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In Australia, the 1960s saw a broadening of music offerings from other cultures in school materials from the Australian Broadcasting Commission (ABC). This is a useful indicator for changing perceptions. Since then, increasingly 'authentic' materials have become available but how far have we really come? Blacking (How musical is man? University of Washington Press, Seattle, 1973) identified the difficulty of acquiring and understanding, skill and authenticity in the music of another culture. He stressed that musical acquisition should occur in a cultural context. Removing music from one culture and presenting it in the symbolic gestures of another may strip its meaning. This is particularly true for musics from cultures removed from the Western paradigm. The further we move from our cultural norm, the harder it is to produce authentic experiences for students. By considering the African music resources offered to schools by the ABC, we can explore the attempts we have made to move from colonialism to multiculturalism.

The context of Australian school music
In Australia, music in schools has changed as populations have become increasingly heterogenous, and teachers are presented with the challenges of teaching and managing pupils of diverse and unfamiliar cultures, languages and backgrounds. With this increasingly diverse society, policy makers have been faced with the challenge of how to respond to this. In the nineteenth
century, 'other musics' were anglicised and often degraded and bowdlerised
to offer an exciting taste of the exotic, but nothing to challenge congratulatory
self-images of cultural supremacy within the British empire. It must be noted
that, during the first half of the twentieth century, governmental responses
to other cultures first took the form of assimilationist policies and practices.
In the second half of the twentieth century, there was a move from assimila­
tionist policies to those of integration and, ultimately, multiculturalism.
The authors have chosen to focus on African music (although the music of
other cultures was also represented), as an example of how 'other musics'
were included in Australian pedagogical materials. This provides an example
of how one colonial setting was presented in another. The authors maintain
that this material, viewed through contemporary eyes, is racist and conde­
scending, reflects only one reality, and is biased towards the dominant,
monocultural perspective of its time. Such representations were influenced
by the limited background and experiences of those creating and selecting
materials for school children (Nieto, 2002). This discussion is intended to
explore the changing understandings of 'the other' in multicultural music
education and is not intended to collude with the notion of exoticism of the
'other'.

This paper does not intend to discuss the curricular status of Australian
indigenous ('Aboriginal') musics. We employ the term 'Australian indigenous
musics' in preference to 'Aboriginal'—a term commonly preferred by education
spokespersons from indigenous communities. As Reid et al. (2005) state 'in
response to majority assimilation, minority groups can choose to use language
that frames their relationship with majorities as separatists, or as a subgroup'
(p. 191). Indigenous Australian peoples maintain a distinctive identity as a
subgroup within Australia’s multicultural self-construction. The Aboriginal
and Torres Strait Islander Commission present 'themselves as the original
Australians—categorizing themselves as a distinct special interest subgroup'
(p. 192). Further, the authors firmly believe in the importance of the authentic
voice that embodies cultural ownership. As non-indigenous Australian music
educators, one with an Anglo-Celtic background, the other a sub-Saharan,
we have no authenticity to speak on Australian indigenous musics. As Tucker
(1992) argues, it is imperative that those speaking about a culture should
have an authentic voice in that context.

Imperialism

In the nineteenth century, Australia primarily perceived itself as a replica of
British society and an outpost of the British Empire. The prevailing culture
in the 'mother country' became that which was aspired to in Australia. There
was also a cultural flirtation with the 'other', albeit from a safe distance.

