of my study correspond with Bennett's (2011) study, who found that while 87% of respondents in that study believed that multicultural music education was important, only 62% of respondents actually taught multicultural music. The majority of respondents in my study

currently include nWME in their teaching practices (68%) and felt it was important for students to receive a diverse, non-Western education (84%). Additionally, 42% of respondents who do not currently use nWME, have used nWME in the past (stopping because of a change of schools, type of classes taught, completion of activity, or lack of resources).

I designed my study to include grade level as an independent variable in order to understand more comprehensively the factors that influence the inclusion of nWME. I found that the inclusion of nWM varies by the grade level that these respondents teach, and this inclusion appears to be directly tied to the grade level taught. Elementary school music educators reported the highest inclusion of nWME with 84% using nWME, and middle school music educators reported the lowest inclusion of nWME with 14% of respondents using nWME. There was a marked difference in the inclusion of nWME between the respondents who taught elementary school music in conjunction with any other level (81%), and those who only taught middle and/or secondary school music (47%). The inclusion of nWM at a secondary school level may increase once the new curriculum is fully implemented for grades 10–12 by the end of the 2019–2020 school year (BC Ministry of Education, 2015/2018), but this hypothesis does not explain the low inclusion rate at the middle school level. This low inclusion rate might be explained by the types of classes that middle school music teachers teach. Some of the classes that these middle school respondents teach are band (88%), jazz band (57%), orchestra (29%), and choir (29%); and a lack of non-Western repertoire and resources for these types of classes was mentioned by respondents in these results (see Chapter 4—What supports do teachers currently need in teaching nWME and Chapter 4—Barriers Preventing the Inclusion of nWME). Thus, the classes most frequently utilized at a middle and secondary school level, as they are currently taught, currently exclude musics that reflect the cultural diversity of students.

The majority of respondents sometimes, often, or always feel confident teaching music from different cultures (93%). In one school year, most teachers (86%) who teach nWM include between one to four genres of nWM. I found that European folk music (95%), African music (93%), and Latin and South American music (91%) were the categories of music that were most often included. The least used categories of music were Southeast Asian music (59%), South Asian music (59%), and Middle Eastern and North African music (59%). Participants did not state their reasons for not including the musics of certain areas; however, the lower percentage of teachers including musics from these categories may be understood through their responses regarding the difficulty in accessing material (e.g., instruments, sheet music) or relational (e.g., culture bearers) resources, or because of the difficulty of teaching differing systems of tonality or rhythm. Petersen (2005) and Cash (2012) discovered similar results, they did not include some of the same geographical categories that I included in my study. Petersen (2005) found that American folk, Latin and South American, and African music were used the most frequently; and he also found Southeast Asian, South Asian and Oceanian music were used the least frequently. Cash (2005) found that musics from Africa and Latin and South America were taught the most frequently and musics from South Asia and Southeast Asia were taught the least frequently. In my study, eighty-one percent of respondents sometimes, often, or always have their music students sing and/or play nWM selections in school concerts. Additionally, respondents accessed resources for teaching these types of non-Western musics through various sources, including online, books, recordings, performances, workshops, students, families, of students, culture-bearers, and local musicians.

Regarding partnering with culture-bearers, 61% of respondents sometimes, often, or always communicate with culture-bearers. However, 42% of respondents rarely have culture-

bearers attend rehearsals, and 25% of respondents never have culture-bearers attend rehearsals. Although some music educators reported that they partner with culture-bearers to teach nWM, others stated that they needed more access to culture-bearers. Although partnering with culture-bearers is an important part of teaching nWM authentically,[xxii] finding a culture-bearer who has the skills and the desire to give their time to teach their music is probably, in my experience and from answers provided by respondents, one of the most difficult parts of including nWM in teaching practices.

Current experiences of music educators in BC.

The demographics section of my questionnaire provided some insight into the teaching experiences of music educators. From question 1 of my questionnaire, "In which school district(s) or independent school(s) systems do you teach?" I discovered that a minimum of 45% of respondents taught in a school in the Lower Mainland (see p. 43, Figure 4.1, and Endnote xi), with 43% teaching in a public school, 3% teaching in the CISVA, and potentially additional respondents from the Lower Mainland teaching in independent schools (see Table 4.1). I am not sure of how many of those teachers from independent schools teach in the Lower Mainland, or if any of these teachers who wrote that they teach in independent schools also teach in the CISVA, but it is possible that most of the fifteen respondents who teach in an independent school teach in the Lower Mainland.[xxiii] Seventy-nine percent of respondents reported that they teach in an area with a population of 70,000 or greater, and this could support that the majority of respondents who wrote that they teach in an independent school teach in the Lower Mainland, as only the following urban centres in BC have a population of 70,000 or greater: Abbotsford-Mission, Chilliwack, Kamloops, Kelowna, Nanaimo, Prince George, Vancouver, and Victoria (Government of BC, 2017). Of the respondents, there was almost an even division between those

who have been teaching for 10 or more years (51%), and those who have been teaching for less than ten years (49%). Furthermore, the 52% of teachers who currently include nWME in their teaching practices have been teaching nWM for the entire duration of their music teaching career.

Unlike the studies that inspired the format of my questionnaire (Petersen, 2005; Bennett, 2011; Cash, 2012), the highest degree received for the majority of the respondents in my study is a bachelor's degree (48%), and only 23% have a master's degree. Petersen (2005) reported that 50% of respondents had master's degree, Bennett (2011) reported that 56% had a master's degree, and Cash (2012) reported that 55% had a master's degree. It is not absolutely clear what has caused more respondents to attain a higher level of education in Arizona, international schools, and Georgia (respectively), than in BC. The lower results of my study could also be tied with the music educators in BC who attend the BCMEA conference, due to the type of information at the conference sessions. Cash (2012) suggested that respondents' pursuit and attainment of a master's degree in Georgia was driven perhaps by a desire for higher salary or the ease by which teachers in that state could complete their master's program during summer sessions. Whereas, my understanding is that in BC many teachers attain a master's degree for the following reasons: professional development, a desire to move to a higher pay scale, or a desire to be a vice-principal or principal of a school in the future.