Around the turn of the twentieth century, materials were published that
gave all the instructions for school concert items. In The Third Book of the
School Concert (ca 1900) a 'farcical sketch, with "Aboriginal Music"' was included (pp. 18–19). In this sketch, five English school boys, irritated by their teacher's frequently stated preference for 'Kaffir boys' who were 'a most gifted people—dramatically and musically', decide to masquerade as African boys to teach their teacher a lesson. It must be noted that the authors do not accept the derogatory term 'Kaffir boys'. The boys decide to 'black themselves . . . talk African' and be from a remote 'aboriginal cannibal tribe' (p. 18). They name their tribe the 'Punky-wunky' and devise costumes from doormats, antimacassars, towels, old clothes, 'as long as it has a fringe'. The leader of the boys, Ben, presents himself in disguise at his teacher's house to announce his availability for the evening's concert. The teacher, Mr. Johnstone is delighted and completely fooled. That evening, Ben announces in pigeon English that his first song is a 'washin' song that de womans do sing when she washes de clos of de pore nigger' the words of the song are gibberish: 'shimpo potitoo shimpo wa' and the tune is simple and diatonic. Here again authors do not accept the offensive term 'nigger' used in the song. The items continue in this vein until, while bowing for applause, the boys' costumes fall apart. At that point Ben announces: 'Ladies and Gentlemen,—We have given you a first-rate show, and have shown you that English boys can be as entertaining as blacks. Now we'll sing you the first verse of "Rule Britannia," and perhaps you'll all join us in singing the chorus' (p. 19). In many songs designed for performance by future citizens of the British Empire, many indigenous cultures were patronisingly portrayed in parody as this example demonstrates.

Imperialism implies the domination of one state by another that can take many forms. In this case, the domination took the form of cultural imperialism. Mackerras (1994) defines imperialism broadly as concerning empire and the imperial and involving the domination of one country or peoples over another. This domination includes the notion of supremacy. To maintain this, the 'other' needs to be sanitised but retain a frisson of the exotic. Such pathways of introducing the 'other' may seem exotic, but Van der Merwe (2004) refers to this tendency to overemphasize or, even worse, romanticise inaccessible features of the 'other' reducing it to what he refers to as 'the inverted image of the familiar and the self' (p. 154).

British missionaries travelled throughout the world proselytising both religion and culture. Often other customs and musics were perceived as lesser. According to Akrofi (2004, p. 3) missionaries discouraged the performance of traditional African music, which they regarded as primitive. In confirmation, Boahen (1966) contends that 'the missionaries looked down on everything African—African art, music, dancing, systems of marriage and even naming, and their converts had to renounce all this. Their activities therefore created division in African society and retarded the development [and maintenance] of indigenous African culture' (p. 122). With such faith in the notion that western music was more advanced, it is little wonder that musics from other
cultures were adapted and adulterated. This disposition to look down upon indigenous music became less repressive but it continued into the 20th century as this example demonstrates: ‘In the remotest corners of the world, among... the most barbarous of the African tribes... it has been found that music existed there, and often in a curiously forward state of development compared with the useful arts of life’ (Daly, n.d., p. 181).

Despite major political debates at the end of the nineteenth century in Australia, particularly concerning the federation of the colonies in 1901, the inclusion of the ‘other’ was not significantly changed. There was a flurry of nationalistic local materials produced for schools, including songs, but generally, Australia continued to replicate British ways. The public policy on immigration was, during the first half of the twentieth century, essentially monocultural.

**Assimilation**

Prior to World War II, the majority of immigrants to Australia were from the United Kingdom. The musics brought by the new migrants were very familiar to the immigrants already established in Australia. As a result, there was little need to deal with notions of the ‘other’. Between 1901 and the mid-1960s the objective of Australian immigration policy was assimilation, in which British migrants were preferred, although others were accepted on the understanding that they should ‘shed their cultures and languages and be assimilated into the host population so that they would rapidly become indistinguishable from it’ (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government, 2005). Assimilation is a mono-cultural policy that, until recently, has prevailed in most multicultural western societies. Lemmer and Squelch (1993) argue that assimilation emphasises minimising cultural differences and encourages social conformity and continuity. Such a policy gave little recognition to the needs of individuals from diverse cultural backgrounds.

Many collections of folk songs considered suitable for children and for use in schools were available to Australian teachers. Some of the collections were British, some American and very few Australian. Often they proclaimed their inclusiveness, although they were anything but. Only music from the western traditions was included. All collections passed the music of other cultures through the filter of western art music notation and style.