The experiences of respondents varied greatly. As I expected, many respondents benefited personally or through student engagement with nWME. They reported that students showed greater joy, self-expression, engagement, open-mindedness, and empathy for others when engaged with nWME; which allowed for a positive shift in classroom culture. As one respondent wrote, "Through an understanding of diverse cultures we develop a greater

appreciation of differences and empathy for others." These responses confirm the connection

between validating cultural diversity and the development of a positive school atmosphere

outlined by Lind & McKoy (2016).

> These teachers were addressing the development of a positive culture in schools in which
> they teach by: (1) recognizing that re-envisioning school culture requires the investment
> of all stakeholders, (2) engendering student and community pride in schools that reflect
> cultural diversity, viewing them as assets rather than liabilities, and (3) fostering positive
> connections and interactions among all stakeholders (pp. 102–103).

Although teachers reported that they were able to embrace the diverse cultural identities of

students, some respondents experienced resistance from students, siblings, or the community.

Additionally, the majority of difficulties arose from a lack of resources, knowledge, training,

familiarity, or comfort. As one educator stated, "I don't feel comfortable teaching songs that are

not from Western culture because I am not as familiar with it. I also am afraid of getting it wrong

or being offensive inadvertently." Bennett (2011) discovered similar difficulties, such as finding

resources and music, preparing music, student issues, lack of support, the teaching of sacred

music, and limited opportunities. Therefore, many benefits were reported, but difficulties do

exist.

Current attitudes of music educators in BC.

Overall, the attitudes of respondents supported the inclusion of nWME. Respondents

(84%) agreed or strongly agreed that it is important for students to receive a diverse, non-

Western education, 91% of respondents agreed or strongly agreed that students should learn

music from non-Western traditions, and 90% of respondents agreed or strongly agreed that their

students should learn about the culture and context from which it came. Additionally, 88%

respondents would like to know more about non-Western teaching methods for music (which should influence music teacher education programs in universities). Thus, there seems to be no binary between educators being pro-nWME and its use versus educators being anti-nWME and its exclusion. Therefore, even though most teachers feel that it is important for students to learn nWM, not all of those teachers are actually currently including nWM in their teaching practices.

However, there was less agreement for whether students should learn Western music before other genres of music. Only 53% of respondents agreed or strongly agreed that students do not have learn Western classical music before learning other genres of Western music, and only 43.8% of respondents agreed or strongly agreed that students do not have to learn Western music before learning nWM. However, more respondents neither agreed nor disagreed with these two opinion statements than any other opinion statement. Respectively, 36.3% neither agreed nor disagreed that students do not have learn Western classical music before learning other genres of Western music, and 41.3% neither agreed or disagreed that students do not have to learn Western music before learning nWM. Potentially, respondents may have been uneasy or reluctant to state a belief that their students do not need to learn Western music before other types of music, because they may feel that this would undermine their own music education experience or training.

Music educators who included nWME and who did not include nWME, wrote about a variety of needs that they currently experienced. Although I imagine that both experienced similar barriers to the inclusion of nWM, those who do not include nWM have allowed these barriers to prevent them from including nWM. Both the teachers who include nWM and those who do not include nWM experience a lack of opportunities to learn about nWM, funding to purchase resources, access to nWM resources, and support from the school administration or

school district. Those who currently include nWM wrote that they need access to culture bearers, mentorship, family involvement, workshops, instruments, and additional support at a provincial level because the new curriculum supports these initiatives. Furthermore, those who did not include nWM responded that they feared offending another culture, felt pressure from the expectations of students and school administration, lacked the ability and resources to include nWM in band, lacked time due to the amount of time that it takes to get ready for concerts, and lacked adjudication for nWM during festivals. However, these needs may have arisen, in part, due to these educators' lack of exposure to nWM in their formative musical education through university music education. For music education to make a more complete shift to include diverse nWME, music programs and teacher education programs in universities must also include diverse musics and ways in which to teach these musics (Bartel, 2004; Beynon & Veblen, 2012; Lind & McKoy, 2016; Schippers, 2010).

Reflecting the diverse identities of BC and Canadian peoples.

Some music educators were motivated to include nWM because they wished to embrace the diversity of their students/their own cultural heritage (BC Ministry of Education, 2015/2018; Hargreaves, MacDonald, & Miell, 2012; Lind & McKoy, 2016; MacDonald, Hargreaves, & Miell, 2002). Additionally, they desired to help foster a sense of community/school identity. Interestingly, of the music educators who currently teach nWME, 7% never consider their students' backgrounds when selecting non-Western repertoire, 7% rarely consider their students' backgrounds when selecting non-Western repertoire, 44% sometimes consider their students' backgrounds when selecting non-Western repertoire, 33% often consider their students' backgrounds when selecting non-Western repertoire, and 9% always consider their students' backgrounds when selecting non-Western repertoire. Through including nWM, respondents

reported that they were able to embrace all students and their diversity, which facilitated student joy, self-expression, increased student engagement, and empathy for others. As one respondent stated, "It helps to build more open and empathetic human beings." It also fostered increased awareness of other cultures and music and broadened cultural experiences by including differing styles of music, language, culture, and cross-curricular experiences. One respondent wrote, "It's important for students to see beyond their own world. It's fun to show them something new to give them a different perspective on the world." As Schippers (2010) states, "There has been a shift…to openness toward empowering young learners to develop their potential through musics from their immediate environment and of their choice" (p. 128). Through the process of including nWME, teachers are able to create a more culturally supportive environment for learning.

        Influence of BC's new curriculum on practices.