After World War II, assimilation remained the objective of Australian immigration policy. This was reflected in the musics offered to children. However, the ‘discouragement of difference softened in the 1960s to the more liberal objective of integration, which in turn yielded in the 1970s to multiculturalism’ (Macintyre, 1999, p. 42). From 1947, numbers of immigrants coming to Australia increased rapidly. Initially, most came from the United Kingdom, but, as conditions there improved and workers were offered more
reasons to stay, ‘Australia was forced to cast further afield and to go to
countries whose citizens we had not welcomed in the past. By 2000, only 75
per cent of Australians had been born here and of the almost 20 million
inhabitants of the Australian continent, six million of them were immigrants
from over 150 countries’ (Department of Immigration and Multicultural and
Indigenous Affairs, Australian Government, 2005). It became increasingly
less possible to maintain a monocultural position. Henderson (2005) has
noted that there are ‘three main phases in the evolution of Australia’s public
policies on immigration and related migrant settlement and cultural diversity
issues, referred to as assimilation, integration and multiculturalism’ (Henderson,
2005).

Integration

From the mid-1960s to 1973, the term ‘integration’ was used to refer to
‘those policies that did not suggest the necessary loss of any individual’s
original language and customs but nevertheless, saw their principal value in
their utility as a means to full participation in an integrated Australian culture’
(Department of Immigration and Multicultural and Indigenous Affairs, 2005).
This idea filtered down to the materials developed for use in Australian schools.
A particularly interesting source of such materials, particularly music, is the
annual series of books prepared to support the ABC School Music Broadcasts.

ABC school music broadcast

The Australian Broadcasting Commission (ABC) was established on 1 July
1932 (Kent, 1983). From the outset, educational broadcasts were part of
their mandate and a range of programmes was created for schools. As a
governmental body, the programmes reflected current policy. Thus, in 1957
Africa was included in Australian social studies radio programmes such as
‘Our Friends in Other Lands—Social Studies for Grade III’. The series was
prefaced with a statement designed to encourage empathy in Australian
children: ‘In other parts of the world children live lives much the same as
you do. They would be your friends if you could get to know them’ (ABC,
Victoria, 1957, p. 67). In this series, there were four programmes each on
Africa, Canada, Switzerland, Japan, London, Ceylon, Holland, Italy, and
Christmas in Australia and abroad. ‘Children in Africa’ looked at children in
the Congo, in a Kaffir Kraal, and in the Kruger National Park. The last in the
set was an African story ‘The Iguana who was always right’. In the same
booklets, there were series of songs for the music programmes. All the music
was Western, generally folk music, nursery songs or composed teaching
songs. There was no African music. The radio broadcasts had included
Africa for some time. In the same year, Grades VI–VII considered Nigeria and
Cape Town as part of ‘Places and People’. The summaries given to teachers

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retained the patronising approach of the time: ‘Native inhabitants [of Nigeria],
whose recent progenitors were regarded as savages, are now filling high
executive positions’. The description of Cape Town began with European
settlement and only mentioned the indigenous peoples towards the end: ‘The
white population numbered between whites of British and Dutch descent.
There are as many Cape Coloured, derived from the union of Hottentot and
other native strains with white settlers. The proportion of pure natives (Bantu)
is not high’ (Education Gazette, South Australia, 1957, p. 216). The authors
are well aware that the term ‘Bantu’ is no longer considered appropriate.

The Swazi Warrior

It was not until 1969 that a song described as ‘African’ was included in the
schools’ radio programme ‘Let’s have music’. The song was The Swazi Warrior
and was ascribed to the Oxford Song Book, Volume 2 (ABC, 1969, p. 48).
A number of songs from around the world were included in the materials,
but all came from British or American collections. The remainder of the songs
were nursery songs or folk songs from Australia, Britain and America. The Swazi Warrior reappeared in the 1971 programmes (ABC, 1971, p. 22). The
Kingdom of Swaziland is a country in southern Africa, bordered by South
Africa (north, west and south) and Mozambique (east). The administrative
capital is Mbabane, and the legislative and royal capital is Lobamba. The
name Swazi is the Anglicized name of Mswati II, who ruled from 1840 to
1868 (A Heinlein Concordance, 2005).