        With the recent introduction of BC's new curriculum (BC Ministry of Education, 2015/2018), it was important to discover if teachers have or have not changed their teaching practices because of the new curriculum, and why they have or have not changed. As stated previously, the curriculum is mandated for use in kindergarten to grade 9, but full integration of the new curriculum for all grades does not happen until the 2019–2020 school year. Thus, the usage of the new curriculum should increase over the next two years.

        In current practice, a large percentage of respondents who include nWM (77%) reported that their nWM practices often or always are compatible with the new curriculum, and 19% report that sometimes their practices are compatible with the new curriculum. Of these teachers, 33% of respondents have changed and 65% of respondents have not changed their teaching practices because of the new curriculum. Those who include nWM but who have not changed

their nWM practices because of the new curriculum made the following points: they had already been using nWM before the curricular change (music from a range of cultural contexts was a part of the former curriculum, see p. 8), the curriculum has now caught up to their teaching methods, they have a desire to change, they need more resources, they have concerns with how vague the new curriculum is, or they are a new teacher (teaching one or two years) who has always used the new curriculum. Not all new teachers are impacted by the new curriculum yet, so this could explain why some new teachers do not use nWM. However, some new teachers responded that they have changed their teaching practices because of the new curriculum; this may be due to the fact that they did their teacher training in a time of curriculum change with access to both the old and the new curriculum.

Recommendations

Based on the experience of creating this questionnaire and analysing the data, I make the following recommendations for future research:

1. Although using the BCMEA network as a means to distribute my questionnaire was effective in capturing a large group of respondents, using individual school district music educators' associations would have captured a larger population from even more areas of BC. However, many school district music educators' associations are currently inactive or not highly utilized, and the BCMEA executive committee is trying to stimulate their activity. Therefore, in future, the school district music educators' associations might be utilized as an additional channel to distribute the research instrument.

2. There is no information available provincially for exactly how many music educators teach in the public school system across BC. It would be beneficial for the

information to be available to music educators in BC. However, collecting this information could be problematic in some schools, as classroom teachers may be responsible for teaching music to their students.

3. Additional information should be provided at the start of Part C1 and Part C2 of the questionnaire so that respondents only answer the appropriate section, as sixteen respondents completed some or all of both sections in error.

4. More clarity could have been provided about the demographics of the teachers if I had included a question about their current position (TTOC–teacher teaching on call, short-term contract, continuing contract, retired teacher working as a TTOC, etc.). This could be included in future research.

5. My original goal was to have 100 respondents, but I only received 87. I had printed off 150 paper copies of my questionnaire that I distributed at the BCMEA conference, but I feel that if I had printed an additional 50 copies of the questionnaire I would have attained over 100 respondents.

6. This research should be expanded to the other provinces and territories in Canada.

7. Research of this kind is able to provide an overview of what is happening on a wide-scale. However, it would be beneficial to do case studies of 1) teachers who include nWME, or 2) have changed their teaching practices because of the new curriculum. This type of research could provide in-depth insight into the motivations of teachers and the impact that it has had on their students.

8. Research should be conducted on how Canadian music educators who include nWM have been able to access both material (i.e. sheet music) and relational (i.e. culture bearers) resources.

9. Further research should take place once the curriculum has been fully implemented
   after the 2019/2020 school year, as the new curriculum is currently a draft document
   for grades ten through twelve.

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Appendices

Appendix A: Letter of Consent

Letter of Information for
Implied Consent

Embracing Identity: An Examination of non-Western Music Education Practices in BC

You are invited to participate in a study entitled *Embracing Identity: An Examination of non-Western Music Education Practices in BC* that is being conducted by Beth Tuinstra.

Beth Tuinstra is a graduate student in the department of Curriculum and Instruction at the University of Victoria and you may contact her if you have further questions by emailing btuinstra@uvic.ca or phoning 778-987-7537.

As a graduate student, I am required to conduct research as part of the requirements for a degree in Curriculum and Instruction. It is being conducted under the supervision of Dr. Anita Prest. You may contact my supervisor at 250-472-4374.

This research is being funded by the Social Sciences and Humanities Research Council of Canada.

Purpose and Objectives
The purpose of this research project is to examine BC music educators' current practices of non-Western music education (nWME) to determine whether they have changed in light of the new core competencies that highlight fostering cultural identity. I will also determine if there is a difference in the emphasis placed upon, and the methods of execution of, nWME between elementary, middle, and secondary music educators. I ask: *What are the current practices, experiences, and attitudes of music educators in BC towards the inclusion of non-Western musics in their elementary, middle, and secondary classrooms.* Additionally, I ask: *Do these practices, experiences, and attitudes reflect the diverse identities of BC and Canada's peoples?* and *Has BC's new curriculum influenced or altered these practices?*

Importance of this Research
Research of this type is important because it will provide current insight into and understanding of some of the attitudes, experiences, and practices of BC music educators, especially with the curriculum changes that have happened and are happening in BC kindergarten to grade twelve schools. In addition, this research will help in contextualizing the attitudes, experiences, and practices of BC music educators within the national Canadian context and within a global context.

Participants Selection
You are being asked to participate in this study because you are a music educator in British Columbia.

What Is Involved
If you consent to voluntarily participate in this research, your participation will include completing an online questionnaire that should take approximately ten to twenty minutes to complete.

Inconvenience
Participation in this study may cause the inconvenience of the time that takes to complete this questionnaire.

Risks
There are no known or anticipated risks to you by participating in this research.

Benefits
The potential benefits of your participation in this research include the benefit to music educators in their own practices and understanding the practices of other music educators, and the BC Ministry of Education and school districts in understanding the needs of music educators and the supports that music educators may need in the including nWME.

Voluntary Participation
Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. However, if you do withdraw from the study once your questionnaire has been submitted, your data will be impossible to remove from the database.

Anonymity
In terms of protecting your anonymity your answers will be completely anonymous, but your responses may make you distinguishable to those who are familiar with your program.

Confidentiality
Your confidentiality and the confidentiality of the data will be protected by using secure programs to collect the data, and the data will be stored on password protected personal computers.

Dissemination of Results
It is anticipated that the results of this study will be shared with others in the following ways: through a Masters of Arts thesis, to the participants of the research through the BCMEA, published journal articles, and at academic conferences.

Disposal of Data
Data from this study will be disposed seven years after the completion of the researcher's Masters of Arts thesis, and the data may be used in the future in that seven year time span.

Contacts
Individuals that may be contacted regarding this study include myself by emailing btuinstra@uvic.ca or phoning 778-987-7537, or Dr. Anita Prest by emailing aprest@uvic.ca or phoning 250-472-4374.

In addition, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or ethics@uvic.ca).

By completing and submitting this questionnaire, **YOUR FREE AND INFORMED CONSENT IS IMPLIED** and indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers.

Please retain a copy of this letter for your reference.

Appendix B: Questionnaire for Embracing Identity

Questionnaire for Embracing Identity

Part A

1. In which school district(s) or independent school(s) systems do you teach? _____
2. What is the total number of years that you have been teaching music in K-12 schools: ___
3. Highest degree earned:
   - ☐ Bachelors
   - ☐ PDP
   - ☐ Masters
   - ☐ Doctorate
   - ☐ Other: Please specify _____
4. Which level do you teach in school? Please check all that apply:
   - ☐ Elementary school
   - ☐ Middle school
   - ☐ Secondary school
5. Which of the following subjects do you currently teach in school? Please check all that apply:
   - ☐ Band
   - ☐ Orchestra
   - ☐ Choir
   - ☐ Jazz band
   - ☐ Jazz choir
   - ☐ General music
   - ☐ Exploratory music
   - ☐ Rock band
   - ☐ Guitar
   - ☐ Other: Please list all other music classes that you teach:

   _____
   _____

6. Which best describes the area where your school is located (village, town, city, etc.)?
   - ☐ Population of 150,000 or greater
   - ☐ Population of 70,000-149,999
   - ☐ Population of 30,000-69,999
   - ☐ Population of 5,000-29,999
   - ☐ Population of 4,999 or fewer

Part B

Western music for the purpose of this study INCLUDES: classical, jazz, rock, pop, modern classical, contemporary, or Western-based musics. Non-Western music refers to all other types of music.

Please read the following statements carefully, then mark one of the boxes according to the following key:

SD – strongly disagree; D – disagree; N – neither agree or disagree; A – agree; SA – strongly agree

	SD	D	N	A	SA
7. It is important for students to receive a diverse, non-Western music education.					
8. Students only need to learn music from Western traditions.					
9. Students should learn Western classical music before learning other Western genres like pop, rock, and jazz.					
10. Students should learn Western music before learning non-Western music?					
11. When my music students learn to perform diverse and non-Western musics, they do not need to learn about the culture and context in which it came from.					
12. I would like to know more about non-Western teaching methods for music.					

13. I *currently* use non-Western music in my teaching practices:

☐ Yes

☐ No

If you answer "YES" to question #13, please complete Part C1 ONLY
If you answer "NO" to question #13, please continue to Part C2 ONLY

Part C1

14. For approximately how many years have you been teaching non-Western music? _____

Please read the following statements carefully, then mark one of the boxes according to the following key:

N – Never; R – Rarely; S – Sometimes; O – Often; A – Always

	N	R	S	O	A
15. I feel confident teaching music from different cultures.					
16. The non-Western musical practices that I use are compatible with BC's new curriculum (e.g. core competencies, context, curricular competencies).					
17. My music students sing and/or play non-Western music selections in school concerts.					

18. I communicate with culture-bearers (e.g. people from that culture, scholars, musicians) to build non-Western music lesson plans.					
19. I have culture-bearers attend rehearsals to teach or assist with non-Western lessons.					
20. I consider my students' backgrounds when selecting non-Western music repertoire.					
21. I use Western classical notation to teach non-Western music.					

22. In one school year, my music students learn music from approximately how many non-Western genres?

☐ 1-2

☐ 3-4

☐ 5-6

☐ 7-8

☐ 9+

For the following questions, please mark how frequently you teach music from each of these regions:

N – Never; R – Rarely; S – Sometimes; O – Often; F – Frequently

	N	R	S	O	F
23. Northeast Asia (e.g. China, Japan, Korea, Taiwan)					
24. Southeast Asia (e.g. Indonesia, Thailand, Laos, Vietnam)					
25. South Asia (e.g. India, Pakistan)					
26. Middle East/North Africa (e.g. Egypt, Morocco, Saudi Arabia, Israel)					
27. Africa (e.g. Guinea, Ghana, Kenya, Zimbabwe)					
28. European Folk (e.g. Scotland, Hungary, Greece, Russia)					
29. Latin and South America (e.g. Mexico, Guatemala, Peru, Argentina)					
30. The Caribbean (e.g. Cuba, Jamaica, Haiti)					
31. Oceania (e.g. Australia, Polynesia, New Zealand, Samoa)					
32. North American Indigenous (First Nations, Inuit, Métis)					

33. Have you changed your teaching practices in regards to non-Western musics because of BC's new curriculum?

☐ Yes

☐ No

Please list some of the ways that you have changed your non-Western music teaching practices, or why you have not changed your non-Western music teaching practices:

_____

_____

34. How do you access the non-Western music and non-Western resources that you include in your teaching?

_____

_____

35. Why do you include non-Western music in your teaching practices?

_____

_____

36. What benefits have you experienced in teaching non-Western music?

_____

_____

37. What difficulties have you experienced in teaching non-Western music?

_____

_____

38. What general supports would you like to have in teaching non-Western music?

_____

_____

Part C2

39. In the past, have you included non-Western music in your teaching practices?

☐ Yes

☐ No

If yes, why did you stop including non-Western music?