The tune of The Swazi Warrior, a marching song, appears to be a relic of
the Zulu War. In 1879, the British invaded Zululand. Initially the British
regiment was destroyed, but after the despatch of new forces, the British over­
came the opposition (Porter, 1999, p. 606). The version of the song published
by the Oxford University Press identified Dr Thomas Wood (1892–1950) as
the composer. Wood had friends from home in the East Lancashire Regiment
and he described the song as a ‘prince of marching songs’ that was ‘traditional
among NCOs [Non-Commissioned Officers] of the 2nd Battalion’ known
colloquially as ‘Hold ’Em Down’. By 1927 a very lyrically downgraded version
was sung by the Kew AFC (Amateur Football Club). At some point, probably
during World War II, Wood taught at Barrow Grammar School. One student
reminised that, in 1941, Wood ‘conducted a singsong of all the old standards:
Donkey Riding, The Old Chariot, The Swazi Warrior et al.’ (Memories of
School, 2005). Wood composed a few works, mainly vocal music, either
short partsongs suitable for competitive festivals or cantatas lasting 15–25
minutes or longer (Hurd, 2005). Wood’s publications included The Oxford
Song Book, volume 2 (a supplement to the original by Percy Buck), which
was a staple resource for Australian music educators.

The words of The Swazi Warrior are “One two three four Kimalio Kimalio
War! Hold him down the Swazi warrior, hold him down the Swazi chief

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chief chief, [repeated] . . . Ikama zimba zimba zayo Ikama zimba zimbza zee [repeated] . . . Ikama zimba Ikama zimba, Zikama layo zee Wah!' This song was also recorded as the *Zulu Warrior* with the word 'Swazi' replaced by 'Zulu' (Scout Web South Africa, 2005). This is, to some degree, understandable, as there are quite a few words common to both Swazi and Zulu languages. Further, there are many cultural similarities between the Swazi and the Zulu peoples. Both maintained standing forces to suppress any form of rebellion from conquered tribes to protect their societies from unrest and attack. Both these peoples are monarchies, in which the warriors traditionally dress in similar manner. So, to some degree, it is appropriate to replace 'Swazi' with 'Zulu'. However, at the time these songs were created, it was not appropriate and demonstrated a lack of understanding of cultural difference.

The inclusion of *The Swazi Warrior* seems tokenistic to say the least. Further, this is, in fact, a British Army adaptation of indigenous materials turned into a marching song with text about holding down and trampling over another people, whose cultural gestures were stolen to create it. *The Swazi Warrior* is a patronising song about the suppression of Africans by British forces as they imposed colonial rule in South Africa. Such colonial appropriation, according to Akrofi (2004), can be traced back to the history of missionary activities in the African continent. The identification of colonial appropriation is a common theme amongst scholars. Flolu (1998) confirms that 'few scholars, writing on any subject of interest about sub-Saharan Africa will omit to wrestle—no matter how briefly—with colonialism, Christianity and cultural emancipation' (p. 183).

*Tina Singu*

In 1970, a second African song, *Tina Singu*, literally 'Sing It!', was included in the ABC school music radio broadcasts. This African song was arranged by June Epstein. The words to *Tina Singu* were not translated but fairly straightforward—'Tina Singu le lu vu Tae O watsha watsha watsha', after which watsha was repeated five more times, then the final line was sung to 'la'. The arranged version was a three-part round in F major (ABC, 1970, p. 30). The song was again included in the 1972 programme (ABC, 1972, p. 42), in which all the songs were from British, American or Australian published collections, including those ostensibly from non-Western cultures (Africa, Jamaica, Chile and Korea).