_____

_____

Please read the following statements carefully, then mark one of the boxes according to the following key:

SD – strongly disagree; D – disagree; N – neither agree or disagree; A – agree; SA – strongly agree

I do not include non-Western music, because I lack…	SD	D	N	A	SA
40. …experience.					
41. …time to teach non-Western music.					
42. …opportunities to learn about non-Western music.					
43. …money to purchase resources.					
44. …access to non-Western music resources.					
45. …interest in non-Western music.					

46. Are there any additional barriers that prevent you from including non-Western music?

_____

_____

Appendix C: Responses to Open-Ended Questions

Question 33: Have you changed your teaching practices in regards to non-Western musics because of BC's new curriculum? —Yes
Approach to the repertoire - inquiry, collaborative and a focus on first nations principles of learning
Aural/imitative instruction, peer-to-peer teaching, special listening methods, call and response cueing, etc.
Context, more
I always incorporated some non-W music but now feel validated to use more
I am currently trying to incorporate more local First Nations music music into my classes
I am trying to be more AUTHENTIC and genuine in the teaching and performing of the non Western repertoire
I have been seeking out Indigenous choral repertoire.
I have been using the new curriculum for 3 years so I haven't had to do a full readjustment
I have begun integrating First Nations concepts of learning and world like to integrate more repertoire
Making sure to share history and source of Aboriginal music i.e. chants, drums,
More of an effort to bring in culture bearers into the classroom, try for more diversity when choosing concert programs
Somewhat
Using more inquiry model.

Question 33: Have you changed your teaching practices in regards to non-Western musics because of BC's new curriculum? —No
But I would like to.
I already practiced cultural inclusivity
I feel that I was already emphasizing non-Western music in my teaching.
I feel the new curriculum still applies to my teaching methods
I need more resources.
I was already including some non-Western music, though I could include more
Included culture bearers, included inquiry based projects
N/A - new teacher
Not really. - was already teaching a lot/style of new curriculum "format"
Not yet
Taught non-western music prior to curriculum change
The curriculum is so vague, I find that I'm providing way more in the classroom than what's on the new curriculum.
They have been part of my practice before the curriculum changed (always).

Question 34: How do you access the non-Western music and non-Western resources that you include in your teaching?
Aboriginal advocate in our school helps me
Aboriginal support worker
Attend professional workshops and courses led by non-Western culture bearers Invite culture bearers into my classroom to share Keep discussion open with colleagues and friends who are from non-Western countries
Books, videos, recordings, local experts
Colleagues, conferences, prod workshops.
Culture bearers (SD staff, elders), online resource library - GAFE shared drive.
Current library, PLCs, Aboriginal support worker, YouTube!
Extensive research, working directly with culture-bearers. Instrument sharing
From other teachers, choir directors, at workshops and music festivals, some from reading sessions.
From stuff I learnt in choir
From Western music publishers.
Group of teachers who teach "world music" - Pro D from culture bearers - Internet/books
I attended some Orff conferences with an indigenous artist who wrote songs and shared them with us and allow me to share them. I have also attended sessions at BCMEA on Djembe drumming and have resources from other teachers to help me teach drumming.
I search through my teaching resources and Youtube.
In-print resources (collections), youtube, students families & teaching colleagues
International students
Internet
Internet
Internet, pro-d, peers/mentors, local musician communities
Internet, workshops, pro-d, school/district resources
Invite culture bearers, used ANED resources, attend workshops where I am given permission to teach songs
Mostly online
Mostly online, sometimes through colleagues
Music resources, conferences, Internet
On-Line, Colleagues
On-line, resources I have and other teachers
Online, word of mouth networking, go to sources
Online, Youtube, colleagues
On-line. Colleagues.
Online. Peers.
Personal collection mostly.
Personal experience
Pro-D, texts, rehearsals, recordings
Recordings, cultural connections/guest artists
Resources from other colleagues. Scott leithead etc
Resources that I've obtained Culture sharers
Resources, internet.

Smithsonian Folkways etc.
The internet, specifically YouTube. I've travelled to countries like Cuba so I feel quite confident with my teaching. I find it difficult to present First Nations music because of lack of music resources plus, the music is very personal.
Through colleagues and workshops.
Through octavos I find in reading clinics.
Through particular arrangements or lessons on the styles.
Through watching other performances and doing research
Through workshops.
Usually I find it at workshops or hear other choirs performing these pieces.
Usually the internet
Workshops and Internet
Workshops, online
Yes.
Youtube (Online) - Friends from other cultures.

Question 35: Why do you include non-Western music in your teaching practices?
Because I love it and believe music didn't start in the west it goes back a long way and is rooted in non western places
Because it is good for students to encounter other cultures through all aspects of their schooling including music. Because students enjoy singing music from other cultures. Because it is expected (B.C. Curriculum and etc.). Because social justice starts with me.
Because it is my heritage and the heritage of the students I teach. It is part of my steps towards reconciliation.
Because it's fun and because it's in the curriculum. It's important for students to see beyond their own world. It's fun to show them something new to give them a different perspective on the world.
Because it's grounding music.
Because music is universal
Because students should learn about all types of music, especially when their background is not Western European.
Because we live in a diverse world and the music taught should reflect that. I am also in a very multicultural school and I want the students to feel included.
Because we need global education.
Better overall, well rounded musicians.
Diversity
Diversity, broad worldview
Diversity, open-earedness, fun, personalization for multicultural students
For cultural variety and a well-rounded education.
For diversity, for AURAL education purposes. I start every school year off with AFRICAN song & dance for all my choirs
Helps promote healthy singing. Kids love it
Helps with school identity, builds community
I am passionate about music from many different places. I also have instrument collections that lend themselves to teaching non-western music
I believe that music class should touch upon all "views" and aspect of music.
I have a diverse student population. I like to explore all music and I want my students to know the origins of some of the music they listen to.
I include non-Western music because it is a window into another culture. It is also an opportunity for students to explore different timbres, instruments, tonalities, rhythms, etc.
I think it's important
I think it's important for students to learn about other cultures & music is a natural & accessible way to achieve this. Also leads to better understanding & appreciation of differences.
I think it's important for the students to learn
If I do I can mention it. It is hard to introduce.
Important to make student aware of other traditions
Increase worldview
It is important & valued.
It is important for students to have a diverse musical & cultural education. Music also transcends language/cultural barriers.
It is important for students to have a worldly musical education.

It is music
It's compelling - important to have broad, rich musical experience
It's fun, interesting, and broadens minds.
It's important for kids to have a variety of songs and learn the history and background of where it came from
Just good practice, and it is diversity for kids/audience.
Makes a more rounded education
Music Education includes educating students about music around the world.
Music is about history, culture, personal exploration and community
Music is universal - not just western
Our community is becoming much more diverse - I need to recognize and celebrate those diversities by embracing a wider variety of music for teaching
Personal interest and why not??
The music is beautiful. The differences in sound can be a good challenge to the ears of students. The way music from a non-Western tradition can be taught is often removed from a more Western tradition, and that can be very positive.
Through rehearsal and performance.
To broaden student learning
To expose my students to as many different types of music as possible
To help increase exposure and understanding of other cultures and parts of the world and different ways of thinking. It helps to build more open and empathetic human beings
To include all and to allow them to be more open minded
Variety, relatability, variety of rhythms/skills kids love it
Variety.
Variety. Compare & contrasting Western & non-Western help solidify understanding.
Vast problems exist with understanding and teaching rhythm exist in our - many other reasons.
Why not?
Why wouldn't we?
World perspective.

Question 36: What benefits have you experienced in teaching non-Western music?
Appreciation for ALL students
Appreciation of other cultures/style/different languages to sing in and sometimes different accompaniments
Awareness of other cultures
Boost of self esteem and pride from First Nations children, better understanding
Broadens students knowledge, more variety, access different cultures' strengths e.g. Cooperation.
Broader cultural experiences that have enriched my life. Also gives a deep understanding of our culture.
Children have become more aware of other musical traditions.
cross-curricular
Different melodies or rhythms to broaden scopes and appreciation of the stories behind the music
Different scales are learned. - Different languages. - Different styles. There are soo many benefits.
Diversity. World culture knowledge.
Empathy of understanding
enrichment, increased student engagement
Excitement from students and willingness to explore and take creative risks.
Expansion of worldview. Expansion of interest in different kinds of music. Increased appreciation of the beauty in non-Western music.
Fun!
Gives students an authentic view into other cultures.
Great conversations & learning from/with students from my very international community
Great sounds beats and movements and games
Greater knowledge, an empathetic world view, and a lot of non-western music is very fun to play and sing.
Greater sense of rhythm and musicianship.
Helps students find music that speaks to them
I have now sung in Arabic.
I see my students experience different ways of expressing themselves.
It's made me more aware of other cultures and appreciate them
Joy! break away from classical western hegemony - learn orally - don't need to read music, incorp. movement, learn syncopation/polyrhythm
Less close minded more understanding of others
More inclusion of our immigrant/international community
More involvement with parents
My classes are more open to new ideas with the more exposure they have.
N/A
New friends, new insights.
Open mindfulness, increased interest, culture sharing
Opening the window to another world. Talking about other cultures is important.
opens my ears
Personal growth & learning.
Same as above - Helps promote healthy singing. Kids love it

See above - Variety. Compare & contrasting Western & non-Western help solidify understanding.
See above answer as well as provide a voice and representation for my Fist Nations students.
Stimulates children curiosity, leads to discussion and investigation about other cultures, ties into social studies and geography lessons in home room, provide variety in tonality and style
Students are very engaged in learning of non-Western music - they are interested and frequently transfers into their own seeking of information and experiences to share in the classroom.Promotes and ignites curiosity and creativity as it breaks many students out of the rigid box that Western music is often placed in.
Students develop a curiosity for and understanding of other cultures. They expand their musical vocabulary.
Students' enjoyment. Also, the layering in African music good pedagogy. Some non-Western music is beautiful, some is really fun, some is so poignant - why limit ourselves to Western?
Students gain interest in other cultures
Students learn more about other cultures, be more open about seeing different people and world
Students using language, thank me/each other, cross-cultural understandings, shift in classroom culture.
The kids like it.
Through an understanding of diverse cultures we develop a greater appreciation of differences and empathy for others

Question 37: What difficulties have you experienced in teaching non-Western music?
Aboriginal support worker saying we are not being authentic or doing pieces improperly
Access to alternate resources
Access to culture-bearers
Accessibility, authenticity
Always getting accurate pronunciation - knowing the true context of the piece
Authentic teaching
Certain rhythmic figures that are unfamiliar to students, performing authentically.
Cultural appropriation
Cultural appropriation
Ensuring right and enough context information.
Feelings of inadequacy in bringing the music to the students. Worry about how best to respectfully bring music to the students. For example: when does appreciation become appropriation?
Finding resources
Getting the true point across.
I don't feel comfortable teaching songs that are not from Western culture because I am not as familar with it. I also am afraid of getting it wrong or being offensive inadvertently.
I don't know enough about it.
I had to extensively study over a number of years and generally rewire my music brain
Integrating authentic movement components
It is extremely difficult to gain access in a cultural appropriate way to First Nations music.
It is not always easy to find well transcribed and arranged editions. It is also sometimes challenging to discover the context and meaning of the songs.
It's a struggle to know enough and have a good fundamental skill.
Lack of authenticity and credibility
Lack of experience and knowledge.
Lack of resources, limited or no knowledge in regards to traditional protocols
Language and context is tricky
Language barriers, lack of access to recordings or video, concern about appropriation and authenticity
My own knowledge and comfort area of the music or culture itself - and trying very hard to respect the culture-bearers right to their music and musical style. Sometimes it is also a challenge in my area to find the culture -bearers who are comfortable enough to come and share with my students.
My own lack of cultural awareness - I feel ill-equipped teaching music from other cultures, and worry about cultural appropriation. Also, in choir, with limited time, it sometimes feels like a poor use of time having students learn to sing lyrics in a different language.
Need more resources Need more culture sharers
None
None
Not always knowing context. Cultural appropriation issues
Not as confident, struggles with if I need permission
Not knowing if I'm teaching it correctly and finding resources
Not sure