The most common version of *Tina Singu* is identified as an 'African folk song' with Sotho lyrics from Basutoland, an independent land within the borders of South Africa, now known as Lesotho. The capital of Lesotho is Maseru. There is another version ascribed as Zulu, written in an American gospel style. The Zulu *Tina Singu* ('We are the burning fire') was performed, for example, in an American school as part of their Celebration for South Africa event (Wasn't that a mighty day, 2005).
It is fascinating that the songs chosen as the first representations of African music are both from sub-Saharan Africa. Furthermore, *Swazil/Zulu Warrior* is from one of the two main groups in Southern Africa—the Zulu and the Sotho people. *Tina Singu*, interestingly, is also ascribed to both the Sotho and the Zulu language, within whose political boundaries they exist. The *Swazi Warrior* and *Tina Singu* continue to be sung by schools today as part of the ABC school music repertoire. These two songs represent an integrationist approach to the inclusion of music of the ‘other’. They were published just prior to a change in policy that was intended to change practice.

**Multiculturalism**

In 1973, Al Grassby, the Labor Minister for Immigration in the Whitlam Labor government, released a reference paper entitled _A multi-cultural society for the future_ (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government), which invoked the term ‘multiculturalism’, as ‘both a simple descriptor of Australian ethnic diversity, and a valued social ideal to be pursued . . . Challenging the notion that there was a single Australian way of life, Grassby argued that Australia was a mosaic of cultures’ (Lack, 1999, p. 442). Multiculturalism displaced the previous policy of assimilation. Yet many educators see multiculturalism as a broad spectrum with assimilation (relinquishing one’s own culture or merging it with a dominant culture) at one end of the spectrum, and cultural pluralism or cultural diversity (in which each person’s culture is honoured, valued and respected) at the other end (Erwin et al., 2003). In Australia migrant groups were, with governmental approbation, ‘forming state and national associations to maintain their cultures, and promote the survival of their languages and heritages within mainstream institutions’ (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government).

The concept of ‘multiculturalism’ had emerged as a reaction to the ideology of assimilation. Australians were exhorted to consider multiculturalism as an asset. Thus cultural diversity was to be seen as social enrichment not as a handicap or hurdle to be overcome (Lemmer & Squelch, 1993). Unlike assimilation and integration, multiculturalism, in principle, fosters a balance between social conformity and change, and encourages the process of acculturation. Multiculturalism has inspired much discussion and debate, confusion and heat, over the past 25 years. Lack (1999) stated that, ‘in Australia multiculturalism was enlisted . . . to recognise ethnic diversity’ (p. 442). Pratte (1979) defines multiculturalism as the ‘coexistence of unlike groups in a common social system’ (Pratte, cited in Elliott, 1989, p. 14). Within such realms, Van de Merwe (2004) defines this recognition of multiculturalism as ‘affirmative multiculturalism’—which succeeds in shifting attention to the ‘other’ and yet runs the risk of defying the very value of the cultural diversity it seeks to promote. The authors concur with Van der Merwe (2004) that
such one-dimensional monoculturalism is no better than racism, chauvinism and Eurocentricism and, as such, has no place in current educational practice. As Elliott (1989) argues, multiculturalism is a social ideal that supports exchange between different groups to enrich all peoples, while respecting and maintaining the integrity of each.

Since the 1970s, successive Australian federal governments have pronounced on multiculturalism. In May 2003, the government released its current multicultural policy statement, *Multicultural Australia: United in Diversity*. It sets strategic directions for 2003–06, and includes a commitment to a new Council for Multicultural Australia (Department of Immigration and Multicultural and Indigenous Affairs, Australian Government). There continues to be considerable debate about multiculturalism.

Multicultural education is defined and interpreted from a number of perspectives but it is often ill defined. The authors perceive it to be aligned with changing the nature of teaching and learning to create a suitable learning environment for both teachers and students from diverse cultural backgrounds and a move away from simple lessons on ethnic festivals. As such, multiculturalism is a multifaceted approach to education and to music education, that is not synonymous with a desegregated or integrated education nor is it an ‘optional extra’ added to a school music programme. Nieto (2002) argues that many people believe having a multicultural curriculum must be, by definition, anti-racist but this is not the case. The authors consider that this belief is prevalent in contemporary Australia and affirm that having a multicultural policy does not preclude racism. However, multicultural education is an important first step. Lemmer and Squelch (1993) state that multiculturalism is a multidimensional education approach that recognises all cultural groups. Campbell (1992) describes the notion of ‘multicultural’ music as a program that emphasizes a world view of music. Related to this notion of multiculturalism is the word ‘culture’ and the concept of ‘the other’ (Joseph, 2004, 2005). Hence, school music has to prepare students for the so-called experience of coming to terms with the music of ‘other cultures’. This is aligned with the concept of culture as complex human phenomena that refer to both a society and its culture. A case in point when studying African music is that its culture, society and music are all interrelated.

Reimer (1993) asserts that Australia has a ‘multi-musical culture’ and care should be taken not to marginalise or patronise the music of one ethnic group over another. Hence the *National Agenda for a Multicultural Australia* (Office of Multicultural Affairs, 1989) identifies a ‘cultural identity’ dimension (the right of all Australians to express and share their individual cultural heritage) and a ‘social justice’ dimension (their right to equality of treatment and opportunity and the removal of barriers associated with race, ethnicity, language, culture, religion, gender etc.) to overcome multicultural barriers and incorporate ‘the other’.
Transmission of cultural context

In this discussion, the authors are focussing on the inclusion of music from one cultural context and its simplistic representation in the music offered to Australian children. The African music included in the materials for schools from the nineteenth to the late twentieth centuries was stripped of its cultural context. In many cultures, there is a clear link between the acquisition of musical and social skills. By removing music from one culture and presenting it in the symbolic gestures of another we may remove much of its meaning. It is very difficult for a member of one culture to comprehend the music and culture of another without understanding its social milieu. This is particularly true for musics from cultures removed from the Western music paradigm. When including multicultural music we, as music educators, are challenged by the concept of authenticity and presentation of the ‘other’. It is interesting to note that Tucker (1992), in consultation with the Society for Ethnomusicology Education Committee, devised a checklist for authenticity. This list stated that all materials should be prepared with the involvement of someone within the culture, arrangements or accompaniments having minimal or no adaptation. Further lyrics must be presented in the original languages and a cultural context for each piece should be included. Such a checklist clearly was not operational when considering some of the African songs from the ABC school songbook series. Erwin et al. (2003) further point out the importance of the ‘cultural context’, stressing the importance of preserving the integrity and authenticity of ‘who’, ‘where’, ‘why’, ‘how’ and ‘when’. Clearly, when such conscious consideration is taken into account, then only can one justly acquire an understanding, skill and authenticity in the music of another culture and context. The authors claim that within such a learning experience there is more meaning for students to understand the ‘other’.

The notion of ‘other musics’

The authors contend that the notion of ‘other musics’ must be understood as an aspect of the culture for which it is so rich a part. As such, Nettl (1992) affirms, ‘understanding music in turn can help us to understand the world’s cultures and their diversity’ (p. 4). It is only when we move out of our own framework and into ‘the other’ that we begin to cross boundaries and make the cross-cultural connections that are absent in the music of our own culture. Questions that come to mind are: what is this ‘other’ and why should we provide such an experience of this to students in our Australian schools? Thompson (2002) raises the point that ‘the other’ is often constructed as a homogenised category, which she refers to as that which is ‘static to geographical spaces’ (p. 16). However, Van der Merwe (2004) aligns this notion of the other as part of what he calls ‘liberal multiculturalism’, which ‘has no zealous, exclusivist drive to protect “western civilization” or to foreclose
engagement with cultural differences' (p. 153). Van der Merwe (2004) continues that, in his opinion, 'the "other" is regarded and associated as a necessary object of study, as an alternative perspective or perhaps even as a measure of comparison' (p. 153). Such understandings of the other can then be aligned to celebrating differences rather than being indifferent or tokenistic.