Notation is not always easy to understand. Some cultures use microtones which are hard for me to notate and imitate.
Performing songs properly and give respect.
Pronunciations . . . not having the correct percussion accomp. instruments.
Push back from the non-Western community (students, siblings), trying to find the right people to connect to.
Push-back from small-minded students.
Religious
Rely on student info and experiences
See comment about Firrst Nations and there are language barriers. Also, the fear of insulting someone because of my own ignorance however unintended it may be.
Slim amount of teachable resources for specific grades
Syncopation/polyrhythm - Wondering if I am appropriating
The difficulty is making sure that you are representing different cultures appropriately. Have to do your research.
There are no resources for high school band.
There's not always a specialist I can access.
Time to make sure it is authentic teaching/learning; having time to do the teaching properly.

Question 38: What general supports would you like to have in teaching non-Western music?
A database of people willing to help in classrooms.
Access to culture-bearers, particularly for First Nations music. I think it is vital to teach First Nations culture to foster the understandings and ideas in the new curriculum (and for where are society is headed), but to do so without appropriating culture is difficult/impossible.
Access to information on how to connect with culture bearers from specific areas - and funds to properly bring them in to my classroom. Access to workshops as I am not from a large city - funds in order to travel to the cities to gain information and experience
Access to more repertoire and cultural and language guidance
Authenticated resource, workshops, school visits
Consistent resources from Aboriginal workshops, clarity what we can and can not do.
Culture bearers' publications especially video and visits.
database
Don't know
Established specialists, specialized publishing companies, or international network of educators connecting online?
Finding resources
Finding resources and background of songs and how to teach them accurately
Funding!
Funds available to bring in experts in musical genres. Time to prepare and plan and explore different areas of music.
Funds to bring people in
Good recordings. Theory activities relating to non-Western harmony, melody, rhythms.
Help from cultural teachers
I would like to have contacts from different backgrounds to teach me first hand.
In-district outreach
Information about historical/cultural context
It would be cool to have a YouTube series where a music teacher goes around the world and asks people from different regions to teach a video lesson on some of their most important works and instruments.
Learning languages, and different skills through western music are large benefits of non-Western music. - The students get to experience numerous cultures.
Local contacts, resources, workshops
Look at the World music continuum in Vancouver - we need to double our instrument sharing resources and publish some of our materials and make more videos.
More access to - what did you call them in the previous section? - culture bearers? People from the culture to come in to the class to help teach about the music and the culture.
More access to learning about it.

More arrangements, opportunities for collaboration.
More contact with culture bearers
More culture bearers, more resources and workshops. Would be great for families to be involved and br guests in the classroom
More culture shares and resources in particular aboriginal
More district contacts from all cultures.
More historical understanding or context for the songs, where they come from, how they came about, how children would sing/play in 'real life' where it's from.More timely access to First Nations song and songs that we have permission to use right away.
More online "list" of examples, places to find resources. workshopping/networking
More online communities (PLCs)
More readily available resources.
More resources from the government.
More support from the ministry in integrating First Nations music. I would like to see a bigger resource package.
More workshops available, CDs or video resources with pronounciation guides
On-line resources
Print resources & mentorship.
Recordings of the pieces!
Sound clips with context (who the song came from, what's it for, when is it "performed", etc.).
There are a lot of support in terms of resources with the exception of Canadian First Nations music. There is rarely any classroom resources for music because of cultural boundaries and sensitivities. Stephen Chapman is really the only authenic First Nations arranger.
Training.

Question 39: Why did you stop including non-Western music?
Change of school/student demographics
Different classes and age groups
Different school, subjects (gen. music to choir) where they only sang top 40 arr. 4 Beatles. I am introducing more to push boundaries a little at a time, but by starting with the Western traditions from which these styles grew.
Finding grade appropriate repertoire
I have done a few pieces of music that are from different cultures . . . however, I have not taught anything but the piece of music (nothing about the culture)
I haven't, I have just enjoyed listening to culturally diverse music.
It was for a one off project for a concert. Chinese folk music.
Lack of resources
Not many available resources for band

Question 46: Are there any additional barriers that prevent you from including non-Western music?
Ability and resources to relate it to band.
Curriculum & investment in other music forms
Fear of insulting the culture.
I don't feel comfortable teaching about a culture I know nothing about. I understand the curriculum change I just don't feel that one culture should be highlighted so strongly.
Lack of resources/protocol instruction
N/A
No
No.
Not really
Probably not
Student & admin expectations - perceived & articulated, student interest; lack of confidence that I, as a white seemingly upper-middle class woman, would be viewed as treating material with respect & face aggressive criticism for my attempts (based on past experiences).
The fear of offending ethnic traditions
Time/getting ready for concerts
Who adjudicates the music when we do it?

Endnotes

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[i] "Western classical music" includes music from the classical tradition (including the Classical time period of composing from approximately 1750 to 1820) of Western and Eastern Europe, including Russia, as well as any music composed in that tradition from the rest of the world (Taruskin, 2010). It is the style of classical music as it is conceived today, not exclusively the Classical time period in Western classical music composition.

[ii] Before my grampie passed away, he collected violins for each of his grandchildren born before he passed. Unfortunately, someone sold most of those violins when my grampie passed away. Thankfully, some of those violins were rescued after his passing or given to grandchildren before he passed.

[iii] Although Korea has been divided into two countries, the Republic of Korea (South Korea) and the Democratic People's Republic of Korea (North Korea), Koreans do not reference Korea as two separate nations. They look to the time when the two countries can be reunited, and therefore do not distinguish between the two countries. In deference to that, I will be referring to Korea and Koreans without signifying a difference between North and South.