Understanding the differences between cultures not only opens the way to a deeper appreciation of the people who create and use that music, but also brings a new perspective to the Western musical world according to Miller (1989). This view is supported by Oehrle (1991), who suggests that, by exposing students to other cultures and musics, we create and explore cross-cultural possibilities more fully, richly and critically. She further states that 'a growing awareness of other cultures is not only more possible but also necessary to achieve' (p. 26). Incorporating music of another culture or finding oneself in someone else's music may assist in assimilating new elements and experiences into one's own background knowledge, thereby establishing new understandings of musical style and the broader culture (Nketia, 1988). Nketia also maintains that 'practical experiences of a simple aspect of the music process that we can manage, such as singing a simple song, clapping or stamping where this is part of the music or some simple movement, helps in our efforts to get to know and understand the music' (p. 103). He further contends that what appears to be different cross-culturally may operate in similar context thus engendering the discovery of common principles, usages and behavioural patterns (Nketia, 1988, p.98). The authors concur with Nketia who argues that it is not just the music we hear, but knowledge of the culture of music makers, their lives, what they do, and the occasions when they make music that puts us in a frame of mind to explore their music (p. 101). Gibson (2003) concurs that the 'work of music' cannot be divorced from the social networks of people who make and promote it, and the sites they occupy in order to do so. By exploring other musics in schools, 'windows are opened' thereby encouraging dialogue and infusion that, in tum, promotes intercultural perspectives about music, society and culture.

Conclusion

In the nineteenth century, Australia perceived itself as an outpost of the British Empire and the songs taught in schools were similar to those of the 'mother country'. During the next century, we have become more aware of the music of the 'other', first trying to assimilate and then integrate it into the musical experiences presented to children. Finally, we have reached a time when the principle underlying our inclusion of the 'other' is a multicultural one, although our practices do not always demonstrate a real awareness of what this might be. As Volk (2004) points out, 'the greater the knowledge one has about the culture, and the expectations or rules of its music, the greater the understanding, or perception of
meaning, of that music will be' (p. 6). Now, multiculturalism includes musics from many places in the world, not just those linked by common cultural paradigm.

This article has presented an overview of how the inclusion of music of the 'other' in Australian schools has changed from colonialism, through assimilationism and integration to one of multiculturalism. Today, music teachers continue to be challenged with the teaching and managing of students from diverse cultural, linguistic and ethnic backgrounds as society increasingly becomes more diverse. As earlier argued, in many cultures there is a clear link between the acquisition of musical and social skills. By removing music from one culture and presenting it in the symbolic gestures of another we may strip much of its meaning. This is particularly true for musics from cultures removed from the western music paradigm. It could be argued that the further we move from our cultural norm, the harder it is to produce authentic experiences for students and future experienced teachers. By considering the resources offered to teachers and teacher education students, we can explore the attempts we have made, and continue to make, in our attempts to move from integration to multiculturalism. Educational institutions are challenged to prepare teachers to be inclusive of a range of teaching and learning styles in music, as in all other areas.

Finally, we are challenged to continue to find new ways to encompass a broad range of musics in our teaching that consider authenticity, preservation and presentation of the music. There are many ways to do this but they all begin with the education of the self. This can be done during teacher training and in future professional development. Further, educational institutions now invite artists-in-residence and members of local communities to work with teachers and students to learn about 'other musics' in an authentic way—a positive move from mere dabbling to deeper immersion.

A step in the right direction would be to include only 'other' musics if they at least meet the requirements of the checklist devised by Tucker (1992). In 2001 the ABC school songbook included Holi Hla Hla, ascribed as a 'traditional South African' song. The song was subtitled 'Mandela—freedom is in your hands' (ABC, 2001, p. 60). This song is a celebration song of freedom from the past ills of apartheid that not only teaches about the struggles of non-white people in South Africa but also makes teachers and students aware of the demanding complexities of life in other cultures. The song was even mentioned by Mr Gibson at the New South Wales Legislative Assembly on 29 November 1994 in recognition of the year South Africa became a democracy (NSW Legislative Assembly, 2005). Clearly, this music was created by members of the African community. As the music was designed for both African and international youth, it was already arranged in a 'western' idiom. The lyrics are the original and it is easy to ascertain the cultural context for the piece. This song is authentic and an appropriate way to include music of another culture. This should be the norm and not the exception in the
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preparation and presentation of an inclusive curriculum. Thus Australian music education could be recognised as a model of good practice of true multiculturalism.

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