[iv] Musics become acculturated when they are combined with other genres of music. "The most obvious example of music acculturation is jazz, where European concepts of melody, harmony, and to some extent form have been integrated with African notions of rhythm as an underlying and vital element of the music to produce an art form that clearly has its own identity" (Burke & Evans, 2012, p. 891). Bartel (2004) also states that in most instances, jazz has "gone mainstream" with improvisation and composition being excluded in music education (p. xiv). Due to this movement away from its improvised form and acculturation with Western classical music, I do not include jazz with non-Western musics.

[v] A culture may refer to any segment of society, education, religion, recreation, economics, language, territory, ethnicity, and/or gender (see Chapter 2—Multiculturalism).

[vi] I am deliberately using they and their as singular, gender-free pronouns or adjectives.

[vii] This quotation from the TRC uses the term "intercultural." Intercultural is defined as, "Relating to or involving more than one culture" (Cambridge Dictionary, 2018). I will explain as part of the multicultural section of this literature review why Indigenous peoples resist using or being placed within the framework of multiculturalism. However, the term intercultural does not capture the meaning for including musics from non-Western musical traditions in the context of music education.

[viii] Although many Indigenous scholars are against the inclusion of Indigenous peoples within the framework of multiculturalism, some Indigenous scholars reclaim the terminology for their own use. Giroux and Cardinal are two such scholars. Giroux (2016) in "'Giving them back their spirit': Multiculturalism and resurgence at a Métis cultural festival" claims the terminology of multiculturalism to promote resurgence and lessen colonialism, and Cardinal (1969/1999) calls for Indigenous people to maintain a distinct "red tile" within the Canadian mosaic. However, I also recognize that Cardinal (1969/1999) was writing to claim a space for Indigenous peoples in a time of assimilation with the introduction of the Statement of the Government of Canada on Indian policy (The White Paper, 1969), which was a different time in Canadian history than the one in which Giroux (2016) was writing.

[ix] "False generosity" while it may be an effort of the oppressors to appear generous, is done to continue the subjugation of the oppressed. As Freire (1968/1970) says, "The oppressors, who oppress, exploit, and rape by virtue of their power, cannot find in their power the strength to

liberate either the oppressed or themselves…In order to have the continued opportunity to express their 'generosity,' the oppressors must perpetuate injustice as well" (pp. 28-29).

[x] There are a total of ten points in the declaration—however, points seven through ten reflect research, music teacher training, and music teacher qualification needs, so I have only included points one through six.

[xi] The authors of the Tanglewood II declaration (2007) ostensibly mean "good quality" when they write "quality music," since quality does not directly mean "good quality" and could mean any segment of quality, including poor quality.

[xii] *Public schools* refer to K–12 schools with full provincial government funding. *Independent schools* refer to K-12 schools that receive partial provincial government funding with the remainder of school funding coming from donors and/or tuition fees. These schools follow provincial government curricula as a condition of their receiving funding.

[xiii] Face validity is a subjective assessment to see if a data collection instrument captures what it attempts to capture; and construct validity is "theoretical arguments, backed up with statistical evidence, that an instrument (e.g. a questionnaire) measures exactly what it claims to measure" (Elliot, Fairweather, Olsen, & Pampaka, 2016).

[xiv] Scales of measurement: nominal, "Numbers are arbitrarily assigned to represent categories and are a coding scheme that has no numerical significance" i.e. 1 = yes, 2 = no; ordinal, "This scale rank-orders categories in some meaningful way; there is an order to the coding" i.e. Likert-type scales; interval, "In addition to ordering the data, this scale uses equidistant units to measure difference" i.e. How many genres of music educators include?; and ratio, "Not only is each point on a ratio scale equidistant, but there is also an absolute zero" i.e. amount of years teaching (O'Leary, 2014, pp. 280–281).

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xv The Lower Mainland is the geographical region abutting Vancouver. This is the southwest corner of mainland British Columbia. The Lower Mainland includes Vancouver and the surrounding cities, villages, towns, and municipalities—and could be described as the Greater Vancouver region.

xvi CISVA has fifty-two K–12 schools, therefore it is larger than many BC school districts. I also feel that it is important to keep it separate from the rest of the independent schools, because keeping it separate allows me to provide greater accuracy by being able to make the connection between CISVA and the Lower Mainland (whereas I am not able to do that if I combine CISVA with the independent school category).

xvii "Missing" refers to the number of respondents who should have answered any given question in each section but did not—Part A and B ($N = 80$), Part C1 ($n = 54+3$), and Part C2 ($n = 26+13$).

xviii I have added the question mark to the statement "Why wouldn't we" as the respondent included no punctuation.

xix This respondent indicated that they are currently using nWM in their teaching practices, so I believe that the zero years indicates that they have just started teaching nWM since the start of the school year. My assumption is supported by the fact that this respondent indicated that they have changed their teaching practices because of the new curriculum.

xx I have added the hyphen in "push-back," as the respondent originally wrote "push back."

xxi Music festival adjudicators provide feedback for music performances, or in the case of competitive festivals, provide a grade for the music performance. Adjudicators are typically retired music teachers or professional classical or jazz musicians. I believe the point that the respondent was making here, is that without the presence of adjudicators who are experienced in

nWM, the nWM performing group is marginalized at the festival level among more "traditional" groups (i.e. orchestras, concert bands, jazz bands, concert choirs, jazz choirs).

[xxii] Authentically in this situation can be defined as, "In the traditional or original way, or in a way that faithfully resembles an original" (English Oxford living dictionaries, 2018).

[xxiii] In the question "In which school district(s) or independent school(s) systems do you teach?" from my questionnaire, respondents who teach in independent schools either wrote the name of their school or wrote "Independent." In an effort to preserve the anonymity of the teachers who wrote the name of their school, I recoded their response as "Independent." This created a group of fifteen respondents who teach in independent schools (not including two CISVA respondents).